

8

A Study of English Movies Dubbed into Telugu: An Extension of Telugu Action Movies

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Abstract

Indian cinema is a highly contested space for more than one reason like the diversity of languages (in which films are produced), cultures and the regions it represents. Another notable offshoot of Indian Cinema is the dubbed international films in Indian regional languages. This paper considers English films dubbed into Telugu (a prominent South Indian language spoken in two states namely Andhra Pradesh and Telangana). These movies are released for those (Telugu) audience who cannot understand English. The majority of the English movies dubbed into Telugu are action – oriented as the Telugu audience largely began patronising action movies by the time English cinema started dubbing the Telugu version of movies. In this paper the researchers would like to identify the space in which English-Telugu movies exist and study their evolution. The aspects such as titles, dialogues, socio-cultural references, humour, advertisement strategies etc., are tailor-made to suit the tastes of the regional audience who patronise these movies. This paper delves deep into all these significant facets that make these dubbed movies acceptable to the Telugu audience.

About Telugu Cinema

‘Bahubali-1& 2’ have reinforced the significance Telugu cinema deserves in Indian as well as world cinema. Otherwise, western viewers, academics and scholars recognised only Hindi cinema as Indian cinema. It was only after the 1960s that Indian cinema was considered a valuable part of world cinema.

Indian cinema is a rich art form with many significant attributes. The uniqueness of Indian cinema is the richness of its branches in vernacular languages and their variety.

Telugu (a vernacular language widely spoken in two South Indian states, namely Telangana and Andhra Pradesh) is one of the prominent and oldest languages of India. Telugu cinema started around 1921 with the first Telugu movie, 'Bhishma Pratigna' by Raghupathi Venkaiah Naidu. While the first talkie movie, 'Savitri' (1933) was made by the East India Film Company and directed by the father of the Telugu theatre movement, C. Pullaiah. Any way the first Telugu film with audible dialogue is *Bhakta Prahlada* (1931) and its first international appearance was in 1951 with the screening of *Malliswari* (1951) at the Asia Pacific Film Festival (Rani D.S-18).

Telugu cinema has been one of the popular art forms among Telugus across the globe ever since the screening of Telugu cinema beyond Indian screens began. Till then Telugu cinema entertained the audience across the nation state of India. Telugu cinema popularly known as Tollywood is one of the richest film industries in India (Kohli and Khandekar 2013, P.161) with approximately 349 films made in 2014.

Cinema is a significant cultural practice which ensembles art, entertainment, technology, industry and ideology. It is a powerful reflector of society that mirrors social transformations, cultural tensions and new trends that are surfacing in society in interesting ways.

To begin with, the two most popular genre of Telugu cinema were; social cinema, mythological /folk cinema, as these genres were popularly patronised by the theatre goers of the day. Along with these two genres, the issues related to patriotism also were popular as theatre used itself for spreading nationalism among the people. But a close scrutiny of the films produced from 1970 onwards reveals a shift in the focal areas of interest.

The Emergence of Action/mass cinema

In the 1960s the hero in folk/mythological films was a macho man with unrealistic muscle power with which he could kill any number of demons. For example, NT Rama Rao could kill any number of demons in *Jagadeka Veeruni Katha* (1961-A Story of the Superman), but the same hero fails to fight with his own brothers in *Kalisi Vunte Kaladu Sukham* (1961-Unity is the Source of Happiness). It is this

factor of N.T. Rama Rao gradually caught the attention of directors who began to recognise the aggression of NT Rama Rao on the screen which was gaining popularity among the audience. N.T.Rama Rao was till then appreciated for his performance in soft characters in movies like *Malliswari* (1951), *Missamma* (1955), *Intiki Deepam Illalu* (Woman is the Light of the Family, 1961), *Pelli Pilupu* (Marriage Invitation, 1961).

