

# The dubbing & subtitling of Bollywood Films: A Colloquium



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13-14<sup>th</sup> December 2018  
Portland Building (Room 1.06 and 1.03)  
De Montfort University, Leicester, UK



Arts & Humanities  
Research Council



Eötvös Loránd  
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OWRI

creative  
multilingualism

## **‘The dubbing & subtitling of Bollywood: A Colloquium’ Rationale**

Welcome all to this AHRC funded event on dubbing and subtitling of Global Bollywood. This opening event is a part of a pilot study, funded by the AHRC that seeks to look and uncover the effect of translation practices within the cinematic world of Bollywood cinema, and specifically across Europe.

“The dubbing & subtitling of Bollywood: A Colloquium”, is the first of four events entirely dedicated to cultural, social and historical implications of dubbing and subtitling of Bollywood cinema world-wide, with a specific focus on these practices in Europe.

This colloquium seeks to bring together scholars and early career researchers working on the different aspects of multilingualism pertaining to translation, transliteration and semiotic shifts of one language when dubbed and subtitled into another, for the global audience of popular Hindi cinema.

This colloquium opens the 4 events that will take place in 4 different cities: Leicester, Vienna, Budapest and Rome; all with the scope of studying multilingual Bollywood across European cities, and with it, trace the nuances that affect both the mediation of content as well as the cultural, professional, social and political milieus in which such practices occur.

The colloquium, seeks to respond if cinema is a ‘universal language’, and against this backdrop, interrogate the polyglot nature of Bollywood cinema, its industry’s procedures and the complexity of its global reception.

## Conference Schedule

### **Day 1, 13<sup>th</sup> December 2018**

9.30-10.00 Registration and Coffee (Portland Building Room 1.06)

10.00-10.15 Welcome by Professor Justin Smith, Director of the Cinema and Television History Research Institute at De Montfort University.

10.15-10.45 Monia Acciari, **“Babel Bollywood: Dubbing and Subtitling Bollywood in Europe, Introducing the AHRC Project.”**

10.45-11.00 Q&A

11.00-11.15 Coffee break

#### **Panel 1: 11.15-12.15**

Location: **Portland Building Room 1.06**

Chair: Monia Acciari

Bernhard Fuchs, (University of Vienna)  
**“Film Speaks Many Languages”.**

Vajdovich Györgyi, (Eötvös Loránd University) **“Changing Image of Europe in Bollywood Films”.**

Montse Corrius, Eva Espasa and Laura Santamaria, (University of Vic Central University of Catalonia)  
**“Multilingualism in Monsoon Wedding: how language variation and cultural references were transferred to Laboda del Monzón”.**

12.15-12.30 Q&A with panelists

12.30- 1.30 Lunch Break

#### **Panel 2: 1.30-2.30pm**

Location: **Portland Building 1.06**

Chair: Györgyi Vajdovich

Khetam Shraideh, (Binghamton University State University of New York)  
**“Subtitling Non-Anglophone Melodrama Films: The Arabic Film *Al-makhdu'un*”.**

Tejaswini Ganti (New York University)  
**“English is so precise and Hindi can be so heavy!": Language Ideologies and Audience Imaginaries in a Mumbai Dubbing Studio”**

Hephzibah Israel, (University of Edinburgh)  
**“Dubbing the Indian nation?: Language, Love and Resistance”**

2.30-2.45 Q&A with panellists

2.45-3pm Coffee break

3-4.30pm in Conversation with Nasreen Munni Kabir (via skype) & Györgyi Vajdovich

4.30-5.45 In Conversation with Claudio Sorrentino (via skype) & Monia Acciari

5.30-5.45 Final remarks

6.30 – Colloquium Dinner

### **Day 2, 14<sup>th</sup> December 2018**

11.00 – 11.15 Welcome and registration day 2

#### **Panel 3: 11.15 – 12.15**

Location: Portland Building (Room 1.03)

Chair: Bernhard Fuchs

Rituparna Das (Independent scholar)

**“Blonde-age to Bondage: Reading the East-West Ties through Bollywood Cinematic Language”**

Claire Chaigneau, (University of Portsmouth)

**“Questioning a relative link of influence in the evolution of the language used in Hindi movies and of the language of the Hindi-speaking population.”**

Shruti Narayanswamy, (St. Andrews University)

**“Dubbing over ‘authenticity’: Audience responses to *Sacred Games*”**

12.15-12.30 Q&A with the panellist

12.30-1.30 Lunch Break

1.30 – 2.00 What for the future? Final remarks and discussions.

