

Audio-visual Translation and Nigerian Cinematography: Subtitling and Dubbing from English and Indigenous Languages in Favour of French

Babatunde Olukayode Temidayo

University Wide Courses Directorate, Landmark University, Omuaran, Nigeria

Email address:

babatunde.olukayode@lmu.edu.ng

To cite this article:

Babatunde Olukayode Temidayo. Audio-visual Translation and Nigerian Cinematography: Subtitling and Dubbing from English and Indigenous Languages in Favour of French. *International Journal of Applied Linguistics and Translation*. Vol. 3, No. 2, 2017, pp. 24-31. doi: 10.11648/j.ijalt.20170302.12

Received: March 20, 2017; **Accepted:** April 25, 2017; **Published:** May 22, 2017

Abstract: This article focuses on the audio-visual translation adopted by Nigerian film industry to popularize her local languages by using English and French to publicise her film works through dubbing or subtitling. The concepts of foreignisation and domestication of subtitling and dubbing help to communicate Nigerian linguistic, social and cultural identities to target audiences inside and outside Nigeria. In this way, audio-visual translation becomes an opportunity on the one hand to popularise Nigerian films and cultures, and on the other hand, to better establish French in a domesticated way (adapted to the target culture) or foreignised manner (respecting the peculiarities of the source language). The production of these films and their consumption in Nigeria and abroad demonstrate the attempts of subtitling and dubbing adopted by film industry which at the same time promote local languages as well as French in Nigeria.

Keywords: Film Industry, Foreignisation, Domestication, Consumption, Audio-Visual Translation

1. Introduction

Audio-visual translation nowadays has drawn a lot of interests from translation professionals through the advancement of information technology and communication networks in making use of subtitling and dubbing to popularise indigenous languages and Nigerian cultures through films. Generally speaking, “audio-visual translation is a simultaneous transfer of audio and visual language, thus denoting the processes in which a film or television program is made understandable to the target audience who is not familiar with the original source language [1]”. Contrary to textual communication, radio, telephone, language signs, etc., audio-visual communication involves the simultaneous involvement of the acoustic chains through the vibrations of the air as well as the visual chains through the visual waves.

Much research have been devoted to the development of translation for cinema since the last sixteen years, especially in European, American and Asian countries: The use of subtitling in Southern Europe and in the Middle East [2]. Clarifications on some audio-visual translation issues in

order to reconsider the concepts of translation studies due to software technology and the urgent need to highlight socio-cultural relevance of applied research in order to avoid existing problems and make it a valid asset to the requirements of multilingual and multimodal communication [3]. Consideration of the expressive roles of subtitle punctuations and their relevance in the dialogue including their additional semantic and grammatical values [4]. Discussions of the challenges faced by the quest for audio-visual translation in its production and reception through linguistic and cultural impacts in Europe [5]. Examination of audio-visual translation didactics and enabling situations for surtitling, live translation and subtitling during various shows [6]. He makes known the specific needs of bilingual or monolingual subtitling for target audience and the means to satisfy the outrageous demands awaiting translators as well as trainee translators. Focus on audio-visual translation in Italy on the target audience’s perception of Italian dubbed version of British films. They emphasise on “abundance of specific verbal and visual references on English educational system and the extent of transmitting through restricted

means, the main issues of cultures attainable from source culture to target culture [7]". In efforts to disambiguate the terms used for audio-visual translation, some basic concepts required were introduced into audio-visual translation theories with emphases that "audio-visual translation has all the potential to go beyond the translation boundaries not to merely be a sub-categorised translation discipline [8]". The reasons that attract viewers to Nollywood and the impact of Nigerian films on the learning of Nigerian indigenous languages and cultural values were explored [9]. Issues where the languages used prevented the reception of Nigerian films outside their linguistic atmosphere were considered by following the analysis of 19 films in English, Dutch, French, Igbo and Yoruba and the data collected from the studies and personal interviews. Analysis of 19 films in English, Dutch, French, Igbo and Yoruba and data collected from studies and personal interviews [10]. The aim of this work is on audio-visual translation in Nigeria and its influence on indigenous languages and English to the benefit of French. Indeed, most Nigerians are interested in French through the French subtitled or dubbed films when it comes to having fun or learning something. French students are also interested in learning more about their field of specialization, etc. Viewers easily follow the events of a foreign film when there is subtitling of its audio language or complete dubbing of its soundtrack in understandable language. These reasons lead us to study the trend of Nigerian film industry towards French subtitling and dubbing to make French more popular in Nigerian indigenous films. Because Nigerian films are targeted on Nigerian audience in regional languages or dominant English, the advent of films with French subtitles and dubbing to promote Nigerian cinematographic activities has just been confirmed. Firstly, we will look at Nigerian film activities towards the adoption of French. Also, we will discuss the audio-visual techniques of subtitling and dubbing of Nigerian films according to the concepts of domestication (translation adapted to the target culture) and foreignisation (translation respecting the peculiarities of the original language). We will see the linguistic and didactic influences of the subtitling of the Nigerian languages which lead to the popularisation of French in Nigeria.

