

**TRANSLATION OF CULTURAL REFERENCES IN TÚNDÉ KÈLÁNÍ'S
ŞAWOROIDE AND ARUGBÁ**

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A Thesis in the Department of English

Submitted to the Faculty of Arts

in Partial Fulfilment for the Requirements of the Award of the Degree of

DOCTOR OF PHILOSOPHY

of the

UNIVERSITY OF IBADAN

NOVEMBER, 2023

CERTIFICATION

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DEDICATION

This work is dedicated to the Almighty God, the Alpha and Omega, the maker of the heaven and the earth, my Lord, my helper, the author and the finisher of my faith He started this journey with me, and has seen me through.

I also dedicate the work to the memory of my late supervisor, Professor Moses A. Alo, a great scholar who supported and encouraged me from the beginning of this program. He supervised my M.A. thesis and encouraged me to put in for the Ph.D. He was a father and a teacher. Continue to rest in peace; your children shall reap the fruit of your labour in Jesus' Name.

ACKNOWLEDGEMENTS

First of all, I give all glory, honour adoration to my creator, the one who knew me even before I was created, my helper and my sustainer.

Prof. Ayo Ogunsiji took me in when I became an orphaned Ph.D. student after the demise of my supervisor Prof. M.A. Alo, I am indeed very grateful to you Sir. You did not allow my scholarly journey to come to a halt. Your children shall not lack help when they need it in Jesus' Name.

I also want to thank all my lecturers at the Department of English, I am indebted to all of you in one way or the other. Most especially Prof. Toyin Jegede, I have had to cry to you many times when I am overwhelmed, your words of encouragement kept me going. You are a mother indeed, thank you so much ma'am. Dr. Sunday did a herculean job to look at about 30 abstracts from Literature and Language and many more from other Departments. I wonder how he does that. He is very meticulous, no mistake passes him by. Thank you so much for the drilling and drawing my attention to my weaknesses. God bless you Sir.

This journey will not be complete if I fail to acknowledge my incurbent HOD that took over from Prof. Jegede, he went out of his way to make sure my final defense took place. I appreciate you Sir. God will reward you.

I cannot but thank my secretarial assistance, Mrs Boluwade, she helped with the typing and printing of my MA thesis, the Ph.D was a different thing entirely, we were always quarrelling, thank God for her understanding, I printed almost 50 pages of abstract from her. God bless you madam. To mummy Seun, who taught me how to use my system to put tone marks on my work, I say a very profound thank you ma'am, this gesture brought ease to my work, thank you so much, Dr Ayo Osisanwo, I thank you so much for your encouragement. Prof. Omobowale, I appreciate you Sir, thank you for the encouragement. Mrs Adekunle, the Departmental Secretary, I own you a big thank you, always ready and willing to assist, you are appreciated. To the Dean of the Faculty of Arts, my lecturer from undergraduate days, Prof. Oyetade, a father indeed, I appreciate your love and support Sir. My internal and external examiners, god bless you, you did a thorough job on my thesis, your corrections made my work better.

I cannot forget the support of my colleagues at Yaba College of Technology, My former Deans: Dr. Fred Fatuase, Bar. Willington Ikpen, my incumbent Dean Mrs

Ogunnaike, my aunty and friend, God bless you ma'am. I appreciate your support. My colleagues: Dr. Onyemelukwe, anytime he sees me, he must ask about my work, thank you for the encouragement Sir. Dr. Ajibiye, my brother and friend, thank you for your encouragement, he read through my work and gave very useful advice, I am very grateful Sir. Dr. Tola Oluwaye, Miss Olojede, Mrs Adesanya, Mrs Gbekeloluwa, Mrs Aluko, my office mate and sister Mrs Olagbegi. My sister and friend Florence Bunmi Mesele, my sister and friend Margaret Olujobi, funny enough you are both in USA now, thank you for the love and support. My OLAMIOSA queens, I appreciate you all.

I appreciate every member of my immediate family, the Fadirepos, the Shaguys, you are all wonderful, I cannot but mention some of you: Mrs Arinola Bally, my big sister, my mother, my friend, my gist partner, thank you for all your encouragement ma. Col Jide Fadirepo (rtd) my big brother and father, thank you for believing in me. I can't forget the love and encouragement of my nephews and nieces, Tunde and Tolu Bally, God will continue to bless you.

I thank the Pastoral Council of Faith Bible Ministry Worldwide, for the prayers and encouragement. My daddy Rev. Dr. O. O. Olawoye and my mummy Rev. Prof. Janice Olawoye, they call me my future title 'Prof.' Daddy and mummy, thank you for believing in me. Rev. and Rev. Mrs Adeyemi my G.O and mummy G.O, thank you for your prayers and support. I must mention Rev. Sunday Moradeyo, my brother and friend, he is always there to prophesy the end of the program. He always assured me that God have done it. Thank you so much Sir, my Ph.D. journey is not complete without you.

I cannot forget the encouragement of my spiritual mentors, Rev. Sunday Awe and Rev. Mrs Funmi Awe, thank you for your prayers and encouragement, I am forever grateful.

My thanks goes to my constituency, the Sunday School Department, thank you for the prayers, the support, the encouragement, God bless you all, things of joy shall never depart from our homes in Jesus Name.

Dr. Rotimi Ogungbemi, I say I am grateful, you encouraged me to embark on this journey, and you were a strong support system. You never got tired of all my disturbances. I am indeed indebted to you, God bless you, my brother, you shall not lack help all the days of your life in Jesus Name. To Dr Seun Akintaro, Dr Victor Taiwo, Dr Adegoke and all the new Doctors, I say thank you all for being available. I appreciate all of you greatly, without you all, the journey would have been more difficult, God bless you all.

Last but not the least, my thanks and appreciation goes to my husband of three decades and two year, my cheer leader, my greatest critic, olówó orí mi, husband like no other, thank you for standing by me, sometimes when I am discouraged, I will tell you that I want to drop out of the program. You are always encouraging me to keep at it, if you can write it for me, you will gladly do it. Thank you for staying awake with me at night to read and write. I cannot thank you enough. I thank God for the glorious destinies He gave me to oversee. You are all sources of inspiration for me, my first daughter Iveren and her husband Olisa paid my last two school fees. What would I have done without you all? Sewuese will always encourage me to continue, David always reminds me that I can do it. My baby Mimi is an inspiration, when I see the way she is making us proud in her academics, I am inspired to do more. I also say a big thank you to Bem, Blessing, Angel, Kator, Moses and Laadi, you have all in one way or the other inspired me to do more. God will continue to bless you all for me.

To everyone that has been a part of my journey, I pray for you that God that has begun a good work in your lives will perfect it and give you a very good success in Jesus Name. Thank you so much.

ABSTRACT

Translation, a means through which messages are conveyed to non-native speakers of a language, is deployed in subtitling of films, including Tundé Kèláńí's. Existing linguistic studies on Yorùbá films focused mainly on traditional elements, oral tradition and grammatical errors in subtitles, with little attention paid to how translation is utilised to explain cultural references in Yorùbá films. This study was, therefore, designed to examine the cultural references in Tundé Kèláńí's *Şaworoide* and *Arugbá*, with a view to determining the typology of cultural references, subtitling strategies deployed and miscorrelations in the films.

Gideon Toury's Theory of Norm, complemented by M. A. K. Halliday's Systemic Functional Grammar and Diaz Cintas and Aline Remael's Typology of Translation Strategies, served as the framework. The descriptive design was adopted. Tundé Kèláńí's *Şaworoide* and *Arugbá* were purposively selected because of the preponderance of Yorùbá cultural phenomena, which were consciously translated in their subtitling. The data were subjected to stylistic analysis.

Ten cultural reference types were identified: greetings, names of people and places, food, idioms, proverbs, incantations, panegyrics, religious songs, address forms and Ifá chants. These cultural reference types are central to the subtitling of the films. They also determine the subtitling strategies employed. Seven strategies are employed in the translation of the cultural references. They are lending, calque, substitution, transposition, paraphrasing, omission and addition. Names of people and places are subtitled using lending and calque. Names of food are captured through the use of lending and transposition. Idiomatic expressions are captured using calque, addition and omission. Religious expressions rely on calque, transposition and omission (*Şaworoide*). Panegyrics and proverbs rely on paraphrasing, omission and substitution for a clear understanding (*Arugbá*). Greetings are translated using transposition and addition because of lack of accurate substitution in the target culture. Owing to the difficulties in the translation of songs, they are translated through calque, transposition and omission. Address forms and common expressions are conveyed through transposition and omission. Idioms are represented through calque and paraphrase. Proverbs, incantation and Ifá chants are represented through calque and omission (*Arugbá*). Omission wipes off the reference from the translation completely; it is deployed sometimes because of screen space constraint and the relevance of the sentence to the understanding of the target audience. There are miscorrelations in the subtitling of greetings and address forms. Because of lack of accurate equivalents in the target text, the subtitles are sometimes not relatable. They are way out of place, which is a minus to the understanding of the target audience. Miscorrelations are also identified in the proverbs and the idiomatic expressions because of the differences in the domain of the two languages in focus.

Translation of cultural references in Tundé Kèláńí's *Şaworoide* and *Arugbá* involves conscious attempt to capture the nuances of meaning in the source language, although there are instances of miscorrelations.

Keywords: *Arugbá Şaworoide*, Tundé Kèláńí's film, Subtitling in Yorùbá films

Word count: 465

TABLE OF CONTENTS

	Page
Title	i
Certification	ii
Dedication	iii
Acknowledgement	iv
Abstract	vii
Table of Contents	viii
List of Table	xii
CHAPTER ONE: INTRODUCTION	
1.1 Background to the Study	1
1.2 Statement of the Problem	3
1.3 Aim and Objectives	4
1.4 Research Questions	4
1.5 Scope of the Study	5
1.6 Significance of the Study	5
1.7 Synopses of <i>Arugbá</i> and <i>Şaworoidę</i>	6
1.7.1 <i>Şaworoidę</i> (1999)	6
1.8 Interview with Chief Túndé Keḷání	7
1.9 Chapter Summary	7
CHAPTER TWO: LITERATURE REVIEW AND THEORETICAL FRAMEWORK	
2.1 Review of Concepts	9
2.1.1 The Concept of Translation	9
2.2 Approaches to Translation Studies	11
2.2.1 Mentalist Views	11
2.2.2 Behavioristic Views	11
2.2.3 Functionalistic, “Skopos”-related Approach	12
2.2.4 Literature-oriented Approaches: Descriptive Translation Studies	13
2.2.5 Post-modernist and Deconstructionist Thinking	13
2.2.6 Linguistically Oriented Approaches	14

2.3	Language and Culture	14
2.4	Culture and Translation	15
2.5	Cultural References	20
2.6	Translation Strategies for Cultural References	21
2.7	Translation Strategies in General	21
2.8	Translation Strategies for Subtitling	23
2.9	Subtitling	24
2.9.1	The Language of Subtitles	25
2.10	Translating Cultural References	26
2.11	A Review of Relevant Literature	26
2.11.1	Implication of Literature Review	32
2.12	Theoretical Framework	33
2.12.1	Halliday's Functional Theory of Language	33
2.12.2	Descriptive Translation Studies (DTS) and Gideon Toury	37
2.12.3	Díaz Cintas and Rymaël's Typology of Translation Strategies	38
2.13	Chapter Summary	39
CHAPTER THREE: METHODOLOGY		
3.1	Data	40
3.2	Sampling Method	40
3.3	Procedure for Obtaining Cultural References for the Data	40
3.4	Classification of the Proposed Analysis	41
3.5	Strategies proposed for the present analysis	43
3.6	Chapter summary	45
CHAPTER FOUR: DATA ANALYSIS OF TRANSLATION STRATEGIES IN <i>ARUGBÁ (SACRIFICIAL RITES' CARRIER)</i>		
4.1	Lending	46

4.1.1	Lending Strategy in Address Form Category	46
4.1.2	Lending Strategy in Material Culture Category	53
4.1.3	Lending Strategy in Social Culture Category	56
4.1.4	Lending Strategy in Religious Expression Category	58
4.2	Calque	59
4.2.1	Calque Strategy in Idiomatic Expressions Category	59
4.2.2	Calque Strategy in Religious Expressions and songs Category	69
4.2.3	Calque Strategy in Address Form Category	72
4.3	Omission	74
4.3.1	Omission Strategy in “Address Forms” Category	75
4.3.2	Omission Strategy in “Idiomatic Expressions” Category	81
4.4	Substitution	86
4.5	Transposition	94
4.5.1	Transposition Strategy in “Address Forms” Category	95
4.5.2	Transposition Strategy in “Greetings and Common Expressions”	99
4.5.3	Transposition Strategy in “Social Culture” Category	101
4.6	Addition Strategy	112
4.6.1	Addition Strategy in “Social Culture” Category	112
4.7	Chapter summary	113

CHAPTER FIVE: DATA ANALYSIS OF CULTURE SPECIFIC ITEMS IN ŞAWOROİDE

5.1	Data Analysis of Translation Strategies in <i>Şaworoide</i> (<i>Brass Bells</i>)	115
5.1.1	Lending	115
5.1.2	Lending Strategy in “Address Forms” Category in <i>Şaworoide</i>	116
5.1.3	Loan Strategy in “Material Culture” Category in <i>Şaworoide</i>	122
5.1.4	Lending Strategy in “Religious Expression” Category	125
5.2	Calque	127
5.2.1	Calque Strategy in “Idiomatic Expression” Category in <i>Şaworoide</i>	127
5.2.2	Calque Strategy in “Religious Expression” Category	133
5.3	Transposition Strategy in “greetings ” Category	134
5.4	Transposition Strategy in “Address Forms” Category	139
5.5	Substitution Strategy	141
5.5.1	Substitution in Greetings	141

5.5.2	Comparison of the Translation Strategy in <i>Arugbá</i> and <i>Şaworoide</i>	145
5.6	Chapter Summary	155
CHAPATER SIX: SUMMARY, CONCLUSION AND RECOMMENDATIONS		
6.1	Summary	156
6.2	Conclusion	158
6.3	Recommendations	160
6.4	Contributions to Knowledge	160
6.5	Suggestion for Further Studies	161
	References	162
	Appendix	171

LIST OF TABLES

Table 4.1: Translation Strategies used in Arugbá	144
Table 5.1: Translation Strategies in Şaworoide (Brass Bells)	144

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Yorùbá films, an outgrowth of the Yorùbá traveling theatre (McCall cited in Omoḡlólá, 2013:35), are films associated with the native speakers of the South Western part of Nigeria. According to Omoḡlólá (2013), Yorùbá films are commercial Nigerian videos produced by Yorùbá actors and actresses. These films use the Yorùbá language as the medium of expression. Of all the films in the native or local languages, the Yorùbá films dominate. Omoḡlólá (2013:36) affirms this when she says:

In 2006, out of 1514 movies produced in Nigeria, those in Nigeria languages were 565 which was 37% and those in English were 637 which was 42%. Comparatively, Hausa movies were 252 or 17%, Edo movies were 56 or 4%, and Efik movies had 2 or 0.13% production output. The productions of Yoruba movies have (sic) increased considerably since that time.

The above quotation implies that Yorùbá film production is leading numerically among the films produced in Nigerian languages constituting 25 percent of the films in Yorùbá language. However, Igbo films are not mentioned in this statistical analysis. This is a great omission because Igbo films are also increasing in number by the day. Ugochukwu (2013) asserts that one-third of Nigerian video films are still produced in the Yorùbá language. Yorùbá films are regarded as the springboard for the development of Nigerian films in general and are popular not only in Nigeria but also globally (Babátúndé 2017; McCall 2002). The spread and popularity of Nigerian films seem un-debarred by the barriers of ethnicity, language, or race. One major factor that has taken away these barriers, making the genre of Nollywood films accessible to the world, is subtitling (Èsan 2008).

According to Olúdàré (2013:9), subtitling refers to “the textual version of dialogue in films and TV shows, usually displayed at the bottom of the screen”. They can be in the

form of a written translation of the dialogue in a foreign language (in which case we speak of inter-lingual subtitling), or a transcript of the dialogue in a similar language, with or without additional information to help hearing-impaired or non-native audiences to follow the dialogue, or who have problems with voice recognition (in which case, we mean intra-lingual subtitling). This study, therefore, sets up its tent around inter-lingual subtitling.

Through subtitling, Yorùbá films cut across ethnic, linguistic, and racial boundaries. This is the preferred translation method employed for intercultural transfer among Nigerians and other cultures in Africa, Europe, America, etc, wherever Nigerian films are exported (Babátúndé 2017). Ibbi (2014), submits that subtitles are the best form of film translation (including Yorùbá films). It gives viewers from different walks of life the opportunity to watch and enjoy Yorùbá language films without interrupting their viewing process. According to Ibbi (2014), this is because voice-over, which would have been a better option, would not benefit of people living with hearing impairment.

Georgakopoulou (2006) cited in Babátúndé (2017), argues that since the advent of inter-lingual subtitling, the way subtitles are created and presented on the screen has undergone many changes, particularly determined by the various technological developments. Not only has subtitling brought ease to so many people who cannot understand the language of dialogue in the films, but it has also become an easy outlet for many Africans who find it difficult to adjust to the films.

Yorùbá films are famous for embodying Yorùbá cultural values, heritage, and traditions, and one aspect of this culture inextricably linked with films is the oral tradition. Yorùbá orature is one of the transmission methods of Yorùbá culture (Adéjùmò, 2009). According to Omoṣolá (2013:34), “the distinctive way to identify Yorùbá films is by word of mouth that frequently appears in the films. Oral traditions include Yorùbá verbal songs like the masquerade chant (*orin egúngún*), the wedding connubial chant of the bride (*ẹkún iyàwó*), literary corpus, and the song of Ifá (*odù ifá*), the hunter's occasion or heroic chant (*ijálá ọdẹ*), funeral dirge (*orin isínkú*), praise poetry (*oriki orile. / idilé*) idioms, proverbs (*òwe àti àsàyàn ọrò*), riddles (*àálọ̀ àpamọ̀*) folk tales and oral stories (*àálọ̀ àpagbè*).

Incidentally, this cultural aspect that is replayed in Yorùbá films to educate and entertain viewers falls within a group of articles known as culturally related terms, culture-specific terms, or cultural references, that have been widely recognized by a number of researchers as translation difficulties in the field of audiovisuals (Pedersen 2005, 2007, 2011).

Cultural references refer to items that have no equivalents in the target reader's cultural system, thereby making it difficult to translate the functions and meanings in the source text to the target text. Newmark (1988:40) submits that translation problems precipitated by cultural-specific words occur because they are inherently and distinctively strapped to the culture concerned and are, therefore, related to "the context of a cultural tradition." In general, cultural references (both inter-linguistic and extralinguistic) give colour and significance to films, giving them characteristics that are often ingrained in the source culture and to which viewers, or a segment of the viewers could relate (Ranzato 2013).

According to Guerra (2012:3), although translating cultural references indeed causes difficulties in translation, this does not mean that they cannot be translated. Furthermore, Hatim and Mason (1990:234) argue that "it is true that... in any form of translation, translators tend to adopt a general method that will favour the source language-oriented procedure or target language-oriented approach." Therefore, this study aims at exploring translation strategies activated by translators to deal with cultural constraints and to detect the regularities and the irregularities that are dominant in the case of cultural references in selected Yorùbá films.

1.2 Statement of the Problem

Existing studies on Nigerian films have focused on the African traditional religion (Tasie, 2013), oral tradition (Akínyemí, 2007), and syntactic errors in subtitles (Adébilèjé and Akínwálé, 2017). There has been little or no elaborate scholarly attention paid to how linguistic resources are utilised to reflect culture based utterances in films. The diversity of Yorùbá films in terms of content and context embodies infinite translation and stylistic resources that function to represent how cultural references are translated in English subtitles of films. Existing studies on Yorùbá films are those conducted by Adébilèjé and Akínwálé (2017). Adebileje and akinwale investigated syntactic errors found in a selection of Yoruba films with English

subtitles. These errors were ascribed to language transfer, learning and communication strategies and over generalisation. This research has still not covered for the subtitling of cultural references because the grammar can be right and the meaning will still be lost, partially or completely. Vanni (2017) investigates how cultural references and allusions to proper names found in the Gilmore Girls subtitles have been translated into finish. The cultural references in this work are extralinguistic cultural references. This work is looking into both extra and intralinguistic cultural references. Also other works on cultural references so far has been on languages that are culturally related, for example Finnish and English language. This work is different because the source text and the target texts are culturally divergent. This justifies this work.

Babalola (2012) examines omission and its implication in subtitling Yorùbá films in English. These extant studies have investigated various aspects of indigenous Yorùbá films translation and subtitling with little recourse to the strategy of translation. However, subtitling, which has been significantly embraced in Yorùbá films, has not been given adequate attention. This study undertakes a scholarly investigation of the strategies of translating cultural references in English subtitles of Yoruba films to depict the way in which language is used by translators with reference to cultural limitations.

1.3 Aim and Objectives

This study aims to describe the translation strategies adopted by translators while translating cultural references from Yorùbá to English. More specifically, the objectives of the study are to:

1. identify the cultural references in *Arugbá* and *Şaworoidę*
2. determine the typology of cultural references identified in the films;
3. enumerate the subtitling strategies deployed in *Arugbá* and *Şaworoidę*
4. engage miscorrelations in the films.

1.4 Research Questions

The following research questions guide the study:

1. What cultural references can be identified in *Arugbá* and *Şaworoidę*?

2. What are the typologies of the cultural references identified in *Arugbá* and *Şaworoidę*?
3. What are the subtitling strategies deployed in the English subtitles of *Arugbá* and *Şaworoidę*?
4. What are the miscorrelations identified in the English subtitles of *Arugbá* and *Şaworoidę*?

1.5 Scope of the Study

This study is restricted to two Yorùbá films. “Yorùbá films” in this study refers to only the Nigerian commercial video productions of the Yorùbá actors and actresses which are subtitled in English. It does not include the Yorùbá celluloid films and those that are based on the Yorùbá world views but delivered in English. More particular, it investigates the strategies deployed by translators in this category to overcome the challenges of translating both the intra-linguistic and extra-linguistic cultural references in a corpus derived from two Yorùbá films. These films are *Arugbá* and *Şaworoidę* produced by Chief Tùndé Kèlání.