Therefore, directors began to show affinity to produce action films that can stage the aggression of the hero, who is more capable than a common man in solving the problems of the society/self. Along with NT Rama Rao, Krishna, Krishnam Raju, Chiranjeevi and others began to advance the cult of action film in Telugu cinema. Therefore by 1980 films like, *Kirayi Raowdilu* (Goons,1981), *Nyayam Kavali* (Justice Wanted 1981), *Puli Bidda* (Son of a Tiger, 1981), *Oorikichina Maata* (Promise Given to the Village-1981), *Thiruguleri Manishi* (Indomitable Man-1981), *Khaidi* (The Prisoner-1983), *Challenge* (1984), *Kathanayakudu* (The Hero-1984), *Adavi Donga* (The Thief in the Forest-1985), *Donga* (TheTheif-1985), *Chattam to Poratam* (The Fight with the Justice-1985), *Jwala* (The Fire-1985), *Kaliyuga Pandavulu* (1986), *Brahma Putrudu* (The Son of Brahma1988), *Khaidi no 786* (The Prisoner No 786-1988) and many more established the action hero concept in social films apart from mythological and folk movies. Noting this factor SV Srinivas writes, “Throughout the 1990s we notice that a recognisable example of a genre film, especially comedy or romance, is suddenly interrupted and intruded upon by developments which force its transformation into a revenge drama or another familiar variant of the melodramatic form that dominated cinema since the 1970s (if not earlier)” (2006) .

Therefore, Telugu cinema by the 1980s saw a greater number of action films with or without revenge line of narrative meant for the masses. These action movies took the subject lines appealing to a larger popular audience and were released in a greater number of theatres to attract larger audiences.

It was in the 1980s that the film audience was almost ripped into two categories. One category of the audience was aesthetically conscious and patronised films like, *Sankarabharanam* (1980), *Amavasya Chandrudu* (The Moon on No Moon Day-1981), *Mudda*

Mandaram (1981), *Sitakoka Chiluka* (The Butterfly 1981), *Premabhishekam* (The Shower of Love-1981). And the second category of the audience loved aggression and only enjoyed the action on the screen and there emerged Chiranjeevi, along with heroes like Balakrishna, Nagarjuna and others who established the action movie otherwise 'mass movie' as an important genre of Telugu cinema. Ever since that time mass cinema enjoyed greater significance among all the other genres of films. The budget for these films was always enormous compared to other genre films and thus the second-generation star kids favoured this genre. The reach of these films has always been higher and the popularity one would gain has always been greater. The hallmark of these movies is the fighting ability of the hero. He is, 'the man' who can fight with any number of people and will emerge victorious. For example, in *Khaidi Number 786* (The Prisoner No786-1988) Chiranjeevi, the hero could hit a large number of goons in different scenes spread across the entire cinema. Thus, a close observation of these movies clearly shows that, though these are formula-based movies i.e., movies with a prescribed number of fights, dances and love scenes, emotional scenes etc., the fact that the hero is the most capable person who will be victorious remains constant in all these action/mass movies

Nothing has changed much ever since then except the treatment of the action in these films. Discussing the presence of this unique genre in Telugu and Tamil, Bhardwaj Rangan, a popular film critic observes the changes in these films and writes,

Once upon a time, the mass films were mainly about power struggles – so you had the village-based films where the hero was a lowly farmer and the villain, a Zaminder, or the city-based films where the hero was a lowly clerk and the villain, a politician or gangster. But in the past few years, mass films (at least the ones in Tamil and Telugu) have begun to look at the kind of 'socially relevant' issues usually relegated to documentaries and art-house cinema.

