From Script to Screen: The Role of Transcreation in Movie Titles

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Abstract

Films are a beloved and globally recognized form of media. Movie titles are integral yet understanding them can be challenging if they are not in the local language. Interdisciplinary process of transcreating is used to translate movie titles from English to Urdu or Hindi, showcasing linguistic and cultural variations with a touch of humor. This method creatively reinterprets titles, offering an alternative to literal translation. By using qualitative methods, 15 movie titles were purposively sampled and analyzed within the framework of Chesterman's (2016) translation strategies, encompassing syntactic, semantic, and pragmatic dimensions transcreating patterns of variance highlight transcreation's distinct aspects. Beyond linguistic accuracy, this process ensures cultural localization, maintaining the original style and visual impact. The primary aim is to investigate the translational strategy called transcreation with cultural references in mind, bridging cultural gaps innovatively while preserving original meanings. Chesterman's (2016) translation strategy theory, which categorizes strategies into syntactic, semantic, and pragmatic, is applied to explore transcreation's depth. This article emphasizes that transcreating movie titles is interdisciplinary, fully reflecting the linguistic and cultural dimensions of the source text.

Keywords: *Transcreation, Movie titles, Cultural localization, Translation strategies, Chesterman's theory, Syntactic strategies, Pragmatic translation*

1. Introduction

Translation and creation are combined to form transcreation. Translation and transcreation, though interconnected, are fundamentally unique processes. Translation focuses on changing a text from one language to another while saving its meaning. While in, transcreation adapts a text to suit a different audience, adapting their individual cultural, emotional, and contextual nuances. While translation adds closely to the source text, transcreation allows creative freedom, helping translators to rephrase meanings, add stylistic elements, and even change the structure to match cultural adaptation. The basic idea behind transcreation is to provide translation for intended audience, but like translation, which is used from one language to another, transcreation changes the text's meaning to adapt a different audience with different

meanings. Transcreation involves finding work using a special vocabulary that stresses temperament, emotional expression, and structure. Hence, translators can freely change the text or choose to use literary messages in their original form. More precisely, transcreation supports inclusion within the translation category that is multicultural rather than simple translation. It adds the artistic recreation of already created elements, providing a creative factor, culturally adjusting the text, and producing an exact translation that can be used effectively. Transcreation often involves altering idiomatic expressions, humor, and cultural references to match with the target audience, going beyond the literal changes of words.

Transcreation has played an important role in translating content from English to Urdu and Hindi by adapting not just the language but also the cultural context and emotional nuances. For instance, movie titles, advertising slogans, and literary works are often added to match with local audiences. Through transcreation, translators create the purpose of the original content while making it available and interesting to Urdu and Hindi-speaking audiences, hence bridging cultural gaps and enhancing the overall impact of the translation.

Elena Di Giovanni (2008) points out there is little question that a significant amount of thought has gone into translating holy Indian literature from ancient Sanskrit into contemporary English. To accomplish the transcreation process that had been present in the verse from ancient times, complex means of expressing oneself were needed. The following significant justifications, which are added to the source texts and make them ideal for "translation," are why this procedure is permitted and thought to be crucial for translation. Reproduced transcreated text needs to be fully coherent and, above all, understand its intended audience (Di Giovanni, 2008). As a result, in the early phases of transcreation, it was closely entwined with the source text translations to occasionally produce new texts.

The role of translators as creative forces bridging different cultural worlds is increasingly pivotal. They often exercise a "situational liberty" to manipulate the target text (TT) in ways that resonate with viewers' expectations and cultural contexts. This approach challenges the traditional thought of fidelity to the original work, as highlighted by Mangiron and O'Hagan (2006), whose concept that strict adherence may need to be reconsidered in transcreation. Serenella Zanotti's exploration of visual translations through dubbing underscores the unpredictable nature of transcreation's impact on dialogues, suggesting its potential to introduce valuable uncertainties into the process (Zanotti, 2014). Zanotti's examination of the variability of changes in audiovisual translation highlights the undeniable impact it has on reconfiguring dialogues to suit target audiences emphasizes the harmony of cultural and linguistic feelings.

In regards of its growing importance in media, specifically in the adaptation of movie titles, the transcreation process has not been completely identified in academic discourse. An important element to balance cultural localization with the originality of content's uniqueness and purpose. Movie titles are not only linguistically made but adds cultural, emotional, and marketing importance, making their adaptation a critical element. How can transcreation effectively preserve the stylistic, cultural, and emotional purpose of movie titles while making them adoptive for Urdu and Hindi-speaking audiences? This research highlights the gap by investigating the strategy of transcreation in the context of movie titles, providing depth into its processes and cultural importance.

This study is significant for many reasons. First, it contributes the field of translation studies by exploring the under-researched area of transcreation, especially its use to media localization. Secondly, it focuses on the role of transcreation in filling cultural gaps, making global languages reachable and appealing to local audiences. Keeping focus on the adaptation of movie titles, this research highlights the interdisciplinary nature of transcreation, combining linguistic, cultural, and marketing considerations. It also provides practical depth for translator's assigned with creating culturally relevant details for the public.

Transcreation represents a double-stage creative procedure essential for translating movie titles, beginning with the initial translation into the target language. The translator's main aim is to capture a part of the original movie title in a way that match closely with its true sense, highlighting the same complex and curiosity among target language audiences. Cinema serves as a gateway to magical worlds and inner human emotions, invariably engaging our senses and thoughts. Within a film, the title serves multiple functions: it offers a glimpse into the cinematic experience-awaiting viewers, guides audience expectations regarding genre, and influences box office success. As films increasingly follow national boundaries, every linguistic element, from dubbing to subtitles and original creation, requires meticulous translation. Notably, the translation of character names in titles plays a crucial role in conveying plot dynamics and adapting the movie's essence to the target language's cultural context. Transcreation also involves selectively enhancing or simplifying elements for clarity and cultural relevance, ensuring the title resonates effectively with its new audience while preserving its core meaning from the original language. This study aims to highlight the transcreation of movie titles from English to Urdu and Hindi, identifying how cultural and linguistic elements are changed. It applies Chesterman's (2016) translation strategy framework to find syntactic, semantic, and pragmatic dimensions in the process, focusing the creative and cultural aspects of transcreation.

