ONLINE ISSN: 3007-3197 | PRINT ISSN: 3007-3189

http://amresearchreview.com/index.php/Journal/about

Annual Methodological Archive Research Review
http://amresearchreview.com/index.php/Journal/about
Volume 3, Issue 7 (2025)

A Comparative Study Exploring the Most Common Audiovisual Translation English Subtitling Strategies in Lollywood and Bollywood Movies

Nadia Abdul Ghani, Dr. Muhammad Rashid Hafeez

Article Details

Keywords: Audiovisual translation (AVT), Lollywood and Bollywood movies, Urdu language, English subtitle, the most common Subtitling Strategies

Nadia Abdul Ghani (Corresponding Author)
Ph.D. Scholar
English Department
GCWUS, Sialkot, Pakistan
Email: nadia.ghani6@gmail.com
ORCID ID: https://orcid.org/0000-0003-4795-9393

Dr. Muhammad Rashid Hafeez (Co-author)
Associate Professor
English Department
GCWUS, Sialkot, Pakistan
Email: m.rashid@gcwus.edu.pk

A B S T R A C T

The purpose of this descriptive study is to investigate the most common Audiovisual English subtitling strategies in Lollywood and Bollywood movies with the help of frequency and percentage of the use of these strategies during the subtitling process adopted in English subtitled Pakistani and Indian Urdu movies. The study also attempts to find out the significance of subtitling in the process of subtitling adopted in English subtitled Urdu movies. The framework of this descriptive study is based on Gottlieb's (1992) strategies. Mixed method approaches are used to obtain and evaluate data. To achieve this goal, subtitles of movies are used as study material and three English subtitled movies from Lollywood and three English subtitled movies from Bollywood are selected and their dialogues are chosen for data analysis. This study reveals that these movies are subtitled by adopting specific strategies which have significant application in many ways. It is hoped that this study is helpful for translators, subtitlers especially Pakistani subtitlers, and students of translation. It suggests helpful solutions and techniques for the betterment of subtitling strategies in movies and also tries to provide a base for future studies in the field of Audiovisual Translation.

Introduction

Translation deals with the transference of meaning from a source language (SL) to target language (TL) in verbal and written forms. Many kinds of translation are used in translation areas such as literary translation, technical translation, machine translation, etc., and audiovisual translation is one of them. The movie is not only an art but also merchandise. It is a way of providing entertainment, promoting culture, thought, awareness, as well as making money. With the rapid development of technology in recent years, the modes and definitions of

translation are also changed and more information is transferred to Audiovisual Translation (AVT) or "On Screen Translation". As Munday (2011) states that initially, translation theory ignored the AVT. It got prominence with the advancement of technology and the growth of streaming companies (like Netflix) offers plenty of television series and films around the globe.

Chaume (2013) defines AVT translation as the transmission of sound and video with texts either inter-lingually or intra-lingually". Intraligual subtitling only deals with the dialogues and text of the same source or same target language. Gottlieb (as cited in Baker & Saldanha, 2009) named it as vertical‖ subtitling, which shows only change in mode (speech down in writing) not change in language and text appears on screen in original language (from speech to text same language). Such type of subtitling is done for deaf and hearing-impaired people, foreign language learners and residents, for different ethnic groups having different dialects such as mandarin in china has more than 50 dialects so intralingual subtitling is the most common subtitling practice of Chinese movies and television programs. On the other hand interlingual deals with two different languages they can be subtitled from source to target language or vice versa. In Gottlieb's view (as cited in Cintas & Remael, 2014).), it is always conditioned to transfer meaning between two different languages (Cross-over) from dialogues or sound of the source to written text of target language or vice versa. Gottlieb also named it oblique or diagonal subtitling. It shows change on both levels not only in mode but also on the linguistic level. The difference can be seen in the graphic representation mentioned by Gottlieb in 1994.