How the Action/mass Films Attract the Audience

At this juncture, it is essential to comprehend what a cinema (a particular cinema) does to attract an audience. Because, though a cinema is a cultural institution crafted aesthetically with artists from the story writer to the actor including all the technicians, this art form sustains only when it is patronised, so each genre's sustenance

indicates the acceptance and appreciation by that segment of the audience. And that again depends on a lot of factors. Pointing out the miracle the cinema does to the mind of a movie goer, the popular psychologist Hugo Munsterberg believes that since a cinema is a combination of reality and moving images, it brings a peculiar complex state which is quite unique. The four prominent psychological experiences the cinema offers to the viewers are narrative engagement, transportation, empathy and instant solution. As researched by Bussele and Bilandzic, narrative engagement is one phenomenon in which the viewer is entrapped in the world of characters created by the film and the viewer is transported into the world of the characters created by the director through the visuals. Developing Gerrig's model of transportation in their paper titled 'The Role of Transportation in the Persuasiveness of Public Narratives' Green and Brook write,

The first consequence of transportation is that parts of the world of origin become inaccessible. In other words, the reader loses access to some real-world facts in favor of accepting the narrative world that the author has created. This loss of access may occur on a physical level – a transported reader may not notice others entering the room, for example – or, more importantly, on a psychological level, a subjective distancing from reality. While the person is immersed in the story, he or she may be less aware of real-world facts that contradict assertions made in the narrative. [701,702]

Eventually, the viewer begins to empathise with the characters and it is one powerful way of gratification at least when it comes to movie watching. As discussed by Brook and Green, empathising with characters is an act of identifying the personal relevance and developing a personal relevance and participatory sympathetic feeling enriching the emotional quality of the experience. But when a viewer goes into a cinema hall, he/she cannot flow with any narrative, cannot get transported into any fictional world and cannot empathise with all the characters. The whole gamut of engaging with a narrative, getting transported into the fictional world of the characters, and empathising with some characters happens as sequential actions only when the viewer can match or understand the world (created on the screen) with that of the world around him/her. Studying the way a viewer identifies himself/herself with the character in the paper "Identification with Characters and Narrative

Persuasion through Fictional Feature Films”, Juan – Jose Igartua found that,

Characters are a central component of fictional film narratives, and therefore it is appropriate to expect that a greater identification with the main characters in films (greater merging with them) will lead to greater enjoyment and affective impact. Thus, we assume that enjoyment and affective impact will increase in those individuals who have more intensely identified with the main characters in a film narrative. [352]

Thus, the Telugu audience (that audience who enjoy action /mass movies) from 1980s onwards began to enjoy the mass movies because these movies transport them from the real world into a fictional world where the hero is capable of finding solutions to all the problems related to the society, family, self and has high muscular power.

Significance of English Cinema for Telugu Audience

Along with movies from other languages being dubbed into Telugu, English movies occupy considerable space and significance. The space of dubbing cinema is very crucial owing to the huge number of films produced in Telugu. Telugu audience basically patronised English (especially Hollywood) movies which were action – oriented and a meaningful extension of Telugu action movies. English movies may be a source of learning for film makers, but for a quintessential action film/mass film lover who is watching a Telugu dubbed version of the English movie; it is an extension of the typical Telugu action/mass movie. Though Hollywood movies as observed by Dr Madhava Prasad, a film studies scholar in his essay, “From the Cultural Backwardness to the Age of Imitation” is,

To give another example, it is well known that the Hollywood cinema, when it reaches the ends of the world, is more than likely to be regarded by the –second-or – third order viewership there as a source of knowledge and values which hold the promise of a better life. This impact of Hollywood overseas is further divisible into two related aspects : first, the direct social impact which has been an aspect of concern and investigation since at least the 1920s, as it is clear from the report and proceedings of the Indian Cinematograph committee(ICC) of 1927-28, the second, the formal pressure exercised by Hollywood upon Indian film industry, which is so strong that for some prominent

filmmakers in India today, Hollywood is nothing less than a Platonic realm of ideas which they aspire to reproduce. [7]

English Cinema Dubbed into Telugu

Dubbing is a type of Audio-visual translation where the original audiovisual track of the source language is replaced with that of the target language track. Notable contributions made by Mayoral, Kelly, and Gallardo (1988) lays the foundations for an investigation into dubbing and audiovisual translation. In the 1990s, Europe saw the publication of wide-reaching studies on dubbing (Luyken et al., 1991; Whitman, 1992; Herbst, 1994; Agost, 1999; Chaves, 2000; Chaume, 2003, 2004a; among others), some pioneering articles (Hochel, 1986; Goris, 1993; Delabastita, 1989, 1990; Zabalbeascoa, 1996; among others), collective volumes (among them, those edited by Gambier, 1996, 1998, or Gambier and Gottlieb, 2001), and special issues of journals (the most recent being *The Translator*, 9(2) and *Meta*, 49(1), both edited by Gambier) and Karamitroglou's methodology for the investigation of norms in audiovisual translation (2000). All of them find that dubbing has two significant challenges, the simultaneous presence of images and dialogues and considering the dubbed version as a text to be studied as a separate meaning making unit.