2. Nigerian Film Industry and Its Audio-Visual Linguistic Identities

Nigerian cinematography became popular after adopting Nollywood between 1990s and 2000s derived in 1992 from Hollywood in the United States. Nollywood is the second largest film industry in the world because of its cultural and annual productive value of films. It is before Hollywood in the United States which is after Bollywood in India. Nollywood produces more than 2,000 films per year, hires over a million staff, making a total income of US \$ 200-300 million per year [11].

Nollywood follows the acronym Hollywood and Bollywood. Other name competing with Nollywood is

Naijewood, not quite popular among the Nigerian film audiences and the Nigerian neighbouring English-speaking and French-speaking countries. Nollywood really refers to films produced in English and other Nigerian languages such as Yoruba, Hausa and Igbo. These films in Nigerian languages are translated into English and French for world recognition and universal appeal in West Africa, other African countries, Europe, America, Asia, etc.

Nigerian films under the auspices of Nollywood become extremely popular among Nigerians, Africans and outside Africa. In the 1980s, ownership of television channels in each of the Nigerian states helped to reduce foreign films after the release of the film *Living in Bondage* in 1992 by NEK Video Links. This also facilitates Nollywood's tasks in suppressing foreign films in favour of Nigerian films to better bring the Nigerian films to spectators in Africa and the rest of the world. Nollywood has been heavily involved in the process of self-reflection and construction of Nigerian national cinematographic identity through its cultural representations and it is very popular among young people, especially in West Africa. Nollywood films are well known among Nigerian youth and adolescents, in other part of Africa and African Diasporas in Europe, America and Asian countries because of their socio-cultural and educational values. "It is difficult to avoid Nigerian films in Africa, as public buses, restaurants and hotels show them on the screen [12]".

The three dominant Nigerian languages are adopted by Nollywood to make Nigerian films accessible to the audience in three sectors: Yoruba, Igbo and Hausa films, and subtitling for most of these films aim at erasing a language barrier and to reflect the cultures of these ethnic regions. "Subtitling helps to eradicate ethnic and cultural barriers of local languages in the Nigerian multilingual film market at national level [13]". Obviously, Nigeria is surrounded by French-speaking countries, but we still share the same linguistic, cultural and religious similarities with these neighbouring countries, and this helps to get Nigerian films to these countries and other African countries. Let us look at Hausa and Islam in Niger, Chad, Mali, etc., and the presence of Christianity and a large number of Yoruba in countries like Cameroon, Benin and elsewhere such as Côte d'Ivoire, Gabon, Congo, etc.

Indigenous languages help to boost Nollywood film market in these neighbouring francophone countries mentioned above. We cite the example of partial use of French in the comic film by Nkem Owoh Osuofia in London (2003), which puts the actor in the limelight, having a large audience in West Africa. Also, *Bonjour, Osuofia speaks French* (2004) is shot in Nigeria and Benin with dialogues in French and English [14]. Recently, Nigerian films such as Kunle Afolayan's *The Figurine* (2009), *Oluwa Wipe* (2010) by Kay Technical Audiovisual International, *Owe* (Parable) (2011) by Christ Chosen Vessels Dance Drama Ministry witness French subtitling for the better integration into French and French-speaking environments. However, the French subtitling of Nigerian films is not yet in the same line

with that of Nigerian films dubbed in French for French-speaking countries. So, French option for subtitling and dubbing by Nollywood is to promote the Nigerian cinematography and cultural identity in those countries where people speak neither English nor Nigerian languages.

3. Subtitling and Dubbing: Two Main Categories of Audio-Visual Translation

“Audio-visual translation is a branch of translation studies that deals with the transfer of multimodal and multimedia texts to another language or culture [15]”. Audio-visual translation is characterised mainly by “the simultaneous presence on the screen of an oral discourse reproduced through the dialogues of the actors and by images that accompany this discourse. The information is transmitted through two channels: the acoustic and the visual [16]”. Interaction of the two channels operating simultaneously greatly increases the semantic content of the audio-visual discourses in relation to speech basically oral or written. In an audio-visual production, apart from the dialogues which provide the central part of the message meaning for proper understanding and good translation, it is inevitable to also take into account the information contained in pictures and in soundtrack.