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#### **Additional Research Activities**

(Portland 1.03) 3-3.45, AHRC Dubbing and Subtitling Bollywood in Europe (Team Meeting).

(Portland 1.03) 4.00-5.30 Euro-Bollywood Research Network (Team Meeting)

- 4-4.45 Discussion of funding opportunities (Monia and Rajinder)
- 4.45- 5.15 Euro-Bollywood Research Network Website (Monia)
- 5.15-5.30 Other Matters (Rajinder)

7.30pm – Bollywood film Screening (with subtitles) at Phoenix Cinema.

## **Nasreen Munni Kabir**

Born in Hyderabad, India, Nasreen Munni Kabir is a London-based documentary filmmaker/author who has written several books on Hindi cinema, including *Guru Dutt, a life in cinema* (OUP, India, 1996), *Talking Films/Talking Songs with Javed Akhtar* (OUP, India 1999/2005), *Bollywood, the Indian Cinema Story* (Channel 4 Books/ PanMacmillan, 2000) *Yours Guru Dutt* (Roli Books, 2004) and *The Immortal Dialogue of Mughal-e-Azam* (Oxford, Delhi, 2006), *The Immortal Dialogue of Awaara* (Niyogi Books, Delhi, 2009) and *The Immortal Dialogue of Mother India* (to be released February 2010, Niyogi Books, Delhi, 2009). She is currently working on *Talking Music with A R Rahman*, to be released in 2011.

Her many documentaries, produced for Channel 4 TV (UK), include *Follow that Star* (Amitabh Bachchan), the 49-part series *Movie Mahal*, *Lata in her own voice* (1991), *How to make a Bollywood Movie* (1999), *How to make it Big in Bollywood* (2000) and *The Inner/Outer World of Shah Rukh Khan* (2005, Channel 4/Red Chillies). In 1999, she won the first Asian Womens' Achievement Award for her work promoting Indian cinema in the UK, and is a former governor on the board of the British Film Institute, serving a six-year term. A consultant to Channel 4 for over 27 years, she continues to curate their annual 20-part Indian film season. Nasreen is very active within the subtitling industry in India and had subtitled more than 800 films till date.

## **Claudio Sorrentino**

He started his career as dubber when he was 9 years old, giving his voice to the main characters of “The adventures of Rin-Tin-Tin” and of “Lassie”. During his long career he dubbed more than 2500 movies and hundreds of sit-coms for the television. He is the Italian voice for Walt Disney’s Micky Mouse. Walt Disney himself chose Claudio Sorrentino judging his performance as the ideal Italian voice for his famous cartoon character. He is the main voice of many American cult movies as , for example:” The Strawberry Statement” , “Bruster Mc Loud”, “Harold and Maude”, “Love Story” “Alice’s Restaurant” and many more. He was also the Italian voice of Ron Howard of “Happy Days” and the voice of Patrick Duffy of “Dallas”.

In his artistic career, spanning from radio to Television production (to name a few), dubbing has a very important part. Claudio Sorrentino gave the voice to Bruce Willis, William Hurt, William Defoe, Gerard Depardieu, Sylvester Stallone, Robert De Niro. But lately the time available to dubbing reduced: and he currently concentrates only on the dubbing of Mel Gibson and John Travolta. Claudio Sorrentino curated the dubbing of several Bollywood films in Italy including the direction of dubbing of *My Name is Khan* at the Festival del Cinema in Roma in 2010. Claudio Sorrentino is one of the most esteemed directors of dubbing within the Italian panorama, currently beginning a new venture called Global Dubbing.

