

ТАРЖИМАШУНОСЛИК

LINGUO-CULTURAL ASPECTS OF TRANSLATING THE DOCUMENTARY VIDEO MOVIES FROM RUSSIAN INTO HINDI (a short guidelines on translation for students studying Hindi at Russian State University for Humanities)



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Аннотация

Тадқиқот объекти ҳисобланган кино-видео таржима таржимонлик фаолиятининг алоҳида кўриниши сифатида ўрганилган бўлса, унинг лингво маданий ва дидактик жиҳатларининг ўзаро алоқадорлиги предмет сифатида тадқиқ этилган. Кино-таржиманинг бугунги кундаги сифати Россияда таржимашунос олимлар томонидан жиддий танқидга учрамоқда. Кўпгина таржимонлар масаланинг уч хил сабабини кўришмоқда: таржима буюртмасини бажариш учун бериладиган фавқулудда қисқа муддат; таржимонлар меҳнатига кам ҳақ тўлаш; касбий малаканинг етишмаслиги. Тадқиқотнинг мақсади ҳинд тилидан рус тилига ва аксинча рус тилидан ҳинд тилига кино-видео таржиманинг тарихий ҳолати, шарт-шароитларини ўрганишдир. Илмий изланишимизда ҳинд ва рус тилидаги теле маҳсулотларнинг аслиятдан олинган диалоглари (кино, телесериал, мультфильмлар, бадий киноматографиянинг турли йўналишларига оид), шунингдек, бу диалогларнинг ҳинд ва рус тилидаги таржималари тадқиқ этилган. Изланишлар ҳинд ва рус тилидаги материаллар асосида олиб борилган.

Аннотация

Объектом нашего исследования является кино-видео перевод как особый вид переводческой деятельности, а предметом — его лингвокультурологические и дидактические аспекты в их взаимосвязи. Качество современного кино-видео перевода в России в последнее время стало предметом жёсткой критики со стороны многих специалистов по переводу. Многие переводчики видят три основных проблемных фактора: чрезвычайно сжатые сроки выполнения заказа на перевод; низкая оплата труда переводчиков; профессиональная некомпетентность. Цель исследования заключается: в осмыслении исторической обусловленности кино-видео перевода с хинди на русский язык и наоборот; в анализе лингвокультурологических особенностей кино-видео перевода. Корпус нашего исследования составляют оригинальные диалоги индийской и русской телепродукции (кинофильмы, телесериалы, мультфильмы, принадлежащие к разным направлениям художественного кинематографа), а также переводы этих диалогов на хинди и русский языки. Исследование проводится на материале хинди и русского языков.

Abstracts

The work introduces a number of linguo-cultural and didactical aspects of translating the documentary video movies from Russian into Hindi as specific type of translation practice. The reality of today's world allots new tasks for translators. One of the tasks is studying various types' video translation. The objectives of the present work are the following: a) understanding historical determination of cinema video translation; b) analysis of special linguo-cultural aspects of cinema-video translation. How to avoid low-quality translation? Many translators see three major problematic factors: extremely short lead times of translation; low remuneration of labour; professional incompetence. The corpus studies are drawn from original dialogues chosen from Russian video films of different genres and translations of those into Hindi. The material of the study is in Hindi and Russian.

Калит сўзлар: ҳинд тили, кино-видео маҳсулотларнинг таржимаси, таржиманинг лингво маданий жиҳатлари, муқобил мослик, маданиятлараро фарқ.

Ключевые слова: язык хинди, перевод кино-видео продукции, лингвокультурологические аспекты перевода, эквивалентные соответствия, межкультурные различия.

Keywords: Hindi-Russian translation, linguistic and cultural aspects of translation, translation equivalents, contextual replacement, cross-cultural differences.

The return of Indian films to Russia started in 2000. The Russian TV ignored Indian films for about 20 years. Nevertheless, the interest in Indian films has not faded. This is proved by the high ratings of Russian TV channels which show Indian films. The facts are the following:

I. In 2005, the leading state TV channel “Russia” concluded a long-term agreement on showing Indian films in the country. India TV and Zee TV cable channels were created.