Audio-visual translation has three dimensions; (i) transmit only the audio message such as songs and radio programs; (ii) transmit only the visual message such as comic strips, printed advertisements, etc. (iii) transmit audio and visual messages such as films, documentary programs, CD-ROMs, etc. [17]. Audio-visual translation has two major divisions; “intra-linguistic and inter-linguistic” [18]”. Intra-linguistic audio-visual translation takes place in the same language and consists of four examples: (i) subtitling for people with no sense of hearing or hard of hearing, (ii) audio description for the blind, (iii) Live captioning for television programs / newspapers; and (iv) surtitling for operas and theatres. Inter-lingual audio-visual translation occurs between two or more languages and includes cinemas, television or video programs. Its purpose is to make the audio-visual production of another language understandable to the audience. It has two types: (i) subtitling and (ii) dubbing which consists of lip synchronization, voice-over or voice-over and narration. Inter-linguistic audio-visual translation is the one “which may be visual “(subtitling) or “oral in the case where the entire soundtrack is replaced “(dubbing) [1]. Subtitling is “the art of 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, is the form that alters the source text to the least possible extent and enables the target audience to experience the foreign and be aware of its 'foreignness' at all times [19]”. Dubbing is “the method that modifies the source text to a large extent and thus makes it familiar to the target audience through domestication. It is the method in which the foreign dialogue

is adjusted to the mouth and movements of the actor in the film [2]”. Dubbing gives the audience the sense of listening to actors really speaking the target language. Generally, audio-visual translation is a subordinate translation modality where there is an inter-poly-systemic and poly-semiotic transfer in which several linguistic and extra linguistic codes intervene, which has time and space restrictions with a direct impact on the final result of the translated speech.

4. Audio-Visual Translation: Foreignisation and Domestication Concepts of National Identity

Two theories of translation proposed are foreignisation and domestication. These concepts are based on taking a position relating to culture from which the original text originates, or adapting it to the context of the target language (naturalisation or domestication) or adapting the target language to the context of the source text (exotisation or foreignisation). “Translation of texts from one culture to another requires more than one choice between the processes foreignisation and domestication [20]”. This initial choice decision can influence the entire process of translation to lead to readily recognisable target text and then accessible to target readers that constantly reminds target readers of cultural difference. “The finished products of translation process are marked by an ethnocentric reduction (naturalisation) or ethno-deviating pressure, which implies the reader's disorientation [21]”. Foreignisation leads target readers to the source text with a non-familiar effect and thus preserving linguistic and cultural differences by turning away from predominant domestic values. Subtitling satisfies the viewers' curiosity about other cultures, safeguards the originality and strangeness of the films as well as retains the soundtrack of the original to maintain the integrity of the total sum of the filmic representation. “Domestication is a natural tendency of translation and consists in translating in a fluent, idiomatic, and transparent way which tends to erase the foreignness of the source text and to conform to the needs and values of the domestic/target culture [22]”.

5. Nigeria and Adoption of Subtitling as a National Audio-Visual Identity

Nigerian films are anchored on English-language and English-subtitled cinematographic identity for indigenous films in Hausa, Igbo, Yoruba, Bini, Ibibio, and Efik for intercultural transfer among Nigerians and other cultures, Africa, Europe, America, etc., where Nigerian films are exported. The foreign films are dubbed in Nigerian local languages, with Nigerian youth as audiences. According to audio-visual translation techniques used in films, some countries are classified into four main categories [23]:

- (1) Source-language countries like the United States and the United Kingdoms.

- (2) Dubbing countries as well as the countries that speak French, Italian, German, Spanish.
- (3) Countries with subtitles such as Holland, Norway, Denmark, Sweden, Greece, Portugal.
- (4) The countries of voice-over that consist of Russia and Poland.

Nigerian cinematic axis is oriented towards the countries of subtitling. Nigerian films in local languages are largely subtitled in English while those in Nigerian English are subtitled in English to adopt intra-linguistic and inter-linguistic techniques of subtitling for national films. Foreign films - American, Chinese, Indian, etc., with Nigerian youth audiences are dubbed in indigenous languages already mentioned. Subtitling is more widely adopted for Nigerian films due to mutual recognition of the original language used and the easy way of understanding the film while still retaining its originality. In multilingual and multicultural countries such as Nigeria, dubbing does not integrate with the simultaneous perception of semiotic transcultural systems.