2. Literature Review

"Transcreation" cannot be traced to a specific period or vicinity in historical records; instead, it has been applied in various settings for diverse functions over the last 60 years. One of the earliest uses of transcreation is found in the Hindu tradition of rendering sacred texts into other languages. Purushottama Lal, a poet, translator, and critic, described in his work *Transcreation* (in *Two Essays*, 1972, reissued in 1996) the process of translating and expressing in English the prominent Hindu epics, *Mahabharata* and *Ramayana*, originally composed in Sanskrit. Lal defined transcreation as "readable, not strictly trustworthy translation" (Di Giovanni, 2008). This characterization primarily describes the adaptation of sacred texts. This method was preceded by translators and scholars like Purushottama Lal and Brazilian translator Haroldo de Campos, who discussed poetry translation.

According to Elena Di Giovanni (2008), the phenomenon of transcreation dates back to ancient Indian civilization and its intricate society of mantras. For example, *Pratisakhya*, a Sanskrit text, illustrates how Lal (1969) used a creative translation method while maintaining his distinct style. Di Giovanni (2008) highlighted that transcreated texts must work actively and should be related to the target audience. The art of transcreation has developed with the contributions of different artists, adding many twists to this creative industry. However, these early models lack a systematic framework for transcreation's application in contemporary media, such as movie titles, where linguistic and cultural nuances are deeply intertwined.

Transcreation that is a mixture of "translation" and "creation," symbolizes its purpose: to highlight creative content in the target language, establishing the source text's meaning, tone, and motivating effect. However, there are problem to this process, as noted by Tigre Moura et al. (2016). Inter-language and cultural barriers pose serious challenges, as explained by Ying (2007), who studied the translation of movie titles from English to Chinese. Ying identified word-to-word, free, and semantic translation methods, suggesting that a mix of translation processes and many theories provide accurate translations and reestablish audience understanding of the movie. Despite advancements, demanding situations persist. Tigre Moura et al. (2016) and Ying (2007) perceive inter-language and cultural limitations as sizable hurdles in transcreation, mainly in translating film titles from English to Chinese. Ying's categorization of translation methods (word-to-word, unfastened, semantic) famous that a hybrid method regularly yields the high-quality consequences. Yet, the shortage of studies centered mainly on South Asian languages like Urdu and Hindi limits the know-how of how cultural and linguistic intricacies impact transcreation on this context.

Yin (2009) explored movie title translation from English to Chinese, identifying methods like transliteration, literal translation, and adaptation, which sometimes transform the original title. Yo-ou and Jin-hai (2010) further categorized translation types and their effects that focus primarily on transliteration and adaptation methods, which may change the original title's intent. texts may be perceived differently across languages. In *Readings of Antropofagia and Haroldo de Campos' Poetics from Brazil*, Else Ribeiro Pires Vieira (1999) supports the idea that transcreation translates culture into another, demystifying the ideology of fidelity in translation.

Media plays a significant role in the evolution of transcreation, closely linked to traditional translation. Di Giovanni (2008) notes that transcreation involves transferring details to create new translations with elements of recreation, rejecting the formal method of seeking fidelity to the original (Mangiron & O'Hagan, 2006). Serenella Zanotti (2014) highlights that dialogue changes during dubbing can make transcreation useful in challenging conventional translation notions.

The diversity of sub continental culture and society poses challenges for transcreators adapting language. To achieve a greater understanding of cultural nuances, transcreators should most importantly belong to native speakers of the target language. Minuto (2006) finds out the limited cultural knowledge can create mistranslations, as seen in the dubbing and subtitling of Japanese television in Italy. In the same way, a wrong translation into Hindi may be badly affected by irreversible changes of the original content.

Pedersen (2014) highlights theoretical implications to transcreation, that it involves adapting words or meanings to fit the target language while maintaining the required effect. This shows the dynamic link and functionalism in translation theory. Gaballo (2012) debates that transcreation offers relaxation and freedom compared to traditional translation methods, capturing the essence, style, and cultural nuances of the original text, which is crucial in fields like marketing and advertising.

Katan (2015) highlights transcreation as an important evolution in translation. He debates that transcreation is vital for the future of translation and interpreters, showing that adopting transcreational approaches is compulsory for human survival in a completely globalized world. Both advocate semantic change as a forward-looking development and point to its flexibility and relevance in a globalized world but this discussion remains largely theoretical, with little empirical evidence for its practical implications in non-Western contexts. This gap is

particularly evident in studies of films translated for South Asian audiences. While changes in marketing, advertising and western media have been extensively studied, their usage in Urdu and Hindi, especially in short films, is obviously not given much attention name. This study seeks to fill this void by examining how it adapts English films to Urdu speaking audiences, ensuring cultural relevance and linguistic accessibility.

2.1 Objectives

To examine how the cultural, linguistic, and creative origins of original films influence processes of transition, with a particular focus on films dubbed from English to Urdu.

To evaluate the effectiveness of film adaptations to enable viewers, especially second language speakers, to understand and communicate with films without the need for native language fluency.

To provide a comprehensive presentation for second language speakers, and to examine how re-creation reinforces strategies and discourses about language in films.

Explore the role of adaptation in reducing geographic and cultural barriers, making film accessible to audiences worldwide.

To highlight the importance of adaptation to ensure that film titles retain the essence of the original film while being culturally relevant to the target audience

2.3 Research Questions

How does the cultural context of the original English movie titles shape their adaptation into Urdu during the dubbing process?

What strategies are used in transcreating English movie titles into Urdu to ensure they resonate with the target audience while retaining the essence of the original?