## Abstracts

### **Bernhard Fuchs, (University of Vienna) “Film Speaks Many Languages”**

This paper attempts to analyse Multilingual Bollywood by focusing on the trailer of the *Viennale Film Festival* 1995 titled “*Film Spricht Viele Sprachen*”. The trailer was made by film-artist Gustav Deutsch from footage of the Hindi-film “*Amar Garib*” (Mohan Kumar 1974) found in Casablanca. The exploration of the historical moment of cultural transfer; the “arrival of Bollywood” and the phenomenon of multilingual cinema will be discussed from this starting point. What is the original cinematic context of these fragments, how are they transformed and integrated in new contexts? Which languages are relevant in the reception context? Shifts in the reception of Indian cinema are researched starting from this trailer, which is employed as a methodological tool for audience research. Which routes of cultural transfer are inscribed into film via subtitles? How does reception work beyond linguistic communities? This research in its initial phase is also a methodological experiment and will be applied as such during the conference.

**Bio:** Bernhard studied European Ethnology at the University of Vienna, where he is employed since 1997. In both his MA and PhD thesis he observed the niche economy of South Asian migrants in Vienna. His main fields of research are media, migration, and cultural transfer. In a recent project, he studied cultural entrepreneurs in different immigrant communities in Vienna. He is co-editor of the book “SRK and Global Bollywood” published in 2015.

**Claire Chaigneau, (University of Portsmouth)**

**“Questioning a relative link of influence in the evolution of the language used in Hindi movies and of the language of the Hindi-speaking population”**

Throughout the years, Hindi cinema has been constantly evolving to adapt to new trends, new mentalities, and new horizons. Its privileged status makes it the most influential media in India. The observation of the parallel evolution of this world and that of the Indian population, as well as their common hybrid characteristics led me to consider a possible link of influence between the cultural behaviours of the population and their representation on the big screen. Post-Independence, one of the greatest contributions of the Hindi cinema to the Indian identity has been the representation of a language that united the whole country, Hindustani: neither literary Hindi nor literary Urdu, but a "language of the people" understood by Indians across the country.

Originally born from the meeting of several languages, Hindi has always been a hybrid language and continues today to constantly enrich its vocabulary and syntax under the influence of its environment. The contemporary evolution of this language has been singularly marked by its encounter with English: modern Hindi contains more and more elements of English to the point that a true fusion is born, named "Hinglish" language. Nowadays, Hindi cinema happens to be the first medium for the linguistic concept that is Hinglish, the very illustration of the hybrid character of the Hindi language. Through a critical observation of the contribution of cinema in the evolution of the Indian identity, and hence of the language, my study aims to explore the complex link of influence between the language of the Hindi speaking population and the language spoken in Hindi movies.

**Bio:** Claire Chaigneau, 24 year-old. In 2014, I completed a BA in Applied Foreign Languages (English & Hindi) at Aix-Marseille University, during which I also did an internship at the Cultural wing of the Embassy of India in Paris. That same year, I hosted an online show named “100% Bollywood” for the cultural association Asiexpo, based in Lyon, and I wrote some articles about Hindi movies for the cultural website Beendhi.com . The Following year, I briefly studied Hindi-English Translation at Jamia Millia Islamia University in Delhi. In June 2018, I completed a MA in Indology studies at Jean Moulin University Lyon 3, and in September 2019, I will be completing a MA in Translation studies at the University of Portsmouth, UK.

**Montse Corrius, Eva Espasa and Laura Santamaria, (University of Vic - Central University of Catalonia),**

**“Multilingualism in *Monsoon Wedding*: how language variation and cultural references were transferred to *Laboda del monzón*”**

Many popular English-language films display some other language(s) to a greater or lesser degree. They constitute instances of the kind of language variation we refer to as “third language” or L3. In other words, the third language is neither the main language used in the source text, nor the main language used in the target text, but a secondary language existing in the source text, which is also embodied in the process of translating. In this presentation we will analyse *Monsoon Wedding* (Mira Nair 2001), a film that mixes English, Hindi and Punjabi and, whilst it is not prototypically Bollywoodian, it helped the popularization of Bollywood films in Europe. The ever-growing Bollywood cinema contributes to transmitting the use of multilingualism and its nuances in India, in the same way as multilingualism is commonly used in contemporary Hollywood films, as has been studied by a number of translation scholars and in our Trafilm project, focused on the translation of multilingualism in popular films/in blockbusters. *Monsoon Wedding* seems to convey authentic Indian-ness to a non-Indian audience and reveals the interplay between traditional Indian culture and Indian modernity. In the original film, the use of the third languages, together with cultural elements transmitted aurally and visually, enable Nair to show the Indian Spirit: unique traditions of the past combined with modern touches. In the dubbed Spanish version both the presence of the different languages and the Indian English accents present in the source text have disappeared. We will focus on how much Indian culture was left in the dubbed Spanish version, in the context of the general findings of our Trafilm project.