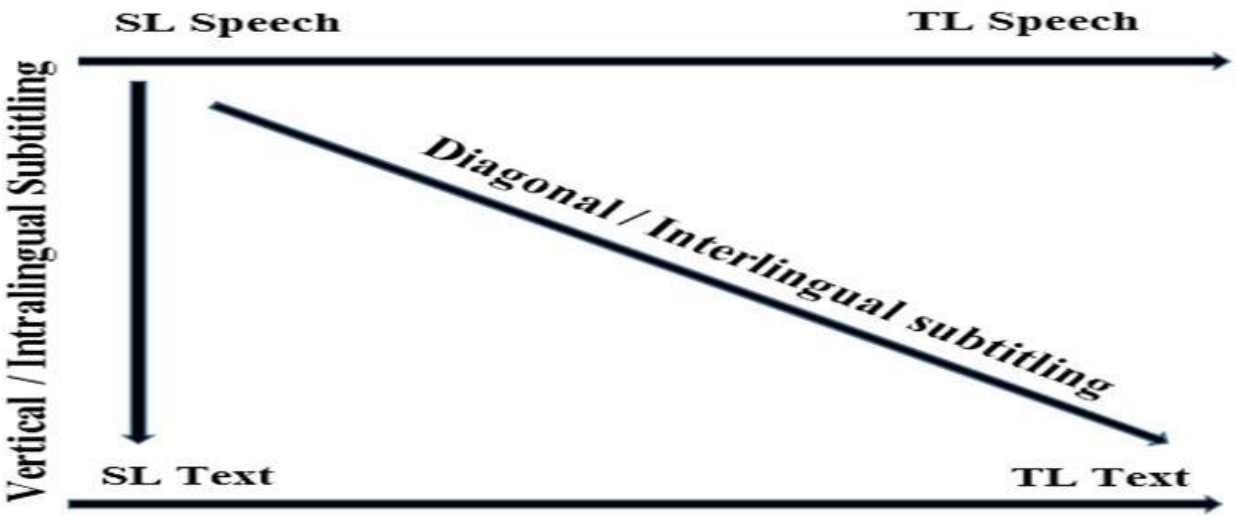


Figure 1. Interlingual and intralingual subtitle translation types by Gottlieb 1994.

There are several modes in AVT and dubbing re-voicing and subtitling are major ones. Voice over or Re-voicing is done through lip-synchronizing over the already recorded audio-video tape in source language by altering with any other target language sound. The technique of dubbing and the art of subtitling emerged around 1930 with the appearance of the first-sounding movie. Subtitling is described as the textual (formal) version of printed words for the dialogues of the original language (SL) simultaneously appeared at the bottom of the video screen in one to two-line statement form that is easy to read while watching any program, movie, or documentary (Wilson & Wallace, 2000). The first subtitled movie was released in Britain in 1901 named *Marley's Ghost*. Subtitling is (10 times) inexpensive as compare to dubbing due to its technical complexities it demands the involvement of a large group of technicians, professional dubbers, directors, linguists, and translators. Subtitles are helpful to understand and study the message, culture, and language of any foreign country. Even they are useful for deaf people.

Zanon (2006) states that subtitlers by utilizing subtitles in movies or other programs efforts to build up a

bridge or tetra connection among motioned picture and verbal sources from the source language into printed text in a target language to make things understandable for foreigners and immigrants. Producing subtitles are not an easy task and many strategies and factors are involved in the production of subtitles especially at the inter-lingual level. Subtitles may contain summaries, omission, expansion, and deletion of what is said in the original soundtrack. So the researchers try to identify the most common subtitling strategies from Urdu Lollywood and Bollywood movies to English by using the framework of Gottlieb's strategies.

Objectives of the Study

The study sets the following objectives:

- To identify the most common subtitling strategies in the Lollywood and Bollywood movies while subtitling from the source language (Urdu) to target language (English) subtitles in the light of Gottlieb's strategies,
- To investigate the ratio and significance of the application of the subtitling strategies in creating reasonable subtitles in Lollywood and Bollywood movies,
- To provide some suggestions for the betterment of the process of subtitling especially in Lollywood movies.

Questions of the Study

The researchers achieve the objectives with the help of the following questions:

1. What are the most common subtitling strategies in the Lollywood and Bollywood movies while subtitling from the source language (Urdu) to the target language (English) in the light of Gottlieb's strategies?
2. How do the ratio and application of the subtitling strategies play a significant role in creating reasonable subtitles in Lollywood and Bollywood movies?
3. How can these subtitling strategies be improved for the betterment of the process of subtitling in Lollywood movies?

