

## **Translation and Context in Nigeria Movies: Example of equivalence relation in Selected Subtitled Yoruba Movies**

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### **Introduction**

Movie is the most popular form of entertainment in human societies. It has enormous power to inspire and some of its best lines are long-lived after watching it. Due to the present globalization era and information age, the need to translate these movies into a language of wider communication (LWC) such as English language became imperative. This paper studies the equivalence relation between the translated texts and the texts of some Nollywood products specifically Yorùbá movies. It has been observed that most translations in the Yorùbá movies are full of errors and the level equivalence with the source text is very poor. This therefore leaves bad impressions on the images of the producers as users of the English language into which the movies are being translated. The paper however identifies that not all the translated Yorùbá movies are full of errors or lack equivalence also some movie producers still use correct grammar. The movies used for the experiment of this paper were randomly selected without any being sense of bias. The selected movies record minimal errors and are therefore presented as models for other producers. The selected movies are Arugba, Maami, Igala, Labe sanmo, Ejoo and are produced by Tunde kelani, Tayo odueke, lukman Raji and The choice of movies is motivated by the different producers and the focus of our investigation is on the equivalence relation between the translated texts and spoken texts of some selected Yorùbá movies. The theoretical framework used in the analysis is the degree of equivalence by Bayar.

### **Background of the study**

Movies can be defined as the sequence of photographs projected unto a screen with sufficient rapidity so as to create the illusion of motion or continuity ([www.thefreedictionary.com](http://www.thefreedictionary.com)). Movies are also known as films and they are used as tools to spread and share the societal norms and cultural values with others of different cultures across cultural borders in various parts of the world. Movies did not start out to be all very colourful and to be watched with ease on phones, laptops, tablets, TV screens anytime and anywhere as long as it is today. Movies started out in Nigeria as stage plays or travelling theatres where they were either short plays or stories culled up from a book by a renowned writer ([www.total-facts-about-nigeria.com](http://www.total-facts-about-nigeria.com)).

Cinema culture in Nigeria dates back to the colonial days in which cinema complexes functioned in Nigeria's big cities. There were hardly Nigerian components

in the films shown in those cinema houses as distribution and exhibition were controlled by foreigners. In the 1950s, cinema visual entertainment was complemented by the Yorùbá travel theatres, the most popular among which were the Agbégijó and Alárìnjó theatre groups featuring artists such as Dúró Ladipo, Ìshòlá Ògúnmolá, Léré Pàímó and Oyin Adéjòbí to mention a few. This state of affairs initially hardly changed with the occurrence of independence, in October 1960. However, towards the end of the 1960s and into the 1970s Nigerian components in the films shown at cinemas (especially in Southern Nigeria) increased gradually as Hebert Ogunde, Moses Olaiya and Jab Adu got into the business of film making (guardian news.com).

### **The Need to Translate Movies Produced in Local Languages into LWC**

Nigeria still remains the most populous country in Africa which makes it the 8<sup>th</sup> most populous country in the world with an estimated 160 million people living in the country. It is located in the western part of Africa, bordering the Gulf of Guinea, between Benin and Cameroon. There are over 100 ethnic groups and with English as its lingua franca, Nigeria has over 400 spoken dialects and different but colourful cultures to represent these dialects (www.nificon.org)

In Nigeria, Yorùbá, Igbo and Hausa are the three languages that are widely used in the country next to the lingua franca, English language. These three main languages were also used in the production of stage plays and it seems that Yorùbá and Igbo were used as the first and second respectively, then Hausa as the third as a result of this we have TV stations dedicated to the broadcasting of these movies made in local languages such as Africa magic Yorùbá which was first introduced then followed by Africa magic Igbo and Africa magic Hausa. Movies made in local languages must have gained some popularity back then because it was easy for the locals to understand as it was in their mother tongue, and now with the improvement in movies world non-native speakers of the languages who have been attracted to the movies in local languages need to have them translated, that is subtitled.

The development of the movies world required that if the local movies producers wanted the movies to be enjoyed across cultural borders and gain popularity as much as the movies have among the local viewers, they had to find a way to translate the movies into the nation's lingua franca which is regarded as 'global language', English language. It is the only language that united all the diverse cultures and languages in the country. As the film producers, use their indigenous language for the production of the movies such movies are restricted to them only, primarily targeting local audiences and their diaspora, one cannot deny the fact that a good number of Nigerians are keen to access films in other Nigerian languages- 'you get people in Yorùbá watching Igbo films and vice versa'. This then brought about the need for the audio-visual Translation (AVT). It (AVT) came about so as to provide the non-Yorùbá viewers with improved accessibility and understanding to the movies made in the local languages.