II. Bollywood Option Company, which is engaged in promoting Indian films in Russia, concluded an agreement with “Illusion” Film Theater in Moscow where old and new Indian films are screened weekly in the original language or in Russian.

III. Contacts with Russian film makers for making films together were established.

Indian Film festivals and evening screenings organized by the Indian Embassy to Russia and Russian-Indian friendship societies have been successfully held across Russia.

IV. Indian Cultural Centre at the Embassy in Moscow has been consistently screening Indian films at the prestigious “Rolan” cinema hall in the Russian capital.

V. Indian film-lovers have created a large number of websites where articles, collections of films, biographies of popular actors and actresses have been posted.

VI. Indian film lovers have an opportunity to buy classic Indian films on DVD.

Nowadays, Russian television networks have been actively buying South Asian-made TV series/feature films and theme documentaries, most of which are shown by Russian cable television networks, specifically India TV and Zee TV (Russian). The bulk of the audio-visual material is normally translated by guest translators of TV channels and numerous film studios. The *Vkontakte* youth web portal features no end of personal accounts by those admiring South Asian feature and video films. The accounts in question basically post youth-oriented series, Bollywood movies, modern-day Indian TV series, mythological animated films etc.

But the quality of modern-day translation of motion pictures and video films in Russia today has recently come under scathing criticism by numerous translation experts who point out the following three main problems facing the effort, namely an extremely limited time to fulfill orders, poor remuneration and malpractice. The first two factors are technical and moral problems, while the third one results from the vocational training of those who are going to translate motion pictures and video films.

Relevant Russian colleges and universities have until recently failed to consider the training of those who would professionally translate motion pictures and/or video films, but the need to teach the fundamentals of such translation has become an imperative.

This paper is focused on the linguo-culturological and didactic aspects of translation of motion pictures and video films as a special kind of the translation process. We use the term to denote the translation of feature films and animated movies, and also TV series. As a product, the translation of motion pictures and video films is subdivided into four types, namely into film dubbing, subtitling (subtitles and intertitles), simultaneous translation and voice-over. We shall analyse in this report the first three types only, since these have achieved great prominence in various world nations recently.

The target of our research is the translation of motion pictures and video films as a special kind of translation, while the subject matter of the research are its linguo-culturological and didactic aspects in reference to each other. We are also using the discourse analysis of the film text.

The goals of this research are:

a) The comprehension of historical causality of the translation of motion pictures and video films.

b) An analysis of linguo-culturological peculiarities of the translation of motion pictures and video films.

c) Subtitles – the translation of words used in a film, TV series, interviews, animated movies and/or stage productions. We take account, as part of our discourse analysis, of both the lexical and syntactic structure of the text and its pragmatic aspects.

Hence the following objectives:

1) to consider the national identities of the translation of South Asian motion pictures and video films.

2) to analyse the peculiarities of usage of each type of this translation separately and when combined with other types.

3) to work out an optimal tactic and strategy for the translation of motion pictures and video films.

The academic novelty of this research is that it offers a didactic basis for the translation of motion pictures and video films to the Faculties of Translation and Interpreting at Russian Universities.

The corpus of our studies is made up of original dialogues from mostly Indian and Russian TV productions (movies, TV series, and animated films of the various areas of feature film production, as well as the translation of the dialogues in question into Hindi and Russian. The research is based on Hindi and Russian.

The research is theoretically important because it's focused on the so far poorly studied aspect of translation theory, namely the translation of motion pictures (movies) and video films from the perspective of quite a few sciences, namely translation and interpretation studies, linguo-culturology, textology, semiotics and film research. This kind of interdisciplinary analysis of the translation of motion pictures and video films provides for further developing and deepening the comparative study of original and translated speech situations and relevant discourses. In practical terms, the research is important because the results could be used to develop a course of study of the translation of motion pictures and video films at the faculties of Translation and Interpreting at Russian Universities, and they could also prove useful for the theory and practice of translation criticism.