Significance of the Study

The audiovisual translation is a quite new and ignorant field of studies in Pakistan as well as in the Lollywood industry. The researchers strive to identify the common subtitling strategies in Lollywood and Bollywood movies from spoken Urdu to English written translation. It is hoped that study can be helpful for translators who are related to this field practically. It can provide improvement in subtitling strategies for subtitlers. The result of this study can be employed as additional information in lecturing translation, especially in the domain of audiovisual translation. It can contribute to existing information as well as provide reference and guidance to those who want to study subtitling, audiovisual translation, and film text. Even, this study can stimulate other researchers to conduct further research.

Delimitations of the Study

There are many languages and subtitling strategies that are used in Lollywood and Bollywood movies. But it was not only impossible to cover all languages and subtitling strategies but also difficult to encompass such a huge variety of movies. So, this study only focused on the Urdu movies from Lollywood and Bollywood with only English subtitles and only those subtitling strategies which are proposed by Gottlieb.

Conceptual Framework

Gottlieb's (1992) subtitling strategies are utilized for the analysis of the data. A list of the considering subtitling strategies is mentioned below:
(1) Condensation (2) Decimation (3) Dislocation (4) Expansion (5) Imitation
(6) Omission (7) Paraphrase (8) Resignation (9) Transcription (10) Transferring.

So, this research is an effort to pinpoint the most common subtitling techniques, in the light of the above-mentioned framework, used in the process of subtitling in the Lollywood and Bollywood movies from Urdu to

English.

Literature Review

Translation activity is a transformation of meaning from a source/mother language to a target language. It has many types and modes. The audiovisual translation is very popular and the need of modern time in media translation and the mode of transformation in audiovisual translation can be from oral to written text. It may have a role in language learning, it is better for those who have restrictions for proper listening, or can listen partially, the deaf and for immigrants and tourists. It removes ambiguities and barriers of language, culture, and differences among different nations and cultures. On the other hand, a wrong or careless act of Audiovisual translation can create a problem or ridiculous funny situation such as the Swedish television put accidentally a kid show subtitles on the political debates in 2016. They are the most important technique to convey the meaning of spoken from the Source language (SL) to written target language. Audiovisual translation in general and subtitling as a prominent type of audiovisual translation are diligently studied within the scope of translation studies. Audiovisual translation has two divisions, one is subtitling and the other is known as dubbing but there is also a third type named "Voice over" translation involves actors' recorded voices over the original soundtrack and can be listened behind the recordings. This translation is used for documentary and news purposes. Subtitling is not the transference of one language to another but the modes of communication from spoken to written. Subtitling also removed many phrases even sentences to make a subtitling technique frequent. There is much work on translation but less attention is devoted to the translation problems related to the genre of audiovisual product and the translation strategies in the subtitling field.

In the work of Ghaemi and Benyamin (2011), "The process of subtitling is responsible for synchronized subtitles for television or movies dialogue". Baker (1998) labels 'transcriptions of TV or movies' dialogue as subtitles emerged concurrently above the video or bottom of the screen. In 1929, subtitling appeared in the first speaking movie in Europe (Gambier & Gottlieb, 2001). According to a technical definition of AVT, the transfer of one language from a source to another language while translating shows a process and effort that makes a program understandable for those (target audience) who are not familiar with the original language. For this purpose, a variety of translations are available and audio-video or multimodality translation is one of them. Michael (2010) in his descriptive study analyzed Gottlieb's strategies model to investigate the subtitling techniques in English movies.

Newmark (1988) mentioned that the act of translation involves the intention of the translator or author in conveying the sense of a text from one language to another and results in damage of the intended meaning or sense of the text. Every type of translation manifests some sort of limitations and constraints, the same case can be seen with audio-video translation. Subtitling contains mechanical, contextual, and technical limitations. Gottlieb (1992) explains that subtitle translators are confronted by structural (formal) and qualitative (textual) restrictions. Textual constraints are caused by the visual background of the program or movie. On the other hand, formal constraints emerged out due to the technical issues related to time and space. Schwarz (2002) highlights one of the major problems in the subtitling process that is known as lack of synchronization between spoken and reading speed both the main problem in subtitling is caused by the difference between the speed of the spoken language and the speed in reading both are dependent on the act of minimization on a textual level. This current study tried to explore the most common subtitling strategies in Lollywood and Bollywood Urdu movies with English subtitles by using Gottlieb's framework and checked the role and ratio of these strategies in subtitled movies.