**Bios: Eva Espasa**, Ph.D. in English Philology (University of Barcelona), is a Senior Lecturer at the Universitat de Vic (Catalonia/Spain), where she teaches audio-visual translation, translation for advertising, and scientific and technical translation at undergraduate and postgraduate levels. Her main researches interests are audiovisual translation, stage translation, translation training and gender studies. She has published and lectured extensively on these research fields. Espasa is coordinator of the research group TRACTE (Audiovisual Translation, Communication and Place, SGR 2014, 565 GRE), and is founding member of CEIG (Centre for Interdisciplinary Studies on Gender), both at the University of Vic.

**Montse Corrius** holds a PhD in Translation and Interpreting from the Autonomous University of Barcelona and a degree in English Philology from the University of Barcelona. She is a Senior Lecturer at the University of Vic – Central University of Catalonia (UVic-UCC) where she teaches English for specific purposes at undergraduate level and audiovisual translation at postgraduate level. She is member of the research group TRACTE (Traducció Audiovisual, Comunicació i Territori) where she leads the line of research on translation. Her main research interests include audiovisual translation (with a special focus on multilingual texts) as well as Advertising Translation, language learning and lexicography. She has published several articles and lectured on these areas of research. She is one of the authors of the Easy English Dictionary with a Catalan English-Vocabulary (2004).

**Laura Santamaria** has taught translation at the Faculty of Translation and Interpreting in the Universitat Autònoma de Barcelona since 1985, where she held different management positions and where she is the dean since 2011. Her research is based on issues related to mass media, intertextuality and cultural studies. She has taught specialised translation, specifically subjects on screen and multimedia translation and legal translation. She was as well teacher of translation and developer of materials for on-line masters at the Universitat Autònoma de Barcelona and the New York University. She worked as a professional translator for different Catalan publishing houses and for Televisió de Catalunya as a screen translator.

## **Györgyi Vajdovich (Eötvös Loránd University): “Changing Image of Europe in Bollywood Films”**

Europe has served as a location for Bollywood films for long decades, but the representation of Europe and European countries seems to undergo some transformation in recent productions. In the 1990s and in the first half of the 2000s European countries just served as a place of residence for NRI people who led an Indian way of life and felt that their home was in India. Local people rarely figured in these films, their habits, their life played no role in the plot. The other typical form of representation was the use of European sites as a location for item songs, when they served as spectacular sights, elements of attraction. In recent years a different type of image of Europe seems to take form in Bollywood films, where the Indian protagonist has adapted the local way of life, took up certain habits of the residents of the country and does not lead an Indian life. The place of residence bears significance in these works, the protagonists interact with local people, we see characteristic places, and the different European countries get some unique identity. While in previous works local languages had no importance, some bits of dialogue appear in these films in local languages, and the language becomes a marker of the given country and of its people.

**Bio:** Györgyi Vajdovich is an associate professor at the Institute for Art Theory and Media Studies, Department of Film Studies at Eötvös Loránd University (ELTE) in Budapest, Hungary. Her research and teaching interests include early film history, with special focus on Hungarian cinema before 1945, questions of intermediality and cultural transfer, and contemporary Bollywood. She is member of the research group on Hungarian Film History founded by ELTE University and of the international Euro-Bollywood research group. She is founding editor of the quarterly on film theory and film history entitled ‘Metropolis’. Her articles on the above topics were published in English, French and Hungarian in different periodicals and volumes.