Dubbing a cinema from one language into another is equivalent and rather more complicated than a translation of a text. As such translating a text belonging to one language of a nation into a language belonging to another nation is a complex process owing to numerous reasons including linguistic, literary and socio-cultural factors. Observing these issues in translation, Eugene A. Nida, a famous American translator of the Bible writes,

Perhaps the most pervasive and crucial contribution to understanding the translation process is to be found in sociosemiotics, the discipline that treats all systems of signs used by human societies. The great advantage of semiotics over other approaches to interlingual communication is that it deals with all types of signs and codes, especially with language as the most comprehensive and complex of all systems of signs employed by humans. No holistic approach to translating can exclude semiotics as a fundamental discipline in encoding and decoding signs. [Nida, 1993]

Therefore, the sociosemiotic approach helps the translation of words, sentences, and discourse structures and the difference

between designative and associative meanings. This theory which is propounded by Holliday is further enriched in usage by Peter Newmark and Charles Morris. According to this theory, the translator can have a clear understanding of the potential consequences of the meaning he is producing through his text. But the translator has to understand that the message, including meaning, style and function, is what the prose fiction author wishes to convey through his/her fiction in the order of pragmatic level (intention of the author or the theme of the fiction), semantic level (choice of words), syntactical level (choice of sentence patterns, etc.) and discourse level (integrating the former three levels into the entire discourse). This is how the fiction writer encodes his/her message. However, how the translator decodes the message in the reverse order. At first, the translator comes across the whole discourse of the prose fiction, and then he/she analyses it at the syntactical, semantic and finally pragmatic levels. In the end, the translator perceives the message conveyed by the SL text. The most important thing is how the translator re-encodes the message he/she understands, which is the basis of the translating activity. The order is very similar to the fiction writer's encoding process, but the language employed is different. When it comes to the dubbing activity, the translator should coordinate the linguistic, cultural, and sociological factors of the target audience.

When English movies began dubbing into vernacular languages like Telugu in India, the selection of movies became crucial as the popular genre, ethos and method of these movies need to suit the larger audiences of the region. In this regard, the dubbing film production houses like Laxmi Ganapathi films (a prominent film house that produced dubbing of Hollywood movies into Telugu) opted for action/mass films as this section of audience loves action/mass movies and such movies do not give greater significance to ethos and methods. Therefore, these movies are most suitable for dubbing into Telugu. A close study of a few selected Hollywood movies dubbed into Telugu shows how the translators have attempted to suit these movies to the quintessential Telugu film goer. According to the evidences available and noted by Asish Rajadhyaska and Paul Willmen, in their book, 'Encyclopaedia of Indian Cinema (1999)' dubbing of Hollywood movies began in Indian

languages prominently in 1992 with *Jurassic Park* (1992), and the initial movies that were chosen for dubbing; *Speed* (1993), *Cliffhanger* (1992), *Alladin* (1992), *True Lies* (1994), *Twister* (1996). Thus, a section of society patronised the English movies dubbed into Telugu. And the market for such movies has grown gradually over a period of time. Interestingly this regional audience isn't bothered or is unaware of the fact that the movies are dubbed to suit their local taste. The English movies go through a complete metamorphosis before they hit the screens. Right from the movie titles to the translation of dialogues, the usage of metaphors, the cultural references, and the humour – everything is given a local colour. The aspects such as titles, dialogues, socio-cultural references, humour, etc are tailor-made to suit the tastes of the regional audience who patronise these movies.