- *The comprehension of historical causality of the translation of motion pictures and video films.*

The realities of the modern world (globalization, cultural integration, the onrush of media digital technology) make the translator community face some fresh challenges, of which one is a fundamental study of different types of audio-visual translation, including the translation of motion pictures and video films, something that used to hang about, as it were, in the backyard of translation theory until recently, making room for the basic types of translation that have been studied for centuries now. But now that we are in the age of globalization, the reader cedes a sit, so to say, to the viewer. Our time is that of visual representation, so we communicate not only with words, but also with the body language, gestures and the voice tone. Motion pictures and video films become a dominant source of information about cultural and social peculiarities of different ethnic groups. In other words, they assume the role that literature has played throughout the entire history of the world. What with the situation, translation theorists should give the highest priority to the translation of motion pictures and video films, since this kind of translation is on the way to its rightful place in translation theory.

The course of translation is known for comparing the two languages and two cultures involved. What a native speaker will take as something perfectly normal may prove a complete misunderstanding to the translation reader. The translator is therefore due to find translation equivalents to express the communicative attitudes of the addresser, and provide the recipient with the required explanations when cross-cultural differences get in the way of correct perception of the purport.

The range of translation problems due to cross-cultural differences is enormous, and this is especially true of the Indian epics, specifically the translation of realities, historical and literary allusions, the speech ways of literary characters due to their social, local and/or role-playing dimension. Problems like this often prompt one to resort to explicative additions. The translation is identical if the reaction of a foreign recipient is essentially equivalent to that of a source language speaker. The translator may have to use initial utterance transforms to put across some points in the original text to the recipient. The effort comprises a wide range of transformations, such as substitutions of the passive voice for the active voice, a verb for a noun, an adverbial modifier for a subject etc. in the Russian language. When conveying the expressive function of the language showing the addresser's

attitude towards the text, the translator will have to manage to preserve the expressive effect of the original. One should bear in mind that the formally similar stylistic means of the original version and foreign language translation may fail to match each other in the degree of emphasis. The translator should therefore use other stylistic means whenever necessary. A properly conveyed expressive function thus proves more important than the retention of the meaning of isolated words.

- *An analysis of linguo-culturological peculiarities of the translation of motion pictures and video films on the Russian market.*

The Indian Epics (Buddha, Mahabharata, Ramayana) and stories relating to the period of the Great Mughal Emperors of India have grown increasingly popular in the past two years in Russia. Once the *Jodha Akbar* movie was released in 2007, the ZeeTV.ru channel began to show the *Jodha Akbar* TV series. The series are often translated into Russian from the English subtitles, since Russia lacks a sufficient number of Hindi/Urdu translators. Poetry is especially hard to translate in the TV series in question, since translators need to be aware of not only the linguistic differences in the languages, but also of the verbalisms that were used back then. A question invariably arises therefore whether it is better to preserve the spirit of the archaic language or use modern-day words for those verbalisms. Translation of myths involves the use of metaphors and rhetoric, while gangster comedies are popular anywhere in the world. India is no exception, of course. The *Munna Bhai MBBS* comedy was released in India in 2003, to immediately become iconic. The authors won 10 out of the 15 national film awards, including the film critics' award. Dialogues from the movie became popular quotations to give rise to the phenomenon that came to be known as Bombay slang. The movie has been translated into Russian fairly recently with due regard for some strong Russian slang words. This grated on the audiences' ears, but made an indelible impression on Russian film viewers, so people came in crowds to watch the movie. The authors of the critical comments pointed out that the movie would have been taken very differently without the thieves' talk, for example. But a law has been recently adopted in Russia banning the use of explicit language in TV and radio productions, film screenings and public performance of artworks. Violators are subject to fines ranging up to 1,400 dollars (for legal entities). If the ban on the use of foul language is violated, the screening of a movie may be prohibited. Since young people account for a majority of audiences, the producers should be aware of their own responsibility and economic risks, if the age limit for the motion picture is set at 18 or above. According to a BBC article, most Russian film producers and film-makers said in a comment on the law that it only serves to sacralise the obscene language, which feeds on bans as any taboo would. The stage is but a framework, while the use of that kind of language within that framework deprives it of its taboo strength, as was the case with the English word *shit*, which is not normally taken in the literal sense any more. But if the authors and producers decide that they do need obscene language to ensure a more powerful artistic influence on the audience, they should have the right to use this kind of language. We believe that “*Munna Bhai*” is a fiction film, so the translators think they have found words for Russian dubbing speakers that would prove as strong, yet would fail to form part of the foul language list.