Methodology

This study uses both qualitative and quantitative methods to find out the most common subtitling strategies in the Lollywood and Bollywood movies while subtitling from the source language (Urdu) to target language (English) subtitles. As mentioned above the target of this present study is to discover the significance of translational strategies which were applied in Subtitling. Ghani et al. (2024), Ghani and Hafeez (2025), found in their works that the combination of both approaches enhance the generalizability of the data and minimise the risk of biasness with the detailed overview of human cognition as well (Mustafa & Ghani, 2025). It is impossible to

cover all movies of Lollywood and Bollywood for data analysis. To fulfill this goal of the study, the samples for data collection were collected from three Bollywood (Indian) movies subtitled into English name as "Dil (1990)", "Robot (2010)", and "Dor (2019)" and three Lollywood (Pakistani) movies subtitles into English name as "Dukhtar (2014)", "Lahore say Aagey (2016)", "Loadwedding (2018)". Movies were randomly selected to fulfill the balance representativeness of the data. Dialogues taken from both Bollywood and Lollywood movies are compared with English subtitles to recognize the most common subtitling schemes with their frequency and percentage for each subtitle strategy adopted in these movies.

There is a clear difference among the year of releasing movies in both Lollywood and Bollywood because in the Lollywood industry (Pakistan) subtitling is a quite young technique than in Bollywood movies. This difference of years in movies' selection is intentionally for better comparison and understanding for subtitling strategies. This study also tried to maintain the ethical considerations and there is no conscious violation of ethical considerations in this study.

Data Analysis

The data samples were selected in the form of subtitles. For this purpose, six movie CDs were purchased and watched carefully twice for the selection of dialogues relevant to the study. The table given below highlights the subtitles used in Bollywood movies.

Table: English Subtitles Used in Bollywood Movies

Sr. no	Source Language (اردو)	Target language (English)
1	پیسے کی برسات	Money is raining
2	بابا بتاتے ہیں، جب میں پیدا نہیں ہوئی تھی۔	My father used to tell me that when I was in the womb,
3	دیکھ کر نہیں چل سکتا۔	Can't you see where are you walking?
4	ہزاری پرسا د جی، میں ایک چھوٹا سا آدمی ہوں۔	Mr. Hazari Parsad I am not a rich person.
5	سمدھی مل گیا پنڈت جی۔	I've got the bride's father.
6	پیسے کے بغیر آدمی کوڑی کا نہیں۔	A man is nothing without money.
7	کیوں بے وجہ صبح صبح لڑکے پر برس رہے ہو۔	Why are you scolding him?
8	ابے،او سورداس کی اولا د آنکھیں ہے تو دیکھکر کیوں نہیں چلتا؟	Hey mister, why don't you look before you walk?
9	وہ آکے گرے ہم پر بجلی کی طرح، خدا کی قسم کرنٹ کھا کے مزہ اگیا۔	The way she collided against me. I swear I enjoyed it.
10	ٹوٹا پھوٹا فرنیچر اسکی دکان کوشوبھا دیتا ہے۔	Broken furniture, these are he sells.
11	پیسہ دیکھ کے میر ے تن بدن میں گد گدی ہونے لگتی ہے۔	I feel ecstatic when I see money.
12	کھاؤ پیؤ، موج مستی کرو۔	Have great time.
13	ارے میں ساری ءمر اتنا نہیں چلا جتنا آپنے مجیھے ایک دن میں چلا دیا۔	You made me walk quite a lot.
14	اچھا اسی لیے بلبل قید میں آنے کےلیے چہک رہی تھی۔	That's you were so eager to come to prison.
15	کب تک تم یوں گھٹ گھٹ کر مرتی رہوگی۔	For how long will you live this way?
16	میں تمہارےا لوکا بھی الو ہوں۔	I am your greatest devotee.
17	ہزاری پرسا د کی چائے پی جائے ایسی مکھی آج تک پیدا نہیں ہوئی ہے۔	Hazari parsad will not waste this tea.
18	یار یہ لڑکی ہے یا تیزاب بنانے کا فارمولہ۔	She is too much.
19	چارسو چالیس وولٹ ہے چھونا نہیں۔	She is too short-tempered, come closer you will be burn.
20	اور جب کتے کی موت آتی ہے تو وہ شیر کو للکارتا ہے۔	But some cowards are too arrogant.

