

Language Localization of Foreign Dramas in Pakistan: Transmogrifying Cognizance Against Zealotry and Bigotry

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Abstract

Language localization codes modern world to dilate trade and surplus. Capitalists approach far off markets by localizing their products to tantalize autochthonous consumers. Creative arts are immensely influenced by dubbed localization. Films and dramas are dubbed and localized in target cultures and languages to amplify the global market. This is proliferating a hybrid popular culture. Localization can be adapted as a tool to educate people and to broaden their approach towards life. This paper is exploring positive impact of localized foreign dramas in conservative and hidebound societies. This study presents a basic survey of culturally and linguistically sensitive localization of foreign dramas and its clout on Pakistani society. Three dramas from different cultures and ethnicities have been selected to analyze the power of localized visual arts to influence the thought of masses. The Korean drama “Dae Jang Geum, A Jewel in the Palace”, The Iranian drama “Roz e Hasrat” and the Turkish drama “Fatima Gul Mera kasur kia ha” are part of this study. This paper focuses on two basic questions. How localization influence a target culture in this global \capitalist world? How can we apply this power of localization to reduce bigotry in Pakistani society?

Keywords: Localization, Capitalism, drama, prejudice, investment, bigotry, harmony

Introduction

Language Localization synchronizes products and content according to the target locale. Cultural localization ingratiate itself with target cultures, traditions and customs through the indigenous languages. Linguistic and cultural localization has accumulated and accelerated inter-cultural, inter-religious, inter-

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ethnic and Interlingua encounters which explores global culture in the context of locality. Localization of foreign material can be very helpful to discuss nexus of social tie-ins, practices, and procedures elongating across specific places, and to haul attention towards interdependencies and interconnections between the contextual and the conceptual, time and space, the self and the other, the individual and the collective (Cohen, 1995, pg.65). Cultural differences are made acceptable for local audience by adapting them in native language. Cultural localization “focused (s) on determining culturally sensitive features and their subsequent connections with cultural dimensions that define the cultural characteristics of different regions or countries.” (Cermak, Smutny, 2018, pg. 208) Business imperialism has been expanded by adapting markets of different cultural habits. This encourages communication between multiple cultures to avoid misunderstandings. (Singh, 2012). Globalization buttresses business imperialism for capitalists. Capitalists try to approach local markets by localizing products for more profit. ‘The flow of capital through transnational monetary systems and multinational companies means that words, ideas, images and sounds of different cultures are made available to vast networks of people through the transmission of electronic media.’ (Ho, Wai Chung, 2003, pg. 3-4) Economic globalization infiltrates cultural, linguistic and ethical effects of globe at local level. Translation is an immense module for localizing the content. Apropos localization remains invisible and unnoticeable. It is rethinking and retooling of the whole product for another market. The marketer desires a well come response from target markets for which he tries best to reflect communication cult and cultural values of that market in his campaign. This localization is indispensable to win the mind and hearts of indigenous audience. Richard Lewis, a British language expert, has formulated a model for ‘cross-cultural communication’ (2006) which fortifies concept of ‘planetary’ (Spivak, 2003). He defines inter-cultural analysis in three categories ‘linear –active, multi-active and reactive’. He claims that different regions and cultures can be understood by these three rules. His model supports economists and investors for expanding business. It assists content creators for fabricating effective translation and localization suitable for each region. Dubbed localization is the most profitable field of earning for foreign and local investors. “Global interactions and information exchange have pushed translation activities, adaptation and localization to a high peak. Audio-visual translation and localization have become indispensable nowadays.” (Liubiniénė, Beniušytė,