2.4 Theoretical Underpinnings

This research applies translation strategy theory proposed by Andrew Chesterman (2016) guides transcreator to flexibly select strategies, adapt cultural and linguistic elements, and embrace creativity to effectively convey the essence of the original text while considering the target audience's preferences and expectations. It uses a qualitative research design based on Andrew Chesterman's (2016) translational process theory. This study aims to explore how

English film titles change in Urdu and Hindi using Chesterman's rhetorical, semantic and pragmatic techniques The study emphasizes creative cultural and contextual changes that allow you to engage with audiences a targeted communicate effectively emphasis. The sampling for this research follows a purposive sampling approach, which guarantees that the chosen film titles are consultant of numerous genres, cultural nuances, and linguistic complexities. The pattern consists of 15 movie titles.

Hindi and Urdu are linguistically and culturally related but cater to unique audiences with different expectations and preferences. The inclusion of both languages provides a comparative analysis, which shows how different transcreation strategies incessantly adapt to similar specific language structures. These two perspectives emphasize cultural variability, creativity, and audience focus. Titles at first in English that have been transcreated into both Urdu and Hindi. Titles from diverse genres, consisting of drama, comedy, action, romance, and fable, to discover how transcreation techniques range across contexts. Titles that are extensively recognized and feature enormous cultural or linguistic adaptations in the goal languages. Titles released between 2000 and 2023, masking present day transcreation practices prompted by using globalized media.

a. Syntactic strategies include pure syntactic variations; they are literal translation, loan and calque, transposition, unit shift, the phrase structure change, clause structure change, sentence structure change, cohesion change, level shift, and scheme change.

b. Semantic strategy manipulates meaning: This change is mainly related to lexical semantics and sometimes aspects of the clause meaning such as emphasis such as synonymy, antonyms, hyponymy, converses, abstraction change, distribution change, emphasis change, paraphrase and trope change.

C. Pragmatic Strategies: Chesterman (2016) lists the following sub-classes of Pragmatic Strategies: cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation.

In addition to the strategies mentioned above, the following analytical categories are also elaborated by Chesterman (2016).

o Cultural Adaptation emphasizes the importance of considering cultural references and context. It involves modifying content to align with the cultural norms and expectations of the target audience.

o Creativity and Innovation encourage creative solutions to translation challenges. The aim is to reproduce translations that are not only relevant but also engaging and influencing in the target context.

o Functional Equivalence highlights getting a translation that creates the same function in the target culture as the original does in the source culture, confirming the translation is effective and impactful.

o Problem-Solving approach creates translation related to problem-solving activity, involving the importance and pointing out important challenges in this translation process.

o Audience Orientation gives value to the needs and clarification of the target audience, providing the translation is easily accessible, understandable, and attracting to the intended readers or viewers.

o Emphasis on Context signifies the importance of context in shaping meaning, taking into account the detail situational, cultural, and textual context in the translation process.

o Interdisciplinary nature encourages the relation of in-depth from different fields such as linguistics, cultural studies, and communication. This approach aims to produce translations that are not only linguistically relevant but also culturally and contextually significant.

2.5 Data Collection and Analysis:

Titles were sourced from respectable movie posters, trailers, and promotional materials. Online databases which include IMDb and local streaming structures have been applied for verification.

Finding and classifying movie titles according to predetermined criteria takes place in Weeks 1-2 of the sample selection and analysis schedule, and in Week 3, the titles are categorized by language and style. In Weeks 4-5, Chesterman's methods and other analytical categories are used. In Week 6, the transcreations in Hindi and Urdu are compared, and in Week 7, they are subjected to peer review for validation.

Table 1 of Comparative Analysis of Transcreation Strategies for Enhanced Audience Engagement

Transcreation	Techniques	Description
Intention	Motivate	Captures the underlying message and adapts it for the target audience's cultural context.
Literality	High	Maintains accuracy while allowing for cultural adaptations to resonate with the target audience.

Style and intent	High	Faithfully conveys the original style while adapting it to the target audience's preferences and cultural norms
Level of connection the audience	Superior	Forges a strong emotional bond with the target audience, fostering understanding and engagement
Text types	Slogans, blogs, Advertisements ,headlines, the movie titles	**Slogans:** Short phrases that are catchy with a punch. **Blogs:** Informative or dramatic content for a target audience. **Advertisements:** messages highlighting a product or service. **Headlines:** Attention-taking titles that begins content. **Movie titles:** Multimeaning titles that highlight the film's essence.

2.6 Sample Collection

For this research, 15 titles of English movies transcreated into Hindi/Urdu were collected to examine the nuances of the transcreation process, which involves more than just direct translation. These titles, easily accessible on web pages and movie posters, require an understanding of both source and target texts and the cultural contexts of the movies and their audiences. Examples of successful transcreation into Roman Urdu highlight the creative and cultural considerations involved. While 20th-century movies took longer to transcreate and dub, modern movies are processed much faster due to the availability of professional translators who are well-versed in cultural nuances and advancements in technology that streamline the process, ensuring timely market releases.

3. Analysis

This section consists of the analysis of 15 movie titles transcreated from English to Urdu. For better understanding, images of the transcreated titles are given. The analysis includes a detailed analysis of syntactic, semantic, and pragmatic strategies applied in the transcreation process, highlighting the strong and involved in adapting these titles for the target audience.

1. Scream (1997)

The movie *Scream* (1997) was transcreated in Urdu as *Chil Chil Chila Ke*. This transcreation creates changing the sequence and suitable words used in the title while keeping its three-word structure. The repetitive sound pattern in *Chil Chil Chila Ke* matches the original title's stresses on a scream (*chila*), relating with the target audience and providing a remarkable theme and thrist for the film.