1.6 Significance of the Study

Despite increasing attention to Audiovisual Translation (AVT) research, most of the research done in this field centers around the European scene (Gambier, 2008). The present study becomes significant as it represents a fresh attempt at meaningfully grappling with the problem of translation between languages (Yorùbá and English) of great cultural disparity. This study is significant in that no large-scale systematic descriptive research concerning Yorùbá subtitles and translation strategies has been conducted so far. Given the dearth of such research into cultural references in Yorùbá subtitles, the present study is plainly justified.

It sheds light on subtitling practice and translation reality, increases the connection between European and Yorùbá translation scenes, and adds knowledge to translation studies. The study is significant as it provides information on the strategies activated by translators in the Yorùbá category in response to cultural constraints and the regularities cum irregularities that are prevalent in the translation of cultural references in Yorùbá films. This study may as well serve as a reference point for other researchers in the field of translation studies.

1.7 Synopses of *Arugbá* and *Şaworoidę*

This is a summary of the story line of the two films that are being studied in this work. We will be discussing *Şaworoidę* first because it was produced earlier than *Arugbá*.

1.7.1 *Şaworoidę* (1999)

Şaworoidę (Brass bell) is first written and published as a literary work by Akínwùnmí Ìshòlá in 1999. It is first produced and directed by Tùndé Kẹ̀lání in 1999. On August 5, 2022, *Şaworoidę* is rebranded and officially launched again in the printed form. This time around, the book came out in both Yorùbá and English forms. *Şaworoidę* is set against the backdrop of a Yorùbá community seeking to create checks and balances to prevent the excesses of the king and his aides. It is the story of the pact between Jogbo, an ancient community, and the king that rules over it.

King Lápíte refuses to partake in some traditional rites involving oath taking and incision at his ascension because he knows he will not be able to indulge in corrupt practices if he does. The rites will also prevent him from becoming wealthy. He coerces all opposition into submission and induces the local chiefs with money to force his way into power. *Şaworoidę*, the insignia of authority in Jogbo and Àgbáàrín, eventually leads to the dethronement and death of Lápíte. A military dictator takes over, he also meets the same fate as Lapíte. Peace and prosperity returns to the town when a young man from the royal family eventually ascends the throne.

***Arugbá* (2008)**

Arugbá is the story of a king of an imaginary town who fights against corruption, while rigorously prosecuting economic reform and hardly welcoming foreign investors. The king is surrounded by sycophants who only stay around him because of what they want to gain from him. The king is corrupt although he pretends to fight corruption. He has a leader who is a defender of the people, Oníkòyí. The king eventually hands over to Oníkòyí and leaves the country. The town is being attacked by strange sicknesses and diseases which are later discovered to be HIV/AIDS. Inflation, mass retrenchment, unemployment, and abject poverty are not left behind.

To rid the society of corruption and its attendant vices, there has to be a sacrifice to Ọ̀sun, the river goddess, and the task of carrying the sacrifice falls on Aḍétutù who

ultimately does. The film accentuates the importance of culture and morals, especially by drawing a parallel between virginity and purity. It also shows the potency of African wisdom to use traditional means to deal with contemporary issues.

1.8 Interview with Chief Túndé Keḷání

It is important to interview Chief Túndé Ke ḷání in the cause of this work because the two films we are working on were produced by him. The researcher scheduled a physical meeting with him shortly before the lockdown in 2020, the lockdown did not allow the meeting to hold, so we agreed on a Zoom meeting, the meeting was held on May 26, 2020.

In the interview, Chief Túndé Keḷání made us to understand that he works as a preserver of the language and culture of the Yorùbá people. He said he is very proud of his language so he wants the culture and the language to be preserved and that his films are first mainly for the Yorùbá speaking audience all over the world. When we drew his attention to the understanding and enjoyment of the films by non-speakers of the Yorùbá language, he agreed that linguistic strategies should be used in explaining the meaning of the cultural references and he also added that some of these cultural references are not their business to understand, for which he gave an example of *oríki* and said such should just be written as greetings in the subtitle.

When asked about the importance of virginity and purity in the films, he said he wanted to disabuse the mind of people of the notion that once a young girl goes to a higher institution, she cannot be a virgin again. He believes that a girl can keep herself no matter the environment she finds herself, which can be seen in the life of the *Arugbá* who went to the University and still came back as a virgin.

1.9 Chapter Summary

This chapter introduces the present study, it considers the statement of the problem, research questions, objectives and synopses of the films among others. The relevance of this work is to close a lacuna that other existing works on films have paid little scholarly attention to. The focus of the previous studies has always been on the African traditional religion (Tasie2013), oral tradition (Akinyemi 2007) and syntactic

errors in subtitles (Adebileje and Akinwale 2017) without sufficient consideration for how linguistic resources are utilised to reflect culture based utterances in films.

The aim of the study is to discover and describe translation strategies adopted in the translation of cultural references from Yorùbá to English in Yorùbá films. The study is significant because it represents a fresh attempt at meaningfully grappling with the problem of translation between Yorùbá and English languages which are of great difference culturally. Interview with the producer of the films, Chief Tùndé Kèlání is also discussed. Chapter two is on literature review and theoretical framework.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

This chapter is divided into three main parts. The first part examines concepts that are related to the study, the second part examines different approaches to the study of translation, while the third part looks at the concepts of translation and subtitling as they relate to culture, cultural references and strategies deployed in the subtitling of the films. The chapter explores approaches to the conceptualization of translation and cultural concepts to lay the foundation for the approach used in this study. Furthermore, the chapter discusses the theoretical orientation adopted for the study.

2.1 Review of Concepts

2.1.1 The Concept of Translation

Translation refers to how a message or meaning is transferred from one language to another; the meaning is put down in the written form. The keyword is written form. Put differently, translation refers to how what has been expressed in another language (or source language) is expressed in another (target language) preserving semantic and stylistic equivalences (Bell, 1991:5). Baker (1992) notes that the notion of equivalence is a tricky concept in translation. To overcome the problem of equivalence in translation, scholars have come up with various translation strategies within the field of translation. While it is challenging to attain precise textual equivalence, it is safe to say that one can achieve equivalence when a translation contains a similar meaning or some meanings as close as possible to the one expressed in the source text.

The history of translation studies reveals the ideological and theoretical changes that have taken place, underlining the zeal to produce appropriate and satisfactory translations, early translation theories benefitted from source-text orientation and were prescriptive. As a result, Sprott (2002:3) notes that translators are expected to “translate equivalently according to the source text.” Translators give priority to the source text because they are expected to preserve the meaning of the source text as

much as they can. Therefore, they undermined or ignored certain elements from the target language which might have included some important cultural aspects of the target language. In the 1970s, scholars of translation developed Descriptive Translation Studies (DTS) (Toury 1995). Descriptive Translation Studies is concerned with description rather than prescriptivism. In other words, it describes how translations ought to be done. This approach is target text-oriented. Commenting on DTS, Toury (1980) notes that it is designed to explain empirical phenomena regarding translation, resulting in a pure theory of translation.

Toury (1980) claims that descriptive translation studies consider translation from the perspective of the target text instead of the source text. He continues that a recipient culture is an important factor that governs the make-up of the product, especially in the areas of linguistic representation, underlying models, or both. He argues that translations occur in some cultural environments. Translators must bear in mind the interest of the culture into which they are translating. Toury (1980) reveals that in the 1970s scholars shifted toward comprehending that the target culture is important to translation decisions.

Nord (1997) favours a functionalist approach to translation studies. For her, the function of text is paramount in translation. She notes that translations are evaluated within their functionality in culture. She advocates the fact that different situations affect different renderings of translations. For instance, translators may favour a target text orientation over a source text-orientation depending on the context. Besides, Nida (1964) has earlier distinguished between formal and dynamic equivalence in translation. For him, “formal equivalence” describes a situation in which a translator stays faithful to a reproduction of source-text form elements.

However, a “dynamic equivalence” describes a situation whereby a translator utilizes the equivalence of extra linguistic communicative effect. Nida’s influence in translation studies is so great that a new field of investigation, the ‘science’ of translation was developed because of his influence (Gentzler’s1993:46). This led to some translation scholars prioritizing functionalist approaches over equivalence-based approaches.

2.2 Approaches to Translation Studies

There are many approaches to the study of translation by different scholars. We are examining some of these approaches in this segment of the work.

2.2.1 Mentalist Views

Writers, philosophers, and prescriptive linguists of the Chomsky school of thought and other scholars have embarked on instinctive and intuitive assessments of translation for so many years, they are composed of widespread of intuitive judgmental statements as “does the translation do justice to the original” or “the tone of the original is lost in the translation” and so forth. In a more recent guise, such intuitive assessments are being promulgated by neo-hermeneutic translation polymaths who consider translation as an individual innovatory act depending solely on objective exegesis, artistic-literary and transfer decisions, and interpretive skills, intuitions, and knowledge.

According to these scholars, texts have no core meanings at all, rather their meanings change on the account of individual speakers’ positions, the context of use determines the meaning of the word. in spite of that, Bühler (1998) is of the opinion that such a relativising stance, and especially the relativisation of “content” and “meaning” is particularly inapposite for the assessable business of making statements about how, when, and why a translation is proper.

2.2.2 Behavioristic Views

The behavioristic standpoint favours subjective-intuitive strategies to translation evaluation. It also favours a scientific means of evaluating translations, thereby discrediting the translator’s cognitive action as the most important factor in the translation process. Nida’s (1964) pioneering work in the behaviourist and structuralist fields is closely associated with this convention. For Nida, the reactions from readers take a major position in the assessment of a translation value. Therefore, intelligibility and informativeness are important on the part of receptors for the purposes of evaluating translation. A good translation should generate an equivalence of response. The implication of the above is that how receptors respond to the translation must match how the source text receptors respond to the original text. Thus, informativeness and intelligibility are integral to a complete translation.

The proposition that a “good” translation should trigger a response approximate to the response to its original raises an important question. Is it possible and realistic to measure an equivalent response, and informativeness or intelligibility in translation? If it is not possible to measure these phenomena, positing them as criteria for translation assessment, becomes problematic.

Techniques such as reading aloud, close and rating procedures have failed to capture the quality of a translation. More so, the source text is largely disregarded in all these methods. This amounts to nothing being said about the relationship between original and translation, or about whether a translation is a translation and not another secondary text stemming from a different textual operation.

2.2.3 Functionalistic, “Skopos”-related Approach

Supporters of this approach (cf. Reiss and Vermeer 1984) maintain that it is the “skopos” or purpose of a translation that is of predominant importance in judging a translation’s standard. The essential criterion in evaluating a translation is how target culture norms are observed or breached by a translation. It is the translator or more regularly the translation brief he is given by the person(s) commissioning the translation that decides on the function the translation is to fulfill in its new domain.

The idea of “function,” critical in this theory, is, nonetheless, never made clear, let alone operationalised in any adequate way. It seems to be something very close to the real-world effect of a text. How exactly one is to go about deciding the (corresponding) correlation and effectiveness of a translation is not lucid, let alone how exactly one is to go about deciding the linguistic achievement of the “skopos” of a translation, is not lucid. Most essentially, however, it naturally goes with the key role allotted to the “purpose” of a translation that the authentic is decreased to a simple “offer of information,” with the word “offer” making it immediately clear that this “information” can be accepted freely or dismissed as the translator deems fit. But since any translation is contemporaneously bound to its source text and to the conditions and postulations governing its reception in the new domain, Skopos conjecture cannot be said to be an effective theory when it has to do with tackling the evaluation of a translation in its elemental bi-directionality.

2.2.4 Literature-oriented Approaches: Descriptive Translation Studies

Under this approach, the translator focuses on the form and function of texts situated in the receiving culture and literature (Toury 1995). The translator relies on the native (receptor's) culture member's knowledge of similar texts in the genre. Such a retrospective center of attention seems exclusively unsuitable for constructing logical statements about how and why a translation appears and is described as it is. The solid empirical studies and the expansion of the micro-level of the state of reception and the macro level of the reception culture, as well as a systematic point of view which at best has been synchronized, receives the cultural system if it is thought about in the aspect of poly-systemic relationship with other texts. This approach cannot adequately provide criteria to determine the advantages and disadvantages of a particular "case". In a simpler description it becomes a little bit difficult to determine whether one text is translated and the other isn't. Another complication may also be how to evaluate the strengths and weaknesses of any given translation text.

2.2.5 Post-modernist and Deconstructionist Thinking

Such advocates of this proposition as Venuti (1995) have made efforts to analytically evaluate translation practices from sociopolitical and psycho-philosophical points of view to unveil dissimilar power relations that manifest as a particular skew in the activity of translation. In an entreaty to make translations, especially translators as their creators, patent and for divulging the institutional and canonical manipulations, the advocates of this approach work towards making politically expedient and "correct" utterances about the correspondence of the characteristics of the main text with the text of the translation.

They focus on the underlying forces that shape both the process of choosing what to translate in the first place and the procedures that result in the original texts being bent and twisted for the benefit of individuals and power groups "pulling the strings" when selecting the text to be translated and employing specific rewriting strategies for translation. Pulling the string is done when the subtitler is trying to be faithful to target text. Translators exert huge influence through their translation on national literature and its canon that becomes favoured and selected. Furthermore, current influential schools of thought such as postcolonial theory (Robinson 1997) or feminist theory (Flotow 1997) to translation is perhaps not without interest.

On the contrary, if comparative analyses of the main translation are importantly aimed at skewing arising from ideologically motivated manipulations, with agenda given priority, one may wonder about the possibility of distinguishing between texts which are thought to be in a translation relationship with each other.

2.2.6 Linguistically Oriented Approaches

Early linguistic studies conducted in translation include programmatic recommendations made by Reiss (1971), Wilss (1974) and Koller (1970). These are scholars of translations of the Leipzig School. In the current study, there have not been particular methods recommended for the examination of the quality of translations. Lately, many linguistic-inclined works in the field of translation, (for example Baker (1922), Doherty (1993), Hatim and Mason (1997), Hickey (1998), Gerzymisch-Arbogast and Mudersbach (1998) and Steiner (1998) have made it their responsibilities to create priceless and very high quality contributions in a bid to examining translation as a linguistic aspect, with recourse to the fact that these contributors expanded the scope of the studies on translation to consist of pragmatics, sociolinguistics, stylistics, and discourse analysis as levels of linguistic analysis. In employing linguistic methods, there is a possibility for an assimilating polarity between the translation text and the source of the text, whose clear-cut difference may be evident on the account of the capacity to generate techniques and methods that are expounding enough for exploration and analysis. The most promising approaches that are clearly taken into consideration on the account of the interrelatedness of the context and text based on the ground that the indivisible link between the real world and language is absolute in terms of meaning construction and in translation.

2.3 Language and Culture

The words and expressions used for daily life refer to the experience, facts, ideas, and general events that are transmissible. They can also be referred to as the stock of shared knowledge in words used by others. These words also reflect the author's beliefs, attitudes, and perspectives which are shared by others. People's experiences are also expressed through the language they use in communicating with one another. Also, language serves to identify and help them to construct their social and cultural identity. According to House (2009:12), language refers to a system of signs that

embed cultural value, and encodes the manner in which various cultures and people interpret the world.

In a similar way, language from the perspective of Hongwei (1999) is a reflector and portraiture of culture, supporting, spreading and helping to develop cultures. For Hongwei (2009), language is the spine of culture; its very lifeblood, and that culture accounts for language formation and development. The view of Shelzer (1987) is closely related to Hongwei's. Shelzer argues that language is symbolic and helps to organize the world, reflecting and expressing the relationships of members with a group. The relationship between language and culture has been studied by linguists, all pointing to how culture affects the formation and development of language.

Given the multifaceted and complicated nature of the idea of culture, there may be no usually agreed definition of it. As a matter of fact, a few anthropologists and sociologists consider the concept so ambiguous that they tend to want to desist from the use of it in scientific discourse. Based on what Eagleton (2006:1) proposed culture is taken into consideration to be one of the most maximal complex phrases in English language. Williams (1985:87) adds that culture is now used for more significant and valuable ideas in several well pronounced mutually exclusive systems of thoughts.

The centrality of language to culture is also highlighted by Newmark (1988:94) who defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression." Sapir (1949) shows the connection between culture, materiality and spirituality. The call to study culture has been made by scholars such as Snell-Hornby (1988: 26) highlighting the need for more anthropological studies. According to Snell-Hornby, culture encompasses all aspects of human life.

Consequently, culture is acquired as opposed to it being inherited. Culture encompasses many things like morals, belief, history, art, traditions, and knowledge.

Culture, as defined by Snell-Hornby and Nida, is a complex collection of experiences influencing daily life, including routine activities and perception styles, and is learned through observing others' behavior and language.

2.4 Culture and Translation

Multidimensional phenomena provide quite a few definitions of culture. Avruch (1998:6) describes culture as a body of capabilities including morals, belief, custom, knowledge, and other things that man has come to acquire in society. From a translation perspective, there is a close affinity between culture and language. For Toury (1978), translation involves at least two languages and two cultural traditions.

What this means is that not only are two languages involved in translation practice, but cultures are also embedded into the process. In addition, in one descriptive study, translation is viewed as any statement in the target language that for whatever reason is presented or viewed as such in the target culture (Toury,1985:20). Therefore, translation relates to how an expression from the source language is translated into the target language.

Although previous discussions of translation have been conducted at the level of equivalence and for cultural aspects, Nida (1964) takes it a step further by emphasising the closest natural equivalent in the original text. Progress in this area continued until the 1990s with Bassnett and Lefevere calling this change a “cultural turn”. Culturally focused translation studies regard culture as central to translation (Bassnet and Lefevere 1990). Thus, the holistic view of culture and translation has led translators to consider new aspects to complement stylistic and semantic paradigms.

Translation studies scholars explore cultural differences in linguistic divides, highlighting the importance of considering culture in translation, despite some arguing it's a linguistic activity.

Faiq(2004) also adds that many translation experts have pointed out that translation essentially involves the manipulation of linguistic and cultural traditions. In other words, translators should focus on language because translation is, after all, transferring a text from one language to another, but above all, conveying a cultural message.

Likewise, Ilyas (1989:123) asserts, “this implies that translation between languages belonging to different cultures is more difficult than translation between languages that are related or culturally similar. In theory, translation is the site of a potential clash of different cultures, and especially in the case of translation between subordinate and dominant cultures, as is the case with translation between Yorùbá and English. In fact, the role of cultural differences in translation processes and products has received considerable attention from translation researchers. In the discussion that follows, several theories on the nature of this position will be investigated.

Nida, a key figure in the 1960s translation field, emphasized the importance of context in understanding words. He focused on word structure, lexical categories, and formal and dynamic equivalents, shaping later interpretation experts. The target language's message should be relevant to the source language's differences, focusing on formal equivalency, which refers to the source text structure and context.

Dynamic equivalence, based on the principle of equivalence effect, aims to provide the target audience with as much context as possible, emphasizing the needs and opinions of the intended audience on the translation.

The focus on "equivalence" in translation discussions has overshadowed the cultural implications of translation. Scholars like Catford and Nida have overlooked the importance of linguistic and cultural distinctions between source and target languages, which can pose challenges for translators. Nida (1964:159) argues that translation has significant cultural implications, but researchers' theories fail to adequately justify culture due to their focus on translating non-cultural texts.

SnellHornby (1988) argues that traditional linguistic approaches to translation often overlook the cultural component, while others argue that language is a fundamental aspect of culture. Halliday and Hassan (1985:57) emphasize the importance of context in language and culture, stating that it forms the basis for culturally sensitive translation conversations.

In recent decades, translation scholars have emphasized the importance of context in the translation process, categorizing cultural references into five categories: organization, custom, idea, gestures, sociocultural, ecology, material culture, and sociocultural. Newmark argues that cultural allusions, often linked to a specific

language, can hinder literal translation as they are often dispersed among different linguistic units.

Oltra Ripoll (2005:75) asserts that a text's understanding depends on its context, societal and cultural association, making the communication context a crucial factor in any action. Translation scholars are focusing on cultural aspects of translation and subtitles due to the "cultural transformation" in recent decades, moving away from linguistic concepts.

Bassnett and Lefevere (1990) coined the term "cultural turning" in translation studies, referring to the shift from a linguistic to a cultural approach. This led to a surge in "culturalism" and translation studies in the 1990s.

Furthermore, as James (2002:26) has stated, "cultural implications for translation can take many different forms, ranging from lexical content and syntax to ideologies and ways of living within a given culture." For example, some characteristics such as ways of thinking, activities, customs and religious beliefs shape their culture, so people can have different cultures in different parts of the world. These differences between cultures can also lead to differences in beliefs, ideologies, and customs. However, the ability to translate and communicate between cultures depends on the purpose of the source text and the depth to which it is anchored in the source culture.

As Bassnett (2002:32) interpretation involves more than just linguistic exchange; it requires critical choices, analyzing differences between target and original cultures' language and cultural systems.

Translators typically adhere to the original text, ensuring the translated text elicits an emotional and psychological response similar to the original text.

Bassnett (2002:32) emphasizes the importance of a translator's approach to the source language, ensuring the target language matches the source language, in presenting ideas from different cultures.

2.5 Cultural References

There is a symbiotic relationship between culture and language. This relationship is most pronounced in words and expressions denoting the culture and manifest in such things as proverbs, idioms, slang, religious songs and so on. Many factors such as history, power relations, culture, and point of view of language users guide how translators decide on the choice of words to be used when undertaking translation. Cultural references refer to culture induced factors that are associated with specific cultural groups or people.

Similar situations will get different responses owing to the dictates of the culture of the people dealing with such situations at every given time. Nevertheless, it is imperative to point out that culturally specific concepts are considered difficult in translation. Thus, the analysis of translation strategies and cultural references give room for different affordances especially as translators can get involved in generalizing or omitting cultural reference in the translation process.

Cultural references have caught the attention of scholars and convoked different definitions over the years. According to Florin (1993), cultural references refer to realia, that is, words or expressions characterising culture, lifestyle and philosophy of a people. Cultural references have come to be identified with different terminologies, Aixela

(1996) refers to it as “culture-specific items”, Leppihalme (1997) refers to it as “cultural bumps.” Vermeer (1983) and Nord (1997) favour *cultureme*. Nord (1997) posits that *cultureme* occurs when a cultural phenomenon which is present in culture A is also present in culture B but entirely in a different way. Therefore, he submits that these references are not translatable because there is no collation in the target language. Some researchers perceive cultural references as problematic factors: “obstacles to translation” (Chiaro, 2009) or “crisis points in translation” (Pedersen, 2005).