## **Hephzibah Israel, (University of Edinburgh), “Dubbing the Indian nation?: Language, Love and Resistance”**

What is the function of multiple languages in Indian films that comment on the nation? I compare the centrality of multilingualism in two films one from the 1990s, the Tamil *Roja* (1992) with that of the recent Marathi film, *Sairat* (2016). Both are award-winning ‘regional’ films that use language in very specific but different ways to negotiate with the category ‘national’ cinema. In *Roja*, Tamil, Hindi and English work in the service of the nation—a romantic idea that must be preserved at all cost, even to death if necessary. In *Sairat*, Marathi, Telugu and English challenge the idea of India as great nation; the threat of death that gradually builds up to its final execution rather indicts the nation. Their translation trajectories indicate a similar divergence. The Tamil *Roja* was released without subtitles. *Sairat* was released with English subtitles. While *Roja* was dubbed in Hindi, *Sairat* has been ‘remade’ entirely in a different location, with different actors, telling a different tale in Hindi. It becomes *Dhadhak* (2018), a softer film, focusing more on the love plot than caste. Both films have been ‘hits.’ *Roja* in both Tamil and Hindi. But interestingly, *Dhadhak* has been panned by film critics and heavily criticised by general audiences across the country. *Sairat*’s “marathiness” is integral to its cultural contestation and so my argument is that *Sairat* resists dubbing into Hindi, the language of ‘national’ cinema. The only way it *can* enter Hindi cinema and a ‘national’ space is by diluting the rawness and terror of caste discrimination. I contend that the presence of multilingualism in the films and how they are translated for Indian and International audiences should be central to the scholarly debate but are unfortunately aspects that have not received critical attention so far.

**Bio:** Having transitioned over the years from literary studies to translation studies, I teach in all areas of translation theory and methods with a particular focus on literary translation and the sacred in translation. I retain a strong interest in South Asian literary and translation cultures and contribute to teaching team taught courses offered by the Centre for South Asian Studies, University of Edinburgh. I have trained PhD students at the TRSS and NIDA School of Translation Studies over several summers and have taught on Erasmus exchange programmes in Europe and in India.

Before I joined the University of Edinburgh in 2011, I was associate lecturer in English Literature with the Open University in the London Region. I bring to my teaching at Edinburgh invaluable experience gained as lecturer in English Literature at the University of Delhi, at St. Stephen’s College (1996-97) and Lady Shri Ram College (1997-2009).

**Khetam Shraideh, (Binghamton University, State University of New York).  
“Subtitling Non-Anglophone Melodrama Films: The Arabic Film *Al-makhdu'un*”**

Topics of research in the scope of Translation Studies have been going beyond the technical and linguistic approaches to incorporate the sociocultural dimension. “... seminal works of scholars like Bassnett and Lefevere (1998)” have brought the fields of Translation Studies and Cultural Studies together (Cintas 8). As the case with other fields, audiovisual translation (AVT) has been affected by the ‘cultural turn’ in Translation Studies (ibid.). Today, research on AVT has focused on the sociological dimension by analyzing how the language was used and to what extent the translator’s choices were affected by the social constructs such as race, class, gender, and economic status (ibid.). Given the fact that media outlets have played a role in articulating stereotypes especially on the non-anglophone societies, the translator/subtitler should take the larger framework of asymmetrical power relations into account. Compared to the literary world, audiovisual products are a lot more exposed to commercial forces, a fact that opens up additional opportunities for manipulation and for avenues of research. Susan Bassnett indicates that subtitling, unlike dubbing, is less likely to be manipulated because it “makes a comparative perspective possible, as audiences are allowed to access both source and target systems” (137). However, in the paper, I will argue that subtitling can also be manipulated and will demonstrate some excerpts from the English subtitles of the Arabic film “*Al-makhdu'un*” (The English translation *The Dupes*) to prove my point. The film (1972) was produced by Tewfik Saleh based on the Arabic novella *Rijal fi Alshams (Men In the Sun)* by the Palestinian novelist Ghassan Kanafani.

**Bio:** Khetam W. Shraideh earned her MA in Translation and Interpretation from The University of Jordan, Jordan, in 2015 and BA in English Language and literature from Yarmouk University, Jordan, in 2008. She is currently a Ph.D. candidate at Translation Studies and Instruction Program, State University of NY at Binghamton, US. Her research interests cover Translation Studies in theory and practice, intercultural communication, Audiovisual Translation, political satire, social media, Post-colonial Studies, etc. Recently, she has presided as a lecturer of English language and Translation at The University of Jordan, Amman Arab University, and Arab Community College in Jordan. Besides, she has worked as a freelance translator and editor for several academic institutions in Jordan and Kuwait. In addition, she worked as a teacher of English language at the Ministry of Education in Kuwait for five years. Furthermore, she published four papers in peer-reviewed journals. She has participated in several conferences, workshops, and programs.