Image 1

Table 2 Showing strategies used in movie title translation

Syntactic Variations	Calque	Scream" is translated into a verb phrase "*Chil Chil Chila ke*" which literally translates to "to scream continuously.
	Cohesion Change	The addition of "Ke" at the end of the title adds an interrogative or exclamatory tone, which is not present in the original title, enhancing the intrigue and suspense.
Semantic Strategies	Trope Change	By repeating the word "Chil," the title employs a poetic device (repetition) absent in the original title, creating a mnemonic effect that makes the title more memorable
Pragmatic Strategies	Cultural Filtering	*Chil Chil Chila ke*" emphasizes action of repeated screaming, creating effect for the Urdu audience.
	Information Change	The title focuses on fear ("*Chil Chil Chila ke*") rather than the abstract concept of a scream
	Emphasis Change	Repetition in "*Chil Chil Chila ke*" creates a stronger emphasis on the ongoing nature of screams, potentially heightening the sense of danger.

2 Lara Croft: Tomb Raider

The movie *Lara Croft: Tomb Raider*, released in 2018, was transcreated into *Jannbaz Sherni*. This translation changes both the words and their order to capture the main theme of the original title, making it more relatable and appealing to the target audience.

Image 2

Table 3 Showing strategies used in movie title translation

Semantic strategy	Abstraction change	The term "Croft" is abstracted and replaced with "*Sherni*," which means "lioness" , emphasizing the idea of a brave and powerful female character
	Emphasis Change	The transcreation emphasizes the character's strength and courage through the terms "Jannbaz" and "Sherni," which are not direct translations but rather a creative adaptation that conveys the same thematic depth.
Pragmatic Strategy	Cultural Filtering	*Jannbaz"* which is a common term in Urdu culture, making title more relatable and engaging the Urdu-speaking audience
	Coherence change	Translated title emphasizes the character's persona, making it more relatable to Urdu audience.
Syntactic change	Scheme Change	The overall structure of title changes from a descriptive phrase in English ("Lara Croft: Tomb Raider") to a compound phrase in Urdu ("*Jannbaz Sherni"),* creating a more culturally relevant and engaging title.
	Level Shift	Tomb Raider" conveys the adventurous, action-packed nature of film in English, while "*Jannbaz Sherni"* reflects a similar adventurous spirit, but with a cultural twist, highlights the importance of translation in capturing the essence of a story across the different languages and cultures.

3 Final Destination (2009)

The movie Final Destination, released in 2009, was transcreated into Urdu as *Mout Sy Samna.* This title, which translates to "facing death," serves as an artistic rendition that captures the main themes of the movie—encounters with death and the struggle to change one's fate. The

new title is shorter and more direct compared to the original, effectively conveying the film's essence.

Image 3

Table 4 Showing strategies used in movie title translation

Syntactic Variations	Unit Shift	*Destination*" (a noun) is shifted to "*Samna*" (a verb meaning "to face").
	Transposition	The original title moves from a noun phrase to a verb phrase in the transcreated title. This transposition changes the focus from a destination to the act of confronting a formidable force, in this case, death
Semantic Strategies	Cultural Filtering	Final Destination" is a more abstract concept. "*Maut Se Samna*" is a more direct and action-oriented title, possibly resonating better with the Urdu audience's expectations for the genre.
Pragmatic Strategies	Clarity Change	*Maut Se Samna*" is a more explicit title, clearly conveying the theme of death
	Scheme change	The overall structure of title changes from a descriptive phrase in English ("Final Destination") to a compound phrase in Urdu *("Mout sy Samna")*, creating a more culturally relevant and impactful title
	Level shift	level of formality and cultural connotation shifts from specific title element "Final Destination" to a more direct and culturally resonant term in Urdu transcreation, aligning with local cultural references and connotations of mortality and confrontation

4 Hercules (1997)

The movie *Hercules* was transcreated into *Shaktiman* in 1997. The new title immediately connects with the portrayal of Hercules as the protagonist and his role as a wrestling legend, capturing the essence of his character without translating his nickname directly. This gives the title a charm and liveliness that engages viewers. The word "Shaktiman" carries a deeper meaning and aligns with the concept of a powerful hero, making it resonate well with the target audience.

Image 4

Table 5 Showing strategies used in movie title translation

Syntactic Variation	Omission	The entire part referencing Hercules is omitted.
	Unit Shift	The shift in the unit is made firm by changing title of word *Shaktimaan.* This condenses title to a higher level, but its meaning does not lose
Semantic Strategies	Abstraction Change	"By abstracting the title from a specific name to a more generalized term for a powerful hero, the transcreation enhances the title's appeal and relatability to a wider audience.
	Emphasis Change	Title shifts focus from Dwayne Johnson to a more generic idea of a powerful character.
Pragmatic strategies	Clarity Change	*Shaktimaan"* is a simpler and more direct title, potentially easier to understand for the target audience.
	Cultural Filtering	*Shaktimaan"* translates to "Powerful Man" and creates a title more relevant to superhero genre and cultural expectations,

5 Suicide Squad (2016)

Suicide Squad, released in 2016, was transcreated into *Mout Ke Khiladi* for its 2021 release in India. "*Mout*" translates to "death," highlighting the high-risk nature of the squad's missions, while "*Khiladi*" means "player," suggesting the idea of these characters being pitted against each other and their enemies in a deadly game.

A direct translation of "Suicide Squad" might not be as evocative for a Hindi audience. *"Mout Ke Khiladi"* uses a more dramatic term ("*Mout"* - death) that grabs attention "*Chamdgar*" translates to champion, emphasizing the heroic nature of characters. *"Insan"* means human, highlighting the human aspect of superheroes. "*Banam"* translates to against, indicating conflict between characters. "*Atimanay"* means mighty, suggesting the formidable nature of adversaries.

Image 5

Table 6 Showing strategies used in movie title translation

Syntactic Strategies	Transposition	"Suicide Squad" has a subject-object format, but *Mout Ke Khiladi"* is a complete phrase (noun phrase)
	Phrase Structure Change	A syntax variation by substituting "Suicide Squad" with *"Mout Ke Khiladi"*, which stands as a noun phrase. This modification breaks syntactic complexity and leaves the general idea of title unaffected.
Pragmatic Strategies	Audience Consideration	Transcreation views preferences and sensibilities of Urdu viewers and therefore the title is modified with keeping culture into regard.
	Cultural Relevance	The cultural background audience would be comprised of the action and adventure movies. Culturally original elements assist transcreation with gliding into the heart of a target audience.
Semantic strategy	Paraphrase	The other distinction is that the transcreation is like a paraphrase but well adapted for the dialogue to be specific for the characters. Hence, it touches on themes of the main movie.
	Cultural Adaptation	This adaptation aims to capture the essence of the original title "Suicide Squad," which refers to a group of antiheroes undertaking dangerous missions, often risking their lives.as the pun words use here *mout ky khildi* to convey the same message.