Subtitling is more appropriate for Nigerian demographic and linguistic situations where most Nigerians come from multilingual or mixed marriage environments. This situation applies to Nollywood actors / actresses such as Ramsey Noah, Mercy Johnson Okojie, etc., who are fluent in more than one Nigerian language. In Nigeria, data from the Film and Video Censors' Board (NFVCB) 2007-2008 shows that "56 percent of Nigerian films are produced in local languages. Percent of Nigerian films are in English. Nigerian amateur video films are produced in six Nigerian national languages: Nigerian English, Yoruba, Hausa, Bini, Ibibio and Efik [24]". Most of these films in local languages are subtitled in English for intercultural communication which still preserves cultural and linguistic taste of national films and which allows inter-linguistic learning of some specific expressions of such films among the vast audience.

Finally, dubbing may not be favourable to Nigerian audience. African continent is described as *ethnocentric* which gives rise to deliberate will of Nigerian film industry to deviate from total dubbing of its films and to subtitle them in order to showcase the cinematic cultural assets. Dubbing or voice-over for Nigerian films can be inconvenience for Nigerian audiences who already know the film's original language. Consequently, the total erasure of the source language, its kinematic characterization and all its cultural values can be seen through dubbing, while live voice-over comments can be a distraction for the Nigerian audiences concerned.

6. Subtitling as Foreignisation of Nigerian Languages and Cinematic Cultures

For us, subtitling is a strategy to bring Nigerian film products into external contexts. Nigerian films in English with English subtitles are sold in large quantities to Nigerian video markets through the understanding of English by

majority of Nigerians. English subtitling facilitates their export to Anglophone or Francophone African countries such as Benin, Niger, Chad, Cameroon where linguistic and cultural similarities are experienced and where Nigerians live in America and Europe. The use of indigenous languages strongly reflects the intrigue of cinematographic events, heterogeneous cultures and traditional Nigerian beliefs. English subtitling of films in indigenous languages helps to maintain the fluidity of this original cinematic intrigue in the target audience. These cases are very common in Indian and Chinese films with subtitles in English, Arabic or French. The indigenous languages used are the ways of spreading Nigerian cultures and norms in films subtitled in official or dominant language such as English or French well known in Africa. Subtitling helps to promote the indigenous languages used and equally serves as manual of linguistic and cultural identities development in Nigeria. Local languages subtitled have their roles in propagating the African tradition and mostly the Nigerian cultures and norms:

"The use of African indigenous films is also a means of propagating African tradition, culture and norms.

"Promotion of our indigenous languages is the manual of development. There is no better way to market our country and our culture other than through film. It has a twofold ways of communication; audio and visual. For Nigerian indigenous languages to be preserved and saved from total extinction there is an imperative need for the government at all levels to encourage the production of indigenous language films reports [25]".

In Nigeria, subtitling is about incorporating culture and sharing commonplace and linguistic and socio-cultural differences among the broader audience. Some Nigerian films produced in English are subtitled in English (intra-linguistic subtitles) whereas their dramatic plots focus on important issues of ethnocentric, political, marital, or criminal events from which the audience notices the Nigerian social background involved. Inter-linguistic subtitling integrates the communication of source culture with linguistic and cognitive experiences of the target audience. Nigerian films subtitled for cross-linguistic and cross-cultural communication is an integral part of culture and communication of Nigerian people generally acceptable in its various genres of film production [26].

Usually, linguistic diversity still acts as a barrier against the quality of audio-visual contents, but still, some source languages expressions are found in the target audience languages using the subtitles of the film's dialogues. Consider these slogans emanating from the titles of the following films and songs: *Yahooze*, *Omo Ghetto*, *Dagboru*, *Odeshi*, *Gobe*, *Jenifa*, *Aki na popo*, etc. Subtitling serves as a preservation of trans-linguistic and transcultural identity: "Films were made in the local languages. Some of these were subtitled. The use of subtitles helps to transcend ethnic and cultural barriers that local languages imposed within the multilingual Nigerian market [13]".