The following are some of the importance of translating a local language movie into LWC

1. The local movies gain the attention of the foreign viewers due to globalization drive and the need for cross-cultural exchange of ideas.
2. The movies that are subtitled enhance language and culture.
3. For the non-Yorùbá viewers to have better understanding of the movie.

4. Subtitling movies also promote the economic growth of nations.

### **Features of a good translator**

1. A good translator should be educated. He or she should be able to apply some of his literate skills as well as the appropriate translation strategies during translation.
2. A good translator should be a bilingual. He or she should be able to write and speak both languages which he is translating to and from fluently. That is, he should have good command of both languages.
3. He or she needs to be acquainted with the phonological, morphological, syntactic, semantic, pragmatic systems of both languages.
4. He or she also needs to be acquainted with the religious, idiomatic and cultural systems of both the source and target language to find the standard equivalents, or otherwise convey the author or writer's meaning to the target language audience.
5. A good translator should be patient enough to pay attention to words with multiple and deeper meanings in a language and also to a number of factors when considering a single word e.g. tense.
6. The translator should be able to recreate the writer's intention in another culture in such a way that enables the target language reader to understand the content clearly.

It is saddening that most Yorùbá movie producers are not aware that the person who translates, for example the Yorùbá scripts into English language should possess some or if not all of the qualities listed above. Lack of this knowledge makes the producers give their scripts to just anybody to translate for them, sometimes because they want to meet up with the production deadline or to release the movie in a hurry for monetary gain at the expense of good standards.

They do this without even checking the educational background of the 'supposed' translator; and engage the translator only on the basis that he or she speaks Yorùbá so well and can make some small talk in English. The excuses are sometimes that they end up producing it that way either because of lack of funds to pay a proper editor/translator or just the eagerness to release the movie for profit-making. All these inadequacies rob the movie of the standard and can affect patronage.

### **Monia Bayar's Degree of Equivalence**

According to Bayar 2007, equivalence consists of seven degrees namely:

1. Optimum translation,
2. Near-optimum translation,
3. Partial translation,
4. Weaker and stronger translation,
5. Poor translation,
6. Mistranslation, and
7. Zero equivalence or non-translation.

In general according to Bayar, equivalence in translation can be measured by degrees that range from optimal equivalence to zero equivalence. These degrees might be measured by the levels of nearness or distance from the ST 'superordinate goal'.

While optimal equivalence is considered as the highest level in equivalence, or the most nearest degree from the ST, zero equivalence is related to the lowest degree of equivalence or the most distant degree from the ST goal. Each degree has specific characteristics that distinguish them from each other which are explained below:

1. **Optimum Equivalence:** It refers to the highest level of approximation to the source text. It is defined as the closest equivalence degree attainable, given the circumstances, the linguistic and extra-linguistic resources actually available to the translator. In other words, a TT may reach the optimal degree when it preserves the 'super ordinate goal' of the ST. Additionally according to her, the TT is said to be optimal when it looks semantically and grammatically well-formed, with sentences that cohere to each other to provide the ST goal and preserve its content, and also when the TT is readable and easy to understand by receptors.
2. **Near-optimum Translation:** Near-optimum translation refers to the case where the case the ST super ordinate goal and sub-goals are cohesively and coherently rendered to the TT, but do not reach the readability of the optimal degree from a textual point of view.
3. **Partial Translation:** Partial translation refers to the case in which the ST is partially rendered to the TT, that is, the translator partially translates the text's super ordinate goal. According to her statement, in this type, it should be stated that the readability and correctness of the TT do not mean its preservation of the ST, because the TT might be read fluently, without conveying the ST goal.
4. **Weaker and Stronger Translation:** In using Bayar's words, some translations are called weaker translations because they reproduce the ST goals in weaken terms if compared to the original, whereas, others are named strong versions for their use of stronger terms in their rendition of ST goals.
5. **Poor Translation:** In poor translation, readability is the core of the problem. Though the TT may or may not save the ST super ordinate goal, it is read with great difficulty by the receptor. In other words, poor translation occurs when the translator unable to transfer the ST goals into a readable TT and in an obvious way that helps the reader grasp them easily.
6. **Mistranslation:** In mistranslation the TT neither is readable nor keeps the super ordinate goal of the ST.
7. **Zero Equivalence or Translation:** Zero equivalence occurs when there is no one to one equivalent between the ST and the TT. According to Bayar, this happens when the translator deals with texts that contain many culturally bound words or expressions.