6 Batman V Superman: Dawn of Justice (2016)

In 2016, "Batman v Superman: Dawn of Justice" was transcreated into "Chamdgar Insan Banam Atimanay". This transformation reflects a strategic adaptation where "Chamdgar" underscores the heroic stature of the characters, "Insan" emphasizes their human qualities, "Banam" denotes the conflict between them, and "Atimanay" highlights their formidable and mighty nature. This transcreation not only translates the essence of the original movie title but also integrates cultural nuances and linguistic elements that resonate with the target audience, showcasing how

transcreation techniques effectively adapt complex themes and character dynamics for broader cultural understanding and appeal.

Image 6

Table 7 showing strategies used in movie title translation

Semantic Change	Semantic Adaptation	Adaptation is meant to create a modern and universal retelling of original vision, which connects with cultural references and catches the eye of the target audience.
	Trope Change	Transcreation gets rid of specific names of superheroes (consider "Batman" and "Superman") from given title and rather applies more abstract topics (humankind-craftsman and injustice)
Syntactic Strategies	Phrase Structure Change	This adaptation makes the title shorter and matches grammar of target language in general while the original meaning is not violated.
	Transposition	This movie version named their movie "Batman v Superman" instead of "Versus Batman and Superman" and used a "-" sign to put enemies offensive before the name of superheroes in movie title. On the other hand, *"Chamdgar Insan Banam Atimanay"* used a "Punch" word to put conflict between human and demon first and words describing the movie
Pragmatic Strategies	Audience Consideration	By using Urdu-language terms and a structure that is familiar to the audience, it enhances accessibility and engagement while ensuring cultural relevance.
	Cultural Sensitivity	*"Chamdgar Insan Banam Atimanay"* reflects cultural values and resonates with the target audience's understanding of justice and morality.

7 The Martin (2015)

The Martian, released in 2015, was transcreated into *Manglik*. This creative adaptation highlights the themes of space exploration, survival on Mars, and the resilience of the human spirit. "Manglik" translates to Mars, the planet where the story is set, emphasizing the film's science fiction setting.

Image 7

Table 8 Showing strategies used in movie title translation

Semantic Strategies	Trope Change	The transcreator achieves consistency with the original by maintaining this term "*Manglik*" which ease the understanding and connection of the audience with the movie.
	Semantic Adaptation	It is a great conductor of the movie's central idea, which revolves around an astronaut abandoned on Mars.
Syntactic Strategies	Phrase Structure Change	This adaptation utilizes capitalization and nominative cases of target language while at the same time preserving primary message of source language.
Transposition		This implies that certain scenes and action are taken from a movie, which includes characters, settings, and plot points, and setting them in completely new cultural contexts or different geographical locations. "*Manglik*," this may imply transporting the story back to a place that is relevant and compatible to the readers to whom it was transcreated for.
Pragmatic Strategies	Audience Consideration	Through title selection which is widely known as well as relatable to the target audience, it creates more interest and engagement, and still takes cultural environment into consideration simultaneously.

8 Underworld Awakening (2012)

In 2012, the movie *Underworld: Awakening* was transcreated as *Khooni Haseena*. This creative interpretation captures themes of conflict, beauty, and the rise of a powerful character. The word "Haseena" suggests the main character's allure, or the enchanting supernatural world depicted in the movie.

Image 8

Table 9 Showing strategies used in movie title translation

Semantic adaptation	Trope change	The Phrase "*Khooni Haseena* Making it more comprehensible by target audience.
Syntactic strategies	Phrase Structure Change	"Underworld Awakening" is a straightforward English title, while "*Khooni Haseena*" uses Hindi words and follows the noun-adjective structure common in Hindi language titles.
	Transposition	Underworld Awakening" places noun "Underworld" before the noun "Awakening", "*Khooni Haseena"* literally translates it into Urdu and follows the same idea of ordering
Pragmatic Strategies	Audience Consideration	Title that is common yet meaningful for the audience, it supports the accessibility and engagement of the audience while preserving relevance of culture

Image 9

9 Saw (2004)

In the movie *Saw* was transcreated as *Dekha Phir Se Dekha, Baar Baar Dekha*. This title reflects the film's themes of repetition, survival, and the psychological impact of witnessing horrific events. "Dekha" translates to "seen," emphasizing the act of witnessing or experiencing something, while "Phir Se" means "again," and "Baar Baar" means "over and over," highlighting the repetitive nature of the film's narrative and the psychological torment experienced by the characters.

Table 10 Showing strategies used in movie title translation

Semantic Strategies	Trope Change	The name is linked to appropriate cultural icons so that the target audience can relate to the movie. It would be to express repetition so that it gets associated with context
Syntactic Strategies	Phrase Structure Change	"*Dekha Phir Sy Dekha, Baar Dekha*" replaces "Saw" since sentences have different syntactic arrangements
	Transposition	Saw" is a one-word statement, "*Dekha Phir Sy Dekha, Baar Baar Dekha*" is a proverb, which is in Urdu and adheres to direct translation of the idea with a similar order.
Pragmatic Strategies	Audience Consideration	Repeated usage of an equivalent to the audience, it may up the ante and get the audience involved while being culturally relevant
	Visibility change	Choosing a title that stands out and attracts attention while reflecting the essence of the movie.