7. Dubbing as Domestication of Nigerian Cinematic Languages and Cultures

Some of the Nigerian films are dubbed especially in French. This development attracts our interest in spreading Nigerian culture to francophone countries and in making French versions already seen in English available to Nigerian French students to improve their French. Some African countries love Nigerian films due to their dramatic intrigues. In the Democratic Republic of Congo, Nigerian films dubbed in Lingala, are a great show in their national television programs. In Cameroon and Gabon, Nigerian films, dubbed in French, are integrated into African cinemas to entertain the respective citizens, French being the official language, is an instrument of domestication to develop the national identities of these countries. Through dubbing techniques in French, sequences of Nigerian cinematographic events are conceivable to the Francophone receptor audience culture. For example, music adaptation, cinematic narration, Nigerian names of characters in Nigerian movies understandable in French pronunciations in films dubbed into French for African French-speaking countries.

Dubbing of Nigerian films in French is evident in Francophone countries because of their proximity to Nigeria and they constitute the nearest film markets in which French is the main understandable language. Thus, France, which colonises these African French-speaking countries, is a dubbing country in Europe and this is the reason why the vast majority of their filmic works are dubbed. For historical reasons in the 1930s, dubbing became the most preferred form of audio-visual translation to safeguard the colour and national image in major film markets:

“Dubbing is an Expression of Nationalism. The adoption of dubbing in France derives from the nation's cultural mission to preserve and protect the French language in the face of foreign (especially American) influence, and the prevalence of French as the lingua franca for a population accustomed to the French language in its own films [27]”.

8. Films Subtitling and Dubbing: Popularizing Nigerian Languages Abroad and French in Nigeria

Nigerian filmmakers made efforts since 1980s to adopt French subtitling as a special advertising feature to promote their films in French-speaking Africa. Moses Olaiya Adejumo, nicknamed Baba Sala in 1980s, subtitled in French his Yoruba language films *Orun Mooru* (1982) and *Aare Agbaye* (1983) to reach the Francophone African audience and those outside the African continent. In the early 1990s, some Nigerian filmmakers, due to their professional experiences, began to arouse more interest in French subtitling in Nigerian films: Zach Orji, who was born in Gabon and speaks fluent French and English, subtitled in

English and French the introduction of his film *Love in Vendetta* (1996) with French-speaking neighbours as their receptor audience. Other Francophile filmmakers such as Tunde Kelani, Kunle Afolayan, Femi Ajewole, etc., have their subtitling in French to satisfy the needs of dominant languages in West African film market. Nkem Owoh, the main character of *Osuofia* in London (2003) played another comic role in his film *Bonjour, Osuofia speaks French* shot in Nigeria and Benin in French and English dialogues.

France has motivated Nigerian filmmakers to include French in their film productions from the year 2013. Every year in Paris, French government organises, an annual festival - the *Nollywood Week*, at the *Cinéma L'Arlequin* where Nigerians films are staged to give compensation prizes to the best Nigerian filmmakers. Precisely, Nigerian Nollywood has witnessed three editions between the years 2013 and 2015. The first edition of 2013 was from Thursday May 30th until Sunday June 2nd, 2013. The second edition in 2014 was from Thursday June 4th until June 4th, On Sunday June 7, 2014, the third edition was from Thursday 5th June to Sunday 8h June, 2015 at the same *Cinéma l'Arlequin*. Also, Nigerian filmmakers are exposed to francophone countries like Burkina Faso, Mali in festivals where they meet Francophone artists and filmmakers who speak fluent English. Filmmakers such as Kunle Afolayan and Tunde Kelani attended Panafrican Festival of Cinema and Television in Ouagadougou (FESPACO) due to their interest in French.

Christian films in Nigeria give new trends to explore the French-speaking borders; this idea forms part of the main reasons for Christian movies such as *Oluwa Wipe* (2010) by Kay Technical Audio-visual International, *Owe (Parable)* (2011) by Christ Chosen Vessels Dance Drama Ministry, etc. These films have French subtitles to integrate them better into French-speaking environments. We must also signify that a large part of Mount Zion Drama Ministry films are dubbed into French. Since the 2000s, there has been a natural great awareness for Nigerian filmmakers of the inclusion of French subtitling that makes French more famous among Nigerians and at the same time projects Nigerian languages and cultures to the French-speaking countries.

Dubbing helps Nigerian film industries to promote their broadcast on French and Francophone satellite television channels. La Thema TV launches its new Africa Magic (MNET / Multichoice group) television channel, focusing on France, French-speaking countries and on French territories since October 2012. This explains further that:

“This Nollywood TV offered through Free (Canal 260), one of the popular French multiplay operators, is part of Thema's Bouquet Africain Premium [covering nineteen French-speaking African channels and counting more than 140.000 subscribers]. The other novelty is that it offers Nollywood films entirely in French via full dubbing and not simply sub-titling or synths, a decision which made the new channel an instant hit, with many Africans in France now hooked to Nollywood. Free subscribers will be able to watch a film every two hours and a new film

every evening [10]”.