It is believed that translating cultural references is a very difficult job for translators. This can be the reason some translators translate miscorrelates in the process of translation. This work intends to discover items of miscorrelations in the subtitling of the films. Miscorrelations are situations where the translator cannot find any word or utterance in the target culture that fits in, he therefore subtitles with words, phrases, clauses and sentences that are not correct representations of what is subtitled.

For Foreman (1992), cultural references refer to a broad concept that includes vocabulary, cultural symbols, gestures, etc. Similarly, Mailhac (1996) favors cultural references and describe it as references to cultural entities that bring about opacity in the process of translation, leading to a translation problem. In the present study, we have adopted cultural references as an operational term, allowing us to treat and consider any cultural entity as a cultural reference. We contend that cultural reference constitutes both a problem and a blessing to a translator. While it sometimes constitutes a challenge, it also encourages the translator to be creative.

Within the broad range of perspectives taken to define cultural references, we adopt both intralinguistic and extralinguistic cultural references in the present study. A microcultural reference needs to be studied on the account of strategies and standards of application in translation. Finally, to understand cultural references in audiovisual texts (that is in films) is to consider not only the dialogues but also the other components of the film such as film genre, historical period, cinematographic codes, nonverbal signs, etc. that will provide a synthesis of the meaning of a cultural reference and this point of view is adopted in the survey of cultural references in this study.

2.6 Translation Strategies for Cultural References

The term translation strategy refers to a consciously latent process that guides a translator during the translation process. (Lörscher, 1991:76). The strategies to use depend on the translators and translation task before him or her. As stated previously, cultural references can cause translation problems especially when the two studied cultures are not culturally related. The purpose and genre of the text would generally drive the kind of strategies to be deployed by the translator. There is a lack of

agreement among scholars of translation regarding strategies or procedures that translators can use in the process of translation (Ramière, 2006).

2.7 Translation Strategies in General

Different translation scholars have proposed various translation strategies that can guide an analyst in the process of analysis. For Vinay and Darbelnet (1958), there are seven (7) translation strategies. These strategies were not designed specifically for the translation of cultural references translation. From their studies, two main translation strategy types are foregrounded: direct translation and Oblique translation. While direct translation includes literal translation, covering such terms as borrowing, tracing, calque, etc., the translation strategy of oblique covers such things as adaption, equivalence, and transposition. This technique is mainly applied in clichés, idioms, proverbs, etc. The adaptive strategy is to create a new equivalent in the target language when the source language message doesn't work in the target language.

Newmark is another researcher with an influential translation strategy in the field. His first list of generally applicable strategies includes naturalization, transference, cultural equivalence, functional equivalence, componential analysis, descriptive equivalence, synonyms, direct translation forward, shift or transposition, modulation, offset, interpretation, compensation paraphrases and notes (Newmark, 1988). Besides this rich list of strategies, he also suggested strategies for translating cultural references (Newmark, 2010). Among the strategies that he highlighted, we have transonym, cultural equivalence, and transference among others.

For Aixelá (1996), cultural reference has a double edge role to play in the translation process. While it can bring about translation problems, it can be rendered dynamically to suit the purpose of the text to be translated. The researcher proposes eleven strategies for organized cultural references from less manipulative across cultures to a higher degree and divides his strategies into two groups' source-oriented conservation and grouping. The first includes repetition, spelling correction, language translation, and extra and intra-textual glosses. This second group deals with synonyms, limited universality, absolute universalisation, naturalisation, deletion, and autonomous creation. In addition, it also offers a payout strategy which is an attenuation strategy.

Leppihalme (1994) classification is geared toward the translation of such things as proper names and allusions. He explains that such translation should be done in three different ways: first, the translation of a name by retaining such a name in both the source and the target text or through the addition of a guiding element or an explanation to the name in question. Second, he propose that names can also be replaced by the available means in the source language or target language. The third category that he highlighted has to do with the complete omission of the name on the one hand and on the other hand replacing it with a common name. These strategies are standard translations, literal translations, provide additional hint advice, use footnote explanations, footnotes and translator notes, add allusions only, the replacement with a target language element, reduces the meaning by means of paraphrasing, recreation, and finally the omission.

There is a noticeable overlap among the proposed strategies for translation. For example, Aixelá's iterative strategy represents keeping cultural references unchanged, corresponding to Lepihalme's retention, Newmark's transference, and Vinay and Darbelnet's borrowing strategy. Some researchers have developed lists of strategies for specific types of cultural references, while others may apply them to full-text translation. In addition, these strategies have influenced Audio Visual Translation researchers to develop strategies used to analyse cultural references in subtitles and dubbing for viewers. The following section presents the strategies that have been developed in Audio Visual Translation.

2.8 Translation Strategies for Subtitling

The creative problems posed by cultural references concern both translators of any text and the narrator of any audiovisual production. These professionals have the task of considering both textual and audiovisual elements. Hence, experts in the field of Audio Visual Translation have come up with translation strategies to be used in closed captioning. Cultural references and subtitling are the two major concepts of their survey. Nedergaard-Larsen (1993) study on cultural references and subtitling uses six main techniques and their subtypes.

Gottlieb(2009) mentions that translating cultural references is a difficult task as specificity and intercultural differences are at stake. Its techniques include ten

strategies namely expansion, paraphrasing, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Pedersen's (2005) focus is on translating Extra-linguistic Cultural References ECRs. The connectivity between his approach and earlier scholars in the field is highlighted by Ranzato (2013) who argues that Pedersen's extends the ideas of Leppihalme (1994) and Nedergaard Larsen (1993). For Pedersen, the "formal equivalence process" is more of a bureaucratic process than a linguistic one.

The strategy of retention is the most commonly used and most accurate strategy for extra-linguistic cultural references, which is to keep the source language benchmark unchanged. In subtitles, references are often enclosed in quotation marks or sometimes in italics; however, this strategy does not provide proper translation for the audience because there are no guidelines. The "specification" strategy refers to the act of making a source text reference easier to understand by adding information by way of explication or by addition. The addition is an action that consumes space in the subtitle.

2.9 Subtitling

The most broadly explored mode of audio visual translation is subtitling. It consists of various subdivisions, which however can be defined generally as the practice of linguistics that spectacles a written text on the television screen claiming to transmit the dialogue, the iconic elements, or other materials. The special features that have to do with the number of characters or the time of display differ on the account of the media used and the target audience.

The most common type is inter-linguistic subtitling which is on many occasions displayed in open captions. As it is called, it is about transferring from one language into another. That being so, it encompasses the bilingual subtitling that is peculiar to such countries as Finland or Belgium. According to Lomheim (2000:13), modern subtitles originated in silent films with text between scenes known as subtitles. One abiding quality of subtitling media change. The oral text is expressed as written in another language, appearing on the screen at the same time as the spoken text. Petit (2009) describes it as a situation that gives viewers the affordances to simultaneously experience two linguistic systems.

Paralanguage helps translators to make semantic decisions. (Perego 2009:60). It is entirely conceivable what harm could be caused by the subtitler just translating the text without looking at the audio visual product with the surrounding non-text messages. Distinct types of misinterpretations can be possible. Cintas (2009) thinks narrators cannot pretend to be unaware of the semiotic implication of an audio-visual production and consider the film's other characteristics.

According to Skuggevik (2009), a good narrator understands the communicative performance of a speech while paying close attention to such things as wording, phrasing, cultural references and the function achieved by communication in specific contexts. Compared with other forms of audio-visual translation, subtitling comes under severe judgment and criticism, because the audience has access to the source and target texts, making the subtitling job even more rigorous (Veiga, 2009:166).

Lomheim (2000:11-12,55) notes that subtitles, which involve both spoken and written aspects, are part of total communication. In the case of a movie, the audio and visuals represent the primary form of communication, while subtitles provide a supporting role. The model for subtitles seems to be the less the better, the more the better. Subtitles should be seen as what they are, an aid to the viewer. Nevertheless, it is often said that the best subtitles are those without the viewer completely realizing that they are reading (Lomheim 2000:12,15).

Subtitling has been thoroughly studied by such scholars as Diaz Cintas (2003, 2001), Gottlieb (2001), etc. Nevertheless, it is still creating new relevant material for research in our sociocultural context. The current study investigates therefore translation of cultural references in Túndé Kèlání's *Arugbá* and *Şaworoide*.

2.9.1 The Language of Subtitles

Rosa (2001) argues that the inter-semiotic transfer from spoken to written language causes narrators to hesitate about their subscription choices. The unconscious choice to choose the "correct" forms of writing may be related to the values, prestige of the written word, and the culture of writing in a certain conventional way. On the other hand, spoken language can be considered "incorrect" and therefore less acceptable.

The rationale for the adoption of the written register in subtitles can be explained away as a means to clarify the dialogue (Hamaida, 2007:4). This especially applies to fast speeches and complex or irregular shapes. Usually, subtitles follow many of the rules of written language: brevity, non-redundancy, highly organized text, lots of information, punctuation, coherence and cohesion, clarity, disambiguation of pronominal forms, the reference specification, the reproduction of elliptical forms, and precise lexical choices. (Perego, 2009:64).

In addition, Rosa (2001:216) identifies certain characteristics of registers in subtitles. She emphasized referential function, focusing on communication signals, content as opposed to information. She posits that translators need not focus on paralinguistic features but must highlight linguistic devices. In other words, translators should be more interested in the meaning and be less invested in the context, making use of a variety of standard target languages to accommodate a wide variety of non-standard source languages. Colloquial words, slang, and taboo words are often translated into less informal expressions.

2.10 Translating Cultural References

A culturally specific element can be interpreted or generalized to make it easy for the target audience to understand. Most such strategies involve lengthening the text, which poses new complications due to the constraint of time and space in subtitling. Therefore, the narrator must balance the need to successfully arbitrate something and to impose himself within the confines of the medium.

Retention, as noted by Pedersen is universally used, and allows for fewer explanation of cultural elements. Anglophone translation practices have been influential in this regard especially as it helps to transform cultural objects transculturally (Pedersen 2009). This phenomenon is seen in many cultures of the world especially in this age of globalization. More so, Cintas (2009:7-8) argues that audiovisual production make their way to other part of the world from the United States, influencing languages, perhaps often through translation and the attitudes of many people the world over. House (2002) considers this trend to be cultural universalism and neutralism. He believes that globalisation and internationalisation have become tools used by the United States in expanding Anglo-American norms and language around the world.

2.11 A Review of Relevant Literature

This part of the study considers a few works by other authors on the translation of cultural references in film subtitles and other audiovisual translations.

Zojer (2011) studies how audio-visual translators or subtitlers react to the difficult task of (un)translatability of cultural references and/or culture-bound items. Zojer noted that there is the possibility of having a mode of leaving cultural references undealt with. He nevertheless suggested that such translational options by translators who on the high increase tend to sustain the condition of cultural references should be explicated as practical significances of how globalisation has developed and of how powerful the internet is on the account of sharing information and creating connection amongst the people. As a result of this, he deduced that cultural references delineate a measuring indicator of the magnitude of interculturality of the cultures that are involved. This work did not give cognisance to the place of a text losing its meaning if it is not well subtitled, especially cultural references that are significant to the aesthetics of the source language. This work is divergent to our work because we believe that cultural references can be translated with the use of appropriate translation strategies.

Olúdàré (2013) notes characteristic factors that are accountable for sub-standard subtitling in the Yorùbá films. These factors range from errors in spelling, concord, aspect, tense, and wrong diction. Olúdàré believed errors discovered in these subtitles are a testament to the fact that the producers of Yorùbá films only pay attention to the visual quality and the thematic thrust of the films while losing sight of the importance of standard subtitling. It was therefore recommended that the producers of films should place more premiums on the standardisation of issues pertaining to characteristic qualities and should employ pundits in different areas appropriate to ensure the sustenance of the initial quality intention of the production. Oludare has an area of convergence with this word when it comes to standardising subtitling. However, it is not only grammatical errors that affects the understanding of viewers, wrong translations can also misled and misinform viewers if they are not properly subtitled. This is more important when it comes to cultural references.

Ọmọlọlá (2013) investigated whether Yorùbá oral custom can be used to identify 21st-century Yorùbá films made in Nigeria, where the influence of modern ideas or foreigners have been built since the country began to experience colonialism and began to form contact with other foreign religious ideas of Christianity and Islam. Ọmọlọlá discovered that word of mouth could be used to identify films. Oral traditions found in the films include proverbs, incantations, *Ifá* chanting, *Ògún* chanting, and panegyrics. She concluded that the oral use of Yorùbá oral tradition gives Yorùbá films a Yorùbá identity; therefore, oral tradition is the feature that distinguishes Yorùbá films from the films of other ethnic groups or nationalities. Orature is basically cultural reference, it is through the oral tradition that the cultural references are identified. Language and culture go hand in hand, it is language that we use to display or communicate our culture. This word agrees with Ọmọlọlá on this point.

Ranzato (2013) studies the strategies employed by dubbing experts (mainly translators) in their translations of dub TV series, from English to Italian. Specifically, the study aimed to uncover any regularities or norms, if any at all, that govern the work of translators during the translation of culture-specific references in TV series. Ranzato discovered several important laws in translational behavior. English and Italian language are close culturally so it should not be difficult to identify regularities in the two cultures. When it comes to English and Yoruba, the two cultures are far apart, this makes this work very relevant.

Aninweze (2014) examines the factors that cause poor subtitles in Nigerian home videos. These factors range from grammatical errors, narrator skills, and lack of proficiency in the source and target languages. She further talks about the effects of poor subtitles as cultural aspects of the source language are poorly translated. Poor subtitles lead to poor film comprehension, bad subtitles have negative effects on the source language, bad subtitles negatively affect the target audience, and the target audience uses a good script to make up for the bad subtitles. Aninweze (2014) submitted that the cultural aspects of films should be translated through explication. Aninweze has a place of agreement with the current work, the only place of divergent is when we talk about the strategies to be used for subtitling. There are many strategies that when properly used, the target audience will be able to understand the subtitled well especially the cultural references which are the challenging aspects of subtitling.

The source text will also be able to project the beauty of the language all over the world.

Cheng (2014) studies the translation of linguistic elements in English feature films into Mandarin subtitles in Taiwan. The research has explored how to create general subtitles, subtitling extra-linguistic cultural references, and humorous subtitling. In essence, it described current translation operations by comparing the source text segment with the corresponding target text segment and examining the different types of applications of solutions. Findings reveal that the subtitles are directed to the source text because they adopt terminologies in the source text. Mandarin and Taiwan languages and culture are in close proximity. The research is only on extra linguistic cultural elements. This work is on both extra and intralinguistic cultural element, and the two languages being worked on are of divergent cultural background. English and Yoruba language.

According to Cheng, the occurrence of the high percentage of solutions oriented towards the source language prove that the source text has not been significantly modified by the Taiwanese narrators; subtitling, which is the preferred method of translating films in Taiwan, is seen to deliver an uncanny experience to the target audience. The type of subtitling is foreignised, that is, it is faithful to the source language, and this type of subtitle can put the target language viewers in confusion. If there is going to be the use of a source language faithful strategy, there should be the use of some other target language faithful strategies to balance the equation. This work is looking at both the source language faithful strategies and target language faithful strategies and how they enhance the understanding of the target language viewers.

Dáramólá, Hamilton, and Ọmójọlà (2014) identify, evaluate, and discuss specific problems with subtitles in the Yorùbá films. They looked at issues of language, linguistics, and gender understanding and found that a standard format for subtitles was missing. They attributed the abysmal trend to the lack of any universal ethics and consistent industry policy, especially from a regulatory perspective, but concluded that practitioners should be encouraged to tackle the problem. This is a point of convergent with this work because there is no universal ethics, industry policy etc to regulate the translation industry. If all these are put in place, the translation industry will improve

and the Yoruba film industry will go a long way in being a source of revenue for the industry.

Salumahaleh and Mirzayi (2014) explore the problems that translators face when translating specific cultural elements used in Persian films with English subtitles, translating strategies that are enabled to solve them, and how these strategies reconstruct the cultural concept of the source text in the target text. Salumahaleh and Mirzayi discovered that the strategy of substitution and, more specifically, rewording with the transfer of sense, is the most common strategy for incorporating cultural elements into translating culture-specific elements used in films in Persian with English narration. Other strategies, in order of preference, include direct translation, retention, specification, and omission. Salumahaleh and Mirzayi concluded that the strategy of generalization and especially the compound word is the least common strategy. This is a work that is in agreement with this work. Substitution strategy is very powerful because it makes use of the cultural reference of the target text to replace the cultural reference of the source text. This enhances the understanding of the target text viewers. However intralinguistic cultural references are not being translated, this work fills the lacuna the work has produced.

White (2016) beams his searchlight on translating into English linguistic and cultural references in French-speaking cinema. From nine films selected from France, Quebec and Senegal, White looked at how British narrators choose specific solutions when faced with different cultural reference found in French-language films which may be misunderstood by the target audience. The study divulged four translation solutions: literal or word-for-word translation, equivalent translation strategies, original preservation of cultural references, and omissions. However, she argued that despite globalisation, fear of Euro-centrism, and the push for multiculturalism, narrators choose a variety of equivalent translation strategies, including adaption, addition, compensation, generalisation, modulation, and transposition more than the other three solutions combined. This is a balanced translation strategy work however, the work is based on extralingual cultural strategies which are relatively easier to subtitle. This work is looking at both intralingual and extralingual cultural references.

Bosch (2016) performs a global comparative and quantitative analysis of Dutch subtitles and Spanish dubbing in the translation of culture-specific references in the

animated sitcom *Family Guy* of America. *Family Guy* is an animated adult sitcom created by Seth MacFarlane for the United States Commercial Television Network. Bosch made the following findings, among others: firstly, Dutch and Spanish had significant differences in the translation strategies used. More domesticating strategies, especially substitutions, are identified with Spanish dubbing rather than Dutch, where subtitles tend to hold up. Bosch claims that the presence of the original dialogue in the subtitles and its absence in the dub allows for a freer or more domestic dubbed translation, and at the same time validated the empirical studies showing that the English translators Flemish and Dutch tend to choose more for conservation of cultural references rather than Spanish translators. Secondly, the Spanish translation includes many other instances of formal equivalent strategy. Bosch reviewed evidence of trends in existing domestic translation standards for films and series in the Spanish speaking community. Thirdly, the strategy of translating mainly into two languages seems to be preservation, which indicates that both versions have been translated in a foreign manner. The two languages Spanish and Dutch are European languages so they have many words and cultural specific items in common. Yorùbá and English language do not have cultural references in common, even though Nigeria was colonised by the British. Yorùbá speaking people still project their culture through their language. This justifies this work.

Hassanvandi, Ilani, and Kazemi (2016) examine the techniques and strategies employed by Iranian subtitlers in the translation of humour from English into Persian and the extent to which these concepts are translatable. Their findings divulged that a translator in this line depended on eight different strategies in translating humorous ideas. The strategies are namely transfer, paraphrase, localisation, addition, deletion, transliteration, preservation, and creation. The most recurrent strategy used was rewording or rephrasing which was successful just in 50% of cases and the occasional one was an addition which comprised only 3.5% of cases because of the limitation of subtitling including language-specific devices aspects, Socio-cultural aspects, and Idiolectal aspects, all of which are bound by culture. However, the most thriving strategy was localisation with 90% accuracy. Hassanvandi et al., in effect, proposed that translators adopt this strategy more often in their translations. In the work, humor is translated from English to Persia. For the benefit of our work, cultural references are

translated, these are more difficult to translate than humour. This is a place of divergent for the two works.

Adébilèjé and Akínwálé (2017) investigate syntactic errors found in the subtitle of a selection of Yorùbá films with English subtitles. The research has identified nine (9) main types of errors: subject-verb, tense, spelling, article, prepositional, pronominal, verbal, adverbial, and nominal errors. Adébilèjé and Akínwálé ascribe these errors to language transfer, learning strategies, communication strategies, and overgeneralisation. They conclude that Yorùbá film translators must undergo a quality formal English learning process to provide error-free translations. This is very true, they must also undergo a specialised training in the field of translation where there will be uniform standard of translation. Also there should be accepted translation strategies and unaccepted strategies. This will go a long way in creating a standard in the translation and film industry.

Vanni (2017) investigates how cultural references and allusions to proper names found in the *Gilmore Girls* subtitles have been translated into Finnish. *Gilmore Girls* is a comedy, family-friendly television series that deals with small-town American life. Specifically, the study investigated whether translations are geared towards the target culture or the source culture, accordingly, whether the translation methods used are foreign or domestic, and the reason for this. Vanni finds out that the translations are more focused on the target culture and, therefore, the collected references are mostly foreign in the target text. The foreignising strategy is adopted for the subtitle of these cultural references in jokes. The target text tends to benefit more, while the source text did not benefit.

In addition, Vanni discovers that retention (direct translation) was the most common technique used to translate allusions to proper names and cultural references in subtitles. Furthermore, Vanni finds out that although omission is the second most used method, partial omissions are quite rare and complete omissions are extremely rare, given the format of the text audio-visual translation (AVT), thereby causing fewer problems in spatial and multimodal processes. This work is on extra linguistic cultural references in jokes, intralinguistic cultural references are left out. This justifies this work because it is looking at both intra and extralinguistic cultural references.

2.11.1 Implication of Literature Review

The appraisal of literature has actually shown that there have been notable steps made in the area of cultural sources in subtitles. It has lent credence to the question (Zojer 2011:396) proposed the about the study of cultural reference within Audio Visual translation AVT is “a rather uncharted territory.” Undoubtedly, the territory under this discussion has been noticeably excavated.

On the contrary, most of the studies conducted in this field revolves around the language pairs and the European scene studied in English vs. Spanish, Italian, German, and Scandinavian languages where the cultures involved are closely associated. The Yorùbá culture and language differ from the English culture and language. Considering this lacuna of cultural and linguistic dissimilarity between Yorùbá and English, some techniques relevant to translate between English and European languages may not be suitable for translating between English and Yorùbá. Hence, this study is not an unnecessary reproduction of earlier studies but an attempt to fill a lacuna.

Likewise, most of the studies, making use of the tag *cultural references* in their titles, have concentrated on Extra-linguistic Cultural References (ECRs) which is an aspect of the broader term, at the cost of the intra-linguistic aspect, which is incontrovertibly a recognised challenge within the purview of subtitling (see Ismail, et.al. 2017). For instance, Pedersen (2007) concentrated solely on one extra-linguistic cultural reference in subtitles, thereby unequivocally precluding what he calls intra-linguistic culture bound references, such as proverbs, idioms, slang, and dialects, despite adopting the broader term *cultural references* in the title. I find this definition too limiting for the purpose of the present study. This study fills in this gap as it embraces the intralinguistic aspect as well.