The points listed above were the different views and perspective of various scholars on equivalence of translation.

#### **METHODOLOGICAL FRAMEWORK**

The methodological framework of this study is focused on the sufficient data and categories of investigation of the sampled films.

## **Sampling Technique**

The technique used in the selection of this corpus is an indirect method. The corpus used for this research was bought directly from a film distributor at idumota. What informed this selection were the various producers that produce each film, translations and the sufficient linguistic features to carry out the research.

## **Method of Data Analysis**

In order to analyse equivalence in translating the texts drawn from the selected Yorùbá films, this study adopts Bayar's degree of equivalence in the investigation. According to Bayar equivalence can be measured by these degrees, that is, equivalence can be measured either by the degree of nearness or degrees of distance of the TT from the ST's superordinate goal. Thus, the movies were watched several times with special attention on the focused aspects of the investigation, the relationship between the ST and the TTs

### **Presentation of data**

Here we present the data from all the movies under study with a view to identifying the equivalence relations between the sampled source text (ST) and the target text (TT) that is the English subtitles.

#### **Màámi "My Mother"**

This movie was an adaptation from the book *Màámi* written by Femi Osofisan. It was produced and directed by Tunde Kelani, who is the owner of the production house called Mainframe film and television productions, Òpómúléró. The Yorùbá script translation of the movie was done by Damilola Oguntimilehin while the subtitling was done by Bode Alao and additional subtitling by Bisola Ojo. The movie was edited by Kazeem Agboola and Hakeem Olowookere.

This movie was centred on the love between a single mother and her only child, who did excellently well in his school work and had great passion for football. After witnessing the passing away of his mother at a tender age, he was put in an orphanage. He furthered his dreams of becoming a footballer after leaving the orphanage home and became a very successful footballer. Upon returning to the country to decide if he is to play for the super eagles, he began to remember life in the village with his loving mother who wasn't alive to witness his success and reap the fruit of her labour.

1a. ìwọ̀ dẹ̀ lo mọ̀.

1b. Well yours tips the scale.

- 2a. Bàbá mi o tún ni wá lé lé ni. 2b. My dad will surely not come home today.
- 3a. Şo mope ojo méta-méta ni bàbá mi ma n wá lé ni.
- 3b. He comes around only on 3-day intervals.
- 4a. Jé a pa dà lo sí school lo gbá ball jo. 4b. Let's go and play football.
- 5a. Éyin omo aláìgboràn yí. 5b. You these naughty kids.
- 6a. eyin omo déyí ẹ tún wá sí bí yí ló ní. 6b. Silly boys, you're here again today.
- 7a. Èèwo ni. 7b. It was unthinkable.
- 8a. Mí o loko mí o lálè. 8b. I'm a single parent.
- 9a. Èyìn ológbò è bale. 9b. The back of a cat never touches the ground.
- 10a. isọ yí ná à ni mo gbé kè lé. 10b. This stall is all I have.
- 11a. oko mi. 11b. My little husband.
- 12a. ololá kékeré, ejo o ta lo má san wo ẹ? 12b. Who will pay for it little big man?
- 13a. idùnnú su bú la yo ni. 13b. So its double celebration.
- 14a. Şé kò ye kí iyá omodé yí ti dé lá tà ró ni? 14b. His mother should have returned.
- 15a. ẹjoọ akowé, ẹ bá mí wò wé yi kinni won so n be, kí lo wà ninu ẹ.
- 15b. Please akowe tell me what it says.
- 16a. Inú mi dùnpé ó tiribayi. 16b. So now you know.
- 17a. Ó màyá ẹleni. 17b. You're earlier than usual today.
- 18a. Èminiàkàrà-ògùn. 18b. My name is akara-ogun.
- 19a. Orílèdè mi nísefún mi. 19b. My country needs me.
- 20a. okan ninu awon ogbójúode ayé átijo.
- 20b. One of the formidable hunters of a bygone age.