The table given below highlights the subtitles used in Lollywood movies.

Table: English Subtitles Used in Lollywood Movies

Sr. no	Source Language (اردو)	Target language (English)
1	اب چاول بھی ٹھنڈے کرے گا۔	Do not let the rice go cold as well.
2	کل جب آپ کی قسمت چمکے گی نا تو پورا نرالی دیکھے گا۔	Tomorrow when your fate smiles the entire city will witness it.
3	جوڑ برابر کا ہی اچھا لگتا ہے۔	Two people should be equal to make a couple.
4	اسے کیا ہوا ھے؟	What is wrong with him?
5	کوئی بیوہ کو بھی چاہتا ہے؟	How can you love a widow?
6	اب رونے کا کیا فائدہ؟	What is the point of trying now?
7	ساتھ ٹھنڈی سپرائٹ بھی۔	Along with cold drink.
8	اج سے بےبی باجی کی شادی اور اس گھر کی ذمہ داری تم پر ہے۔	From today baby's marriage and this family is your responsibility.
9	پٹھ کی بوٹی تجھے اٹھ اٹھ کے دیکھ رہی ہے۔	The food is waiting for you to eat them.
10	ان کی بددعا نہیں لیتے۔	You should not disrespect them.
11	لکھا خط پہنا لال سویٹر۔	Love letter, ----- sweater.
12	جب دل راضی تو رب راضی۔	When my heart has chosen her then it is the will of God.
13	بارات آگئی۔	The guests have arrived here.
14	راجا کی سپیڈ کو لگ گئی بریک۔	Raja's speed hit the speed breaker.
15	50 تولہ گیا۔	He has lost the gold.
16	سارا سٹائل خراب کردیا۔	You ruined my entire style.
17	دونوں بھائی مل کر کھاتے ہیں۔	Let us eat together.
18	یہ کہاں سے آ گئی ہے منحوس؟	Where did she come from?
19	تاکہ میں بات کو آگے بڑھانے کے قابل تو ہو سکوں۔	So, I can take proposal ahead.
20	پچھلے مہینے بھی تم نے بہت دیر سے کمیٹی دی تھی۔	You owe me last month.

The data is evaluated by following the framework given by Gottlieb (1992) to explore the strategies used for English subtitling in Bollywood and Lollywood movies. Above mentioned tables show different dialogues as examples of the subtitling in Bollywood and Lollywood movies. The data is analyzed to explore how the subtitling strategies have been applied in this course. The strategies that are selected to carry out the research were Paraphrase, Transfer, Deletion, Expansion, and Resignation. These strategies are explained as below;

1) Paraphrase: It deals with just change of source language expression into target language expression.it is used to make the message readable and understandable in both languages.

2) Transfer: This strategy conveys the complete message of source language on both content and form level into a target language. This is done without using any expansion or modification.

3) Deletion: This strategy excludes the complete segment of the source text which has less or no importance. Normally, it is applied with fillers, repeated words, and question tags.

4) Expansion: It requires extra information of source text due to some cultural differences that cannot be translated into the target language easily.

5) Resignation: this strategy is practiced when translators do not find any translation solution of source language speech and transmission of meaning in the target language is impossible.

The analysis of Bollywood movies is given as follows:

Paraphrase

Table: Application of "Paraphrase" in English subtitling of Bollywood movies.

Source Language (اردو)	Target language (English)
کھاؤ پیؤ، موج مستی کرو۔	Have a great time.
پیسہ دیکھ کے میرے تن بدن میں گد گدی ہونے لگتی ہے۔	I feel ecstatic when I see money.
اچھا اسی لیے بلبل قید میں آنے کےلیے چہک رہی تھی۔	That's you were so eager to come to prison.