A number of Russian Internet blogs offer translations of Indian songs. The most difficult to translate are religious songs or songs with metaphors related to the Scriptures, since a translator needs to be thoroughly aware of Hinduism and the pantheon of Hindu deities. The *I am Krishna (Main Krishna Hoon)* movie was released in 2013. When translating the film songs about God Krishna, the translators first tried to explain every single name and/or event in brackets causing the text to largely remind that of a Wikipedia article. A decision was therefore taken not to translate the names, such as Arjun, Vishnu, the shepherd girls who are enamoured of Krishna, the mythological Snake of the Yamuna River, Krishna's friend Sudama and lots of others that are mentioned in the song, as well as the numerous names of God Krishna, such as Kanha, Kanhaiya, Gopal etc.

The Russian lovers of film series about Mahabharata, Ramayana, Buddha and Lord of the Lords Mahadev started their own blogs on the Russian Internet to brief Russian young people on the ancient Indian epos. The series have proved quite popular with the audiences, above all in St. Petersburg. The series lovers discuss the plots of all the episodes on their blogs. A group of volunteers of 40 to 50 people translate the English subtitles into Russian and then discuss all translation versions on their Internet forums. The old version of the Mahabharata series was shown by Soviet television over 30 years ago. The 2013 series is clearly oriented towards modern young people. The series is made up of 20-minute episodes with inserts offering explanations by God Krishna, who invariably says at the end of each of his monologues: “Think of that!” Unlike in the previous screen versions, the main characters are handsome, emotional and natural looking. The special effects are also quite impressive. It is held that the TV series about the ancient Indian epos have been ordered by the Indian Government to stir up interest in the Scriptures, in the Indian young people. Russian young people like the series because they have thus been able to learn about India's history and culture, which bring to the forefront the idea of one's duty to their country and people, the idea of love and standoff. The filming of the series is not yet over, and the first 128 episodes released have not yet been shown in India, but the selfless effort of Russians to translate, post-synchronize and add subtitles to the series in question have enabled Russian audiences to sort of take part in the captivating story that's full of manhood and womanliness.

This shows and proves once more that the translator should be thoroughly versed in the culture, history and literature of a foreign country. Dictionaries alone will often prove insufficient, so translators will need to resort to a great many other information sources. Movies or TV series are often made up of a huge number of dialogues. Shorter phrases would do better in translating these. The translation done should be double-checked to make sure the original text corresponds with the Russian language standards. It is especially difficult to ensure when translating TV series that are related to history or religion. The following are examples of translation inaccuracies when translation was made into Russian. Though we can not use Russian for obvious reasons we'll give the English-Russian translation.

Let's see following examples:

I. Mahabharata 2013 soap opera:

1) Hindi phrase: “Ganga me snaan karke mein Suryadev ki nayi shakti main prarthna karta hun” (22 series)

English translation: “I ask for new strength from Sun God”

Russian translation: “Я буду просить силы у Бога солнца”.

So “Ganga me snaan karke” is not translated at all (though it is important – because before asking a God for something it is necessary to dip – “snaan first in the waters”);

2) “Gurudakshina” in Hindi is translated into Russian as “offering” or just the Hindi word “Gurudakshina” is used without explaining the meaning of this word (though in Hindi it means “payment to the spiritual teacher after completing the course of education”);

3) Hindi phrase: “Didi, lagta he ki acharya apne shishyon lekar aa gahе hein”.