### **Presentation of data from Ìgalà “Deer”**

Ìgalà is a story that was written and produced by Tayo Odueke (a.k.a sikiratu sindodo) under the Yusluv film production company. The movie was edited by Yusuf Lawal and Sunkanmi Hussein.

This story simply reflects on nemesis. It's the story of a couple who are thieves, they met during one of the couple's operation, started their love affair just right after that encounter, got married and continued in their illegal profession. The husband goes to visit his father in village and then decides to attend the funeral of a known person in the village. During the funeral he had an encounter that caused him to change his ways, he also convinced his wife and they both had a change of lifestyle. Years later, a member of the gang he used to lead led the police to his house to arrest him and his wife as the gang member had been caught during a robbery operation and mentioned his name during investigation with the police, both husband and wife were arrested because of their past.

1a. Mi ò lèsọrọ.

1b. I'm speechless.

2a. Şe bo sọ fún wa pé kòsérò kòsówó nínú iléyini.

2b. You told us that there is no money and stuff in the room.

3a. Nkan tímo hate ni kí yàn má pa rọ. 3b. What I hate most is that for people to be lying.

4a. Do jú bo lẹ.

4b. Face the ground.

5a. Obìnrin lásán làsàn.

5b. A mere woman.

6a. È fu ra tó fi bu dan yẹn lara yin. 6b. Were you not suspicious before they struck.

7a. Mo sọ fún ẹ o, mo ní tí n bá ní kí wọn tẹlé ẹ wọ lé, tọ n search gbogbo inú ilé yi tọ bá fi bá owó tàbí oja, èmi á pa ẹ.

7b. I told you and they found drug or money I will kill you.

8a. Wọnjọ mi lójú.

8b. They surprised me.

9a. Kí ló şe lẹ?

9b. What happened?

10a. Şé wípé ó yé ẹ ?

10b. So you got that?

11a. Kí lọ gbà lọ wọ yín.

11b. What did they steal from you?

12a. à ló' bìnrin take me up.

12b. I said a lady stole my things.

13a. É kín socialize?

13b. But you socialize at all.

14a. Ilé ayé yi lẹsan wà.

14b. It is in this world that there is vegeance.

15a. Bí wọn şe má nşe ladugbo yi niyẹn. 15b. That is how they have in this area always.

16a. Óga ò.

16b. It is serious.

- |                              |   |
|------------------------------|---|
| 17a. Ó tó ẹ.                 | 17b. Keep quiet.                              |
| 18a. È yin dà                | 18b. Where are you?                           |
| 19a. Kí lorúko ẹ.            | 19b. What is your real name?                  |
| 20a. ojo ọla ẹ wo ló n bàje? | 20b. What is your future that will be ruined? |

### **Presentation of data from Arugbá**

Arugbá is a story written by Ade Adeniji and reviewed by Tunde Kelani. Tunde Kelani spent months of research for the production of this movie as the movie was produced and directed by him. The subtitling of the movie was supervised by the Institute of African Studies of the University of Ibadan and was edited by Hakeem Olowookere, Mumin ‘wale Kelani, Frank Anore, and Agboola Olakazeem.

Arugbá is a story that was set against the backdrop of a corrupt society seeking cleansing, rebirth and nationhood. The arugbá who has been bestowed with powers by the river goddess (Yemoja) to protect her from the evil eye till the day of the sacrifice, must then perform her annual traditional role of carrying the sacrifice in a procession to the river for the last time in order to cleanse the community.

- |   |   |
|---|---|
| 1a. Olè ni gbogbo wọn.                  | 1b. they are all rogues.                      |
| 2a. ọrọ ilú yi fé àmójútó gidigidi.     | 2b. state matters call for attention.         |
| 3a. ẹ má n tètè bínú.                   | 3b. you have such a short temper.             |
| 4a. á mà tí pa rí ọrọ wa.               | 4b. but we haven't concluded our discussions. |
| 5a. yéè pà.                             | 5b. good heavens.                             |
| 6a. ọmọdé n ẹ é o.                      | 6b. you are being childish.                   |
| 7a. à ì rí tọ ju tó pé ye ló pa pèlumí. | 7b. she died because she lacked proper care.  |
| 8a. ọrọ yi kà mí lá yà.                 | 8b. I find this confounding.                  |
| 9a. kábíyèsí.                           | 9b. your highness.                            |
| 10a. kò gbó ógùn.                       | 10b. no solution.                             |
| 11a.afi filà perin.                     | 11b. vain braggart.                           |
| 12a. arugbá.                            | 12b. votary maiden.                           |
| 13a. ọlólá n d'erú erú n d'ọlólá.       | 13b. social status is but a pendulum.         |