Movie Titles

The movie titles are translated, sometimes literally, but mostly in a way that attracts the masses. This unique approach may appear crass and needlessly flamboyant to those who've understood the subtle nuances of a movie and its title, however, it is this very flamboyance that catches the eye of the regional audience, so much so that it can relate to the title. This is the first step wherein the desire to watch a particular movie stem in their mind.

Let us look at some of the movie titles that sound hilarious to those of us who know the language. An observation of the title for the 23rd James Bond movie – *Skyfall* (2012) indicates depth and subtlety. For a Western audience, sombre or nuanced movie titles are not uncommon and it would come to the conclusion that *Skyfall* may indicate a darker tone in the movie. In stark contrast, the title for its Telugu version is *Lokam Chuttina Veerudu* (2012) – one meant to indicate action, adventure and a larger-than-life protagonist. When it comes to '300' (2006), we have a popular comic book series which fictionalises a real-life battle. This title is enough to attract audiences across the globe, familiar with the series or the lore. Conversely, the Telugu title *300 Yodhulu* (2006), is meant to further drive the point home to its audience that it's about a group of warriors. Now, let's look at *Jack the Giant Slayer* (2013). For several people around the world, 'Jack and the Beanstalk' is one of the fairytales that they

fondly remember from their childhood. The movie title, while not verbatim, is meant to imply that an action-packed movie is in store. This may not be understood by the Telugu audience and thus, we have the title *Vintha Prapancham* (2013), something that effortlessly conveys strange happenings in the movie, as an easy way to attract the audience. Another example similar to *300* is the title *Battleship* (2012), a movie based on a popular board game of the same name. To draw the regional audience, which has had little to no knowledge of the game, a not-so subtle subtitle is used – *Battleship: Saagara Sangraamam*. *The Expendables* (2010) is an American all star ensemble movie series which narrates the story of a group of mercenaries who take up assorted missions that range from assassinating people to rescuing them. The term expendables are used for the characters in the movie as their lives are not important to the government, and any action taken by them is considered out of the bounds of the law. In the Telugu version the movie is titled *Yamadhuthalu* (2010), which does not convey the emotions behind the original title. Rather it is indicative of the excess action involved in the movie. There are, however exceptions to this theory, which broadly fall under two categories –

- 1) Actors or franchises, or characters are extremely popular around the world, even with the Telugu audience. Thus, the regional titles are simply English titles written in Telugu. To name a few: Superhero movies such as *Spiderman* and *Iron Man* don't see any changes to the title.
- 2) Art house or low-budget English movies with fresh faces – these may enjoy a fan base from a Western audience, but the Telugu audience may never be compelled to watch these movies. Hence distributors and production houses use titles of popular Telugu movies or something that has entered a Telugu zeitgeist and rename the movie titles altogether, with several aspects lost in translation. For instance – *Bigfoot* (2012) has the Telugu title *King Kong 3*, and *Dragons of Camelot* (2014) has the Telugu title *Bhairava Kota 3*. *King Solomon's Mines* (1985) is an adaptation of the popular novel of the same name. For the western audience, this title is sufficient as they are familiar with the novel. For the Telugu audience, this is translated as *Adavi Ramudu Andhala Sundari* (1985), as they are unaware of the

novel and its characters. On the other hand, the above Telugu title reminds them of popular movies from their own culture. The reasons that can be cited for the change in the movie titles include regional pop culture, rural folklore, socio-economic conditions, political influences, geographical setup, and the psychological impact of the Telugu movies on the non-English speaking Telugu audience.