10 Fast and Furious (2017)

Raftaar ka Junoon is the transcreation title of *Fast and Furious* (2017). "Raftaar" means speed, subtly indicating the high-speed car races central to the film. "Junoon" translates to madness or obsession, reflecting the characters' intense passion for racing and their willingness to risk everything for the thrill it brings. This title effectively captures the film's essence, blending themes of speed and passionate obsession.

Image 10

Table 11 Showing strategies used in movie title translation

Semantic Strategies	Unit Shift	Transcreated title moves from using single adjectives to a noun phrase leading to alteration of grammar structure to suit the target and cultural language
	Cohesion Change	Title maintains cohesion by means of each word relating closely to the original theme of speed and intensity ("*Raftaar*" and "*Junoon*"). This makes the title successfully communicate central idea
	Scheme Change	By adding new linguistics elements (*Raftaar* and *Junoon*) and improvising the pattern of title turns more applicable with the audience.
	Synonymy	*Raftaar*" serves as a synonym for "fast", while "*Junoon*" captures intense and the relentless nature of characters' pursuits
Syntactic Strategies	Phrase Structure Change	Sentence "Fast and Furious" is drawn with two adjectives, while "*Raftaar Ka Junoon*" with a noun ("*Raftaar*" meaning speed) followed with possessive marker ("*Ka*") and another noun ("*Junoon*" that stands for passion
Transposition		"*Harkat*" and "*Junoon*" substitute Hindi equivalents for "Fast" and "Furious," while keeping the meaning of speed and excitement
Pragmatic Strategies	Audience Consideration	Use of repetition in the title may have served to emphasize the film's memorable and impactful nature, encouraging viewers to watch it repeatedly or discuss it with others.

11 Captain America (2011)

The movie *Captain America* (2011) was transcreated into *Maha Dabbang*. This title, meaning "the Great Speedster," aims to capture the essence of Captain America, highlighting his speed and agility as crucial traits in his character and action scenes. This transcreation effectively conveys the hero's dynamic qualities to the target audience.

Image 11

Table 12 Showing strategies used in movie title translation

Semantic Strategies	Semantic Adaptation	"*Maha Dabbang*" may refer to the meaning of a mighty, a strong-willed, and heroic main character who mirrors elements of heroism and the courage Captain America is highly praised for
	Synonymy	Using "*Maha*" is same as "Captain" and "*Dabbang*" is another way of saying "America," basic meaning being the same, and the audience is able to understand it better as cultural context
Syntactic strategy	Phrase Structure Change	The phrase structure change in transcreation involves a shift from a noun ("Captain America") to a compound adjective-noun structure ("*Maha Dabbang*"). This change not only changed grammatical structure but also modifies emphasis and connotations of the title. While "Captain America" highlights character's rank and nationality, "*Maha Dabbang*" emphasizes his heroic and fearless persona
	Transposition	Every word such as the word order is changed in exacted translation to the original title. "*Maha*" (which translates to "great" or "mighty") takes over for "Captain" meanwhile *"Dabbang*" (which stands for "fierce" or "bold") switches with "America".
	Unit Shift	While transcreated title uses a noun ("Captain") in a sentence, it gets converted to an adjective ("*Maha")* and a noun ("*Dabbang*") which better suit language conventions and communicative goal in target society.
	Cohesion Change	This transcreation avoids incompleteness by involving words that mean "strength", "power", and "heroism" ("*Maha"* and "*Dabbang*"), which in turn enables the title to show the contents of film perfectly
Pragmatic strategy	Cultural Filtering	Use of symbols such as "*Maha*" and "*Dabbang*" that are part of Indian culture plus understanding the fans' preferable themes, which could draw from favorite aspects of local Indian film

12 Mr. & Mrs. Smith (2005)

Mr. & Mrs. Smith (2005) was transcreated to *Mr. & Mrs. Sharma* in 2010, subtly changing the names to make the title more relatable to Hindi-speaking audiences while keeping the essence of the original title intact. This transcreation exemplifies the practice of adapting cultural and linguistic elements to resonate better with the target audience, highlighting the importance of maintaining the original's core meaning while making it culturally relevant.

Image 12

Table 13 Showing strategies used in movie title translation

Semantic strategy	Semantic Adaptation	Despite differences between "Smith" and "*Sharma*", they are common names making sure that new title still remain as the meaning of the movie.
	Synonymy	While "Smith" is a common surname in English-speaking countries, "*Sharma*" is its equivalent in Indian culture. The choice of "*Sharma*" preserves inherent meaning while making it fit in context specific t viewers of Hindi speaking
Pragmatic strategy	Cultural Filtering	Choosing "Sharma" as the surname makes the title more relatable to Hindi-speaking audiences, as "*Sharma*" is a common Indian surname
Syntactic Strategy	Cohesion Change	Transcreation holds the sentence together by keeping structure and rhythm the same while replacing names with words which correspond with the setting.
	Level Shift	Transformation here is the substitution of the English surname "Smith" by Hindi surname *"Sharma"* to obtain authentic localization and address preferences of Hindi speaking audiences

13 Cats and Dogs: The Revenge of Kitty Galore (2010

Cats and Dogs: The Revenge of Kitty Galore, released in 2010, was transcreated as *Myau Myau Bhow Bhow* in the same year. "Myau" actually shows the sound cats make ("meow"), while "Bhow Bhow" could be identified as a representation of dog sounds ("bark"), emphasizing the film's focus on animal characters and their sounds. This transcreation adds a layer of complication and excitement to the title, making it more appealing to global viewers while maintaining the importance of the original film.