- 14a. akèrègbè ara ẹ òun ló ma jú we ibi ta ma ti fo kùn si.  
 14b. the way he deals will determine how I am going to play.
- 15a. ìya wa kékeré. 15b. little priestess.
- 16a. èmí ẹ ti pi nu. 16b. I have made up my mind.
- 17a. àbọ ọrọ là n sọ fún ọmọlúàbí tó bá dé nú ẹ ád'odindin.  
 17b. I know I don't have to spell out everything to you.
- 18a. ọsú n lé tente, ìya wa j'òsùpá. 18b. our mother is elegant just like the moon.
- 19a. èmi ẹbọra. 19b. I'm the dreaded dragon.
- 20a. ẹ èmini ma bá àwọn agbófinró ẹ ẹ wọn. 20b. so I should take over police work.

### **Presentation of data from E jòó.**

E joo is a movie that focuses on the impatience of a young man from a poor home. In a bid to make his mother happy by getting rich, after the death of their father he goes to join a set of rich friends who came into the village to spend money lavishly in Lagos. He asks them to also make him rich just like themselves. They take him to the source of their money and he ends up doing a money ritual using his pregnant wife as the main ingredient for his ritual. He ends up in a car crash immediately after the ritual but then resurrects to keep enjoying his money. He causes chaos amongst his friends and amongst his numerous girlfriends, this act makes him stuck between the spirit world and human world and is later laid to rest properly by an ifá priest.

- 1a. Èyin naa ẹ já wọ n bè. 1b. you have to stop.
- 2a. ó tún bè rẹ. 2b. he has started.
- 3a. dákun má se mi bayi. 3b. please don't do this to me.
- 4a. ò gbọ ẹ ma fun mi. 4b. you must payback.
- 5a. ìwọ náà o bad l'óbìnrin. 5b. you are also a beautiful woman.
- 6a. bí ẹşin ẹ su wọn lagun dun gbu 6b. and the horse is respected for its strength.
- 7a. Şé kín má ẹ ẹ. 7b. let me be frank with you.
- 8a. kò n sọ rọ àwàdà. 8b. I'm not joking.
- 9a. bóyá àikúkú la jú mi ẹ ni. 9b. maybe because I am local.
- 10a. àwòkọşe ifẹ ni. 10b. ours is a good example of love.

- 11a. ṣé o mopé a pè mọ ra là n pè tè mí di re.  
 11b. don't you know you have to draw success to yourself.
- 12a. oṣe yi oṣe ajé ni.                                      12b. this soap is for riches.
- 13a. èlẹ́tíríkì báà àtùpà.                                      13b. electricity is greater than lamp.
- 14a. mogbé, orí mi, eléda mi.                                      14b. I am in trouble, my creator.
- 15a. àbólóríburúkú ni ẹ.                                      15b. you are so unfortunate.
- 16a. tọ bá bi yín da.                                      16b. if you are of noble birth.
- 17a. ọlọrun a máa bojú ẹ jé gan                                      17b. we deal with him seriously.
- 18a. mi ò like ka ma fi ọbẹ ẹyin jẹ ara wa ní ọ.                                      18b. I don't like backstabbing.
- 19a. ọtá ajé niyín ni.                                      19b. why are you so destructive.
- 20a. irú ẹyin ọmọ tí ò bá ti ní ran ba yi béẹsemá n ọ ní yẹn.  
 20b. well you are not from a noble background.

### **Presentation of data from Labe Sanmọ.**

In this movie a young lady in school is not liked at all by both her peers because she is seen as heartless and wicked after refusing to donate money for a classmate's medical bill. Days later she becomes blind mysteriously and is asked to leave the school premises. A successful musician who just returned from South Africa with his crew fell in love with her and took her in. he went against the advice of his family and friends and simply married her. After winning a huge contract he goes out to celebrate with his friends, got drunk and had a car crash. At the same moment his wife got delivered of a baby boy and regained her sight, he requested to see his family and thus died after christening his son and professing love to his wife.