Character Interactions through Dialogues

Even in a country where we have film makers like K. Viswanath, whose *Sankarabharanam* (1980) is noted for its subtlety, more often than not, regional audiences do not relate to Hollywood movies with the same mindset. And thus, character interactions are altered to amplify the entertainment value. For instance, in the movie *The Avengers* (2012), the scene is about the Avengers team – Iron Man, Captain America, Black Widow, Hawk Eye, Thor, and Hulk; battling the aliens and assembling for the first time. In one of the earlier scenes in the movie, Hulk attacked Black Widow losing control over his mind. He arrives in the midst of the ensuing battle in his human form – Dr Bruce Banner and says, “well, this all seems horrible”. The tone of the character here is that of dry wit talking about the situation at hand. This can lead to a quick light-hearted note while watching the movie. In the Telugu version however, the dialogue is as such “parava lede, mothaniki bhibathsam srusthicharu” (that’s alright, you have created a horrific scene). The tone of the character here is that of on-the-nose humour leading to a loud moment of laughter. Having learnt that *Hulk* has shown up, *Iron Man* says, “tell him to suit up; I’m bringing the party to you” as an alien spaceship is on his trail. This dialogue seamlessly brings out the witty and sarcastic nature of *Iron Man* while at the same time conveying there is imminent danger. Conversely, when we look at the Telugu version of this dialogue – *Iron Man* says, “Vaadini thoraga maaramani cheppu, aa Aliens ni antham cheyyataaniki.” (Ask him to change quickly, to end those Aliens) Here there is no sign of the character’s nature; the focus is on the situation at hand. In the English version, *Black Widow* reacts to *Iron Man* by saying, “I don’t see how that’s a party”. Whereas in Telugu, she says, “Kaastha alochinchukoni maatlaadandi Stark” (Think before you speak, Stark); which is completely irrelevant and a

far cry from the dry wit in the English version. Now let's look at Christopher Nolan's *The Dark Knight* (2008). One of the notable scenes is the initial Bank robbery scene, where all the criminals' black money is stored. After the character, *Joker*, successfully completes the heist, the bank manager tells him, "Oh criminals in this town used to believe in things – honour, respect. Look at you; what do you believe in, huh? What do you believe in?" Here the bank manager displays a defeatist attitude after failing to control the situation. However, he musters enough courage to question the motives of the *Joker*.

Joker responds to the bank manager by saying, "I believe, whatever doesn't kill you, simply makes you a stranger". This interaction in the Telugu version is completely off track. The bank manager says, "Inka, ee brathuku enduku? Prajala sommu dochukoni, meeru baagupadathara? (What is the point of our existence? Are you going to benefit by stealing the public's money?)". *Joker* responds by saying, "Maa sangathi sare, nee chaavu ela untundo eppudaina oohinchava? Ippudu choodu (Keep our issue aside, have you ever thought of how your death will be? Now you shall see)" This interaction is reminiscent of the Telugu mass movies wherein the villain has stolen something from the public and this in turn helps the audience root for the protagonist to defeat the villain.

Humour

Let's look at a scene from *Deadpool 2* (2018). *Deadpool* is a character known for his wit, conventional humour, sarcasm, and meta-humour, and is also known to break the 4th wall using self-referential humour. Appropriately, the movie contains these elements in abundance. Now let's take a look at one of the memorable scenes wherein *Deadpool* visits the X-men Mansion. *Deadpool* knocks on the door, and the character *Negasonic Teenage Warhead* (NTW) opens the door. In typical *Deadpool* fashion, he says, "Ripley!! From *Aliens 3!*" – referring to the similarity between NTW's hair & style choices and actor Sigourney Weaver's look from the 1992 Sci-Fi horror film *Aliens 3*. NTW reacts to this by stating that *Deadpool* is very old, considering his humour is based on a movie released over two decades ago. *Deadpool* laughs unnaturally and responds to this by saying, "Ha! Fake laugh, hiding real pain". This conveys self-deprecating humour. Conversely let's look at the scene in Telugu. When NTW opens the