Image 13

Table 14 Showing strategies used in movie title translation

Syntactic Variations	Unit Shift	The transcreation shifts from a longer, descriptive title to a shorter, more rhythmic one, focusing on sounds associated with cats and dogs rather than specific characters or plot elements
	Loan and Calque	Transcreation highlights sounds made by cats and dogs from English and calques them into Hindi, ensuring that sounds remain identifiable and linking to the target audience.
	Transposition	It involves a transposition of the words "Cats and Dogs" to *Myau Myau Bhow Bhow,*" altering order of words while maintaining thematic focus on rivalry between cats and dogs
Semantic Strategies	Information Change	Title focuses on sounds of animals *("Meow Meow Bhow Bhow")* instead of the plot element of revenge
	Abstraction Change	"The Revenge of Kitty Galore" is abstracted and replaced with the more playful and sound-based expression *"Myau Myau Bhow Bhow,"* emphasizing sounds of cats and dogs rather than specific revenge theme
Pragmatic Strategies	Clarity Change	"*Meow Meow Bhow Bhow"* is a simpler and more playful title, potentially attracting a younger audience.
	Scheme Change	The Overall structure of title changes from a descriptive and narrative-based title in English ("Cats and Dogs: The Revenge of Kitty Galore") to a more sound-based and playful expression in Urdu *("Myau Myau Bhow Bhow"),* creating a more engaging and auditory title
	Level Shift	Level of formality and cultural connotation shifts from specific narrative elements in English title to a more playful and sound-oriented representation in Urdu transcreation, aligning with local cultural references and connotations of animal sound

14 Pirates of the Caribbean: The Curse of the Black Pearl (2003)

Pirates of the Caribbean: The Curse of the Black Pearl (2003) was transcreated into *Samundar Ke Lootere: Kaale Moti Ka Shaap*. The Hindi title highlights on the ideal theme of pirates and the life of the cursed black pearl, using persuasive language to capture the essence of the movie. This transcreation highlights how titles are adapted to relate with local audiences while maintaining the main core of the original film, identifying the research and implication of transcreation in cinema.

Image 14

Table 15 showing strategies used in movie title translation

Syntactic Strategy	Loan and Calque	While transcreation includes some loan translation (e.g "*Samundar*" for "Caribbean"), it also includes calques, or literal translations, such as *"Kaale Moti"* for "Black Pearl."
	Transposition	The order of words is changed between the original and transcreated title. "Pirates of the Caribbean" is moved to the beginning of the title, and "The Curse of the Black Pearl" is shifted to end
Pragmatic strategies	Phrase Structure Change	transcreation involves a change in the phrase structure, with *"Samundar Ke Lootere"* and "*Kaale Moti Ka Shaap*" being noun phrases rather than original's noun and prepositional phrase structure
	Cohesion Change	Adaptation ensures harmony by adapting to culture of Hindi-speaking audience and maintaining a focus on pirates and treasure ("*Lootere*" and "Moti").
	Level Shift	Transcreation entails a level shift by adapting unique English identify to Hindi, ensuring that it matches the level shift of linguistic and cultural alternatives of the target market.
Semantic strategy	Semantic Adaptation	Transcreation retains the basic elements of the original title, while adapting it to the cultural and linguistic nuances of the Hindi-speaking audience.

15 Men in Black 3 (2012)

Men in Black 3 (2012) was transcreated into *Prithvi Ke Rakshak, Antriksh Ke Bhakshak.* *"Prithvi"* translates to Earth, emphasizing the film's focus on protecting our planet, while "Rakshak" refers to a guardian or protector, highlighting the role of the characters in black as guardians of humanity. This transcreation effectively conveys the core themes of the original film while adapting them for Hindi-speaking audiences, showcasing the practice and significance of transcreation in bridging cultural and linguistic contexts in cinema.

Image 15

Table 16 showing strategies used in movie title translation

Syntactic strategy	Semantic Adaptation	The adaptation, while retaining the basic idea of the original theme, adapts it to Indian context. "Men in Black" translates to "Defenders of the Earth," emphasizing the idea of maintaining or maintaining Earth.
	Cohesion Change	The Transcreation ensures cohesion by adapting to the cultural context of Hindi-speaking audience and focusing on security and space ("guard" and "eater")
	Level Shift	Adaptation involves converting original English title into Hindi and making incremental changes, ensuring that it matches language and made cultural preferences of target audience
	Scheme Change	The revisions are of great importance since they include introducing some elements that are related to audience ("land" and "space") and that are mainly based on safety measures.
Semantic strategy	Synonyms	The modified title was obtained by using synonyms which still conveyed the same idea of protectors with cultural authenticity.
Pragmatic strategy	Cultural Adaptation	Translate the phrase *'Prithvi ke Rakshak, Antriksh ke Bhakshak'* into an English title that reflects the second title of the cultural adaptation where original meaning and the attraction to the local audience is preserved.

Strategies used

Here are the strategies applied in these movie titles and are observed

1 Semantic Strategies

In table 2, the semantic strategies employed in the transcreation of all discussed movie titles are shown. These strategies include a range of techniques such as synonymy, antonyms, hyponyms, converses, abstraction change, distribution change, emphasis change, paraphrase, and trope change. These approaches highlight how meanings and extra elements were adjusted from the original English titles to their Hindi movies, targeting to match clearly with the target audience while keeping the thematic meaning of the original films.

Table 17 Semantic strategies used in selected movie titles

Movie title	Synonymy antonym	hyponyms	Thematic Representation	abstraction change	distribution change	emphasis change	paraphrase	Trope change
1						✓	✓	✓
2	✓			✓		✓	✓	
3				✓			✓	
4				✓		✓		
5					✓		✓	
6	✓			✓				
7		✓		✓				✓
8			✓					✓
9			✓					✓
10	✓			✓				
11	✓							
12	✓		✓					
13				✓		✓		
14			✓			✓		
15	✓				✓		✓	

2 Syntactic Strategies

Table 18 The syntactic strategies used in selected movie titles

Movie title	cultural filtering	explicitness change	information change	interpersonal change	partial translation	visibility change	Trans editing
1	✓		✓		✓		
2	✓	✓					
3	✓						
4	✓	✓				✓	
5	✓						
6	✓	✓					
7	✓						✓
8	✓						
9	✓	✓					
10	✓						✓
11	✓		✓	✓	✓		
12	✓	✓	✓		✓		
13	✓						
14	✓			✓			
15	✓		✓				

In table 17, the syntactic strategies highlighted in the transcreation of all movies' mentioned titles are highlighted. These strategies consist of different techniques such as cultural filtering, explicitness change, information change, interpersonal change, partial translation, visibility change, and trans editing. These strategies underpin how structural changes were made from the original English titles to their Hindi related translations, creating readability, natural instinct, and cultural relevance in the target language. This table provides a complete detail of how

syntactic changes were used to effectively send the narrative and thematic elements of each film to Hindi-speaking audiences.