- 1a. mi ò mu tí mọ.                                      1b. I was a good drunk.
- 2a. Ó ti jẹ dọdọ kò wá lẹ sọdodo ọ.                                      2b. he has bribed him.
- 3a. a lẹ sì ẹ lónà.                                      3b. we can't mislead you.
- 4a. ẹleran ara ni wọn.                                      4b. they are humans.
- 5a. gbà dú rà sí ọlọhun kó fún ẹ lo kùn lá ti lẹ gbà mọ ra.  
 5b. pray that you should adhere to it.
- 6a. tọ bá n gẹ ṣin nínú mi lo ni,ótó bẹ.                                      6b. I am so happy.

7a. ìwà ẹ ni ko tọ jú.

7b. take care of your character.

8a. mo ẹẹ ẹẹ mò bi ifé ẹe rí lá ra ni.

8b. I don't know how I feel.

9a. ẹẹ ká má pe ní adéropò.

9b. I'd christen him aderopo.

10a. t'ó jú bá ye jú, k'òun ma ye o.

10b. don't breach the agreement.

### Data analysis.

In the table below the data are presented under specific headings to make the analysis straightforward. In this first section degree of equivalence is analysed.

Name of movie.	Text in Yoruba.	Translated text	Intended translation.	Degree of equivalence.
<b>Ìgalà</b>	Kí lorúkọ ẹ.	What is your real name?	What is your name?	Stronger translation.
<b>Màámi</b>	Ìwọḍe lo mò.	Well yours tips the scale.	It's you who knows.	Zero equivalence.
<b>Màámi</b>	Ọkọ mi	My little husband.	My husband.	Partial translation.
<b>Arugbá.</b>	Kò gbòògùn.	No solution.	It is incurable/no remedy or solution.	Optimal translation.
<b>Ẹjòṣ</b>	Kò n sọrò àwàdà.	I'm not joking.	It isn't a funny matter.	Partial translation.

Table 1 showing corpus illustrating the degree of equivalence between ST and TT.

Given the above data from the various movies we can observe the various levels or degrees of equivalence. In the first example, the statement was translated in a stronger version of the ST, "Kí lorúkọ ẹ." is translated as what is your name but when you take the TT and do a back translation in the ST's language what you get is "Kílorúkọ ẹ gán gán" the addition of the word 'gángán' shows that you are asking for the person's real name and not a fake one.

In the second example there is no correspondence between what was said and what was translated. The intended meaning of the ST was not conveyed in the TT as it

gave a different text entirely. In the third and fifth the TT was conveyed but not fully well as parts of the ST were conveyed but not all. More examples are shown below:

Name of movie.	Text in Yoruba.	Translated text	Intended translation	Degree of equivalence.
Màámi.	Inú mi dùn pé ó ti rí bayi.	So now you know.	I am happy that you have seen it now	Zero equivalence.
Ejòó	otá ajé ni yín ni?	Why are you so destructive.	Are you an enemy of wealth?	Near-optimum translation.
Labesanmọ	Mo ẹẹ mọ bi ifẹ ẹ rí lá ra ni.	I don't know how I feel.	Now I know what love feels like.	Zero equivalence.
Ìgalà.	Bí wọn ẹ má n ẹ ladugboyi ni yẹn.	That is how they have in this area always.	That is how they behave in this area.	Poor translation.
	Gbàdúrà sí olohun kó fún ẹ lokùn láti lè gbà mọ ra.	Pray that you should adhere to it.	Pray to GOD to give you the strength to accept it.	Partial translation.
Ìgalà.	Mo sọ fún ẹ o, mo ní tí n bá ní kí wọn telé ẹ wọ lé, tọ n search gbogbo inú ilé yi tọ bá fi bá owó tabí oja èmi á pa ẹ.	I told you and they found drug or money I will kill you.	I told you that if they follow you inside to search the whole house and find money or goods, I will kill you.	Partial translation.
Ìgalà.	É kín socialize?	But you socialize at all?	Don't you socialize?	Mistranslation.

Apart from the issue of the degree of equivalence between ST and TT, some translations in some of the movies were not done accurately. In the following table, an attempt is made to present the literal and the corrected forms in relation to the context of use.