The film *The Figurine* (2009) by Kunle Afolayan, and Christian films; *Oluwa Wipe* (2010) by Kay Technical Audiovisual International and *Owe* (Parable) (2011) by Christ Chosen Vessels Dance Drama Ministry, which we have just mentioned, mark the advent of French in the Nigerian film industry due to French subtitling incorporated. *The Figurine* is subtitled in French and was presented at the Cinéma L'Arlequin in Paris, France on October 2, 2009. Its subtitling doesn't lose the taste of Nigerian cultural relevance. The excerpts of French subtitles show a high level of communicative and pragmatic competence, but there are still few spelling errors: in example (1):

seroon, gouche, tu es sur, etc., instead of serons gauche and tu es sûr, etc.

This film shows a mixture of English and Yoruba and a little urhobo which illustrates linguistic and cultural heterogeneity of the Nigerians. At the Yoruba level of expression, it is through code-switching that truly demonstrates “language engineering [28]”.

We find intonation mistakes in Yoruba used, which cause semantic errors as in example (2):

Daddy, odun meje seyin, doctor sope e ni cancer, se aisan yen funra ara re lo ni? - Père, il y a sept ans, le docteur avait dit que tu avais le cancer. Ta maladie, a-t-elle soudainement disparu?

In example (3), (The Figurine - 01:08:26) Gbogbo wa o le maa sise laisere – Tout le monde ne peut pas être mordant de travail comme toi (The Figurine 00 :46 :16) Won mu leta yii wa lataaro, sugbon mi o gbagbe lati fun yin - Cette lettre a été délivrée tôt ce matin (The Figurine - 01:14:48), etc. it is the French subtitling that compensated for the semantic gaps of the distorted intonation in the sentences quoted above.

The other two Christian films; *Oluwa Wipe* (2010) and *Owe* (2011) and their French subtitles *Le Seigneur dit* and *Parabole* respectively illustrate Nigerian cultural context embodied in Christianity and Christian homes. The main objective is to disseminate the word of God based on three linguistic attempts: firstly to Nigerian Christian families characterized by impatience when facing little difficulties; secondly to the neighbouring French-speaking countries that share our Nigerian local languages and finally to countries in African continent that do not share Nigerian local languages but English and French. We see this through the film *Owe* (2011) which consists of simultaneous subtitles - *parabole* in French and *parable* in English.

In spite of these encouraging efforts to break language barriers beyond boundaries, there is little comment: a good display of cultural disparity in politeness formulas between Yoruba and French with the pronoun of respect *eyin* which means in French *tu* (*thou*) and *vous* (*you*) in *Oluwa Wipe* (2010) due to spiritual hierarchy (from pastor to church member). This is shown in example (3):

Brother Joel, e pele, gege bi oro ti e ba wa ki ni idaniloju ti e fi fi idi oro yen mule wipe Oluwa fe ki e te siwaju - Frère Joël, quelle conviction as-tu venant de la Bible que sœur Grâce est la volonté de Dieu pour toi.(*Oluwa Wipe* -

00:06:26).

Or from family familiarity as in example (4):

Mummy mi, ko si iye odun ti e lo laye, eyin ati daddy mi, eleyin yin O nii saaju yin lo - Maman, ne t'inquiète pas, aucun de nous ne mourra avant toi, (Oluwa Wipe - 00:38:38), etc.

As for *Owe* (2011), it is the opposite, the use of distance or non-familiar pronoun is notified even within the family setting. We see this in example (4):

Sorry, sorry, Sorry my dear, just take it easy, hein? – calmez-vous! (*Owe* 2011 – 00:13:32 (Instead of *calme-toi!*), Papa, that your Jeep that you park downstairs, I want to have it – Papa, votre voiture, Jeep garée en bas. Je veux l'avoir (*Owe* 2011 – 00:25:52) (instead of *ta voiture.*).

