

Linguistic levels in Nollywood: Yoruba and Hausa Nollywood Films as paradigm.

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Whether domesticating foreignising in its approach, any form of audiovisual translation ultimately plays a unique role in developing both national identities and national stereotypes. The transmission of cultural values in screen translation has received very little attention in the literature and remains one of the most pressing areas of research in translation studies.

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Abstract

This essay examines Nigeria's indigenous films as they reflect the multi-linguistic levels and cultural believes in Nigeria given rise to by the diverse Ethnic groups in Nigeria. Against this backdrop, this paper argues that the various indigenous Nigerian films sometimes fail to interpret and translate the language of the film into a lingua franca for global Audience while other times when attempted still default to a fault. Indigenous Nigerian films done in indigenous Nigerian languages not only give film a sense of culture and commoditization, it also generates traffic to these films if they are well subtitled in English. The subtitles are as important as the original language the story is told in and so there researcher summitstherefore that film makers should pay dire attention to subtitles in films-A form of translation of a dialogue in another language for global accessibility and scholarship.

Key words: Linguistic levels, Global Audience-ship, Nollywood Films, Subtitles.

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I. INTRODUCTION

In the praxes of film making all over the world, the allusion and inclusion of various forms of Aesthetics to recreate life realities and the creation of works of beauty in a bid to entertain, re-affirm values, reflect various perceptions and ideologies, educate and inform her viewers cannot be over-emphasized. As components of a given socio, geographical and cultural condition, film makers are connected with the realities of their conscious environment and geographical space as they help to condition film makers and their content. An art work without the society is deficient and art works are never in isolation of their social components. Ernst Fischesassets that an artist should be aware and fully conscious of his social functions (47). Language is at the heart of filmmaking and an essential component in storytelling for the purpose of expression, functionality and interpretation. Film makers across the globe tell their stories using various languages. The Chinese films use Chinese language, sometimes, the infusion of both Chinese and English language, in Japan their films are done in Japanese, in Nigeria, we have Nollywood filmsdone in Yoruba, Igbo, Hausa, Okun,Igala, English languages etc. Although some critics argue that most of the indigenous Nigerian films done in various Nigerian languages are characterized by similar thematic, essence ranging from themes of magical realism and mystical realism, however the role and importance of multilingualism especially in film, cannot be overemphasis. This paper however tilts it's radial beyond the textuality and cultural imperatives of these selected Yoruba and Hausa indigenous films to the accessibility of these indigenous films by global audience through proper subtitling of the language of the films.

The Nature of Multi-Lingualismin Nigeria.

The importance of language in any given socio geographical and cultural sphere cannot by underestimated. Aside being a communication tool, language is also an identity of every society. Language and the society are in tandem and without language, there will be no society for language serves as a unifying force, bringing people together and also serves as the mutual identity of the people inhabiting such society. Nigeria is known for her extreme linguistic diversity with multiplicity of language given rise to by the diversity of ethnic groups that were harnessed together to form this country, Nigeria. According to GosdonRaymoud, the sum of Nigerian local languages listed for Nigeria is 521, out of these, 510 of them are living languages, 2 are second language without mother tongue speakers while the other 9 are extinct (1, 272). Nigeria being a country with over 250 ethnic groups in it has different languages co-existing in it. The majorlanguages spoken in Nigeria

however include, Hausa, Igbo and Yoruba as they are the dominant languages in Nigeria. The pursuit of the kind of language a story is told by depends on the choice of the film maker holding to the enormous languages in the country.

Nigeria over the years, have adopted English language as the dominant language over these various indigenous Nigerian languages. Despite the fact that Nigeria adopts Hausa, Igbo, and Yoruba language as the dominant indigenous languages several reactions has ensured by speakers of minor and small group languages. Anyanwu as cited by Gideon Sunday Omachonu highlights some of these reactions to include

- The provision in NPE (1977, 1981, 2004) that every child should learn one of the three major languages in addition to his own.

- The provision in the 1979 constitution for the use of the three major languages in the National Assembly in addition to English.

- The preparation and publication of a quadri-lingual dictionary of legislative terms in English and the three major languages (152).

Nigeria's indigenous films could be traced back as far as 1957 when Ezekiel Mphahlele wrote freedom-a film which was shot in Nigeria using the Alake's palace in Abeokuta. This film drew attention to Nigerian costumes in films. Other film makers like Francis Oladele, Ola Balogun and Hubert Ogunde became prominent names in film production after independence as they produce films with contents that Nigerian's can identify with (Egwemi 61). Furthering, Egwemi posits that the continues experience in growth is traceable to the fact that the industry makes use of indigenous materials in generating its contents, forms and mechanics and this wins for it the people's heart (62).