Movie.	Text in Yoruba.(ST)	Translated text.(TT)	Direct or Literal translation.	Preferred translation.
Ìgalà.	Ojọ òla ẹ wo ló n bàjé.	What is your future that will be ruined.	Day tomorrow you which is spoil.	Which future of yours is getting ruined?
Ìgalà.	Ó to ẹ.	Keep quiet.	It enough you.	It's enough
Ìgalà.	Kí lógbà lọ wọ yín.	What did they steal from you.	What take from your	What was taken from

			hand.	you.
<b>Arugbá.</b>	Òrò yì kà mí lá yà.	I find this confounding.	Word this heavy my chest.	This issue is troubling me.
<b>Arugbá.</b>	Èmí dè tí pí nu.	I have made up my mind.	Me /I have make mind.	I have decided.
<b>Labe sanmọ.</b>	Mí ò mu tí mọ.	I was a good drunk.	I don't drink alcohol again.	I don't drink alcohol anymore.
<b>Màámi</b>	Inú mi dùn pé ó tí rí ba yi.	So now you know.	Stomach my happy that you have seen like this.	I am happy that you have seen it now.

The above examples were first written as they were in the ST and TT, followed by their literal translation and then the correct form of translation was written in the last column in line with the context of use.

Next, we also have instances where idioms, proverbs and culturally bound words were translated using the equivalent TT. However, the equivalence does not clearly show the meaning. Hence, we attempt to explain the meaning of the equivalent forms as follows:

<b>Movie.</b>	<b>Text in Yoruba (ST).</b>	<b>Translated text (TT.)</b>	<b>Meaning.</b>
<b>Arugbá.</b>	Arugbá.	Votary maiden.	The carrier of a calabash or a virgin related to the king or the king's daughter who carries a calabash during a particular ritual ceremony.
<b>Arugbá.</b>	Afi filà pe rin.	Vain braggart.	One who loves to talk and brag about things he doesn't have.
<b>Arugbá.</b>	Ólólá n dẹrú ẹrú n d'ólólá.	Social status is but a pendulum.	The rich become poor and the poor become rich.
<b>Labesanmọ.</b>	Ó ti jẹ dódò kò wá lè sòdodo ọrò.	He has bribed him.	Someone who because of what they have received from the affected person cannot speak the truth.
<b>Arugbá.</b>	Akèrègbè ara ẹ òun ló ma jú we ibi ta ma ti fo kùn si.	The way he deals will determine how I am going to play.	It's the calabash that will describe where to put the rope on itself.

<b>Arugbá.</b>	Èmì ẹbọra.	I'm the dreaded dragon.	A sentence just to show how dangerous one can be.
<b>Màámi</b>	Ọkunrin meṭa.	Tough guy.	Describing a very strong man using the attributes of three men.

From the foregoing analysis, it is obvious that all the movies attest different equivalence relations between ST and TTs, and the examples have been used to just illustrate the focus of the present study, that is equivalence in the subtitling of the corpus from the movies.

### **Summary, Conclusion and Recommendation.**

This chapter gives an overview of the whole research from chapter one to five, draws conclusions and therefore recommend further studies in different areas of the movies subtitling.

1. During the investigation of this project it was discovered that Yorùbá filmmakers do not take time to review the subtitles (the translated versions) of their scripts. They rather just want to get their movies out in the market as soon as possible and this leaves a bittersweet experience on the viewer's mind as they enjoyed the movie but had little trouble understanding the translation.
2. It was also discovered that the cause of non-equivalence relation between the ST and the TT is due to the fact that the producers of the movies are most times in use of unqualified translators.
3. Another fact that this project also discovered is that the non-native speakers who watch the Yorùbá movies do so for two major reasons which are for entertainment and also to learn the language.

#### **1.2. Conclusion**

This research has dealt with the concept of equivalence in the translation of Yorùbá movies. Equivalence relation between the spoken and translated texts of the selected movies has been discussed in this research; however difficult equivalence might seem in translation, a near-perfect equivalent is rendered.

This research has therefore tried to give a good account of the equivalence in Yorùbá films and their effects on the community. The research discussed the various degrees of equivalence that the Yorùbá movie subtitling presented in the five different movies selected on a few basis and of such basis is the fact that they have different producers.

#### **5.3 Recommendation.**

We recommend that the term "Equivalence" should be given more attention either in translating our normal regular speech, translating professionally for movies. This term

is the link between one language and another in terms of understanding each other during a conversation.

We recommend that the government should setup a committee within the Nigerian Film and Video Censors Board (NFVCB) that would inspect the subtitled versions of every Nigerian movie before they are released. For quality assurance, it will control and eventually avoid the numerous mistakes made by unqualified translators.

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