Finally, autochthonous researchers have delved into the investigation of various aspects of Yorùbá films subtitling without resorting to the strategies of translating cultural references in the films, even though Yorùbá is a language that is rich in cultural heritage needed to be exhibited. The ones by Adébilèjé and Akínwálé (2017) examined syntactic errors found in selected Yorùbá films subtitled in English, Olúdáre (2013) identified factors responsible for substandard subtitling in the Yorùbá films, Babalolá (2012) focused on omission and its implication in subtitling Yorùbá Films in

English while Omoṣoṣo (2013) drew a bead on linking the Yorùbá video films and the Yorùbá oral tradition as inextricable entities. These named researchers examined various aspects of indigenous Yorùbá film translation and subtitling without recourse to the techniques of translation. This void and the ones mentioned above form the basis of inspiration of this work.

2.12 Theoretical Framework

This work is premised on insights from Halliday's Systemic Functional Grammar, Toury's (1980 & 1995) Descriptive Translation Studies, and Díaz Cintas and Remael's (2007) Typology of Translation Strategies.

2.12.1 Halliday's Functional Theory of Language

Systemic functional grammar accounts for how things can be done with language. Strictly speaking, it concerns the formulation of meaning through language. It is particularly interested in how the grammatical structure of the language works to get things done in the material world. Cobuild (1990) describes it as a type of grammar which puts the patterns of language together and the things that can be done with them. While traditional grammar place importance on language form, Halliday's Systemic Functional Grammar (SFG) emphasizes how language is instrumental in expressing meaning. Systemic Functional Grammar is functional and semantic. It can also be said that it has a lot to do with meaning and how it is used. (Bloor and Bloor, 1995:2). This attribute makes it a standard contrivance to examine the way in which linguistic items and grammatical patterns are utilized to demonstrate various semantic standards (White, 2000).

Systemic Functional Grammar (SFG) can be tracked down to the primeval work of Malinowski in the 1920s. Malinowski made it a requiring responsibility to translate the written texts of the Melanesian islanders without which the comprehension of the cultural context and situation, significant translations were impossible. This proposition by Malinowski was followed up by other researchers. This concept manifested when it was absorbed into the work of J.R. Firth. The followers of Firth were inspired by this concept continued in patterning their inquiries after Firth's to develop System Functional Grammar (SFG). Michael Halliday was not excluded from

the students of Firth, who were specifically ascribed the ‘major architect’ of SFG (Martin 2001:150).

The approach that Halliday proposed is a framework of grammar that established a salient relationship between functions and grammatical systems (Derewianka, 2001:256). This type of approach manifests Halliday’s claim that ‘language is as it is because of its function in social structures’ (Halliday, 1973:65). Butt, Fahey, Spinks, and Yallop (2000:29) are of the opinion that Systemic Functional Grammar (SFG) reinterprets traditional grammar to appreciate that, ‘words have functions as well as class, and that how a word function elucidates more than any description of words on the account of class can tell about the piece of language, its origin, the chooser for its use in that function, and the culture that characterise the person and the message’.

Following Halliday’s proposition, the composition of every natural language is to be expounded on the account of a Functional Theory (Halliday and Hassan, 1990). Halliday broadly states that the idea of deep grammar to the paradigmatic axis *Structure* and *System* typifies deep syntagmatic and deep paradigmatic relations respectively. Butler (1985) propounds that paradigmatic relations are primary as they make up the fundamental, and intrinsic relations of language.

One of the crucial slants of Systemic Functional Grammar (SFG) is the way language is categorised and grammar is systemised according to three meta-functions. These functions are described as *experiential* or *ideational*, *interpersonal*, and *textual*. In other words, Systemic Functional Grammar (SFG) focuses more on how the speakers create utterances and texts to relay their earmarked meanings. All three meta-functions are manifested in a massive system network. The latter specifies all the meaning possibilities and comprises a lot of such sub-networks as the Transitivity Network, the Thing Network, and the Quality Network. A network consists of a number of ‘systems’. Each system comprises a set of semantic features. For an utterance to be produced, the system network must be bridged, certain features of semantics are selected, and the relevant comprehension rules are offered/fired (Halliday 1994; Halliday & Matthiessen 2004).

Ideational meta-function provides grammatical resources at clause rank to interpret the inner and outer experiences of the word, as the field of functions and meanings of

the word through the networks of transitivity. This has two constituents of logical and experiential functions (Haratyan 2011:261). The notion of transitivity in traditional grammar originated as the idea of transitive or intransitive verbs whether the verbs take objects or not, but in System Functional Linguistics SFL, it is operative to associate grammar with the meta-functions (Halliday, 1976:159). On the contrary, transitivity is a major module in the experiential function of the clause which has to do with the “transmission of ideas ‘representing ‘processes’ or ‘experiences’: actions, events, processes of consciousness and relations” (Halliday, 1985:53).

It is a semantic structure to explore the representations of reality in a linguistic text and establish the same experience through several lexico-grammatical options controlled by varying mind styles or auctorial ideology (Fowler, 1986:138). This manifests how certain choices encode the author’s ideological position affected by social and cultural institutions because linguistic codes cannot demonstrate reality neutrally and embody ideologies (p.27). Also, it functions as an effective analytic tool employed in Critical Discourse Analysis, having to do with “who or what does what to whom or what?”, where actor, action, and goal as affected are spotlighted. Transitivity with inter-related possibilities to illustrate various types of means or experience examined from above, below, and around comprises process, a participant with varying labels such as Actor/Goal, Senser/Phenomenon, Carrier/Attribute, and circumstance including Cause, Location, Manner, Means and Instrument (Halliday, 1976:159).

Interpersonal meta-function projects how language becomes a tool that members of the public use to interact with one another, and a tool to communicate judgments and orientations. Grammatically, interpersonal meta-function at the clausal level makes use of mood. According to Haratyan (2011), mood deals with information that concerns giving, demanding and the relationship between interactants. For Halliday (1981:30), mood is closely connected to interpersonal communication, unclasping three grammatical classifications of speech function, modality, and tone. The interpersonal meta-function centralises on social roles and applicability through clausal mood, formality degree and pronouns (whether declarative, imperative, or interrogative, aphoristic and exclamatory).

In interpersonal meta-function, the degree of proximity or distality and the type of relationship between the writer and reader or among the participants in a text through

the type of modality can be examined. Besides, the system of pronominal purposefulness explains how a referent can be identified through the points of view of the referent regarding the speaker and listener (Haratyan 2011:262).

The Mood element developed by the Subject and the Finite (auxiliary or lexical) verb and the linguistic residuum of the clause as the residue, dictates the mood of a clause as a verbal group. On the account of the finite verb, subject, and tense choice, Systemic Functional Grammar (SFG) helps in conveying such speech functions as ordering, motivating, persuading, inviting, enticing, demanding, proposing, confirming, persisting, recommending, and denying through a set of Mood clause systems (p. 262).

The last of the meta-functions is textual which refers to the structure of messages in correspondence to other messages to establish coherence and cohesion. Haratyan (2011:263) believes that textual meta-function at the clausal level is endowed with Theme. The thematic configuration has a lot to do with Theme and Rheme.

Muir (1972:98) argues that the thematic component in a clause is the first segment that results from choice. For Halliday (1981:330) theme establishes the originality of text relations. Here, the comments come after the topic, justifying and providing more information to the information contained in the theme. The information springs like a wave in a sentence from the thematic summit to the thematic nadir which can go hand in hand with rising or falling intonation. Theme glides towards Rheme and gives information, and again towards New to reveal the loci of good coverage of information (Haratyan 2011:263).

Halliday's Functional Theory of language matches this study because it divulges the social functions of the translators and showcases their communicative intents. The next paragraph examines Toury's Descriptive Translation Studies.

2.12.2 Descriptive Translation Studies (DTS) and Gideon Toury

Translation Studies agrees with a descriptive, target-oriented, interdisciplinary, or empirical approach to the investigation of translation, bordering particularly on its role in cultural historiography. Function-oriented Descriptive Translation Studies examines contexts rather than translated texts, putting into consideration the study of the value,

function, influence, and of translation in the target context, the mapping of translations and the analysis of the effects of translation upon the context. Process-oriented Descriptive Translation Studies is aimed at an organized illustration of what transpires in the mind of the translator in the process of translating, which results in translation psychology, but may also figure out the selection of global strategies, the study of more conscious decision-making processes, or the organization of translation services.

In the 1980s, Gideon Toury enters the scene of Descriptive Translation Studies with much emphasis on the target text as opposed to source text (Ranzato 2013:24). For Toury, translations are eternally connected and associated with the target culture, leading to the assimilation and appropriation of the receiving culture, and by extension engendering changes in the receiving system. For the discipline of Translation Studies to have a compacted scientific footing and to have the capability to study more rigorously, the complementary interaction of influences between ST source text (and culture) and TT target text (and culture).

For Toury, research techniques and methodologies must move beyond arbitrary examples to regularities of translational behaviour as evidenced in the selected material. Here, Toury calls attention to what he calls norms, representing the principal idea that is central to the researcher. Expanding the meaning of norms, Toury (1995: 25) posits that it concerns broad values and ideas of right and wrong shared by a community. For Toury, norms can be situated between absolute rules and pure idiosyncracies.

Based on Ranzato (2013)'s observation, Toury classifies norms into both preliminary and operational norms. Preliminary norms concern pre- translation process, asking to know, for example the choice of the texts to be translated. On the other hand, operational norms deal with translation itself. Baker (2001) argues that Toury's intention with the idea of norms was to expand the status of dualism to the same page as Chomsky's idea of competence and performance, and Ferdinand de Saussure's *langue* and *parole*, helping him to establish what is considered classic as opposed to what can be considered classic. Transnational studies have benefitted a lot from Toury's descriptive approach.

As evident above, Toury foregrounds the necessity to gather a representatively large corpus or its analysis to have a very genuine validity. In this case, a lot of Audio Visual Translation studies with an elucidatory aspect are not always at par with this recommendation and tend to rely on limited corpora. This limitation is part of what is taken into consideration in this present study and two films have been specifically taken into consideration. In the same vein, based on what Ranzato divulged, Toury's approach covers works that deal with translation broadly and specific types of translation.

2.12.3 Díaz Cintas and Remael's Typology of Translation Strategies

Díaz Cintas and Remael (2007) identify a list of translation strategies. The present study borrows the set of strategies and provides a concise elucidation of each strategy.

1. Loan: Expressions of the ST source text remain unchanged in the TT target text, examples of which can be related to drinks, food, names of places, and historical events.
2. Calque: It is a literatim translation (either lexical or structural) of a CSR. It could be regarded as a kind of loan.
3. Explicitation: The strategy deals with specifying or generalising. It gives room for explanation on the part of the translators.
4. Substitution: Due to technical limitations, the criteria are replaced by more or less numerous or different things, which the authors present as a variant of exploitation of this strategy by which along reference it could be translated literally and replaced with a shorter version to enjoy space and secure reading time.
5. Transposition: The cultural term is substituted for a cultural term belonging to another culture.
6. Lexical recreation: It is the creation of new words, which can be inevitable if some words were created in ST source text, there is a made-up word as well.
7. Compensation: Some losses in the translation are complemented by the inclusion of other parts in the same translation.

8. Omission: The authors do not consider it an appropriate technique but sometimes cannot be avoided due to spatial constraints or because there is no proportionate term in the TL target language.
9. Addition: Addition is used when words in the source text might lead to comprehension problems in the target source.

The foregoing categorisation is advantageous because there is no overwhelming subdivision on the account of being both detailed enough to serve as an instrumental toolkit for investigation, because of the obvious existence of clear clarifications. It is therefore an appropriate basis for the taxonomy used in the current study.

2.13 Chapter Summary

The first part of this chapter has examined concepts that are related to the study, and the second part examines different approaches to the study of translation, while the third part looks at the concept of translation and subtitles as it relates to culture, cultural references and strategies deployed in the subtitle of films. The chapter explores approaches to the conceptualisation of translation and cultural concepts to lay the foundation for the approach used in this study. Chapter three that follow discusses the theoretical orientation adopted for the study.

CHAPTER THREE

METHODOLOGY

This chapter presents the data for this study, the sampling procedure used in the selection of the films, and the methods and procedure of data analysis. It consists of the classification of terms and strategies employed for this analysis.

3.1 Data

The data for this study were sourced from two films namely, *Arugbá* and *Şaworoide* which were released in 2008 and 1999 respectively. We chose the films because the director of the films tried to portray everyday life in Yoruba land, so the films showed a lot of Yoruba/Nigerian culture and customs, and were meant for a wider audience, transcending the shores of Nigeria.

3.2 Sampling Method

The sampling method for this work is purposive, the films were purposively selected based on the following criteria: circulation, coverage and relevance. The main criterion for corpus selection was relevance. Therefore, the two selected films were downloaded from the internet and watched, particular attention was paid to cultural references.

3.3 Procedure for Obtaining Cultural References for the Data

In order to obtain the required information, the researcher followed a three-step procedure:

1. Viewing the films, paying particular attention to references to Yorùbá culture in general.
2. Collecting and transcribing the translations (English) of the Yoruba ECRs extralinguistic cultural references and ICRs intralinguistic cultural references, and

3. determining the typology of cultural references and subtitling strategies deployed.
4. Identify miscorrelations that are in the subtitling of the cultural references.

3.4 Classification of the Proposed Analysis

An exploration of existing classifications has revealed that most of them are either lacking some cultural concepts. Similarly, the seemingly exhaustive classifications do not embrace all aspects of the Yorùbá community life, which is often dramatised in Yorùbá films. Özbudak and Tarakçıoğlu's classification (Özbudak and Tarakçıoğlu, 2017:107-108), which has been modified to a great extent to compromise all aspects of community life, proves especially appropriate. Thus, this study relied on the categorisation of the cultural references in the present analysis.

These categories, which are aimed to be conceptual rather than lexical groupings, are explained as follows:

Address Forms

Address Forms deal with such things as kinship terms, terms of endearment, addresses used for intimates or acquaintances, social inferiors or superiors and honorifics.

Social Culture

Perhaps an adaptation from Newmark (1988: 95), Second category *Social Culture* includes cultural references about institutions and related concepts, and references to work and leisure.

Greetings and Common Expressions

The third category "Greetings and Common Expressions" refers to cultural references CRs which are in the form of conceptual expressions such as culture specific greetings, or expressions to be used in specific contexts.

Yòrubá	English
È kú ikàlè	Hello darling

Báyi báyi la ó máa rí

The good times are here

Material Culture

Termed *artefacts* in cultural categories proposed by Newmark (1988:95), Fourth category *Material Culture* includes objects from daily life such as clothing, food and drinks, and accessories.

Religious Expressions

The fifth Category *Religious Expressions* comprises all kinds of references related to religion and religious expressions uttered in specific contexts (Özbudak and

Tarakçioğlu, 2017:108). Religion is an integral part of African traditional life which constitutes the bedrock of majority of the themes and storylines of the Yorùbá film productions (Dipio, 2007). In African traditional worship, it (religion) is deeply embedded in almost every socio-religious ritual. Thus, religious expressions in the Yorùbá films would embrace ritual language including chant of various kinds, Ifá eulogy, incantations, invocation, casting spell, cursing among others, which are typical of African traditional worship.

Idiomatic Expressions

Idiomatic Expressions are the label deployed by Özbudak and Tarakçioğlu (2017) to include not only idioms per se but also phrasal verbs, proverbs, clichés, colloquialisms, expressions, and sayings, all of which are collectively regarded in literature as intra-linguistic culture-bound reference (see Pederson, 2005:4). Intralinguistic culture-bound references are often ignored by researchers, even though finding equivalents for them is a challenge. Özbudak and Tarakçioğlu's concept *idiomatic expressions* becomes invaluable to accommodate this hitherto ignored aspect.

Yorùbá

English

À ì leè jà ni ìta baba mi ò déhin

but the coward is never short of excuses

Period Specific References

The last category which is a new type of category deduced from the genre and the corpus of the study is “Period Specific References”. This category consists of intracultural references which are peculiar to a period or topical issues of a period and may not be familiar today.

3.5 Strategies Proposed for the Present Analysis

The taxonomy of translation strategies for cultural references developed by Díaz Cintas and Remael’s (2007) is adopted in the present study.

The nine strategies adopted in the present analysis are discussed below.

Lending (Direct borrowing)

Lending is a strategy used when “the source text (ST) word or phrase is taken in its raw form and incorporated into the target language (TT), because no equivalence is possible or it is not desirable. The words most times are names of people, places, food etc. They are taken into the target language raw, both languages use same word or phrase. This strategy is accepted to be a foreignising strategy.

Calque (Literal Translation)

Calque is the literal translation of source text words or expressions into target text words. It is a word-for-word translation which remains faithful to source text; therefore it has a foreignising effect.

Explicitation

This is “a strategy by which the translator makes such information explicit in the target text, which is only implicit in the source text. In this strategy, the subtitler tries to make source text more comprehensible for the target audience, which makes it a domesticating strategy. In explicitation strategy, subtitler may generalise the cultural reference with a hypernym or specify with a hyponym.

Substitution

If space constraints “do not allow for the insertion of a rather long term, even if it exists in target culture”, substitution is preferred. As replacing a cultural term with a target culture equivalence may result in the loss of local colouring, this strategy is accepted as a domestication strategy.

Transposition (cultural adaptation)

Transposition strategy is basically defined as the replacement of a cultural term in source text with another in target text, which makes it a domesticating strategy.

Lexical creation

In this strategy, translator invents new semantically close lexical items in the source language. In this way, a cultural reference is made intelligible for the target culture, so it is domesticated.

Compensation

This strategy is about “making up for a translational loss by over translating or adding something in another”. It is utilised when there is little or no lexical equivalence exists in the target text.

Omission (deletion)

It is not an act of translation, but the exclusion of an element. This strategy is defined as the most domesticating strategy as it completely deletes a potentially unfamiliar source text element (Pedersen, 2007, p. 148).

Addition

In this strategy, translator adds an explanation in case there a relevant cultural reference in the target text which may cause misunderstanding (Cintas and Remael, 2007: 200-207)

Above mentioned strategies can be grouped as domestication and foreignisation strategies in terms of moving the text closer to the audience or preserving the cultural identity of the references. Explication, Substitution, Lexical Creation, Transposition, Compensation, Omission and Addition are considered domestication strategies; while

lending and calque are foreignisation strategies. The next chapter considers the analysis of the selected films.

3.6 Chapter Summary

In conclusion, this chapter has discussed our choice of data which are circulation, coverage and relevance. The films were transcribed and particular attention was paid to extra and intra linguistic cultural references in the data. The choice of strategies and typology of cultural references were also determined.

CHAPTER FOUR

DATA ANALYSIS OF TRANSLATION STRATEGIES IN *ARUGBÁ* (*SACRIFICIAL RITES' CARRIER*)

This chapter examines the analysis of the strategies that translators of *Arugba* deployed in translating the subtitles from Yoruba to English. We rely on the classification in chapter 3 in the analysis of the present chapter. Discussions on each translation strategy is given thereof.

4.1 Lending

Lending is the direct incorporation of word, phrase or clause in its raw form from the source text to the target text in the process of subtitling. Lending accounts for more than half of the occurrences in this film. (58%). It has been used to translate address form or terms– that is, the title or name of the addressee such as *Pẹ̀lúmi*, *Jayin*, *Mọ̀hándélé*, *Bàbá kékeré*; names of deity such as *Yemoja*, *Ifá*, *Sàngó*; titles such as *Oníkòyí*, *Arugbá*; material culture reference such as *ẹ̀gú sí*, *bàtà*; place names such as *Ifè*, *Ìjèsà* find their way into English in their original form.

4.1.1 Lending Strategy in Address Form Category

Excerpt 1

Yorùbá

Kábiyèsí : Èwò nínú àwọn olóye wòn yí nì`

ẹ fún ní èbùn

Ìyá : Kábiyèsí, àwọn **Bàbá kékeré** la kó èbùn fún

English Subtitle

King : Who amongst the chiefs received the gift?

Woman : Your Highness, it was *Bàbá Kékeré*

Arugbá

In Excerpt 1, the king has found out about the gifts that were supposed to have been presented to him but which were not delivered, and is poised to find out who took the gifts from the woman. The cultural reference which is relevant in this exchange is the address form, Baba Kekere. The element has been transferred to the target text by using a lending strategy. In the example above, the subtitler applies a lending strategy. He could have omitted the reference or generalised it as ‘chief’. By not omitting or generalising the reference, the subtitler carries the target culture to the source culture, adding to the cultural knowledge of the audience. Lending strategy has the effect of foreignising the target text by making the audience encounter a cultural element of the original.

Excerpt 2

Bàbá Mákinwá: Mákinwá, iwọ ọmọ oníṣègùn òyìnbó tó yẹ kí o kó
èkó
nípa ịṣẹ ịṣègùn ko lè wá darapọ mọ mi níbí yí tí o bá
parí èkó ẹ, o lọ yan eré orí itàgẹ láàyò.

Mákinwá: Kò sí n kàn tó burú nínú ẹrẹ itàgẹ, e yin naa ẹ rí rrbí
gbogbo àgbáyé se ma n gbóríyìn fún ọ̀jògbón *Wolé*
Ṣóyínká.

Bàbá Mákinwá: Ọ́tó. `ni ọ́tó. `ni. ịgbà wo lo lóun padà báyi?

English Subtitle

Mákinwá’s dad: Instead of taking after me and studying medicine
so that you can join me here after your
studies, you chose theatre arts instead!

Mákinwá: it is not a bad idea. If you consider the global respect
for people like *Wolé Ṣóyínká*

Makinwa’s dad: It’s true, when are you due back?

Arugbá

Excerpt 2 is an instance of how the strategy of lending has been used to translate address form or term. Lending is a cultural source reference that is immediately recognisable to the target audience. The name **Wolé Şoyinká** is translated with a lending strategy. This is an intercultural reference to a renowned writer who is assumed to be well-known to the audience. When seen against other less known individuals, especially casts whose roles are not significant and whose translation of the name has been omitted in the film, we can safely conclude that in the translation of Tundé Kèláńí's films, attention is paid to popularity among cited names.