English translation: “When will Sage Drona comes with his pupils? There he is”;

Russian translation: “А вот и он!” (“There he is!”), (“Who” – it is not clear and then – “what about the “pupils”?)

4) Hindi phrase: “Samaroh araambh karo!” – means “Start the function (or festival)

English translation: “Shall we start the function, my king?”;

Russian translation: “Can we start the competition, my king?»

So “samaroh” - Function – has been translated into Russian as “competition” which is not the same;

5) Hindi word “svayamvara” is translated into Russian as “marriage”. But “svayamvara” does not mean “marriage” word. It was a tradition when the girl herself choused a man. So it would be better to translate as “bride’s choice”.

6) Hindi phrase: “Chakravarti samrat Yudhishtir ki!”

The word “Emperor” is not translated – he is called just by his name – Yudhishtir.

7) Hindi phrase: “Veise bhi yatra ke liye modak hein”.

Russian translation: «Там внутри лежат модаки для нашего путешествия» (“There are the modaks for our journey”);

But how would you know what is “modak”? In Sanskrit it means one kind of sweets “laddu” or “cone-shaped candy”. So it would be better to translate as “sweets” or may be “modak-sweets”. At least it would be clear then what is “modak” like.

8) Hindi word: “dharma” in Krishna’s speech was translated into English as “truth”: “Tell him about truth and political duty”;

The same translation was in Russian. But “dharma” it is not a “truth”. As we know actually “dharma” has polysemic word and the main is “moral rules of life and behavior” or “moral obligations” and accordingly as “duty”.

So it would be better to translate as: “Tell him about moral obligations and duty.”

9) Hindi phrase: “kal mein chakravayuhi banaungi jise Arjune ke atirikt koi nahi tor saka”;

English translation: “I will create a trap which none but Arjun can break through”.

Russian translation: «Я сделаю такую ловушку, которую только Арджуна сможет разгадать».

But “chakravyuhi” is not just a trap. In “Mahabharat” times it was obvious that it was a special dislocation (vyuhi) of army brigades in a shape of “chakra” (circle) what makes a “maze” or “labyrinth”. So may be it would be better to translate it as: “maze-trap” or just “labyrinth”.

One more example on the translation of the word “chakravyuhi” was not quite correct:

Hindi phrase: “Yah satya he ki keval is chakravyuhi ko Vasudev aor Arjun ke atirikt koi nahin tor sake”.

English translation: “It is a true that only Krishna and Arjun in that camp know how to break Wheel trap”;

Russian translation: «только Васудева и Арджуна знают как сломать эту западню» (“only Vasudev and Arjun know how to break Wheel trap”);

II. “Devon Ke Dev... Mahadev” (Lord of the Lords... Mahadev) is a drama series based on the legends of Shiva, also known as Mahadev. The series premiered on the 18th of December 2011, and it’s still shown by the “Life OK” Indian TV channel. The series is about the best known legends of Shiva from the Puranas and excerpts from the works by mythologist Devdutt Pattanaik. The “VKontakte” Russian Internet portal has posted the episodes of the series for those enjoying them. The portal has borrowed the episodes from several sources, such as the blog of the fans of the series in India who offer simultaneous translation of the episodes into English when these are telecast by the TV channel; from the discs (1-10), which happen to contain extended versions of the series, and there is therefore some difference in dialogues. Views differ on whether one should replace authentic Sanskrit terms with Russian equivalents (if these are available) or retain the picturesque sounds of the original language. Practice shows that even words with no direct equivalents in other languages need to be explained when translated into Russian. For example, translators invariably offer explanations when translating compound terms. Sometimes, the translation of the very same phrase comes in two versions, for if a translator lacks the knowledge of Hinduism, their translation becomes illiterate. The series makes use of many Hindi and Sanskrit words, but given the lack of translators from Hindi, the English subtitles are either not translated at all, or get transformed into longer subtitles. We are certain that the profound Hindi context should be maximally preserved, rather than chopped off.