Milašienė, pg. 100, 2014) Dubbed localization alters the source film by translating and adapting it culturally for the target viewers which provides entertainment and profit surplus to its investors. This not only brings popularity to popular culture but also breaks the clichés among cultures. The differences in cultures are a challenge but at the same time these deviations prove to be an advantage for creating an interface that would correspond to a target culture. Capitalists and consumers both get benefit. ‘Globalization and localization are in a dynamic dialectic. Globalization is a process of local hybridization that determines a great number of processes that change and even transcend the regional and national characteristics of popular music (media).’ (Ho, Wai Chung, 2003 pg.6). Revamping of global technology and economics has metamorphosed the paradigm of production and reception of international and regional drama and film. Localization of products for far off cultures creates new markets which multiplies the growth and profit by increasing sale. This also provides a choice and variety to consumer. The localized version of products reduces friction and miscommunication between the investors from both developed and underdeveloped worlds. Cultural industry relies on the effective and apt localization of creative arts. The economic gains through the export of cultural products are wide and more beneficial. “Cultural texts of genres such as TV dramas are put through the process of local adaptation and improvisation owing to the choices made by broadcasting stations and importers in the service of minimizing economic risk factors, and as a result, they are reborn as “hybrid cultural products” (Mee, 2005pg.202). In fact, adaptation is rewriting of source text which can be modified to appeal the new audience. Stupples (2009) expounds the adaptation of poetry, advertisements, literature and other media content to propagate certain emotion or message. These hybrid cultural products can be used to overcome radicalism, bigotry and prejudices existing in societies against other cultures and people. Investors introduce localized products for enhancing business and profit whereas consumers can adopt them not only for profit but also to shun the unprogressive traditions and intolerance in society. This study establishes a framework to connect two or more components of the investigated system and ensues a panorama to interconnect these components for stemming harmony and peace in an ideologically obsessed system. This paper aims to investigate the positive influence and impact of localization of foreign dramas in Pakistani setup.

Foreign dramas localized with Urdu translations are accepted whole heartedly nationwide. They have received such a great popularity that separate channels have been launched for them. All the big channels are airing dramas from different countries with Urdu dubbing. A new industry of dubbing has emerged with this new wave. These plays are localized very aptly that they attract local viewer at once besides maintaining their uniqueness. This cult of foreign dramas on Pakistani channels has also received lot of criticism due to its irrelevance with local customs and traditions. This paper focuses on two basic questions in this perusal. How localization influence a target culture in this global \capitalist world? How can we apply this power of localization to reduce bigotry in Pakistani society? These questions have been explored in the light of localized foreign dramas aired on different Pakistani channels. Three dramas, The Korean drama “Dae Jang Geum a Jewel in the Palace”, The Iranian drama “Roz e Hasrat” and the Turkish drama “Fatima Gul Mera kasur kia ha”, from different cultures and ethnicities have been anatomized to survey the positive impact of localization in conservative and suppressed societies.

Films and dramas have become commercial. The retail benefit is always kept in mind while investing in film. The same rule is applied in dubbed industry. Films and dramas are translated or dubbed not only to provide high quality entertainment to smaller markets but also to enhance the capital culture and market. The local markets resist in the beginning but the international pressure force them to accept it. Foreign plays have been gaining massive traction among Pakistani viewers for last few years. This has flourished new industry of voice overs and translators. Dubbed localization has become a source of income for many in the country. Dubbing specifies a text culturally and geographically which reinforces a sense of regionalism and identity. Literal translation cannot bring out an effective and impressive re-creation. A good translator tries to inculcate specific feelings and emotions in audience through linguistic and cultural relations. These esoteric changes in original version are recommended as adaptation which makes a dubbed version successful and acceptable translation (Ferrari, 2008, pg105).

The economic and technical progress in the capital markets has completely changed paradigms of generating surplus. The production and reception of visual arts is perceived social and culture friendly whereas a business man sells what is popular. Separate channels for showing localized dramas and movies have been

launched which are receiving tremendous popularity in public. Localized entertainment stuff has a solid history in Pakistan. It is a big market for Hollywood and Bollywood movies which are censored and dubbed according to Pakistani laws and ethics. Hindi dramas of star plus received great popularity few years back in a country. These dramas affected Pakistani media and culture a lot. It enhanced an environment of competition for the native entertainment industry. These dramas affected people a lot culturally and added number of new customs in our traditional occasions. So, this proves that foreign plays with little familiarity affect the local thought and perceptions. This is the reason that a group of society criticizes these foreign plays for spoiling indigenous culture and affecting young minds. The presentation of these dramas is considered a stroke on the indigenous culture. However, these critics are ignoring the hybridity of globalized culture. Capitalist and influential cultures are being fascinated by developing communities. The world would be following a global culture with in few years. We cannot ignore this reality and cannot keep our people away from it when they are willing to accept it. The best reason to tackle this situation is to accept it and modify it in our benefit. Popular culture is a reality which is hybridizing the indigenous cultures worldwide. Dramas are the most watched entertainment stuff in Pakistan. So it can easily affect the mind and thoughts of people. The most liked and admired showbiz personalities in Pakistan are drama actors. We can use this medium to educate people and to broaden their vision. Pakistani culture has become self-centered and narrow minded. People are not willing to give space to others. They have developed points of 'alterity' with in same cultures. The 98%-person people belonging to same religion have not only hatred against minorities but also keep prejudice against other sects with in Muslims. In such a situation this representation of foreign cultures can open their minds. Hybridity is a part of global world. Cultural imperialism has turned hybridity a positive and influential ingredient in modern societies. Localization establishes a formal equivalence of cultural reference between source and target cultures. It is applied as a strategy when translators try to anchor a reference firmly in the culture of the target audience. (Davies, 2003, pg.83-84).