door, *Deadpool* says, “Guntanakka, baniyan vesukunna guntanakka (Clever fox wearing a vest!)”. NTW responds by saying “Veedu edho pedda andagaadu ayinattu (As if he’s a handsome man)” *Deadpool* laughs and says, “Nuvvu baadhapadathaavu ani navuthunnu, joke chaala chendalanga undi (I’m laughing so that you don’t feel bad. The joke was terrible)”. This dialogue in Telugu has no relation to the original dialogue. Now let’s look at a scene from the movie *Guardians of the Galaxy Vol 2* that reiterates the same point. The character *Rocket Raccoon* steals batteries from a group known as the Sovereign Race. The Guardians are then chased by the Sovereign Fleet & attacked by their drone ships. During this pursuit, with characters Peter Quill and Rocket both piloting their spaceship, they have a humorous exchange. In order to escape to the nearest habitable planet, they have to go through a Quantum Asteroid Field to make a jump at light speed. One of the characters, *Drax* questions this by saying, “Quill, to make it through that, you’d have to be the greatest pilot in the Universe”. *Quill* begins to answer by saying, “Lucky for us, I...” but is quickly cut by *Rocket* saying, “I am” This exchange is indicative of the team’s banter as well as the funny over confidence displayed by the characters. Now let’s look at this interaction in the Telugu version. *Quill* responds to *Drax* by saying, “Ela undi mana luck (How is our luck?)”. *Rocket* then responds to it by saying, “Naaku undi le (I have it)” This exchange changes the tone of the humour altogether. While it is obvious that a lot of the humour is lost in translation, it is important to note that these dialogues aren’t used by choosing them at random or just literal translations. These dialogues are chosen specifically to ensure that the audience relates those to dialogues in action/mass Telugu movies. The humour and experiences are also localised and thus the entertainment value increases.

Metaphoric Expressions

Now let’s look at how, in the process of dubbing, the metaphoric expressions of one language can’t be accurately conveyed as the essence of the language is lost in the process of a literal translation. For example, James Cameron’s universally loved action-packed movie *Avatar* (2009) has a sequence where Jake, the protagonist, betrays his own kind (humans) to fight for the alien race Na’vi. The

aliens recognise him as one of their own and his love interest, *Neytiri* one of the Na'vi, uses the dialogue, "I see you" as she greets Jake. For the Na'vis, this phrase implies that they have an emotional and intellectual comprehension of one another – that they understand each other. The phrase has a delicate but potent significance, far more than a romantic implication. However, in the dubbed version, *Neytiri's* dialogue becomes, "Naaku nuuvante ishtam (I like you)" Here the metaphor is excluded and the focus is on the woman falling in love with the man. For a typical Telugu movie-goer, the most popular Telugu movies involve the hero winning the heart of the heroine and thus the simple alternative is chosen. In the movie *The Avengers* Captain America asks Bruce to transform into his superhuman form by saying, "*Dr Banner* Now might be a really good time for you to get angry". Bruce responds to this by saying, "That's my secret Cap, I'm always angry" Bruce's response is metaphorically implying his alter ego, Hulk. In the Telugu version, Bruce responds to Captain America's "Mee kopaani pradarshinche samayam ochesindi (It's time to display your anger)" by saying, "Meeko nijam cheppana Captain, nenu puttinappudiniche kopisthudini. (Should I tell you the truth, Captain, I've been angry since birth)" This expression that Bruce had superhuman qualities by birth is incorrect. But for the Telugu audience who have no knowledge of the metaphoric expressions, it makes no difference to what Bruce has spoken. A proper translation could be intriguing to watch, but the one that gets the cheers from the crowd will be the one talking about Machoism. The Telugu audience is not accustomed to metaphoric expressions of another language and thus in the dubbed version the dialogues sound irrelevant to those who understand the English language.

Sarcasm, philosophy & humour are reflective of the cultural experiences of a group of people. The best way to understand culture is through the choices of entertainment. Therefore, the Hollywood movies dubbed into Telugu do not teach or preach values to the quintessential Telugu audience but they focus on/ offer entertainment to the typical Telugu audience who loves action/mass movies or thrillers. These movies are enjoyed along with original action/mass Telugu movies and are identified as movies with a good number of fight sequences, chasings, love scenes and the central aspect is that the hero is the macho man who can solve all the problems around

him. The audience gets transported into this world of characters who offer solutions through muscle and mind power.

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