Transfer

Table: Application of "Transfer" in English subtitling of Bollywood movies.

Source Language (اردو)	Target language (English)
پیسے کی برسات۔	Money is raining
دیکھ کر نہیں چل سکتا۔	Can't you see where are you walking?
ہزاری پرساد جی، میں ایک چھوٹا سا آدمی ہوں۔	Mr. Hazari Parsad I am not a rich person.

Deletion

Table: Application of "Deletion" in English subtitling of Bollywood movies.

Source Language (اردو)	Target language (English)
کیوں بے وجہ صبح صبح لڑکے پر برس رہے ہو۔	Why are you scolding him?
ٹوٹا پھوٹا فرنیچر اسکی دکان کوشوبھا دیتا ہے۔	Broken furniture, these are he sells.
ابے،او سورداس کی اولاد آنکھیں ہے تو دیکھکر کیوں نہیں چلتا؟	Hey mister, why don't you look before you walk?

Expansion

Table: Application of "Expansion" in English subtitling of Bollywood movies.

Source Language (اردو)	Target language (English)
یہ اسکا دوش نہیں اس لڑکی کی چھایہ پڑی ہے۔	It is not her fault. That woman's influence is taking.
اور کؤئی یہ کام کر سکتا ہے نہ، تو وہ یہی ہے۔	If anyone can pull it off, it's her.
بابا بتاتے ہیں، جب میں پیدا نہیں ہوئی تھی۔	My father used to tell me that when I was in the womb,

Resignation

Table: Application of "Expansion" in English subtitling of Bollywood movies.

Source Language (اردو)	Target language (English)
ہزاری پرساد کی چائے پی جائے ایسی مکھی آج تک پیدا نہیں ہوئی ہے۔	Hazari parsad will not waste this tea.
اور جب کتے کی موت آتی ہے تو وہ شیر کو للکارتا ہے	But some cowards are too arrogant.
میں تمہارےا لوکا بھی الو ہوں۔	I am your greatest devotee.

The analysis of Lollywood movies is given as follows:

Paraphrase

Table: Application of "Paraphrase" in English subtitling of Lollywood movies.

Source Language (اردو)	Target language (English)
جوڑ برابر کا ہی اچھا لگتا ہے۔	Two people should be equal to make a couple.
اسےکیاہواھے؟	What is wrong with him?
جیتے رہو بیٹے۔	Bless you, son.

Transfer

Table: Application of "Transfer" in English subtitling of Lollywood movies.

Source Language (اردو)	Target language (English)
اج سے بےبی باجی کی شادی اور اس گھر کی ذمہ داری تم پر ہے۔	From today baby's marriage and this family is your responsibility.
اب رونے کا کیا فا ئدہ؟	What is the point of crying now?
ساتھ ٹھنڈی سپرائٹ بھی۔	Along with a cold drink.

Deletion

Table: Application of "Deletion" in English subtitling of Lollywood movies.

Source Language (اردو)	Target language (English)
دونوں بھائی مل کر کھاتے ہیں۔	Let us eat together.
گرم گرم پلاؤ لایا ہوں۔	I have brought food for you.
اور سوچا آج ھو ہی جائے۔	Finally, he will say it.

Expansion

Table: Application of "Deletion" in English subtitling of Lollywood movies.

Source Language (اردو)	Target language (English)
جب دل راضی تو رب راضی۔	When my heart has chosen her then it is the will of God.
بارات آگئی۔	The guests have arrived here.
پہلے لوگ محلے میں پوچھ گچھ کرتے تھے اب یہ فیس بک خداجانے کدھرسےآگیا ہے؟	Earlier people used to question around for information. But God knows where this Facebook has come from there they get all the information.

Resignation

Table: Application of "Resignation" in English subtitling of Lollywood movies.

Source Language (اردو)	Target language (English)
پٹھ کی بوٹی تجھے اٹھ اٹھ کے دیکھ رہی ہے۔	The food is waiting for you to eat them.
ان کی بددعا نہیں لیتے۔	You should not disrespect them.
چاولوں کی بددعا عرش ہلا دیتی ہے۔	It always brings bad luck.