Examples:

The word “Mata” is often translated into Russian as either “Mother”, or “Lady”, or is not translated at all. For instance:

In English subtitles: “...because your surrender towards Shiva and Parvati is enriched with love and devotion”; so here Mother has not been used at all.

Translation from the Indian blog: “When the Mahadev himself will become your teacher (guru) not only Great Mother but the whole world will be thankful”.

Russian translation: “Mata” has been translated as “Lady”:

«Не только госпожа, но и все мироздание возрадуется тому, что сам Шива стал ее наставником» (“Not only the Lady. But the whole world will be full of joy that Shiv-ji (Mahadev) has become her teacher (Guru)”).

The word “asuras” was translated as “demons”. It should be taken into consideration that “demon” in Russian has much more negative meaning than “asuras” (while in Vedas “asuras” do not have negative meaning at all.)

English phrase: Sage Narada says: “Mata-ji, the Dev’s games are unique and very complicated to be understood. He does only that should be done. May be it is not time yet for you to get “darshan”. Darshan – it is the meeting with the Teacher. So should it be translated or not? It should be translated like “meeting”. Otherwise it is not clear what it is “darshan”.

A translator forum remained at odds over whether they should explain Hindu terms or just transliterate them. We feel that such terms should be explained since those watching such movies on the Internet are clearly interested in Indian culture. But when these movies are shown on television, one should think of ways to look for synonyms to make things clear for the viewers who know little or nothing about that culture. Not knowing the Indian culture the translators can make mistakes like:

Parvati says: “the nature of ice... is to melt but when will my God melt? God knows when He will accept me.” Not knowing the story of Shiv-ji and Parvati, the translators call the God Shiva by different names but not belonging to him. (episode № 165).

There is a different translation of name “Shiv-ji” (Lord Shiva). Sometimes he is called as “Him Naresh” or “Tsar of Himalaya” or has been transliterated as “Himavan”.

English phrase: “I am not unaware of the great performance of farewell. Vidaai is considered as the great deeds of mother and father after kanya-daan but be assured you two have to finish this work” (episode № 195).

The words “vidaai” and “kanya-daan” have not been translated in English. “Vidaai” means “farewell” and “kanya-daan” – ritual done by bride’s father when he is giving his daughter to her husband.

In Russian translation those two words also have not been translated or explained:

«Я знала, о большом обряде прощания. Церемония «видай» считается самым великим делом для родителей после «каньядана», но будьте уверены, вы завершите эту работу».

In conclusion we can make notice that the process of translation is that of interlinguistic and intercultural communication that makes use of a purposeful translation analysis of the source text to create a secondary text, that of translation, to replace the source text in a different language and culture environment. To be able to translate and teach students to translate correctly, one should have a good command of both the source language and the target language. But this will only suffice to make a word-for-word translation, which is also known as intuitive. Some lexical complexities are at times impossible to translate. English has by now been adapted to the cultures of different countries. It is of paramount importance to inculcate intercultural competence in students. To reframe the foreign language stuff

to ensure its effective perception, one will need: 1) critical thinking; 2) a specific attitude of mind; 3) working efficiency; 4) the ability to discuss.

A professional-quality translation implies, aside from the knowledge of a foreign language, the existence of quite a few individual skills and experiences, such as 1) an ability to make a translation analysis of the source text to spot its communicative content; 2) learning to see every statement not just as a sequence of words and grammar structures, but as an expression through words and grammar structures of certain intercourse purposes or language functions, such as denotative and expressive, metalinguistic and/or poetic one; 3) learning to quickly spot translation problems in the source text, or the parts of the source text where words, word combinations, grammar structures or completed utterances used to express communication attitudes, do not have one-to-one correspondence in the target language, and therefore need to be transformed; 4) an ability to get into the shoes of translation recipients and focus on the parts of the source text that the recipients will find it hard to grasp due to intercultural differences. It's of paramount importance to master all these skills and experiences by students who are going to translate motion pictures and/or TV series.

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