Excerpt 3

Yorùbá

Ìyá Pèlúmi: Pèlúmi dide ko rérin sími; Pèlúmi; Pèlúmi!

Adetutu: kí ló şe Pèlúmi?

English subtitle

Pèlúmi's mum: Pèlúmi! Pèlúmi! wake up and give me your smile

Adétutù: Pèlúmi Pèlúmi what is wrong with her?

Arugbá

In excerpt 3, there are instances of the use of the lending strategy; the translator can decide to use a general name such as a child or baby. The real name was lent into the target text. This helps to project the source culture. In Yorùbá culture, names are very significant; Pèlúmi means 'stay with me' being the desire of the mother.

Excerpt 4

Yorùbá

Ońilù: Àyínlá báwo ni? şe o de ti roye Adetutu?

English subtitle

Drummer **Àyínlá** how is it news of **Adétutù**?

Arugbá

In excerpt 4, the name **Àyínlá** used for **Mákinwá** here is not the name that everybody knows him by, it is his praise name that the Yorùbá refer to as **Oríki**, this is significant here because it is a way of encouraging him and comforting him over the disappointment of the dancer **Adétutù** that did not show up for the program. This is a lending strategy because the name was lent directly from the source language into the target language, and it is very significant.

Excerpt 5

Yorùbá

Kábíyèsí : Ní ìgbà tí o rò, `de, `ti rí báyi. Àwọn afọbajẹ fẹnu kò wípé adé ò gbọḍo, `kúrò nílẹ̀ bàbá wa **Adésínà**

English subtitle

King : with the turn of events, the king makers resolved that the new King should still come from our family, the **Adésínà** family.

Arugbá

In excerpt 5, the use of the lent name **Adésínà** is very significant here because there are other families vying for the throne, the **Adésínà**s are given concession because one of the family members lost his life in the race for the throne. The chiefs are magnanimous enough to allow the elder brother who is not as rich, nor as famous as the real contestant that was assassinated to ascend the throne.

Excerpt 6

Yorùbá

Adétutu: Òrò yí kà mí láyà kábíyèsí
 ẹ yònda mi kí n máa lolé
 kábíyèsí

Kábíyèsí : **Adétutù**

English Subtitle

Adétutù : I find this confusing your highness

Excuse me

King: **Adétutù**

Arugbá

In excerpt 6, there is an instance where the King is proposing marriage to a girl that can be regarded as his niece because she is his late brother's adopted daughter. His intention is evil, he wants to stop her from being the sacrifice bearer because he discovers that she is still a virgin; being a virgin is a prerequisite for being allowed to be the sacrifice bearer. He has always been jealous of her because his own children are not qualified to bear the sacrifice. Being the offering carrier is a thing of pride to a young lady that has been chosen to bear the sacrifice; everyone honours her. Adétutù the sacrifice bearer, bluntly refuses to marry him. She reminds him that she is like a daughter to him while he does not waste time to remind her that she is an adopted child. The marriage proposal is a rude shock to her that she has to leave the palace in a hurry. The king tries to call her back but she ignores the call.

Excerpt 7

Yorùbá

Kábíyèsí : **Oníkòyí, mo fẹ mọ kíni o rí lóbẹ̀,`to fi waro ọwọ**

Oníkòyí : kábìèsí, tí ẹ bá rí ẹnikéni nínú ilú yi tó ń sọ fún
yín wípé **Oníkòyí** ò fẹràn yín. Ọtá yín, ọtá ilú yi ni.

Oníkòyí : kábíyèsí, ẹmi Ààrẹ **Oníkòyí**, tí oyè rẹ ju ti Ọba ibò
mí lẹ.

Ẹ ò lè rò mí lóyè

Ẹyin kó lẹ fi mí joyè, **Ìkòyí** ló fi mí joyè

English Subtitle

King : So **Oníkòyí**, can you explain your continued
insolence?

Oníkòyí : Your highness, whoever tells you that I **Oníkòyí**
hates you is both your enemy and that of the
State.

Onikoyi : I, **Oníkòyí** whose status is higher than some Kings
you cannot depose me
I was installed by the **Ìkòyí** people and not you.

Arugbá

The altercation between the King and Chief **Oníkòyí** in excerpt 7 is based on hearsay, the **Oníkòyí** is a voice to the voiceless in the town, and as a result of this, he is always at loggerheads with the king and the corrupt people in the society. At a point he reminds the king that his title is almost at par with the crown. The use of the lending strategy is very powerful here because it projects the value placed on the title of **Oníkòyí** in the source text. The name of his domain **Ìkòyí** is also lent to the target text

because of lack of accurate synonym. The translator could have translated it as ‘I am installed by my people.’ That could have made sense, but the translator goes the extra mile to mention the name of the people Oníkòyí is ruling. It is a form of cultural projection on the part of the source text.

Excerpt 8

Yoruba

Olùsìn : **Yemoja** e ku ìgbà
 onísègùn odò koko lara le

English

Worshippers : Homage to Yemoja
 Homage to Yemoja

Arugbá

Excerpt 9

Yoruba

Olóyè : **Arugbá** ti gbà pé òun á bá wa rugbá,
 àsèyí sàmódún

English

Chief : **Adetutu** has agreed, many happy returns

Arugbá

In the above excerpt, we can see how the target text takes the translation of some expressions to the background via omission or deliberate retention of the source target lexicon, and others are foregrounded by introducing an extraneous concept that has

some shared features with certain item in the source text. For instance, the translation of **Yemoja** is never done. The name is retained in the target text, even though most speakers of Yorùbá know that **Yemoja** is a mermaid. Translating Yemoja as a mermaid would not give the non-African audience the sense of deity attributed to it in Yorùbá cosmology. Besides, Yemoja has become a proper name with which the deity is addressed. Thus, to retain this sense, translating it into English is ignored.

In the next section, there is an instance of lending strategy in the material culture category. In excerpt 9, the chief is breaking the good news to other chiefs that the offering bearer has agreed to bear the offering again. It is a thing of joy to the source culture because it means she kept herself from sexual impurity for a whole year. This is particularly a big deal because she is an undergraduate and there are different misconceptions about university girls being promiscuous. In the source text, Adétutù is referred to as *Arugbá*, for reasons best known to the subtitler, **Adétutù**, her real name is lent in the subtitle. It is possible the subtitler is trying to show that she is the sacrifice bearer and not somebody else. *Arugbá* can refer to anybody.

4.1.2 Lending Strategy in Material Culture Category

Excerpt 10

Yorùbá

Arákùnrin : Kábiyèsí Ìwé ìrìnà yín re, àti àwọn ìwé yoku tó wà fún ìrìnà ló wá níbí. Béènimó tí b'áa yín pé àwọn tó n se àmójútó ilé yín lo un wípé ẹ́ n bọ́. `Àti pé kán ba yín se àmójú tó ilé náà dára dára.

Kábiyèsí : N se ló dàbí kí èmi náà tí doun báyi .
 Àwọn owó kàbìtì tí a kó pamo . sí ile. `wọn ní òkè òkun ní ilé ifowó pamo. `wọn.

Kí ni iwúlò rè tí a bà náa?

Arákùnrin : Kò sí kábiyèsí. Níná lowó.

Kábíyèsí: Tí a ò bání tan ara wa je.
Ó tó àsikò témi nàà ó lo, kí n
lọ tójú àwọn ilé iṣe,`mi loun. Mo kú ti bá yín
we ni ỳí ó moṣo ṣelú fun yín. Won ò sì kúkú moyi mi.

Arákùnrin: Béèni kábíyèsí. Ó kàn je,`wípé, àwọn oúnje
tí ẹ fe ràn lè má sí lóún.

Kábíyèsí : Pàgà! Ta ló sọ fun ẹ be ẹ ? Òúnje wo lò n
Wá lókè òkun tòò lè rí?

Iyán àti obè ègú sí, emu ògidì, eja

tútù aláta sùe sùe.

English Subtitle

Man : Here are your visa and travel
documents. I have instructed estate managers to
prepare your accommodation.

King : I can't wait to get abroad. What is the use of
keeping a foreign bank account if you can't spend

Man : Totally useless, your majesty.

King : Besides, I need to go and monitor my companies abroad.

I have chosen a ruler for you. In any case I'm not appreciated.

Man : However, you are going to miss our local dishes.

King: Not in the least! Local dishes? From pounded yam with *egusi soup* to palm wine.

Arugbá

In excerpt 10, the king is having a conversation with a man about how he would travel overseas, having embezzled money meant for the development of the whole community, and hiding the money in foreign banks. From the ensuing discussion, the man talks about how the local dishes will be sorely missed. The king counters him by saying that the local dishes are readily available overseas. In the excerpt, the material cultural reference, *ègú sí* common among the Yorùbá, is translated by the means of the lending strategy. The subtitler has the option to translate the lent reference as ‘melon soup’. This is especially when we consider what has been doing to the other references to material culture in the sentence. Some of the other references are ‘iyán’, ‘emu ògidi’, ‘eja tútù’, etc. The subtitler translates the other references in their English equivalents. ‘Iyán’ is rendered as pounded yam, and ‘emu ògidi’ as palm wine, ‘emu ogidi’ actually means ‘original palmwine’, but it is loosely translated as palm wine. There is also the use of omission, ‘eja tútù’ was omitted. It can be translated as fresh fish. In this case, the most popular cuisine in the sentence is ‘ègú sí’ and it has been kept with a lending strategy in the target text. This is what Pedersen (2005) calls “encyclopedic knowledge” of the target culture.

4.1.3 Lending Strategy in Social Culture Category

Excerpt 11

Yorùbá

Ọmọ̀bìnrin : Talking on phone: *R&B* ' ní yẹ̀n ní àbẹ̀wo ní?

Morenikẹ̀: orin, ilù, ijó pàápá jùlọ, wàhálà ajìjà gbara
inú ogbà tí ó lọ kó ara e. `si, ò lè je. `kó ráyè ti
tèmi mo

English Subtitle

Telephone : *R&B* ' or what?

Morenikẹ̀ : Song, drum, dance... and especially student
activism leaves him with no time to care
for me.

Arugbá

Excerpt 12

Yorùbá

Èrọ̀ alágbèkà : Gbogbo wa la máa gba *green card*.

English Subtitle

Phone : We will all get *green card*.

Arugbá

Excerpt 13

Yorùbá

Adétutu :

Bí omi bá ti gbẹ lára ọmọ ni àwọn

ń pe ní *Oral Rehydration Theraphy ORT*

English Subtitle

Adétutu

When a baby is dehydrated, the first aid

treatment is referred to as *Oral Rehydration Theraphy ORT*

Arugbá

There are three instances of lending in the social culture category. The lending strategy is preferred in the subtitling of the following expressions: ‘R&B’, ‘green card’, and ‘Oral Rehydration ORT’. These expressions have no equivalent in the Yorùbá language at the time the film was made, however they are familiar terms to most the native speakers of the source language.

In excerpt 13, R&B denotes popular music that originated in African-American communities in the 1940s. While it is of a foreign origin, it has been domesticated in Nigeria such that it is a very familiar expression. Hence, the reference is very well known to the target audience. Any attempt to translate it with an expression in the Yorùbá language would have brought about circumlocution and some level of distortion.

In excerpt 13, ‘green card’ is an expression known by the target audience. It can be translated in Yorùbá as ‘iwé ìgbélu’ but the translator decides to leave it as it is in the translation. The expression is foreign to the speakers of the source language, but it is a well-known term to many of them. However, the translator make use of a lending strategy. Besides this, the lending strategy is because the word lent is normally the official translation used in the target culture. Expressions such as ‘R&B’, ‘green card’, and ‘Oral Rehydration ORT’ are normally left in English in the source culture because

the Nigerian culture recognizes them and uses them as such. Therefore, such expressions have been imbibed by the source culture and translators have little or no choice than to use such words and expressions.

4.1.4 Lending Strategy in Religious Expression Category

Most of the lending strategies in the religious expression category in *Arugbá* do not serve to bridge the cultural gap that exists between source culture and target culture but to remind the target audience of what exists in their knowledge base. This is illustrated below.

Excerpt 14

Yorùbá

Alfa : *Lailàh ilalahi Muhamadu Rasulila*

English Translation

Alfa : *Lailah Ilalahi Muhamadu Rasulilai*

Excerpt 15

Yorùbá

Jayin : *Ifá ló ní kí n kilò fún yín. Oun tí Ifá wí nìyen.*

Kábíyèsí : *Ifá ló sọ be è , ` sùgbo n mì ` ò gbà*

Arugbá

English subtitle

Jayin: Ifa said I should warn you

King: Sure, *Ifá* has the right of
speech, but count me out.

Arugbá

In excerpt 14, *Lailah ilalahi* is an Arabic expression that has its origin in Islam. The religion is well-known in the Country and the expression is highly familiar to the target audience. The translator has no other option than to use the loan to reassure the target audience what they know.

In excerpt 15 too, 'Ifa' is a familiar expression to the target audience. The reference has its origin in the African traditional religion. The translator is only reassuring the target audience about a term they already know.

4.2 Calque

Calque is the literal translation of source text words or expressions into target text ones. It is a word-for-word translation which remains faithful to the source text. There are many instances of this strategy found in three categories in the film, Arugbá, Tundé Kèlání expresses Yorùbá cultural and linguistic phenomena through an English syntactic mould, in the process giving the English language in the film a peculiar Yorùbá colouration and flavour. Put differently, he uses English such that the language reflects the Yorùbá culture by trying as far as possible to utilize traditional Yorùbá thought processes and turns of phrase. The excerpts below clearly show the use of this strategy:

4.2.1 Calque Strategy in Idiomatic Expressions Category

Excerpt 16

Yorùbá

Olori 1 : Àwọn tí wón sọ ẹ̀ di báyi ni.

Tí wón ti kékeré sọ ẹ̀ dàrò.

Aláinítijú, adójútini ọmọ

Tí ó bá pe, kí o tó bóta ní yàrá mi.

Jáde ní yàrá mi...

Ọmọ lásán èkejì ajá

English Subtitle

Queen 1: **Those that turned you a loose thigh.**
And deflowered you!
Shameless wretch.
Out this instance.
Out of my room
useless girl!

Arugbá

The reaction of the queen to her daughter's inability to prove that she is a virgin by looking into the divination plate is conveyed in the highlighted parts in excerpt 16. The highlighted expressions are used in the Yorùbá culture (source language) to describe a young lady who is morally bankrupt and is exposed from a young age to sexual immorality. The queen discover that her daughter is no longer a virgin when she is unable to look into the divination plate. It is only a virgin that can see what an ordinary eye cannot see. This brought it into the open that the princess is no longer a virgin. Thus, the queen chastises her daughter, and in the process deploys idiomatic expressions to drive home her point. In excerpt 16, there are two idiomatic expressions: 'wo n ti k̀́ekeré sọ ẹ̀ d̀̀rò' which is rendered in the subtitle as 'deflowered you'. The second idiomatic expression in excerpt 16 is "omọ́ lásán èkejì ajá." This is translated in the subtitle as "useless girl!" The animal "dog" in the Yorùbá language and culture is associated with promiscuity.

Excerpt 17

Yorùbá

Moréniḱé: *Akèrègbè ló máa júwe ibi tí a máa fì okùn sí lórùn òun.*

Èrò alágbéká: Kèrègbè or no kèrègbè, saa take ẹ̀ easy, sé o ti gbo.̀

Moreniké : Ó sì ní ale`yi, láti ronú pìwàdà, nítorí
alé yi nìkan so ló kù fún èmi àti e, kí á lè mọ
ibi tí èmi àti è jìjọ nìlọ.

English Subtitle

Morèniké : **The way he deals will determine how I am
going to play.**

Phone: Anyhow, just play it easy, ok!

Morèniké: He still has tonight to make me change my mind.

Arugbá

In excerpt 17, the highlighted expression means it is the gourd that will give a clue as to where the rope should be placed on it. It expresses the local and unsophisticated way of saying that our demeanor (actions and inactions) are indications that an argus-eyed could be used for or against us. The expression “akèrègbè ló máa júwe ibi tí a máa fì okùn sí lórùn òun” is translated in the subtitle as “the way he deals will determine how I am going to play.” The lady in question assumes that the decision she would eventually make would be based on whatever her fiancé decides to do. If he behaves right, the relationship continues; if not, their relationship will come to an end.

Excerpt 18

Yorùbá

Orin Adetutu ati awon egbè`rè` : **Iná rẹ tó nájó, kò lèjọ títí láí**
Kólógun má jagun kú sínú ogun,
Kómùwẹ` má lọ we , kó bómi lọ.

English subtitle

Song by Adetutu and her group members: Don't be too hasty.

Fame is not eternal.

Let the warrior not

die fighting war.

Arugbá

The highlighted expressions, in excerpt 18, are used in the source language to preach caution and patience. In the film, Moréniké and her friend are discussing Moréniké's romantic relationship with Mákinwá. Their relationship is under serious strain. Adetutu and her team use these expressions in their song 'The calqued expression' 'iná rẹ́ tó ñjọ́, kò lẹ́jọ́ tí tí lálí', is directly translated by the subtitler as 'Fame is not eternal.' The next two calqued expressions convey the same meaning in the source culture. They are expressions of wariness and discretion. While the two expressions have similar meanings, they are derived from different constructions with different lexemes. Nevertheless, the subtitler has translated both expressions directly as "Let the warrior not die fighting the war"

Excerpt 19

Yorùbá

Kabiyesi:

Èèwo!

Ta ló tó gbéná wojú ekùn

Èmi ẹbọra

Olori:

Nkàn tó máa ń sù mi lo ẹ̀ o. yín niyẹn.

Agídí yín ti pòjù.

English subtitle

King:

Abomination!

Who dares look the tiger in the eyes?

I'm the dreaded demon.

Queen: you can be quite obstinate!

Arugbá

The expression highlighted, in excerpt 19, is also a calque of the traditional way of saying nobody dares challenge the authority of a king. While the queen reminds the king to always be patient and be tolerant. In the film, the king stamps his authority by declaring that he is larger than a human being. He belongs to the supernatural realm. The translator makes no attempt to paraphrase the idiomatic expression or find a close substitute. Rather the translator resorts to a literal translation strategy.

Excerpt 20

Yorùbá

Olóyè kẹta: Kábíyèsí, ẹ jé á yááfi ọ̀rò Oníkòyí pátápátá
Şé ó tó **fowó pa ojú idà yín ni?**

À bí taa ni nínú wa yi gan *ló lè fowó pa*

oju idà yín tó lè rí yín fín?

English subtitle

Chief 3: let bygone be bygone on Onikoyi's issue

Can he dare **treat you with disdain?**

Or who among us here dares disrespect you?

Arugbá

In excerpt 20, 'fowó pa ojú idà' is a metaphoric expression of reinforcing authority and control. It literally means, who can run his hands through the blade of the sword? Obviously, blood will flow, nobody will do that, so he is reinforcing his authority. The king is complaining about one of his chiefs, Oníkòyí, because Oníkòyí is a chief who is not afraid of the king, he does not render eye service. This attitude is giving the king

a lot of concern. A chief uttered the metaphor as a way of mediating between the chief and the king, assuring the king that no one dares him in his kingdom. The translator directly translated the meaning of this metaphor by “can he dare treat you with disdain?” which in a way summed up all that needed to be said about the face-off between the king and chief Oníkòyí.

Excerpt 21

Yorùbá

Oníkòyí :

Wòn ní tí ojú bá farabalè á rímú

È jẹ ká tún bo, `še sùúrù sii

**Mo fẹ́ kí á di ara wa mú ãinãin bíi òsùsù
ọwọ́.**

English subtitle

Oníkòyí:

A patient eye sees the nose

All goals are achievable with patience

**I want us to be firmly united like a
broom bunch**

Arugbá

In excerpt 21, Oníkòyí, has taken over the reins of authority of the government of the Town in an interim position, he is addressing the populace during the ‘Òsun’ festival, encouraging them to be patient, and he uses the proverb ‘**tí ojú bá fara balè á rímú**’ meaning with patience you can achieve a lot. The translator did not use the equivalence in the target language which is ‘a patient dog eats the fattest bone’. He translated the proverb word for word with the aid of the calque strategy ‘a patient eye sees the nose’. Also in the same discourse, Oníkòyí said ‘**Mo fẹ́ kí á di ara wa mú ãinãin bíi òsùsù ọwọ́**’ meaning ‘I want us to be in unity of purpose’. The translator translates it word for word with the aid of the calque strategy ‘**I want us to be firmly**

united like a bunch of broom' There is no loss of meaning with this strategy because the meaning is very clear in the translation.

Excerpt 22

Yorùbá

Kábíyèsí : Enikéni àbí olóri ti nbá ká iwà ibàjé mó
lówó dandan ni kí **ó fi imú gbo irin.**

English subtitle

King Whoever is found guilty of
corruption **will be dealt with**

Arugbá

Issues of corruption come into question in excerpt 22. Here, the king warns his chiefs and subjects about the consequences of engaging in corruption. He deploys the idiomatic expression “fi imú gbo irin.” Translated loosely, this Yorùbá expression means ‘to rub the nostril against iron.’ When a nose is rubbed against an iron, the nose can never be the same again. In other words, it is used to illustrate stern punishment. As the target culture does not have such an utterance in their language, the subtitler has to translate literally with the aid of the calque strategy.

Excerpt 23

Yorùbá

Oníkòyí: àgbájọ ọwọ̀ la fi ń so ya,
Àjèjé ọwọ̀ kan ò gbé gbá dórí

English subtitle

King: **united we stand, divided we fall**

Arugbá

The proverb ‘àgbájọ ọwọ la fi ní sọyà, àjẹjí ọwọ kan ò gbégbá dórí’ means when we put our efforts together in unity, we can achieve much’ this is a Yorùbá expression used to show that in unity we can achieve much. As we can see, the translator rephrased the idiomatic expressions literarily under the phrase ‘united we stand, divided we fall’. This is perhaps a deliberate attempt, judging from his/her successful, creative translation of many other such expressions in the film. The meaning is not in any way impeded in this translation.

Indeed, it is common for *Arugbá* translators to apply a calque of Yorùbá metaphors into English, where meaning is not impeded. In such an instance, the translation flows with the discourse. Instances abound in *Arugbá* as already shown above. Every discourse at the palace is almost always grounded in metaphor as the following scene where the younger queen was quarrelling with the older queen reveals:

Excerpt 24

Yorùbá

Olorì kékeré: Ìyá wèrè dà?