Generally, *Owe* (2011) is totally characterized by the mixture of Yoruba and English, referring the linguistic engineering (of a literate family) already mentioned. Both films have little trace of punctuation errors indicating past tense in French as we see in example (5):

(*ceci m'a donne l'assurance* (instead of *donné*) (*Oluwa Wipe* (2010), etc., and incorrect subtitled spelling of the film title (*Le Seiqueur dit* (instead of *Le Seigneur dit*) *voyons voir proverbes 12 :19* (*Oluwa Wipe* 2010 – 00 :09 :30 (instead of *voyons les proverbes*), etc., *Oluwa Wipe* 2010), (*Bimbo, qui t'a grossie* (*Owe* 2011 – 00 :09 :13) (instead of *Bimbo, a qui ta grossesse?*), *Que veux de moi* (instead of *Que veux-tu de moi?*), *Merci beaucoup mers gens* (*Owe* 2011 – 00 :25 :02) (instead of *mes gens*), *De l'argert* (*Owe* 2011 – 00 :25 :02) (instead of *l'argent*), *D'accord, combien* (*Owe* 2011 – 00 :25 :02) (instead of *D'accord, combien?*), etc.

In an effort to bring the film industry closer to Nigerian learners and graduates of French to create and solidify relations between Nigeria and French-speaking countries, Nigerian film industry strives to better integrate French into the cinematographic activities involved. Sandesco Production presents *École Buissonnière* a French language Nigerian film to be released and subtitled in English for Nigerian lovers of French films. According to the Director of Sandesco Production, Mrs Ekwem, Sandra, the objective is to offer employment to French graduates in Nigeria as well as to better bring Nigerian French students to French or Francophone audience.

“We want people who are French-speaking to understand that what they have learnt so far is not a waste because many have studied and forgotten that they could also put the French they have learnt into practice because government cannot create employment for everyone [29]”.

This film will be the beginning of Nigerian French film to encourage Nigerian French graduates for years to make their own films in French and promote French status as well as to develop the young theatrical talent in Nigeria.

9. Conclusion

This study has discussed audio-visual translation in relation to subtitling and dubbing as the translational assets to

popularise Nigerian languages and cultures in Francophone countries in Nigerian films. Subtitling of Nigerian films in English or French serves as a special advertising feature of Nigerian cinematography, while dubbing serves as to propel Nigerian national cinematic identity. Being a country of English subtitling, the inclusion of French will be very necessary in Nigerian audio-vision to develop the market of video-films in the neighbouring Nigeria French-speaking countries. Nigerian indigenous languages used in indigenous films not only help to convey cinematic messages effectively to the audience, but also safeguard the sudden extinction of our national languages, especially Yoruba and Igbo. Subtitling helps to propel Nigerian languages outside the country to other parts of the world, while dubbing helps to mirror Nigerian customs and cultures adapted to foreign ones. The production of Nigerian films in French will serve as encouraging the free flow of French in Nigeria, as well as promotion of translation activities that consist of subtitling and dubbing of Nigerian films for Francophile Nigerians and French learners. This is likely to encourage Nigeria to update her moribund project of French as a Second Language as found in some of the African French-speaking countries.

Filmography

The Figurine (2009). A film by Kunle Afolayan featuring Ramsey Nouah, Omoni Oboli, Funlola Aofiyebi Raimi, etc. The film is directed by Golden Effects in collaboration with Jungle Film Works.

Oluwa Wipe (2010). A film by Kay Technical Audiovisual International featuring Rotimi Emmanuel, Tina Azih, Idowu, Olusegun Owoeye, Kola Igbasan, Abosedo, Omololu, TopeOyeyinka, etc. The film is directed by Kay Technical Evangelical Films.

Owe (Parable) (2011). A film by Christ Chosen Vessels Dance Drama Ministry featuring Femi Ajewole, Yinka Akintomide, Tolu Ajewole, Ayo Ajewole, Akin Oloye, etc.