**Rituparna Das (Independent scholar)**

**“Blonde-age to Bondage: Reading the East-West Ties through Bollywood Cinematic Language”**

Bollywood cinema has become one of the cultural emblems of India. The industry, having market in the major parts of Europe and America, plays an important role in shaping the cultural identity of India in the global sphere. Bollywood cinema, transcending the audiences, only with Indian connection, has reached among the audiences of the international origin. So, the need for dubbing or using subtitles has been an integral part of the films—especially those which are distributed internationally. My paper, would, not only analyse the verbal linguistic semiotics in Bollywood cinema but would also analyse the nonverbal signs and symbols in the popular Bollywood films (namely cinematic semiotics); and by doing so, would highlight how, during the different stages of the history of Bollywood cinema, such nonverbal semiotics have played various significant roles. For example, in the films of the post-independence era such ‘cinematic semiotics’ played upon the Orient versus Occident drama from the subaltern perspective where the Occident is shown as the enemy (I.e. Helen the blonde vamp)—a much needed formula for solidifying the nationalist sentiments; during the post globalisation era, the same cinematic language has been used to create a multiethnic identity of the global Indian—the modern Indian man/woman—well exposed to the western lifestyle, but inside still cherishing the Indian beliefs and traditions. Thus, my paper would try to analyse the significance of such multilinguality of Bollywood cinema and how it has impacted the absorption of Indianness in European and the Western culture, at large.

**Bio:** Presently working as an assistant professor (contractual) of English in Techno India University, India, have completed PhD from Calcutta University, India, have published several articles and chapters on different aspects of cultural studies in various national and International journals and books also a poet and short story writer, has published short stories and poems in magazines and literary journals. Have delivered invited lectures and workshops in various universities including University of Graz, Austria, Cambridge University, Montreal University. Have developed course curriculum of communication skill, M.A in English, designed PhD Course for Techno India University, India, presently supervising 4 PhD scholars on various topics of Cultural studies. Have worked as an examiner for the University of Calcutta, Have worked as an Examiner for W.B.U.T. By the side of fulfilling the academic tasks, acting as the secretary of an Indian NGO dedicated to the environmental rights and welfare of under-privileged street children and women of West Bengal, also working as an animal activist and more than 50 strayed animals are sheltered by personal initiative.

Current research area:

Gender and queer theory, popular art and representation, beyond post colonialism- the global citizenship, cuisine, culinary art and human psyche, environmental policies and eco-criticism.

**Shruti Narayanswamy, (St. Andrews University)**

**“Dubbing over ‘authenticity’: Audience responses to *Sacred Games*”**

Netflix India's first original series *Sacred Games* (2018-) was widely marketed as a show that could breakthrough to wider global audiences outside the Indian market. The series is an adaptation of Vikram Chandra's novel of the same name, set in the gritty gangster underworld of Mumbai in the 80s and 90s.

Anurag Kashyap and Vikramaditya Motwane's direction paired with Netflix's production values gave the show a polished aesthetic vernacular that could translate well with international audiences. However, as this paper will argue, it was the show's multilingual dialogue that was crucial in situating the plot in the murky criminal corridors of Mumbai. The original dialogue of the show was in Hindi and Marathi, but Indian and international viewer could choose between English subtitles or a dubbed English version. Reviews were largely positive, with several reports noting the show's crossover appeal and calling it 'India's answer to *Narcos*'. However, on social media and internet forums like Reddit, audiences felt that the English dubbed version did not adequately capture the atmosphere and 'Indian' flavour of the show. In social media exchanges, Indian users were advising international users to choose the subtitled version over the dubbed version.

By analysing these audience responses, my paper will explore how the reception of the different versions of *Sacred Games* can help us articulate the tension between the show's global appeal and identity as an original Indian production. The paper will interrogate the perception that the English dubbed version did not capture the 'coarseness' and 'vulgarity' of the original dialogue; and while this might have made the show more accessible to wider audiences, the audiences might have been cheated out of a more authentic and rustic experience. Ultimately, by exploring these audience responses, I aim to understand this perceived 'trade-off' (and question its very premise) between global appeal vs. an 'authentic' national identity.