The comparative analysis of subtitling strategies used in Bollywood and Lollywood movies

Bollywood Movies	Strategy	Lollywood Movies
25%	Paraphrase	15%
15%	Transfer	12%
18%	Deletion	22%
30%	Resignation	33%
12%	Expansion	18%

Discussion

The data is considered by following the framework given by Gottlieb (1992) to explore the strategies used for English subtitling in Lollywood and Bollywood movies and to find out the significance of these subtitling strategies in the process of subtitling. While analyzing Bollywood movies it is noticed that the most used strategy in subtitling is resignation and the second most used strategy is a paraphrase. The strategies of transfer, deletion, and expansion are used closely equally in the movies. 30% use of resignation that refers to zero translation of the movies explained the fact that the subtitling of Bollywood movies takes translation far away from the original

translation. 25% use of paraphrase highlighted the positive strategy of translation reflects that subtitling is done in a better way. The transfer is the best strategy used in subtitling in which the work is translated keeping in mind both the form and content was used 15% only that showed the inability of subtitling of Bollywood movies. 18% use of deletion explained the fact that while subtitling the translator prefers to delete some content of the original work and 12% use of expansion explained that translator takes the role of trans-creator and may include additional information other than the original content. Analysis of subtitling of Lollywood movies revealed some different results from the analysis of subtitling of Bollywood movies. 33% use of resignation illustrated that subtitling of Lollywood movies has been done far from the original work. Translators prefer to delete the contents they are unable to translate well and it was found that 22% use of deletion was used in the subtitling of Lollywood movies. 18% use of expansion explained that after the use of deletion, translators may add other contents sometimes to meet the need of time or to fill the gap in translation. The strategy of transfer that takes the subtitles closer to the originality of the work was used only 12% by the translators.

The comparative analysis was carried out to describe the difference among the use of subtitling strategies in Lollywood and Bollywood movies. It was found that the subtitling of Bollywood movies has been done in a better way as compare to the subtitling of Lollywood movies. Two strategies that make subtitling a good one are paraphrase and transfer and according to the analysis shown above both of these strategies were used more in the subtitling of Bollywood movies. Deletion, resignation, and expansion are the strategies that take subtitling away from the original. These strategies were more likely used in the subtitling of Lollywood movies. The analysis also showed that subtitling strategies play important role in the process of subtitling. They allow converting the mother/ source language into the target one with specific use of transfer, paraphrasing, deletion, and many other strategies in translating any spoken text into written. They are significant in reducing the unsuitable expressions of one language with the help of replacement, substitution, and deletion. They are also helpful to express the novel and unknown ideas of one language into another language with the help of omission, expansion, and transcription. Subtitling of movies cannot be done without any pattern and not every person can translate r subtitle any material related to a movie or text. The subtitling process used specific strategies with specific terms and methods to translate text in media Audiovisual translation.

Conclusion and Recommendations

Translation activity is based on a process of transference of meaning or sound from the source into text in the target language. There are many types of translation for example literal translation, machine translation, audiovisual translation, and the study was carried out on audiovisual translation to explore the most common English subtitling strategies in Lollywood and Bollywood movies and the significance of these subtitles in translation. It is an act of providing harmonious captions for dialogues of any movie or television program. The data was collected from Bollywood and Lollywood movies, three movies from each side. The data were analyzed separately and comparatively. It was found that English subtitling of Bollywood movies was better than the English subtitling of Lollywood movies. The reason behind this difference is the difference between the two industries. The Bollywood industry is a big and well-established industry flourishing day by day with innovative ideas and successful projects, whereas, Lollywood industry is in the stream of establishment and is based on a small scale comparatively. Though, it is trying hard to make something better but still not up to the standard of the Bollywood industry. The Bollywood industry is rich enough in technology and investment to work on the subtitling of its movies and to influence other groups of people. Lollywood industry is still in the way to establish so it cannot spend enough money on this project and thus there occurs a difference in the subtitling of the movies.

There are some suggestions as well related to subtitling. Translation Studies is a new discipline and only a few works have been done in this field, it can change the future of any nation and can also increase the incoming resources of money. It is a highly beneficial and money-making profession with providing entertainment.