Movie title	loan and calque	transposition	unit shift	phrase structure change	clause structure change	sentence structure change	cohesion change	level shift	scheme change
1	✓	✓	✓				✓		
2		✓	✓		✓	✓	✓	✓	✓
3		✓	✓	✓				✓	✓
4			✓			✓			
5		✓	✓	✓	✓			✓	✓
6		✓		✓			✓		
7		✓		✓		✓			
8		✓		✓	✓				
9		✓		✓				✓	✓
10		✓	✓	✓		✓	✓		✓
11		✓	✓	✓			✓	✓	
12							✓	✓	
13	✓	✓	✓		✓	✓		✓	✓
14	✓	✓		✓			✓	✓	✓
15							✓	✓	✓

3 Pragmatic Strategies

Table 19 of pragmatic strategies in selected movie titles

In the table, the pragmatic strategies applied in the transcreation of all discussed movie titles are summarized here. These strategies highlight a verity of techniques including loan and calque, transposition, unit shift, phrase structure change, clause structure change, sentence structure change, cohesion change, level shift, and scheme change. These strategies highlight how pragmatic details were made from the original English titles to their Hindi counterparts, preserving that the translations not only conveyed the intended meaning but also adapted to cultural norms and linguistic nuances of the target audience. These details provide a comprehensive overview of the pragmatic adaptations used to enhance the effectiveness and cultural relevance of each movie title in Hindi transcreation

4. Findings and Discussion

The conversation offers important new perspectives on the transcreation process, highlighting how it is better than literal translation for guaranteeing the usability and cultural resonance of

movie titles. The requirement to properly convey relative meanings and cultural nuances is the main source of translation difficulties, according to this study, which categorized and underlined key linguistic components for the translation process. The results highlight how difficult it is to translate concepts from source texts and how the intended context and intended audience impact determine the transformation approach to use. The study emphasizes how crucial it is to write names that appeal to the target culture while also accurately interpreting the original meaning. Using Chesterman's techniques, adaptability becomes an essential instrument for improving intercultural communication and overcoming linguistic variation. The investigation showed how transcreation makes it easier for culturally varied films to be seen around the world by demonstrating how well the tactics communicated deeper meanings while preserving thematic coherence. To further comprehend linguistic and cultural interactions, future studies should investigate the transcreation of movie titles into other languages and genres. This study's shortcomings include its narrow focus on titles and its subjective interpretation of methods, which might be improved by using larger datasets and a range of analytical viewpoints. Pie charts used in the study to illustrate the use of the method further supported the results and demonstrated the critical role transcreation plays in providing cultural and thematic depth to audiences around the world.
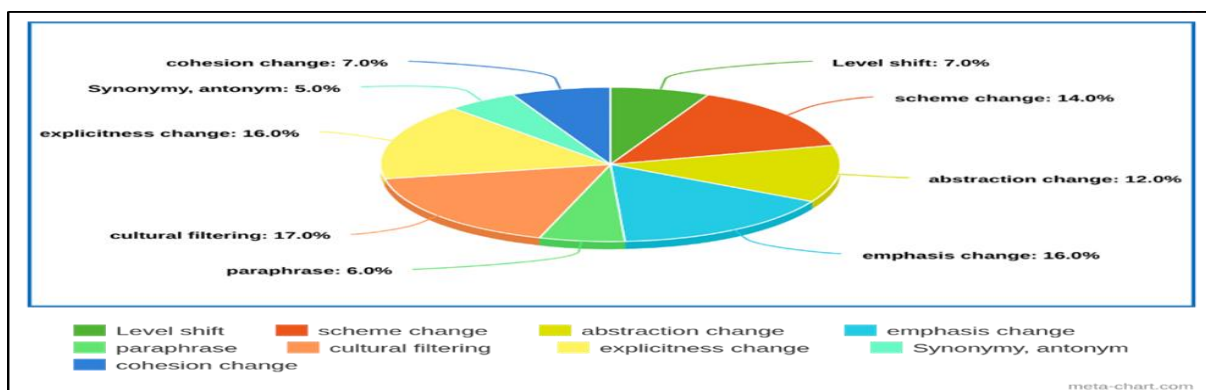

Image 16 Showing strategies employed in selected movie titles

5. Conclusion

Transcreation plays an important function not simplest in renaming film titles to match the linguistic nuances of the goal tradition but additionally in aligning them with its values, traditions, and idiomatic expressions. This technique drastically complements the accessibility and attraction of movies within their cultural environments by way of fostering deeper connections with nearby audiences. For example, the translation of movie titles into Hindi exemplifies how transcreation integrates factors of Indian and Urdu culture, making them

greater resonant and acquainted to the neighborhood audience. By tailoring movie titles to mirror the cultural identification of the goal market, transcreation establishes a strong link among movies and their ability visitors.

Moreover, transcreation transcends mere translation by cautiously considering the nuanced semantic components of the authentic textual content along the complex grammatical and sociocultural dynamics of the goal language. This will become in particular critical in movie translation, wherein every aspect, along with film titles, have to be finely tuned to resonate with foreign audiences. The effectiveness of transcreation lies in its combination of expert knowledge, innovative questioning, and unique linguistic capabilities aimed at maintaining the essence and enchantment of the authentic name whilst seamlessly integrating it into the cultural backdrop of the target market.

In essence, transcreation represents an advanced technique that highlights the global cinematic revel in with the help of growing localized versions of movies that aren't handiest reachable but additionally linked across different cultural meanings. This strategic model guarantees that movies can accurately communicate their intended messages to audiences worldwide, thereby bridging cultural gaps and fostering a deeper appreciation for cinematic diversity.

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