Olorì àgbà: Wèrè wo nìyen?
wèrè wo ló ní pariwo?

Olorì kékerè: Bá mi gbé ìlẹ̀kẹ̀ mi

Olorì àgbà: Ìlẹ̀kẹ̀? Wọ̀n sẹ̀pẹ̀ fún ẹ̀ ní?

English subtitle

Junior Queen: (-----)

Senior Queen: Who is that lunatic?

Junior Queen: Bring my bead fast too

Senior Queen: Beads? are you accursed?

Arugbá

In this excerpt, the younger Queen accuses the elder Queen of stealing her bead, this is eventually discovered to be a lie. She did not only accuse her, she also calls her a mad woman. The elder Queen responds with ‘ilẹkẹ? Woń sẹpẹ fún ẹ ni? Literarily meaning are you accursed? The use of accursed is more appropriate here because she sees it as a case of the younger Queen operating under a curse which makes her to always imagine her properties are stolen by the elder Queen. It shows that it is a habitual thing. This is a word for word translation using the calque strategy which drives the message home to the target audience.

Excerpt 25

Yorùbá

Olori Tuntun: kábiyèsí sẹ ẹ ò ní wá lo mú àwọn

ajá yín tó ń gbó lágbàlá so?

English subtitle

New Queen: Won't you go and put your

barking dogs on leash ?

Arugbá

In the above excerpt, *ajá* has a metaphorical signification, referring to a human being rather than an animal. The background of the use of the item suggests an atmosphere of rancor, in which two queens engage in name-calling. In the target language, *dog* can also be metaphorically used but not in the same sense with which it is used in the source language.

Thus, in the translation, there is an attempt to replace this metaphorical reference with the denotative meaning of the word, and to foreground this meaning, *ń gbó*, an action attributed to the metaphorical expression, is also given a direct translation, *barking*. Thus, taken out of the context, metaphor cannot be established. The discourse function of this strategy of translation is that the non-Yorùbá audience (for whom the translation is meant), gets to aggregate a Yorùbá and an English metaphor. Put differently, the audience gets to know that the item, *dog*, can have denotative and

connotative meanings in both Yorùbá and English. Just as common with any metaphor, there must also be a connection or relationship between the denotative meaning and connotative meaning of a word before the metaphor is established. In this case, *barking*, which has been equated with an outburst of a human being, is the connection between the primary reference (denotative meaning—dog) and the secondary meaning (metaphorical meaning—human being).

In another instance, in a conversation between a Chief and the king, the following metaphor is used:

Excerpt 26

Yorùbá

Olóyè: àwọn tí ẹ̀ pè ó wá jẹun niyẹn

English subtitle

Chief : To think that you appointed him to better his lot

Arugbá

In translating this metaphor, calque has been used as a strategy, the honorific pronoun ‘àwọn’ is plural in the target language meaning ‘they’ but in the source language, it is referring to an individual. This honourific pronoun is peculiar to the source language. There is no equivalence in the target language. The chief is telling the King that the chief being discussed is ungrateful because he is invited to eat but has turned against his benefactor. Eating here is metaphoric of corruption or embezzlement of funds.

4.2.2 Calque Strategy in Religious Expressions and songs Category

Excerpt 27

Yorùbá

Egbe Makinwa: Ọlọghòṅ ayè ò lè ta kókó omi sètí aṣọ

Òmiràn ò ní kán moye erùpè ile.`

Arinà kan ò dé ibi ànà ti dé pèkun

English subtitle

Makinwa's group:

**nobody has ever tied water into a
Knot, nor attempted summing up
the figure of sand grains, none
can indicate the end of the earth**

Arugbá

This is a case of calque, every part of the discourse in the song was translated word for word. It is also faithful to the source text. The lyrics of the songs are idiomatic expressions talking about the limitations of man.

Excerpt 28

Yorùbá

Oníkòyí:

Mo kí àwa oníbálé mo de, tún kí àwa tí

wọ̀n ò lè bánílé mó láilái

(Orin)

È bá wa tojú ọmọ

Àwa ò ní emá yàlè mó o

È bá wa tójú ọmọ

English subtitle

Onikoyi:

I greet the virgins and those of

us that can never be virgins again

(Song)

Just give enough attention to our children

We haven't suggested you

ditch your concubines

Just give attention to the children

Arugbá

The calque strategy is maximised here, in Yorùbá language which is the source language, virginity is called 'ìbálé' meaning you are met at home. Sarcastically the chief said some of us can never be met at home again. This means some of us are no longer virgins and can never be virgins again. The song is literarily translated but the meaning is very deep. The chief is telling the people in government that we are not saying you should not embezzle money, but at least do what you are there for. Take care of the poor in the society and do your responsibility to the people that put you there. Make your money but do not impoverish the people. The song means, please take care of the children, the addressee is assumed to be a woman, we are not saying you should not commit adultery, metaphorically meaning you should not steal, just make sure that the children are not suffering because of your indiscretion.

Excerpt 29

Yorùbá

Ajínrere: (orin) Ó n padà bo,`
Ó fẹ̀rẹ̀ dé o
Ó n padà bo,`
Òní lojọ̀ igràlà

English subtitle

Evangelist : (song) **He is coming back**
He is almost here
He is coming back
The kingdom of God is at hand

Arugbá

The Christian religion is a strange religion to the source culture as a result of the preaching in the marketplace, the market women refers to the preacher as a madman

because what he is saying is strange to them, they later acknowledged that there is an iota of truth in what he is saying. His basic message is the message of repentance because the kingdom of God is at hand. This is heard in the song he sings which is a summary of his message. The strategy of calque is used in the translation of the song. This is word for word translation. The understanding of the target audience is enriched because the concerned religion is that of the target audience.

Excerpt 30

Yorùbá

Màmá: **ọkọ ọ mi Àníké ọgò**

ó sì sà ẹ yorí lágbára Ọlórún

Adétutù: **Àmín**

Màmá: **Şé kò şàà sí?**

Adétutù: **Kò sí nkànkán**

English subtitle

Mummy: **my dear daughter**

Mummy: **you will succeed by God’s grace**

Adetutu: **Amen**

Mummy: **hope there is no problem?**

Adetutu: **no problem**

Arugbá

In this excerpt, the word ‘amen’ in the target text is adopted in the source text as ‘àmín’. There is a change of the letter e into i, thereby giving us two words that are almost structurally the same in the two languages and also has the same meaning. The word “àmín” in the source language is borrowed from English word and the lexical

unit is adapted in the target language which is Yorùbá. In other words, the word has the equivalent translation which is adapting the word into Yorùbá and the lexical unit is adapted in the target language which is Yorùbá. In other words, the word has the equivalent translation which is adapted into Yorùbá.

4.2.3 Calque Strategy in Address Form Category

Excerpt 31

Yorùbá

Adétutù : È kú ilé **màámi**

Màmá : Ìde òde òde, o mo rùu po.

Adetutu: iwé ni o

Màmá: O ó sì sàṣe yorí lágbára Olórún

English subtitle

Adetutu: Hello **mummy**

Mummy: Up, up, up, you've lost so much weight!

Adetutu: Study induced, it's stressful

Mummy: You will succeed by God's grace

Arugbá

In this excerpt, the word '**màámi**' in the source text is literally adopted from the word 'mummy' in the target language. There is the insertion of the double 'aa' in the source text. While the target language word, which is English in this instance, contains a completely different spelling, it is very evident to see that 'maami' in the source language is a derivation from "mummy" in the target language. In other words, the word in the source text is borrowed from the target text and the lexical unit in the target language is adapted into the Yoruba source culture and language.

Excerpt 32

Yorùbá

Màamá Adétutù Àníké.

Adétutù **Mòómi**

English subtitle

Mother Adétutù Àníké.

Adétutù **mum**

Arugbá

Just like “mummy” in this excerpt, the word “mum” in the target text has been translated and adopted as “mòómi” in the source text. While there is the replacement and insertion of letters, the two words in both the target and source languages have the same meaning. There is a total replacement of the letter “u” in the target text with the letters “oo” in the source text. Again, there is the addition of the letter “i” in the source text which is absent in the target text. Despite these noticeable differences, it is obvious that the word in the source text is an adaptation of the word in the target text. The word is borrowed from English and the lexical unit is adapted from the source language which is Yorùbá in the film.

Excerpt 33

Yorùbá

Kábíyèsì: **Dókítà** Àtándá, wón ní o fẹ̀ rí mi

Dr. Àtándá: Bẹ̀ni kábíyèsí

Kábíyèsí, arákùnrin tó wà lẹ̀gbẹ̀ mi yi, òun ni

Dókítà Àdìgún

Dr. Àdìgún: kábíyèsí

Aígóró: Oba níki yín o káàbọ̀ o

Dr. Àtándá: Kábíyèsí, arábinrin tó jóko sí ègbé mi

yi, òun ni **Dókítà** Ìtiolá

English subtitle

King: **Doctor** Àtándá, you wish to see me

Dr.Àtándá: Yes, your highness, the gentle man

siting next to me is **Doctor** Adigun

Dr.Àdígún: Your highness

Aígóró: Royalty greets you

Dr. Àtándá: The lady sitting adjacent to him is **Doctor**
Itiola

Arugbá

In excerpt 33, the word ‘doctor’ in the English target text is adopted as ‘dokita’ in the Yorùbá source text. In the Yorùbá language, Oníṣègùn òyìnbó is the most suitable translation for the word, ‘doctor’. The subtitler prefers the literal adaptation of ‘dokita’ for ‘doctor’. While the two words contain the same number of letters, there are differences in the spellings. There is a change on the letters **c** and **k**, and **ita replacing tor. The word “doctor” becomes “dokita”**. The source language did not have the letter **c** in its alphabet that is why it replaced the letter with the letter **k**, also two consonants hardly come together to make a word in Yorùbá language, a vowel has to be used to separate them for ease of pronunciation. The word is borrowed from English and the lexical unit is adapted in the source language which is Yorùbá in the film.

4.3 Omission

Omission, as the name suggests, is not an act of translation, but the exclusion of an element. In films, supplementary notions such as visuals may justify the use of

omissions. Nevertheless, this strategy is defined as the most domesticating strategy as it completely excludes a potentially unfamiliar cultural reference to the source text element (Pedersen, 2007:148). The omission of cultural references is a strategy used in 3% of the cases, which means that the loss of informative pieces has been kept to the barest minimum in this film. The majority of cultural references omitted were address form references, that is, terms of endearment, addressing used for intimacy or acquaintances, songs, except in a few cases where we have proverbs and panegyrics are omitted. Again, this does not affect the message communicated in each context of the situation because of the visuals and stage business. Examples from the films are as follows:

4.3.1 Omission Strategy in “Address Forms” Category

Excerpt 34

Yorùbá

Olori kékeré: Alàìnífìjù, adójú tini.

Déráyò: Nígba tí mo bá kúrò láàfin yi

fún yín, ojú yín á

ja

Olori kékeré: Níbo ni jéero rílo?

Déráyò: Maa lo maa gbé nínú ogba ilé iwé mi padà.

English subtitle

Queen Shameless girl

Déráyo Perhaps you will be content when I leave.

Queen And where will you go?

Déráyò My university Campus of course

Arugbá

In excerpt 34, the expression ‘jééró’ which is used in the source culture to portray or describe a foolish person is omitted by the subtitler in the subtitle in the target text. The queen has referred to Déráyò̀ as “jééró” after she, Déráyo , threatens to leave the palace for her university campus as a result of the frustration and disgrace brought upon her by her mother the Queen. The mother thinks she is a virgin, so she calls upon her to perform an act that only virgins can perform, she cannot do it and it becomes clear that she is not a virgin. This humiliates her, moreso, she discovers that her mum’s beads are not missing. The translator translated ‘Níbo ni jééró rílo?’ as ‘And where will you go?’ The subtitler euphemized the insult in the utterance.

Excerpt 35

Yorùbá

Olóyè : Kabiyesi, È̀ bá jé kí á fi ojú sùnnùkùn
wo

òrò̀ tí àwọn **Baálẹ̀** yi gbé wá.

English subtitle

Chief: Your majesty. Think very carefully about this issue.

Arugbá

In excerpt 35, the address form “Baálẹ̀” in the source text was not included in the subtitle into the target text. Cintas and Remael (2007) notes that omission is preferred due to space and time limitations or because target language does not have a corresponding term.

Excerpt 36

Yorùbá

Kábíyèsí: Àrẹ̀ Alásà, tó bá je wípé n ti àwọn baálẹ̀

bá wá sí ààfin re. Èmi ò rò wípé mo şetán

láti tún má a ba wọn jóko pèrò mo.

English subtitle

King: If this is their mission then, I must cease
deliberation henceforth.

Arugbá

In excerpt 36, the name ‘**Àrẹ̀ Alásà**’ is omitted because the visuals indicates whom the King is talking to, this omission has not in any way distorted the understanding of the target audience. ‘**Àrẹ̀ Alásà**’ is a chief that is rebellious to the King’s style of rulership. He is later assassinated because he rebels against the status quo.

Excerpt 37

Yorùbá

Onílù: **Mákinwá**, ilù àti ijó bàtá un, ò tii yé gbogbo
àwọn omọ ẹgbe. `dáadáa.

English subtitle

Drummer: The group has not mastered the
bàta drumming and dancing.

Arugbá

In excerpt 37, ‘**Mákinwá**’ was omitted in the English subtitle probably because the conversation is obviously between the two of them, which means that repeating the name in the English subtitle will not in any way add or reduce the understanding of the

target audience. As we said according to Cintas and Remuel (2007), omission is not much of a strategy.

Excerpt 38

Yorùbá

Màmá: **Ìyá Itùnú,** mò n bọ

English subtitle

Mother: Please excuse me

Arugbá

In excerpt 38, ‘**ìyá Ìtùnú**’ was omitted but with the aid of the visuals and stage management, there was no loss of understanding of the target audience.

Excerpt 39

Yorùbá

Kábíyèsí: Yéèpà !!!

èwo ló sée fokàn tán nínú wọn pèlú isé

ilú? Olè ni gbogbo wọn

English subtitle

King: Good heavens !!!

they are all rogues

In excerpt 39, the sentence ‘**èwo lo sée fokàn tán nínú wọn**’ was completely omitted, the King is saying that none of his chiefs can be trusted, so he will not be able to delegate authority to them. This led to the utterance ‘olè ni gbogbo wọn’ meaning they are all thieves. The subtitler however omitted the explanation and summarised everything under ‘**rogues**’. Rogues is more comprehensive than thieves.

Excerpt 40

Yorùbá

Mákinwá : **Moréniké**, O sé

English subtitle

Mákinwá : Thank you

Arugbá

Also in excerpt 40, **Moréniké** is omitted probably because the actors are the only ones there and, mentioning the name will not add to the understanding of the target viewers. Including the omitted names would have made perfect sense because the audio would accompany the subtitle and there will not be any confusion whatsoever.

Excerpt 41

Yorùbá

Màmá Adétutù : Ọkọ mi **Àniké ọgò**.

English subtitle

Màmá Adétutù : **hello mummy**

Arugbá

In excerpt 41, the mother of Adétutù use her praise name which is ‘**Àniké ọgò**’ to praise her, an appreciative name that is domiciled in the source culture. The translator omitted this because it will not make much difference to the target culture. It is foreign to it. Basically, the sense of the context in which the discourse is had is understandable to the target audience. It is only the real greeting that is acknowledged by the translator.

Excerpt 42

Yorùbá

Oníkòyí : **Pùè**, àwọn ìgàrá ọlọsà tí wọn fẹ maa mú olè

English subtitle

Oníkòyí : the pot calling kettle black

Arugbá

In excerpt 42, the subtitler deliberately omitted ‘Pùè’ this is an utterance in the source culture that does not really have a meaning, it is a derogatory way of saying you are spitting out bad or evil thing. It does not have an equivalence in the target culture. This makes it totally irrelevant to the fidelity of the target audience.

Excerpt 43

Yorùbá

Mákinwá : **Mo jéri yín, ẹ̀ sẹ̀, sé mo lè mú nínú ẹ̀?**

Baba Makinwa : O lè mú iye kíye tó bá wùn ẹ̀.

English subtitle

Makinwa : can I take some of this?

Makinwa’s dad : help yourself

Arugbá

The omission of ‘**mo jéri yín, ẹ̀ sẹ̀,**’ in excerpt 43 is very significant because in the source culture, courtesy and appreciative spirit are held in high esteem. The utterance means I trust you and thank you. A father gave his son a substantive amount of money to do a thing that is beneficiary to the son. The appreciation is very important, this is omitted by the translator probably because of space constraint and relevance. A part of the meaning was lost due to this omission.

4.3.2 Omission Strategy in “Idiomatic Expressions” Category

Excerpt 44

Yorùbá

Olóyè Wòò`mó`ti ọ̀rùn ẹ ;

ẹ̀rù ìyẹ̀ kù pa adìẹ

English subtitle

Chief : Combine the title []

Arugbá

In Excerpt 44, the King orders one of his chiefs, Bàbá kékeré, to submit his insignia of office- the beads, the King literally tries to remove it from his neck and his wrist himself. In anger the dismissed chief utters the proverb ‘*ẹ̀rù ìyẹ̀ ì pa adìẹ.*’ This means that no matter how heavy the feathers are, the weight cannot kill the bird. The subtitler opted for omission because there is no equivalent term for the proverb in the target culture. This agrees with the observation of Cintas and Remael (2007) that omission is not much of a strategy, but is sometimes preferred to space and time limitations or because the target language does not have a corresponding term. The excerpts below presents two other instances of omission in *Arugbá*.

Excerpt 45

Yorùbá

Ìyá Adétutù : Ọmọ ọ̀gbànlá ọ̀gbànlá

Ọmọ ọ̀gbànlá ọ̀gbànlá

Ọmọ afi pákó ẹní

Ọmọ afi adé agaga ẹ̀ iròrí sùn

English subtitle

Adétutù's mother : The pampered yet unspoilt

Arugbá

In Excerpt 45, the cultural reference is deleted, allowing a paraphrase to take the place of the cultural reference. In the excerpt, Adétutù, the sacrifice bearer, has just returned from school. Glad to see her after a long time, her mother praises her with the panegyric peculiar to her family. There is no equivalence of this in the target culture. As we can see, the cultural reference panegyric is omitted and it is not substituted with another cultural reference but with a paraphrase which, while explaining the meaning, does not contain a new cultural reference, this is a form of partial omission. The target audience are not left out due to the visual aid.

Excerpt 46

Yorùbá

Àwọ̀n ará ilú

: Wolé, wolé, ilé baba ọmọ

kí ba ọmọ lérù

English subtitle

: [omission]

Arugbá

This is a case of total omission because the visuals allow the target culture to understand that this is a praise song for a hero. The hero in this case is Prince Adéwálé, the song literally means 'enter, enter, nothing should scare you from entering your father's house' the song is full of meaning in the source culture. It could mean that there was stiff opposition from his own people. They are called household enemies. The people of the town are saying he has their backing that he should go on with his ambition of being the king. Unfortunately, what they fear most happen, the man is assassinated. This confirms the need for the song. The beauty of this is completely wiped off due to the omission. Excerpt 47

Yorùbá

Àwọn aláwo

Adiá fún Tórisé tó rò pé èyàn

ló nṣe òun ọrọ yí ò kan egúngún,

ọrọ yí ò kan Òriṣà

Alábàwáyé ẹni lo ỳ o, kàn o

English subtitle

The Priests

: (omission)

Arugbá

This is an Ifá chant that is rendered by the Priest when Adétutù is being examined by the old woman to know if she is defiled by the kidnappers who kidnapped her and some children. Adétutù saves the day and rescues the children from the den of kidnappers. Some people, especially the Princess refuses to believe that she escaped the attack without being deflowered. An old woman is summoned to check Adétutù. The old woman confirmed that Adétutù is still a virgin. It is while they are waiting that the herbalist makes the chant. It literally means ‘when you commit a crime, you do not pretend that it does not matter because at the end of the day, it matters a lot. The chant can be seen in two different ways, firstly, if Adetutu is actually deflowered, it is wrong for her to still assume she can carry the sacrifice. Secondly, all the other maidens there that are no longer virgins, have not only bring shame on themselves but also on the lineage. The omission downplayed the message in that chant. This can be because of space constraints or because of no substitute in the target text or a complete oversight.

The reason for the use of this omission strategy can also be because the ifa chant is being chanted in the background, it can be a sort of background effect. It is a song of warning to people that they should not project their problem to other people, they should look inward. The chant did not add to the understanding of the film in any way, that might be one of the reasons that necessitated the omission.

Excerpt 48

Yorùbá

Olorì kékeré: Şé tí àlejò gidi ba n bọ láàfin,
 şé irú orin ti won maa fi pade won naa niyi?
Kabiyesi: gbenu e

English subtitle

Queen: suppose **guests** arrive, is it this a
 Welcoming swan song (partial omission)

Arugbá

Excerpt 49

Yoruba

Aígóró: ẹ rójú ayé àbí ẹ ò ríi báyi

English subtitle

Aígóró (omission)

Arugbá

In excerpt 48, ‘*àlejò gidi*’ is an indirect negative descriptive for the chiefs present with the king in the palace at the time. The expression is uttered by one of the queens taunting the two other queens quarreling with each other. Properly translated, ‘*àlejò gidi*’ will be an *important guest*. Thus, a queen who utters this expression does not consider the available chiefs important, probably due to their familiarity with the palace. Indeed, the translator has neglected this crucial adjective and rather used *guest* for ‘*àlejò gidi*’, where ‘gidi’ has been subtracted from the meaning. This could be because the translator does not consider the chiefs as guests, and indeed they are not guests. But the queen’s statement implies that they are. It should not be the responsibility of the translator to amend the meaning of the source text without justification.

In excerpt 49, the expression, ‘*È rójú ayé àbí ẹ̀ ò rii báyi*’, is often an admission of surprise or an exhibition of despair. The translator has technically ignored the translation of this expression via omission. The result is that the despair content is also missing in the entire translation discourse.

It is well worthwhile to highlight a special kind of omission found in the film. Ranzato (2013:113) tags it *quasi-omission*. This entails removing completely but replacing it with something that fits the situation, regardless of the sense of the source culture.