References

- [1] Luyken, J., George M. et al 1991. *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*. Manchester: The European Institute for the Media.
- [2] Dries, J. (1995): "Breaking Eastern European Barriers" *Sequentia*, 2 no 4, 6.
- [3] Gambier, Y. (2004) : « La traduction audiovisuelle: un genre en expansion », *META*, 49(1), 1-11.
- [4] Guillot, M. (2008): "Orality and Film Subtitling: The Riches of Punctuation," *The Sign Language Translator and Interpreter*, (SLTI), 2(2), 127-147.
- [5] Gambier, Y. (2009): "Challenges in research on audiovisual translation" *Translation Research Projects 2*, eds. Anthony Pym and Alexander Perekrestenko, Tarragona: Intercultural Studies Group, 7-25.
- [6] Janecova, E. (2012): "Teaching Audiovisual Translation: Theory and Practice in the Twenty-first Century" *Çankaya University Journal of Humanities and Social Sciences*, 9(1), 17-29.
- [7] Denton, J. & Ciampi, D. (2012): "A New Development in Audiovisual Translation Studies Focus Target Audience Perception" *Lingue e letteratura d'Oriente e d'Occidente*, 1(1), 399-422.
- [8] Cho, S. (2013): "Basic Concepts in the Theory of Audiovisual Translation" 2013 research supported by a grant from Hankuk University of Foreign Studies.
- [9] Ugochukwu, F. (2009): "Nigerian video-films on history: Love in Vendetta and the 1987 Kano riots," *African Film: Looking Back and Looking Forward*, 26-30 Jan 2009, Ife (Nigeria), 1-26.
- [10] Ugochukwu, F. (2013): "Nollywood across Languages Issues in Dubbing and Subtitling," *Journal of Intercultural Communication*, ISSN 1404-1634, issue 33, November 2013, p 1-18 print <http://immi.se/intercultural>. Retrieved 17-12-2014.
- [11] *The Economist* (2006): "Nollywood Dreams," July 27, 2006.
- [12] Fayomi, O. (2015): "Transnational and Integrative Cultural Roles of Nollywood Entertainment Media in West Africa: The Case Study of Benin Republic and Ghana" *CODESRIA*, 1-10.
- [13] Esan, O. 2008. "Appreciating Nollywood: Audiences and Nigerian Films," *Particip@tions*, 5(1). 1-20 (print).
- [14] Adejunmobi, M. A. 2007. "Nigerian Video Film as Minor Transnational Practice" *Postcolonial Text*, 3(2), 6 (December, 2014) <http://journals.sfu.ca>.
- [15] Gonzalez, (2009): "Challenges in research on audiovisual translation" *Translation Research Projects 2*, eds. Anthony Pym and Alexander Perekrestenko, Tarragona: Intercultural Studies Group, 17-25.
- [16] Mogorron-Huerta (2011): «Problèmes d'équivalence et perte d'information en traduction audiovisuelle» *Synergies Tunisie*, 3, 9-23.
- [17] Diaz-Cintas, J. 2005. "Subtitles for Almodovar," *British Council Arts*, 5 no 1, <http://www.literarytranslation.com/workshops/almodovar> Retrieved 26/5/2013.
- [18] Serban, A. 2004 *Introduction to Audiovisual Translation*. University of Leeds Centre for http://ics.leeds.ac.uk/papers/11p/exhibits/16/IntroAVTranslation_Adriana_Serban.ppt. Retrieved 26/7/2014.
- [19] Szarkowska, A. 2005. "The Power of Film Translation," *Online Translation Journal*, 9(2), 1-8.
- [20] Venuti, L. 1995. *The Translator's Invisibility: A History of Translation*. London and New York: Routledge.
- [21] Lutas, L. (2012): *Mircea « Cartarescu en suédois : naturalisation ou exotisation » International Conference on romance Languages*, Lund : Lund University Publications in www.lunduniversity.lu.se.
- [22] Venuti, L. 1998. *The Scandals of Translation: Towards an Ethica of Difference*. London and New York: Routledge.
- [23] Baker, M. 1997. *Routledge Encyclopaedia of Translation Studies*. London and New York: Routledge.

- [24] Adedun, E. A. 2010. "The Sociolinguistics of a Nollywood movie". *Journal of Global Analysis* (1) 2, 112- 138.
- [25] Usman, J. & Abdulsalam, A. 2013. "Movie Subtitling as Technique for Indigenous Language Teaching," *International Research Journal of Science Engineering and Technology* in <http://www.irjset.com>.
- [26] Oyewo, G. 2003. "The Yoruba Video Film: cinematic Language and the Socio-aesthetic Ideal," Ogunleye (eds), *African Video Films today*. Manzini (Swaziland): Academic Publishers, 141-157.
- [27] Danan, M. (1991) "Dubbing as an Expression of Nationalism" *Meta*, XXXVI 4, pp. 606-614.
- [28] Adedun, & Shodipe 2011. "Variation and language engineering in Yoruba-English code- switching, *Nordic Journal of English Studies*, 10(1), 103-134.
- [29] Ekwem, S. 2014. "École Buissonnière is Nigeria First French Movie", *Leadership- Nigeria Most Influential Newspaper*, - news correspondence of Anthony Ada Abraham, retrieved in August 15, 2014.