❖ **Localization of foreign dramas for Pakistani society:**

The Korean drama "Dae Jang Geum, A Jewel in the Palace" has been telecasted in Urdu under the title of "Nageen" on Ptv Home. This drama is an awesome

introduction to Korean and Buddhist culture. Korea's Buddhism trails its genesis to the Gandharan Civilization that flourished two thousand years ago in Afghanistan and northern Pakistan. (Kazim, 2015) Taxila is a place of its ancient remnants. However, Pakistanis are very less informed of Buddhists. Buddhists live here in minority, having little interaction with Muslims. This lack of interaction and prejudice has developed suspicion and hatred in majority of Pakistanis against other beliefs. The presentation of this drama on national television is a very positive step to aware people of other religion which glorifies peace as much as Islam. Kim Hyun Mee writes that 'When diverse cultures cross borders and meet, it is important to understand the manner in which a specific culture is read and interpreted. An important perspective in analyzing the Korean pop culture is to understand the "relationship" formed between a specific genre of Korean pop culture and its consumers in other regions.' (Mee pg.203-204, 2005)

The theme of the play is a struggle of an orphan girl to reach at the highest place in her dynasty. It is a true story of kitchen cook who becomes the first female royal physician of Chosun Dynasty five hundred years ago. In a religious and patriarchal Korean society woman are presented struggling and contributing actively to run state. An orphan strives hard to become a first official physician of the dynasty in spite of great opposition of men. She works and learns hard to get skill in medicine and in cuisine. Her struggle, intelligence and courage in a patriarchal and religiously conservative society are a source of inspiration. This feminist approach finds localized feel with Pakistani patriarchal society. Pakistani women are striving hard to make their mark in this conservative society. The story of Korean orphan girl with no sources is twilight for Pakistani women to achieve their desires. The dubbed localization of Korean drama informs people about other religions. The images delivered through Korean TV dramas influence their viewers strongly in other regions and present Korean society as a modern country with urban elegance and woman centeredness. (Mee, 2005) All religions teach obedience to god and to treat each other with respect. They teach that people struggle in every society to achieve their goals. This helps to lessen misunderstanding against other beliefs and ways of livings. The dubbed localization of such dramas is not only good way

to enlighten target audience with other cultures and to educate them with visionary concepts but also encourage business among different countries. This

not only enhances economy of both countries, the target nation and the producers, but also encourages harmony in diversity.

The Iranian drama “Roz e Hasrat” is a self-translation of Irani channel Sahar Tv in Urdu. This drama has been telecasted on two Pakistani channels in consecutive years and has received wide popularity because of its subject and apt dubbing. This drama is less localized because it is translated by Iranians themselves. However, Iran shares cultural and spiritual heritage with Pakistan so it is well accepted here. Its displays a very well knitted concept of Jaza and Saza through the confusions and conflicts between family members. Regret and guilt makes this drama a source of Catharsis for viewers. Pakistan is a religious society so, it gets quick fascination with such issues. Iran is a Shia majority country so; the religious practices and references are mentioned to that way of living in the drama. This can be a source of truncating hatred and prejudice against other religious sects. Similarly, religious concepts can also be cleared by presenting other Muslim cultural societies which are progressive and orthodox at the same time.