Excerpt 50

Yorùbá

Àwọn olùsìn Yemoja:	Yemoja`ẹ̀kú ìgbà
	Ìyálódò ẹ̀kú ìgbà
	Ìyá eré ẹ̀kú ìgbà
	Ati jèrè mo ẹ̀kú ìgbà
	Oníṣègùn odò ẹ̀kú ìgbà
	Koko lara omi le
	Koko lara o le

English subtitle

Yemoja worshippers	Homage to you Yemoja
---------------------------	----------------------

Arugbá

The omission strategy is in use here because the cultural reference is strange to the target viewers as a result of this, trying to translate every utterance of the religious song might not be seen as being important. Besides, because of the poetic license it is not always easy to translate songs and chants. The ‘homage to Yemoja’ might just be enough translation for the target text viewers because the visuals have assisted their understanding.

Excerpt 51

Yorùbá

Àwọn ará ilú (orin) : Ọsun lé tente
Iye n bẹ lówó`
Eja n bẹ nibú
Ọsun iyá wa
Ago méta la wa níjé`

English subtitle

Town people (song) : (omission)

Arugbá

The people of the town are singing this song when they are celebrating the Ọsun Festival, where the sacrifice bearer carried the sacrifice to the Ọsun shrine. Everybody in the town that followed the sacrifice bearer is singing the song. The subtitle completely omitted the song, the target audience does not have an equivalence to the festivity nor the cultural reference that is being practiced by the source text in the film. Also due to the difficulty of translation of songs and the screen space constraints, the translation of the song is completely omitted.

4.4 Substitution

Substitution, which removes source language cultural reference and replaces it with something else, has been chosen in 10% of the cases. It is expedient to say at this juncture that its use in *Arugbá* has been especially creative, as the illustration below will reveal:

Substitution Strategy in “Social Culture” Category

Idiomatic expressions are not always handled with calque or transposition. There are times that such expressions are often translated by a substitution strategy. Some of such instances can be found below:

Excerpt 52

Yorùbá

Olóyè: olóngbò ko,`ajá ni

English subtitle

Chief : cat my foot

Arugbá

Excerpt 53

Yorùbá

Olóyè: irú yín kéré púpò

English subtitle

Chief: mere riff raff

Arugbá

Excerpt 54

Yorùbá

Olorì kékeré: àwọn tí wo ti kékeré sọ ẹ di àdirò

English subtitle

Younger Queen: the people who deflowered you

Arugbá

Excerpt 55

Yorùbá

Kábíyèsí: irú yín ke,`

à ì leè jà ni ìta baba a mi ò déhin

English subtitle

King:

riff raff

excuses

but the coward is never short of

Arugbá

Excerpt 56

Yorùbá

Oníkòyí:

Àwọn ìgára ọlọṣà tí wọn fẹ́ máa mú olẹ́

English subtitle

Oníkòyí :

the pot calling kettle black

Arugbá

Excerpt 57

Yorùbá

Yétúndé:

ó ku wọn, ó ku ẹ̀lẹ̀da ẹ̀.

English subtitle

Yétúndé:

retribution tools for all

Arugbá

Excerpt 58

Yorùbá

Kabiyesi: Àwọn olè, àwon jegú dú jerá

English subtitle

King: Shady character

Arugbá

Excerpt 59

Yorùbá

Olori àgbà: ọmọ olóriburúkú yi

English subtitle

Senior Queen: Pathological numbskull

Arugbá

In the instances highlighted above, the translator has either employed an equivalent metaphor in the target text to convey the meanings in the source text. At least, that is the case in 52, 53, 54 and 55. It would be worthless to adopt a direct translation, which would still capture the surface meaning of the expression, but would lack its pragmatic import. Using substitution strategy becomes a better strategy in this context, since this would afford the target audience the possibility of flowing with the discourse. The chief's utterance, "**irú yín kéré**", indeed does not refer to the addressees' body size, but rather their worth. In other words, the addressees are of low value or worth, and therefore, "riff raff." In the same vein, **à ì lè jà ni ìta baba a mi ò déhin** is often used as a metaphor for cowardice in Yorùbá.

Denotatively, the expression has no referential lexicon for a coward (or cowardice). It depicts an atmosphere of a challenge to fisticuff from one man to another, in which the "challengee" refuses to accept the challenge on the excuse that he cannot fight outside

his father's compound. This portrays the "challengee" as a coward. This is also similar to **Àwọn ìgára olòṣà tí wọn fẹ́ máa mú olè** in which the translator has also gone for what captures the pragmatic import of the statement (the pot calling the kettle black) rather than a direct translation.

Àrò, in excerpt 50, actually (non-contextually) translates as the local stove, it is symbolised as a thing that anybody can make use of anytime, "a worthless commodity". In the context of use in *Arugbá*, it is a reference to one of the king's daughters, who is unable to look into the divining plate because she is no longer a virgin. Thus, she has become '**àrò**', a worthless commodity, she is getting married as a used property, and this is very disheartening for her mother. With this contextual realisation, the expression in excerpt 50 is, therefore, translated to capture this discourse effect.

There is also the use of substitution strategy in translating negative descriptives in *Arugbá*. It is important to mention that the film, in part, showcases intra-palace crisis between the king and his chiefs, splitting the chiefs into pro-king and anti-king. The anti-king group is on the side of the welfare of the people while the pro-king is selfish, taking sides with the king to shortchange the people. However, amongst the pro-king is a chief who also tries to outsmart the king.

One notable (non-euphemized) negative descriptive in *Arugbá* is used by the king, and this is in a situation where he discovers some of the shady deals of one of his allies. After disrobing the chief, he sends him out of the palace describing him as '**àwọn olè**', '**àwọn jegúdú jerá**'. This expression can be loosely translated as thieves and corrupt minded people. However, in *Arugbá*, it has been translated via substitution as shady characters. This appears not to have many relationship with the ongoing discourse; thus it did not capture the full meaning of the utterance.

Another instance of the use of substitution strategy occurs when Yetunde, the friend of Adétutù, is being interrogated about her family. She believes strongly that her late husband was killed by his relatives because of strong jealousy. She said '**ó kù wọn, ó ku ẹlédà e**' meaning, they are left at the mercy of their creator who will judge them accordingly. The translator translated it with a substitute in the target text that is

closest in meaning to it, which is ‘retribution tools for all’ meaning everybody will pay for their deeds one day, whether good or bad.

Another charged atmosphere in *Arugbá* where negative descriptives are none euphemistically employed is when the queens are fighting, the younger queen derives pleasure in accusing the senior queen falsely of stealing her properties. In one of the instances, the senior queen is seen calling the younger queen ‘*omọ olóriburúkú,*’ because she accused her of stealing her bead, which is translated as pathological numbskull. ‘*olóriburúkú*’ literally means wasted destiny, Yorùbá culture sees ‘*ori*’ as the destiny, so if the head is bad, it can be translated as wasted destiny.

While this translation involves a substitution strategy since it is an adoption of an equivalent negative descriptive in the target language, it is important to mention that it has not captured the meaning in the source language. In other words, the negativity in the source text remains heavier than that of the target text. Indeed, it is difficult to find an equivalence that would hold the semantic weightiness of the source text in the target text. In any case, the target text gives the negative impression inherent in the source text.

Excerpt 60

Yorùbá

Oníkòyí: Nítòrí wípé, àgbájọ ọwọ̀ la fi ń sọyà, àjẹjẹ ọwọ̀
kan kò gbégbá dórí.

English subtitle

Oníkòyí: Because united we stand, divided we fall

Arugbá

In excerpt 60, the translator succeeded in clearing the hurdle of getting a perfect substitute in the target language to replace the proverb (an interligual culture-bound reference). ‘*nítòrí wípé, àgbájọ ọwọ̀ la fi ń sọyà, àjẹjẹ í ọwọ̀ kan kò gbégbá dórí*’ literally means, you cannot put a calabash on your head with only one hand, it takes

the cooperation of other hands to achieve it. ‘Because united we stand, divided we fall’ perfectly replaces the proverb.

Excerpt 61

Yorùbá

Jayin: *Arugbá* á rùú re, arugbá á sì sòṣ̀ re

English subtitle

Jayin: *The offering bearer will excel*

Arugbá

However, the substitution in excerpt 61, does not have an equivalence in the target culture because it is a cultural reference peculiar to the source language, rather, it is substituted with a paraphrase ‘The offering bearer will excel’ is not really faithful to the source text, the meanings are slightly different.

Excerpt 62

Yorùbá

Prince Adéwálé: Ní báyi, àáyá bẹ̀ṣ̀ lẹ̀, ó méré

English subtitle

Prince Adéwálé: it is action time

Arugbá

In excerpt 62, ‘àáyá bẹ̀ṣ̀ lẹ̀, ó méré’ is a Yorùbá adage which talks about not wasting time, it literally means ‘aaya’ is a specie of monkey, it is very restless and fast, it is used as an example of not wasting time. It is strange to the target culture, the closest substitution strategy that fits into the cultural reference’s void is ‘it is action time’, which also denotatively means everybody must work fast. The substitution is faithful to the source text.

Excerpt 63

Yorùbá

Kábíyèsí: : eh eeeeeen?

Bàbá kékeré: : eeeeeeee

English subtitle

King: : really?

Chief: : Of course!

Arugbá

The translation of the utterance of the king in excerpt 66, is an exclamation that can better be understood through the audio-visual acts. The translator can deduce from the audio-visual that the closest meaning to the king's exclamation is 'really?', while the closest to the chief's utterance is 'of course'. This is actually very impressive because no meaning is lost by reason of the substitution.

Excerpt 64

Yorùbá

Adétutù: È seun, **Dókítà**, ẹ jọ̀ò̀,

òré mi tí mo sọ̀rọ̀ ẹ̀ fún yín

níjósí. Şé mo lè mu wá?

Dókítà: Beenì

English subtitle

Adetutu: Thank you **doctor**

That friend of mine that I discussed with you

Can I bring her to see you?

Doctor: Why not?

Arugbá

In excerpt 64, we can see that the word ‘doctor’ is replaced with ‘dókítà’ which is a yorubanised way of saying ‘doctor’. The word was borrowed from the English language due to the interaction of the two languages. The letter ‘c’ does not exist in Yorùbá language so it was replaced with letter ‘k’ which exists in Yorùbá. The ‘or’ is substituted with letter ‘a’. The Yorùbá name for doctor is ‘onisegun oyinbo. The subtitler deliberately made use of the substitute ‘dokita’ for a reason best known to him. The word ‘be è nì ’ means ‘yes’ in Yorùbá language but according to the subtitle, it was replaced with ‘why not’? This is an interrogatory statement, while the source text is a declarative statement. The substitution is not faithful to the source text. It did not affect the understanding of the target text viewers due to the visual effect.

Excerpt 65

Yorùbá

Kábiyèsí: Yéèpà !!!

Olè ni gbogbo wọn

English subtitle

King: Good heavens !!!

they are all rogues

Arugbá

In excerpt 65, the source text ‘yéèpà’ is an exclamatory statement, it is a show of surprise, since there is no correlated word that fits in to that space in the target text, an equivalence of ‘good heaven’ was used to substitution it. This strategy fits perfectly well into the utterance. The meaning is not lost.

4.5 Transposition

Transposition refers to how a cultural expression is replaced in the source text with another in the target text. Translators become a useful strategy especially when a calque or a loan would lead to ambiguity or vagueness and there will not be space for an explanation (Diaz Cintas and Remael, 2007). In *Arugbá*, the strategy was implemented, in most cases, to translate address form, that is, kinship terms, terms of endearment, addressing used for intimates or acquaintances, social inferiors or superiors, and honorifics. The examples below instantiate the use of this strategy:

4.5.1 Transposition Strategy in “Address Forms” Category

Excerpts 66

Yorùbá

Ìyá Adétutù: *Ọkọ mi*, ọdún yìí mà ti sún mólé tán

English subtitle

Adetutu’s mum: But *my dear*, this year’s festival is fast approaching.

Arugbá

In excerpt 66, Adetutu the sacrificial rites’ carrier has just returned home from school. Perhaps to make her feel loved her mum decides to use the peculiar Yorùbá term of endearment ‘Ọkọ mi’, which literally translates as “my husband.” But then that would have sounded strange to a foreign audience. Perhaps conscious of this fact, the subtitler opted for another cultural reference- my dear in the target language which retains the endearment communicated by the cultural reference in the source language.

Excerpt 67

Yorùbá

Olori: *Kábiyèsí, sẹ e wá ń ránmi sílé ni bàyí ?*

English subtitle

Queen: *Your highness, that's unfair.*

Arugbá

This idea of replacing a cultural term in the source language with another in the target language resonates in excerpt 67. The utterance ‘*şé ẹ wá rán mi sílé nìyẹn*’? Means are you now insulting my father? The subtitler water down the import of the utterance by replacing it with a less serious phrase. This less serious phrase comes out more like a miscorrelation because it did not fit in into the context in which it was used in the film.

Excerpt 68

Yorùbá

Adétutù: *kábiyèsí, mi ò tó irú ẹnì tó lè kọ ọrọ sí ilú le nù*

Tán bá sọ pé óyá, ó ti yá náà ni

Kábiyèsí: *Şé pé o wà digbí?*

Pèlú gbogbo nkàn tá n gbọ nípa àwọn

Omo ile ìwé University yi.

O káre, o káre, ọmọ oyè

English subtitle

Adétutù: *your highness, the town's wish is my command*

King: *you are resolved*

Inspite of all the news about the waywardness

in the Ivory tower. That's splendid my dear

Arugbá

Excerpt 69

Yorùbá

Jayin: Èwo lẹ ní kò tìi mọ ọkùnrin nínú àwọn
mètètà?

Olori kékeré: Déráyo.

Olori àgbà: Móbándélé bọ sí bí.

Jayin: Nítorí ọmọ obìnrin tí ò bá tìi mọ ọkùnrin
kò lè rí i o.

Olori kékeré: Bàbá, ọmọ mi ò tí i mọ ọkùnrin.

Jayin: N gbọ Móbándélé àbí kíni wọn tí n pe
orúkọ ẹ?

Olori kékeré: Kí ló ẹ ẹ ? tí ò n pòyì? Bọ síbí.

Olori àgbà: **Déráyò, ọkọ mi, óyá bó síbí, ko wá wo.**

Adétutù: màá wò ó

Jayin: Ìwo ikẹta wọn ni kó bọ síbí, kí o wa wo
ojú ọpọ

Adétutù: **Bàbá** mi ò rí nkàńkan.

English subtitle

Jayin: So which of them is still a virgin?

Queen 2	Derayo
Queen 1	Mobandele come over.
Jayin:	Be mindful that only a virgin is eligible.
Queen 2	Baba, my girl is still a virgin.
Queen 1	Is that right, Mobamidele?
Queen	Why are you bewildered? Come this way.
Queen 1	Derayo my dear, come take a gaze.
Jayin:	What about you?
<i>Adétutù:</i>	<i>Wise one</i> , I can't see anything

Arugbá

According to Holmes, the vocabulary and grammar of a language are influenced by the physical and cultural environment in which it develops (2001:337). Many instances of cultural elements are seen in the address forms of the Yorùbá people. In Yorùbá culture, keeping strong family bonds and showing respect for the elderly is naturally expressed in the choice of vocabulary. In the literal sense, “bàbá” means father, daddy, or dad. The translator did not go for any of the options. Instead, he opted for the “wise one.” In excerpt 69, the lexeme “Bàbá” is translated as “wise one” in the target language. The subtitler opted for “wise one” as it is the most appropriate option when the context of the film is put into consideration. In the film, the queens are fighting over a missing bead, the younger queen alleged that the older queen stole her bead. This happens when the Ifa priest is on a visit to the palace, to resolve the issue, he needs a virgin to look into the divining plate. The Princesses were called on and none of them is able to check because they are no more virgins. Adétutù walked into their midst right on time and saved the day. She is able to check the divining plate because she is a virgin. He is well respected because of the spiritual significance of his position.

Excerpt 70

Kábiyèsì:	Aígóró, ariwo wo ni wo n n pa nínú ààfin?
Aígóró:	Àwọn olori
Jayin:	Kábiyèsì, ẹ ẹ sùúrù, ẹ je. kí n yojú sí wọn.
Kábiyèsì:	Aígóró padá sí hín.
Olori kékeré	Fi mí sílẹ
Jayin:	Ó tó, ó tó kí ló se yín ?
Olori àgbà:	Bàbá, ẹ seun.

English subtitle

King:	Aígóró, what's this loud noise in the palace?
Aígóró:	It's from the queens.
Jayin:	Exercise patience Kábiyèsì, let me attend to them
King:	Aígóró, come back here.
Queen:	Let go of me, enough.
Jayin:	What is wrong with both of you?
Queen	Thank you, sir.

Arugbá

In excerpt 70 “Bàbá” this typical Yorùbá form of addressing an elderly male, is replaced with “Sir”. As mentioned before, “Bàbá” literally means father, daddy, or dad,

in Yorùbá. It is different from “bàbá” in excerpt 70. The subtitler neglects the choice of father, daddy, or dad and chose “Sir” which is more formal and official. This is appropriate in the context of use because in the film, Jayin, who is addressed as “bàbá” is the chief priest. The subtitler recognises the office as a chief priest and decides to accord him the respect his office deserves.

4.5.2 Transposition Strategy in “Greetings and Common Expressions”

Category

Excerpt 71

Yorùbá

Kábiyèsí:	Mo dẹ ti ní kí o lọ báyi
Adétutù:	bàbá Olóyè
Aígóró:	ìyá wa kékéé ẹ̀ n̄lẹ̀
Kábiyèsí:	Lọ sí ibi tí mo rán ẹ

English subtitle

King:	So go now !
Adétutù:	Good morning
Chief Aigoro:	hello little priestess
Kábiyèsí:	Attend to what I sent you

Arugbá

Transposition strategy allows for ease of understanding and also it is space-efficient. Cultural references given in the above excerpts, will mean nothing for the target

culture when directly translated or even a clarification was provided despite space constraints. For example, it is very common for Yorùbá people to greet a chief referring to him as “bàbá” in deference to the person, or an old man, the chief in this film is both a chief and an old man. This is a common expression in the source culture but does not exist in the target culture. The subtitler replaced it completely and rendered the whole expression as “good morning chief”. In this scene, the audience can see that the chief is well dressed with insignia of his office as a chief in the king’s cabinet, providing a true-to-original subtitling that sounds as natural as the cultural reference.

Another expression in excerpt 71 is ‘iyá wa kékéé ẹ̀ nìlẹ̀’ which can be translated as ‘hello young mother’. However, the subtitler has chosen to translate it as “hello little priestess.” This subtitle is not correct based on the age and responsibility of the offering carrier. She can be referred to as a priestess because she is the offering bearer, although she is not a priestess. A priestess is a permanent worshipper of the idol, she doesn’t go anywhere because that is her life. Unlike the offering bearer that can be changed every year. The main criterion is being a virgin. The little added to it is completely out of place, a lady of a marriageable age is no longer little. There is a strong case of miscorrelation here.

Excerpt 72

Yorùbá

Okùnrin:

Tóké!

Tóké: ẹ̀

Ẹ̀ mà gbà mí lówó`àwọ̀n ọ̀mọ̀kùnrin yi kẹ̀

English subtitle

Man:

Hello sweet

Tóké:

Here comes trouble

Arugbá

In excerpt 72, **Tóké** is a Yorùbá name that does not have an equivalent in the target culture. Therefore, the subtitler replaced it with a common greeting of the source culture, “Hello sweet”. This is an indication that the man wanted an amorous relationship with Tóke. In the target culture calling her Tóké does not have any undertone. **Hello sweet** with the aid of visuality makes the intention of the man to be clear to the target viewers. Also the expression of ‘**ẹ mà gbà mí lówó`àwọn omọkùnrin yi kẹ**’ can literally be translated as ‘pls deliver me from these men’ since this expression did not have an equivalence in the target language, the translator has to translate it by the use of transposition. The most suitable replica of what is said in the target text is used. Which is ‘here comes trouble’. The men actually tried to create trouble, but they were totally disgraced by Adetutu who beat both of them black and blue.

4.5.3 Transposition Strategy in “Social Culture” Category

One of the moments where transposition is largely used in *Arugbá* is a moment of folk song. Unlike the translation of normal conversation, translating songs can be a herculean task. Just like poetry, it is almost impossible to translate songs line by line because that would impede understanding; because some translations can be connotational, which is completely alien to the target language. Moreover, in a subtitled film like *Arugbá*, translations are not expected to be wholesome. They are expected to be read and understood alongside the actions of the characters. In other words, the translations are not meant for Yorùbá-English bilingual audiences per se. Rather, they are meant for a non-Yorùbá audience that derives (or may derive) interest in watching such a film. Thus, the translator is keen on passing the summarized message in a song, rather than the meaning of every word and line in it. Instances of this situation abound in *Arugbá*. Let us examine some of them. The following folk song comes on at the Yemoja shrine.

For instance, at the Yemoja shrine, Yemoja adherents render a poetic praise unto the goddess as presented below:

Excerpt 72

Yorùbá

Àwọn ajòsìn Yemoja:

Yemoja ekú ikà o

È é ekú ikà.

Iyálódò ẹ kú ikà o,

iyá eré e ku ika o

Oníṣògùn odò,

koko lara le

English subtitle

Yemoja worshippers:

Homage to Yemoja

Arugbá

The entire poetic rendition has completely been abandoned for transposition. Indeed, every Yorùbá goddess has its peculiar greetings, often celebrating its peculiar gifts. Thus, translating the rendition as “homage to Yemoja” is not informative enough, since this will distinguish the rendition of Yemoja from that of Ṣàngó, Ọbàtálá, Ọgún or Ọya. However, as said earlier, the translator here does not see him/herself as being saddled with the responsibility of enlightening the non-Yorùbá audience about the greetings to Yorùbá deities. Thus, what is functional in this context is the function of the rendition, which is captured in the target text (homage to Yemoja). In essence, several meanings are lost in this case, but the functional impact of the overall meaning is not lost. This situation is similar to what obtains at the ritual procession of Arugbá, where Ọsun, the Yorùbá river deity, is being celebrated as shown below:

Excerpt 73

Yorùbá

Àwọn ará ilú: Òṣun lé tente o e

 Òṣun lé tente o a

 Ìyá wa d'òsùpá o,

 Òṣun lé tente

English subtitle

Town people: Our mother is elegant,

 Just like the moon

Arugbá

In this situation, it is not really the case that the translation of each of the lines might be a problem for the translator. Rather, that translation, which will still appeal to the Yorùbá audience, will not have any appeal to a non-Yorùbá audience. For instance, ‘Òṣun lé tente o e’ may be translated as ‘Òsun is afloat indeed’, while ‘Ìyá àwa dòsùpá’ may be translated as ‘our mother becomes the moon’. The translator recognizes the metaphorical significance of these expressions (as every individual with competence in Yorùbá would), but also discerns the problem or difficulty that this metaphor may pose to a non-Yorùbá audience. For instance, a non-Yorùbá audience may be worried at the lack of connection between the translation and the video, since none is presented as being afloat and nobody changed or transformed to the moon in the visuals. This recognition prompts the translator to transpose the functional value of the rendition to the target text. But again, the expression, our mother, as used in the target text (in compliance with ‘ìyá wa’ in the source text) appears to have weakened the transposition.