1- It is also a nation-building practice and the base for generating ideas and thought as well as the source for promotion and introduction of one culture to another culture and nation. So, there should be a proper realization and strategies to introduce this subject in its professional terms.
2- Since Bollywood is a big industry and its budget also, it works better with new technologies and modern facilities than the Lollywood industry. Lollywood industry is also working on it and a few people are trying

to improve its standing on their own with limited sources and on a limited scale. Nowadays, subtitling is a third hand to create an image of any nation in the global village. Government should understand the need of the time and take it seriously and promote it officially like other projects of investment in media and at academic levels.

3- Government should try to provide resources, funds to make better this subtitling technique with the help of updated latest knowledge and pieces of equipment in this field. Government involvement may be helpful to encourage the beginners who want to revive the Lollywood industry and true image of Pakistan with the help of the subtitling technique.
4- In Pakistan, this study can give a basic insight not only to the work on the subtitling of movies for promoting their art and literature but also in many other serious media expressions such as news, documentaries, and interviews as well.
5- It should be implanted in educational domains in a better way by providing reasonable funds and facilities. Literary material, practical labs international and national courses, conferences, and seminars should be held in the educational field, so, learners can get benefit from the practical application of translation studies. By doing so, we can produce our trustworthy specialists and insightful translators, dubbers, and subtitlers in this field with less effort and money who would be capable to convey their culture, true identity, and entertainment by using this knowledge.
6- Future researchers can explore the strategies and issues related to dubbing and voice-over as well as they can find out the errors of Audiovisual translation and its role in media translation.

References

Baker, M., & Saldanha, G. (Eds.). (2009). *Routledge encyclopedia of translation studies*. Routledge.

Canning-Wilson, C., & Wallace, J. (2000). Practical aspects of using video in the foreign language classroom. *The Internet TESL Journal*, *6*(11), 36-1.

Chaume, F. (2013). The turn of audiovisual translation: New audiences and new technologies. *Translation Spaces*, *2*(1), 105-123.

Cintas, J. D., & Remael, A. (2014). *Audiovisual translation: subtitling*. Routledge.

Ghaemi, F., & Benyamin, J. (2011). Strategies used in the translation of interlingual subtitling. *Journal of English Studies*, *1*(1), 39-49.

Ghani, N. A., Farid, A., & Rehman, R. (2024). The stylistic analysis of Pakistani hand wash advertisements during Covid-19. *Journal of Social Sciences Development,* 3(3), 90-106. https://doi.org/10.53664/JSSD/03-03-2024-08-90-106

Ghani, N. A., & Hafeez, M. R. (2025). A Study of Problematic Areas of English Collocations at Higher Secondary Level in Pakistani ESL Learners. *Pakistan Languages and Humanities Review*, *9*(3), 228–237. https://doi.org/10.47205/plhr.2025(9-III)20

Gottlieb, H. (1992). Subtitling-a new university discipline. In *Teaching translation and interpreting* (p. 161). John Benjamins.

Gottlieb, H. (1994). Subtitling: diagonal translation. *Perspectives: studies in translatology*, *2*(1), 101-121.

Gambier, Y., & Gottlieb, H. (Eds.). (2001). *Multi-media translation: concepts, practices, and research* (Vol. 34). John Benjamins Publishing.

Michael, B. (2010). *Analysis of Gottlieb's subtitling Strategies in Trans 7's 'Home Stay*. Jakarta: Atma Jaya Catholic University of Indonesia.

Munday, J. (2016). *Introducing translation studies: Theories and applications*. London: Routledge.

Mustafa, R., & Ghani, N. A. (2025). Stylistic Analysis of Bapsi Sidhwa's Novel ICE CANDY MAN: Usefulness of Stylistic Analysis in the ELT Classroom. *Journal of Applied Linguistics and TESOL (JALT), 8*(3). https://doi.org/10.63878/jalt1041

Newmark, P. (1988). *A textbook of translation*. London: Prentice Hall.

Schwarz, B. (2002). Translation in a confined space. *Translation Journal*, *6*(4).

Zanón, N.T. (2006). Using subtitles to enhance foreign language learning. *Porta Linguarum*, *revista internacional de didáctica de las lenguas extranjeras*, *6*(4).