**Bio:** Shruti Narayanswamy is a doctoral researcher at the Department of Film Studies, University of St. Andrews. Her research looks at woman's experiences of Bombay cinema in the 1930s-40s, with a focus on women-centric film publicity and exhibition, and women's labour on the margins of the film industry. Shruti has previously interned with the National Film Archive of India and recently completed a project on community archives with Glasgow Museums funded by the Scottish Graduate School for Arts & Humanities. Her work has been published in *The Independent* and *Sight and Sound*. She blogs at [www.mahalmovies.com](http://www.mahalmovies.com).

**Tejaswini Ganti, (New York University)**

**“English is so precise and Hindi can be so heavy!/: Language Ideologies and Audience Imaginaries in a Mumbai Dubbing Studio”**

Since 1994, when Jurassic Park was dubbed into Hindi and enjoyed unparalleled commercial success for a Hollywood film in India, the number of Hollywood films dubbed into Hindi and released in the Indian market has been steadily increasing. Based on ethnographic fieldwork in a dubbing studio in Mumbai observing Hollywood films being dubbed into Hindi, as well as participation in the dubbing of an original Netflix series from Hindi to English, this talk examines the language ideologies about Hindi and English that are articulated, performed, and manifest during the dubbing process. It describes the varied ways that voice artists and dubbing directors navigate and negotiate the complex act of rendering dialogue in Hindi when the original lines are written in English and vice versa.

**Bio:** Tejaswini Ganti is Associate Professor in the Department of Anthropology and core faculty in the Program in Culture & Media at New York University. A cultural and visual anthropologist specializing in South Asia, her research and teaching interests include anthropology of media, Indian cinema, media industries, production cultures, visual culture, neoliberalism and globalization. She has been conducting ethnographic research about the social world and filmmaking practices of the Hindi film industry since 1996 and is the author of *Producing Bollywood: Inside the Contemporary Hindi Film Industry* (Duke University Press 2012) and *Bollywood: A Guidebook to Popular Hindi Cinema* (Routledge 2004; 2nd edition 2013). Her current research examines the politics of language and translation within the Bombay film industry; the formalization and professionalization of film training through film schools in India; and a social history of Indian cinema in the U.S. She is currently writing a book, *Thinking in English, Speaking in Hindi: Media, Multilingualism, and Translation in Mumbai*, which is an ethnographic study of multilingualism and translation within the Bombay film world.

**Monia Acciari, (De Montfort University)**

**“Babel Languages: Dubbing and Subtitling of Bollywood in Europe”**

The ever-growing distribution of Bollywood films worldwide, and in Europe, brings into focus the translational practices of dubbing and subtitling as crucial element that affect the reception of this cinema abroad, as well as the role they play as cultural filters of one culture to another. In the past few years, the use of Indian accents in Bollywood cinema have caused dissent on the way specific linguistic cultures have been depicted and translate, problematizing the use of multilingualism and its nuances in India. My introductory talk will interrogate if polyglot nature of Bollywood industry produces alignment or disconnection with the original intended language and its broad cultural backdrop. To what extent do linguistic aspects affect or alter the complexities of reception and with it the consumption of a global industry in Europe? Furthermore, how are cultural identities and meanings affected by linguistic shifts, translation and code-switching? How can original accents be translated? This opening talk, interdisciplinary in its nature, brings together linguistic and films studies concerns on the social, linguistic and more broadly cultural implications that dubbing and subtitling have in the process of cultural transfer of Bollywood cinema within the European context.

**Bio:** She is a Senior Lecturer in Film and television History at De Montfort University, Leicester, UK. Her areas of research are: Film festivals, Popular Hindi cinema, notions of Foreignness in Bollywood cinema (through a variety of approaches, historical, archival and through a digital humanities approach), Transnational cinema, cultural and political nuances of dubbing and subtitling, Film Restoration and preservation and archival research.

She is the director of the UK Asian Film Festival (Leicester) and she is working as principal investigator on two research projects: the AHRC “**Multilingual Euro-Bollywood: an Imaginative language workshop**” along with Dr Bernhard Fuchs (University of Vienna) and Dr Gyorgyi Vajdovich (Eötvös Loránd University) and the DMU VC2020 Funding Project “**Indian Cinema Archives: The Cinema Museum Collection**” along with Dr Hrishikesh Ingle (English and Foreign Language University, India).