Translation, Creation, Delivery and Display of Subtitles

Subtitles are derived from either a transcript or screenplay of the dialogue or commentary in films, television. They can either be a form of written translation of a dialogue in a foreign language, or a written hindering of the dialogue to the same language with or without any information.

There are two major types of film translation:

Dubbing and subtitling: Each of them intercedes with the original text to a different extent. Dipping is known to be the method that modifies the source text to a large extent and thus makes it familiar to the tagged audience through domestication. According to Shuttheworth and Cowie, "the foreign dialogue is adjusted to the mouth and movements of the actor in the film" (45) it's aim is seen as making the audience feel as if they were listening to actors actually speaking the targets language.

Subtitling refers to supplying a translation of the spoken source language dialogue into the target language in the form of synchronized captions usually at the bottom of the screen.

Besides creating the subtitles, the subtitler usually also tell the computer software the exact positions where each subtitle should appear and disappear. A subtitle file is required for position markers indicating where each subtitle should appear and disappear. These markers are usually based on time code. The finished picture either, directly into the picture, embedded in the vertical interval and later superimposed on the picture by the end user with the help of an external decoder or a decoder built into the T.V

Synopsis and Analysis of the Study Films

Title: NAMATA

Language: Hausa

Produced/Directed by ; John Anyebe

CAST: Sanni Ibrahim

Steven danjuma.

Patience Andrew

Jeses

Namata, an Hausa comedy bothers on the issue of infidelity in marriage. Daku the landlord womanizers with different women of different shapes and sizes and goes along t brag to his friends on this faithful day, he is in the restaurant with a woman. He calls his friends on phone and brags about the shape of the woman he is with in another language. Unknowingly, the woman understands the language, got angry insulted him and left. Danguari, Daku's friends notice an unusual relationship between Emeka a tenant in Daku's house and Daku's wife. Dakuconfronted Emeka after being told about their sexual escapades by Danguari but he denies. Soon enough Danguari caught Emeka and Daku's wife in the act of love making and demanded to sleep with her so as not to disdose the horrible scene. They agreed and on the day Danguari and Daku's wife have to have their own version of the love escapades Daku caught Danguari hiding in his ward rope naked and his wife half naked.

Yoruba and Hausa indigenous Movies are common sights in many homes, even those that don't understand the language rely on the subtitles. However some of the subtitles do not represent the original message being passed.

The following are some excerpts from the subtitles with errors of Yoruba films title Eniola, Agunbaniro, etc.

- Alhaja, I too also pray but Rukayat's case deserver attention.
- "Are you pregnants"
- The person you killed is dead
- Ah, Segolola has been defrauded sexually in Ibadan.
- You now expect me to continue with sad that goes to boys covner to get me cloths
- Why are you behave like an insane
- That's why I restrained myself from mans
- What a betrayed (entertainment. Naij.com).

The Nollywood industry just like every other industry and organizations around the world are influenced by several factors ranging from economic, social and political reasons. Nigerian motion picture is usually seen as been influenced by unprofessional who see the film business as a means to an end and worry less about the content of the films they produce for public consumption. It is necessary to take into cognizance the importance of Education in film production.

Spelling and grammatical errors have become common in movie subtitles in Nigeria and most times they do not portray our educational standards too well. Time and caution are not taking to consideration when translating the language of the film. The subtitle often interprets what is meant rather than translating the manner in which the dialogue is stated. Sometimes the spoken language may contain upholstery words or culturally implied meanings that are not well transliterated. Time should be taken to subtitle sentences. The selected films were chosen because these errors are most common with the Yoruba and Hausa movies. The translations are direct from mothers tongue. Nigerian movie makers need therefore pay attention to subtitle because wrong use of language and interpretation could hamper the intentions of the story.

II. CONCLUSION

It is the intention of this research to unravel several implicit meaning is to the essence of proper subtitling of indigenous films especially Nollywood films so as to enlarge the Audience-ship of the film. The Nollywood industry has a lot of potentials for growth and further expansion while at the interim aesthetic deficiencies and technical violations as well as grammatical errors need critical attention because they could undermine the overall quality of the film. In this era of several options of entertainment, audience yearn for contents that educate and informs, content that inspire and motivate and also contents that accurately document our experiences. Sometimes viewers don't get too bothered about the language so long there are subtitles or Dubbing of the indigenous language of the film into a lingua franca. Hence attention should be given to correct and adequate Adjectives, transliterations and good subtitling.

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