Turkish dramas are the second biggest cultural and economic exports in the world after USA. These dramas not only support Turkish economy but also promote tourism. These are the best source to aware people with this beautiful and mesmerizing part of earth. The localization and dubbing of these dramas in various languages have spread Turkish culture and beauty worldwide. Turkey has a great cultural, religious and historical association with Pakistan. Turkish dramas enjoy immense popularity and acceptance in Pakistani society. It is a liberal Muslim society which is bold and open towards many issues which are considered taboos in Pakistan. Localization of Turkish culture and content in Pakistani setting can help to liberate people’s mentality from discussing such issues which are sucking our society’s roots but cannot be condemned openly. Turkish patriarchal and cultural values share Pakistani traditions. The boldness of these dramas is condemned by conservative groups but this cultural depiction can be elaborated in positive sense as a part of liberal society. The drama “Fatima Gul Mera Kasur kia ha” is shown worldwide by localizing it in various cultures. This drama is dealing with a common issue faced by all patriarchal societies and it finds its association

with all the cultures wherever it is on aired. The main plot of the drama revolves around a girl who is gang raped by rich men. Later the story develops with the conspiracies of men to protect themselves from their committed sin and the girl

who struggles to survive with this stigma and at the end achieve support of whole country. This drama is shot at beautiful places which boosts Turkish tourism. The story begins from Aegean coast and moves in the streets of Istanbul. This scenic and thematic richness of drama enhances viewers' vision and understanding towards complicated issues. It encourages people to explore and promote our own scenic beauty. Turkey is a secular democratic country which is governed by moderate Muslims. It is an example of tolerance, liberalism and acceptability of other's views and perceptions for the rest of Muslim world. It is model of pluralist society where people are free to live their lives. They are not judged or hated on the basis of their beliefs and thoughts. Turkish dramas are severely criticized for their westernization in Islamic countries. However, these dramas convey message of harmony and peace in diversity and versatility. Gyatari Spivak glorifies this idea of multiculturalism and acceptability of alterity by introducing a novel concept of planetarity. She defines a difference between globe and planet by saying that globe favors unification of culture, the following of dominant or imperial culture whereas planet accepts everything as it is, it favors unity in diversity. She thinks that by depicting culture we can learn to read unique because cultural objects always provide new explanation. This rule can be applied to solve our national crisis such as extremism, radicalism and prejudice against other ethnicities and cultures. The airing of localized dramas from versatile cultures can help to achieve this task of establishing peace and harmony in a multilingual and multicultural society of Pakistan.

Conclusion

Globalization treats the world as one market (Meyer, Wit, 2004). This process is a combination of economic, technological, socio-cultural and political forces which unites the world into single society (Sheila L, Croucher, 2004). Economic and cultural dimensions of this proximity determine the development of regions physically as well as cognitively. This global economic culture is internationalizing regional cultures and approaches through electronic media and instantaneous means of communication. Foreign entertainment stuff can share progressive

thinking and moral values through free marketing ideology. 'Global interactions and information exchange have pushed translation activities, adaptation and localization to a high peak. Audio-visual translation and localization have become

indispensable nowadays' (Liubiniene, Beniušytė, Milašienė, pg.100, and 2014). This paper reflects on transmutations that can be wrought in Pakistani society by the dialectic between globalization, entertainment industry and resurgent localism. This global-local amalgamation is not just for capitalist incentives but also an interaction of transacted cultural and linguistic identities through foreign dramas. Localization of creative arts particularly dubbed localization of entertainment programs is a big source of broadening the vision and exposure of masses. People can approach other cultures and ways of living with just one click. The cultural disaster caused by extremism can be coped with this powerful tool of localization. Dubbed localization of foreign series have activated entertainment sector in Pakistan to bring more effective and visionary themes in dramas to compete with them. This has enhanced competition among investors as well as among local producers. It is difficult to transfer source culture to target language to make native viewers at home with foreign traditions and customs. Cultural references carry out an important role of adapting source dialogues and content to cultural norms and language of target audience. However, there are number of other aspects which can also be domesticated. (Burczynska, 2012) The main purpose is to make a foreign text familiar to native audience. A very careful and planned selection is required to bring localized dramas in the country which not only support financially to local and foreign investors but also help to tackle national prejudice and suspicion against the "other". The implication of this analysis is that economic progress will reside at regional level by linking itself with global networks besides educating audience for harmony and empathy. However, a sweeping generalization cannot be achieved through limited analysis and a further research is required not only on localized foreign dramas of various ethnicities but also demands to investigate further techniques for transmogrifying cognizance against Zealotry in conservative societies.

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