Excerpt 74

Yorùbá

Ajòsìn Yemoja: Ìyun nipé, ke ẹ̀ sáà máa pè wá sóde
Ló bá wa lára mu
Oníṣòwò lèyàn ń fi ojàá lo.
Bí ẹ̀ bá rí igbá alágbàdo
Ẹ̀ ké sí wọ̀n kí wo n wá ra yangan
Bí a bá rí elélùbo ọ̀ọ̀
ẹ̀ je á lọ rẹ̀é ké sálámòlà
Ẹ̀ kúrò lodo éégún fẹ̀ fọ̀ṣọ̀

English subtitle

Yemoja worshippers

we are happy to be the cynosure of all
eyes
is only appropriate to bargain
call the merry in time of merriment
we are here now
let the real show begin

Arugbá

In this excerpt, the worshippers are getting ready for some rituals, obviously, non initiates are not allowed at the place at that particular time. When they do the general celebration, everybody is allowed to participate. This is a song that anybody can dance

to, but it ends on a serious note ‘ẹ kúrò lonà éeguń fẹ fọsọ’ means give us space the masquerade is about washing his clothes in the river, I don’t think many non initiates will like to witness that because it is going to be very dangerous. They can loose their lives as a result of that. The song ends on a note of warning. The translator only spoke about the real show starting because there is no cultural reference in the target text that fits into the vacuum created.

Excerpt 75

Yorùbá

Ajínrere:

Ó n padà bò, ó n féré dé o

Ó n padà bò èní lojọ òdodo

Ẹyin ọmọ èniyàn, è é ẹe tí ẹ

féràn òkùnkùn ju imo lẹ lo?

Ẹyin ọmọ èniyàn

È é ẹe tí ẹ kò di ọọ Olúwa mú?

Ki ẹ si kọ ẹẹ sílẹ ...

English subtitle

Evangelist

He is coming back

He is almost here

My people

Why do you prefer darkness to light ?

My people

Why don’t you listen to

God’s message and reject sin?

Arugbá

In this excerpt, the phrase ‘my people’ is used as a summary of the connotative meaning of the utterance. ‘Èyin ọmọ èniyàn’ is an indication that the person speaking is of a higher spiritual consciousness and not of this sinful realm. The evangelist was preaching in the market place, he sees non Christians as ordinary human beings, thus the use of ‘eyin omo eniyan’ which literarily translates to children of human beings. The subtitle of ‘my people’ did not capture the meaning in the context in which it was used. Some items of meaning were lost, connotatively, ‘omo eniyan’ can mean sinners. Sinners cannot be an evangelist’s people. On a general note, my people is a general substitute for the phrase. With the aid of the visuals, the target text viewer is carried along.

Excerpt 76

Yorùbá

Adétutù àti egbé re: `

afi filà perin

Iná rẹ tó n jọ, kò lè jọ láilái

afi fil à perin

Kó lógun má jagun kú sínú ogun

afi filà perin

Kí òmùwè má lo we, `kí ó tún bá omi lọ

afi filà perin

È wo ayé aláimòkan bó se rí lóde

afi fil à perin

Tó jayé tí tí tó tún jara re, `móo

afi filà perin

Àrà èní si maa ditàn lóla

afi filà perin

English subtitle

Adétutù's group:

Vain braggart

Vain braggart lose all to conceit

Don't be too hasty

vain braggart

Wealth is not everything

vain braggart

Lest the deft swimmer drown in water

vain braggart

Lest one suffers quick reversals

vain braggart

Time and tide waits for no one

vain braggart

Arugbá

Another instance of such folk song is found in the *afi filà perin* song. Throughout the song, *afi filà perin* has been translated as *vain braggarts*, which does not effectively capture the pragmatic meaning of the expression. The expression, “*afi filà perin*”, has a deep underground meaning in Yorùbá. It is normally used to refer to an imaginary story of a powerful man who killed an elephant with a mere cap. Such an event would normally be applauded by the audience on the first day. But if the event becomes repeated, they would develop fear in him. This renders the subsequent magical performance of the man worthless. Thus, in the song, the translator rather goes for the worthlessness in the imaginary story and uses *vain braggarts* to convey the meaning in ‘*afi filà perin*’. When we listen to the phrases used in the source text, we will discover that the song is about not being proud, because whatever your achievement in life is ephemeral.

We can also find the use of the transposition strategy in translating negative descriptives in *Arugbá*. Yorùbá people employ negative descriptives in two ways: euphemized and non-euphemized ways. The context usually describes which of the

approach is used. Most of the time, however, the non-euphemized is employed in a charged atmosphere, and it is this type that is commonly found in *Arugbá*. Instances of negative descriptives in *Arugbá* are presented below:

Excerpt 77

Yorùbá

Olorì kejì: *Alàìníṣíjù, adójú tìni.*

English subtitle

Queen two: *shameless girl*

Arugbá

Excerpt 78

Yorùbá

Olorì kejì: Àwọ̀n tí wọ̀n sọ e di bayi ni

Tí wọ̀n ti kékeré sọ ẹ̀ dàrò

English subtitle

Queen 2 With those that turned you a loose thigh

and deflowered you

Arugbá

Excerpt 79

Yoruba

Olori kékere: *Alàìnítijú, adójútini ọmọ*

Ọmọ lásán èkejí ajá

English subtitle

Queen 2: *Shameless wretch*

Useless girl

Arugbá

In the first item, ' *Alàìnítijú, adójú tìni*' is uttered by one of the queens to her daughter, who fails to successfully engage in the ritual of sighting because of her virginity loss. The daughter has been asked to engage in the ritual when her mother accuses another queen of stealing her jewelry. The avenue exposes her virginity status. When the daughter returns to the room and discovers that the jewelry is not lost, and that the mother only makes a false accusation, she vows to go and report to the king. It is at this point that the mother utters this statement: *Alàìnítijú, adójú tìni*. The expression has two parts. First is *Alàìnítijú* which has been translated as *shameless girl*. The second part is *adójú tìni*, which may be translated as *a disgraceful child*. The two parts are both negative descriptives, but the translator as conflated them into one in the course of translation. Indeed, a shameless child tends to disgrace their background. Since their shamelessness does not matter to their values, their background would not matter to them. In any case, being shameless may be, rightly or wrongly linked with one's upbringing.

The second expression is the same as the first and occurs in a similar context, but the preceding expression is different. After the queen's daughter feels offended by her mother's negative description, she threatens to leave the palace. The mother then asks where she intends to go, and she responds that she will return to her hostel. The queen then retorts: *Àwon tí wón sọ ẹ̀ di báyi ni? Tí wón ti kékeré sọ ẹ̀ dàrò, Alàìnítijú, adójútini ọmọ*. The negative descriptive here is more forceful and emphatic, because of the preceding reference. The translation of the two parts (*Alàìnítìnú* and *adójútini*

omọ) here is noticeably slightly different from the first, and the emphatic meaning in this context is responsible for that.

The expression has been conflated as *shameless wretch*. While *wretch* is already a negative descriptive, the translator still maintains *shameless* from meaning in the source text. However, the second component that has to do with *disgrace* is still ignored. The expression, *omọ lásán èkejì ajá*, is also used by the queen in addressing her daughter. The expression may ordinarily be loosely translated as *a child as worthless as a dog*. But the translation rather constitutes the implication of the expression. Thus, the translator uses *useless child* for it.

From the foregoing, it shows that negative descriptives in *Arugbá* are non-euphemized type, and have been given equivalent translations which sometimes make parts of the meaning in the source text lost or conflated. This has little or no negative effect on the entire discourse as the audience that relies only the subtitle has no serious understanding issue to contend with.

Excerpt 80

Yorùbá

Kábíyèsí

Wón so pa mí,

mo pón nu lá

English subtitle

King

insult upon injury

In this excerpt, the idiomatic expression ‘**wón ẹ́ ó pa mí, mo pón nu lá**’ literally means you fart on me, I licked my mouth, this saying is not complete, it should have been followed by ‘*o bojú wẹ̀yìn, mo dọ̀balẹ̀ , o tún wonú igbó, o lọ jẹ̀gba. Àbí o fẹ̀ nà mí ní? O ò tó béè*’. This literally mean, after farting on me and I did not react, you still went ahead to get a cane. Do you want to beat me? It is impossible!!! I did not react, it should normally be followed by ‘what do you want from me?’ this is a way of saying that if you push me to the wall, I will fight back. The translator got a substitute that is close enough to the meaning to bridge the culture barrier, which is ‘insult upon

injury'. With this subtitle, the meaning is not lost. The transposition strategy is perfect here.

Excerpt 81

Yorùbá

Orin Mákinwá: Àìrìnà ká ni ò dé ibi

oṅà ti dé pèkun

Mi ò ní choice

Mi ò fẹ̀ rob

Ebi de, `ń pa mí

Kí lẹ̀ fé kí n ẹ̀?

Mo sáré tíí, mo tún

bá wọ̀n dé ilú Ọ̀ba...

English subtitle

Song by Makinwa: None can indicate the end of the earth

I don't have to rob

Yet I'm starving

What do I do?

I hustled and got to America...

Arugbá

The song is composed by Mákinwá and his group, as it is a well known fact that translating songs is a very difficult thing. Nevertheless, the translator managed to bring out the meaning through the strategy of transposition. The song is basically about the situation in the town which is a microscopy of the Country. There is the use of code

mixing in the song ‘**mi o ni choice, mi o fe rob,**’ the **mi o ni choice** is not subtitled but is put under the same umbrella of I don’t want to rob. There is no loss of meaning to the target audience because of the code mixing and the translation.

4.6 Addition Strategy

This is a type of explication that occurs when cultural references might cause comprehension problems for the target audience. The translator adds a bit of explanation to help the understanding of the target audience.

4.6.1 Addition Strategy in “Social Culture” Category

There is an instance of the use of addition strategy in *Arugbá* translation. In a short conversation between the doctor and the king, the expression is used:

Excerpt 82

Yorùbá

Oníṣègùn Òyìnbó: **Àìsàn onígbá púpò tó ñ da gbogbo ayé láàmú**

English subtitle

Doctor: **combating the pandemic HIV/AIDS disease**

Arugbá

The translation of the ailment introduces a fresh meaning entirely, via addition strategy, but this is in line with the communicative context, and the current global reality at the time of producing the film. The expression, *àìsàn onígbá púpò tó ñ da gbogbo ayé láàmú*, has been translated as *combating the pandemic HIV/AIDS disease*. In Yorùbá, *àìsàn onígbá púpò* appears to be an innovation, created with the background of *àìsàn onígbá méjì*, which translates to *cholera*. In the case of *aisan onígbá méjì*, the metaeahor is that a patient of this disease often vomits and stools at the same time. Thus, one pot is deployed for stooling and the other for vomiting, hence *àìsàn onígbá méjì* (loosely, *two-pot sickness*).

Indeed, *àisàn onígbá púpò* (loosely translated as *multiple-pot sickness*) is alien to the Yorùbá experience, infact I can say it is an invention of the translator because it is not a generally accepted name. In 2017 April, a team of Nigerian linguists and medical experts released a statement through Prof Herbert Igboanusi of the University of Ibadan, that they have adopted and agreed on names for HIV/AIDS in different Nigerian languages. The aim is to reduce the stigmatization for carriers of the disease.

The name for HIV is ‘KÒKÒRÒ APA SÓJÀ ARA’ [KASA] meaning an insect that kills the body’s immune system. On the other hand, AIDS is ‘ÀÀRÙN ÌSODÒLE ÀJESÁRA,’ meaning a system that completely weakens body’s immune system.

These two names are descriptive, they describe how the disease affects the body system. The names still comply with the addition strategy because it explains how the disease affect the body. There could be two factors responsible for this introduction or the addition of this meaning. One, the time this film was released, there was no generally accepted name for the disease. Secondly, it could be that the scriptwriter(s) demand(s) the translation of this expression this way in line with their intended meaning. It is important to mention that the analogy of *many-pots sickness* does not properly capture the meaning of *the pandemic HIV/AIDS disease* as *àisàn onígbá púpò* since stooling and vomiting are not even symptoms of this disease. Even if they are, what would be the reference of the other “pots.” In all, *àisàn onígbá púpò* is simply an attempt to coin an expression for *HIV/AIDS* as a way of linguistic engineering to enrich the source language in capturing a new global reality.

4.8 Chapter Summary

Chapter four is an analysis of the strategies employed in the translation of the English subtitles of cultural references in Arugbá. The strategies deployed for the subtitles are calque, omission, transposition, lending and addition. These are some of the strategies that are discovered for the work. In chapter five, we are discussing some of the translation strategies deployed in the subtitle of cultural references in Şaworoide.

Table 4.1: Translation Strategies used in Arugbá

Strategy	Frequency	Percentage
Lending	139	58
Calque	9	6
Omission	8	3
Substitution	3	1
Transposition	73	30
Paraphrase	7	2
Lexical creation	0	0
Addition	2	1
Compensation	0	0
Explicitation	0	0

Table 1 shows an overall breakdown of the 241 instances in which translation strategies have been implemented in the English subtitles of cultural references in *Arugbá* and the percentage of the frequency of each of the strategies. Some strategies are almost not used at all.

CHAPTER FIVE

DATA ANALYSIS OF CULTURE-SPECIFIC ITEMS IN ŞAWOROİÐĒ

The chapter describes the translation strategies adopted by translators while translating cultural references from Yorùbá to English in *ŞaworoïðĒ*, rendered in the English translation as *Brass Bells*.

5.1 Data Analysis of Translation Strategies in *ŞaworoïðĒ (Brass Bells)*

In what follows, attention is paid to the translation strategies used, illustrating these strategies with examples from the film.

5.1.1 Lending

Also referred to as *direct transfer* or *retention*, loan allows a term to be transferred from the source language (SL) to the target language (TL) verbatim. The term can either be used unchanged or it can be adapted to suit the phonetic and morphological norms of the target language. This term is originally loan but because it is almost synonymous with Calque, for the purpose of this work, we decided to use lending because it is a process of borrowing from one language into another. (Pedersen, 2005:4). According to the findings of this study, loan or lending is the strategy used most in the translation of *ŞaworoïðĒ (Brass Bells)* from Yorùbá to the English language, chosen in 50% of cases.

This corroborates Pedersen's submission that loan is the most commonly used strategy in the translation of cultural references. Nevertheless, he adds that it is not the most suitable since it affords the audience no guidance (see Pedersen, 2005:4). The extracts below instantiate the use of this strategy:

5.1.2 Lending Strategy in "Address Forms" Category in *ŞaworoïðĒ*

Excerpt 1

Yorùbá

Bàbá Awo: Gbogbo rè ló so mó àdéhùn ipilẹ̀ tó so Jogbo ró,

Táa fi tẹ ilú Jogbo ró. Okùn tó yii tí n bẹ nínú àdó
idẹ yii, òhun ló sọ àdó-idẹ pò mó Şaworoide. Òhun
náà ló sì sọ Àyàngalú pọ mó gbogbo won, okùn yí
náà ló sì so iwọ Oba tuntun tó fẹ jẹ pò mó gbogbo
won. Tóo bá ti búra tí n sì sín ọ ní gbééré, èmi gégé
bíi ẹlẹri láàrín gbogbo yín, ó yá.

English subtitle

The Priest: it has to do with the origin of Jogbo. The
strong link in this container binds the crown
with the drum, and with Ayangalu, the link will
bind you as the new King with all of them. As
you take the oath and incisions, I am your
witness now let's do it

Şaworoide

The Ifá priest in excerpt 1 traces the historical trajectory of Jogbo town and what tradition demands from whoever would be the king of Jogbo. The example contains a few cultural references which have been translated as lent words. They are the recognisable name of a town such as Jogbo, Jogbo literarily means bitter or bitterness in the source language. And when we look at the film, we can see that the people of that land experienced real bitterness due to the corruption of their leaders. The name Jogbo is a metaphoric name. The other name here that is lent is Àyàngalú, this name spells doom for the King that did not do the necessary rituals to be done before

ascending the throne. If he beats a drum, the king will die of a spitting headache if the crown is on his head.

Excerpt 2

Yorùbá

Balógun : O da, àwọn ewu wo lo wa n bẹ? tori Lápitẹ o sin gbééré o

Òpálábá : Ah! Kò sín gbééré. Ehn... ó da, ewu méjì ni o Ewu wípé elòmíi yoo bá ọba pín adé rẹ̀ dé, òun kíi ẹ Ọba tí o bá sín gbééré

Balógun : Yoo bá ọba pín adé dé, lónà wo! Bá wo?

Òpálábá : ewu kejì ni wípé, bí ó bá kọ tí ò bá sín gbééré tó sì dé adé idẹ sórí, tí Àyàngalú

bá fi lu Şaworoidẹ létí rẹ, orí ni yóò foo pa

English subtitle

Balógun : Risks arising from Lápitẹ's incision refusal.

Òpálábá : He refused? What audacity! Any king That avoids the incision risk sharing his crown with someone.

Balógun: Sharing the crown? How?

Òpálábá : The alternative is that if he wears the crown without having the incision, and Àyàngalú beats the

**Şaworoide, he will die of a
splitting headache**

Şaworoide

Lápitè is the name of the King, we can see that he is hardly called King in the film, most times he is called his name, according to Yorùbá culture which is the source culture, there is a form of disrespect for the King, from the beginning of the story, and he has portrayed himself as a bad leader. Hence, the derogatory way of calling him by his name instead of King. The target culture will not see this as special because calling a King by his name directly is accepted in their culture. Şaworoide is very significant because this is the name of the film, it is the name of the drum that stands as a barrier between the King and corruption. Şaworoide would ordinarily have caused a semantic challenge to a non-Yorùbá audience.

However, since the translation is expected to accompany a video, a non-Yorùbá audience can then adjust their understanding of the drum that is being beaten (as Şaworoide). Besides, the name of the object coincides with the title of the film, which has initially been translated as Brass Bell.

The use of the king's name in this context also has a major conversation function. This is so that in case someone eavesdrops; the participants can deny referring to the king. This same conversational significance has been conserved in the translation also.

In Excerpt 2, Balógun has been reliably informed that a king who wants to be rich must refuse the customary incision and oath-taking, and his friend the king has successfully evaded the seemingly impoverishing custom. But then, these bold steps of the king are not without consequences. What follows is one of the consequences as revealed to Balógun by an elderly man who is also a repository of Jogbo custom. Undeniably, in the majority of occurrences, a lending strategy has been used to translate address form or terms- that is, the title or name of the addressee. They have been employed to enhance the interpersonal function of language, and to bond with other people. In the excerpt, names such as **Lápitè** and **Àyàngalú** find their way into the target language in their original form in the source text.

This same thing is true of **Şaworoide**, which is also rendered as **Şaworoide** in both the source text and target text. Of particular importance is **Şaworoide**. Address terms that have been translated through this strategy are highlighted in Excerpts 1 above.

Excerpt 3

Yorùbá

- Oba Lápité** : **Balógun** kílóde?
- Balógun** : Kábìèsí
- Oba Lápité** : Ehn
- Balógun** : ọ̀rò kan...
- Oba Lápité** : Olorì, dákun, dákun
- Tinúolá** : Ero ra bàbá.
- Balógun** : Dákun...
- Oba Lápité** : Kílóde?
- Balógun** : Kabiyesi. Ọ̀rọ̀ titẹ̀ kan wa
- Oba Lápité** : Ehn ehn
- Balógun** : **Adébòmí** àti **Àyàngalú** ni o.
- Oba Lápité** : Ah ah... Mo fura bée ná.

English subtitle

- King Lápité** : What's the problem?
- Balógun** : Your Majesty.
There is a pressing issue.
- King Lápité** : Let me attend to him please.
- King Lápité** : What is the problem?
- Balogun** : Your highness the danger is real.

The threats are in the persons of

Adébomi and Àyàngalú.

Şaworoide

In excerpt 3, the personal names of some of the main cast in the film such as Adébòmi and Àyàngalú remain the same in the subtitle. In the excerpts above, all of the names of the popular characters have been kept as lent strategies in the target language except for a title in excerpt 3 “Balógun.” While the title “Balógun” could still be said to be part and parcel of the “encyclopedic knowledge” of the target culture, meaning Chief, the subtitler still opted for the lending strategy. Although Balógun is a title, it is significant because there are many titles that are distinguished by their names. Balógun especially is the King’s right-hand man. It is a title of the leader of the warriors, whoever leads the war should be in close synergy with the King being the power house of the Kingdom.

Indeed, the lending strategy is commonly found in address form and religious expressions in *Şaworoidę*. We shall examine this strategy in these two aspects as follows. Generally, address forms such as Yorùbá personal names would have to be loaned in translation since they are meant to be referring expressions, even though they have meanings that appeal to Yoruba audiences. The table below consists of some address forms that have been loaned into the target text in *Şaworoidę*.

Excerpts 4

Yoruba

Àyàngalú : Şe o rántí bí mo se júwe ilé Amawomárò fun ọ?

English subtitle

Àyàngalú : You remember the description of Amawomárò’s place?

Şaworoidę

Excerpt 5

Yorùbá

Amawomárò : Ìwọ ni **Adébólá**, ọmọ **Adébòmí** ijósí

English subtitle

Amawomárò : You are **Adébólá**, son of the late **Adébòmí**

Saworoidẹ

In the first instance, **Amawomárò** is the Chief Priest of Jogbo town, his name is very significant because it means somebody that knows the rituals or the secret things. The name needs to be retained because there are no substitutes in the target culture for what the Chief priest represents. This is a context of a tete-a-tete between **Àyàngalú** and **Adébólá**, and their conversation is done in a low voice. **Adébólá** is being sent forth to go and meet the chief priest. His grandfather reminded him of the description of the road to **Àyàngalú**'s house. In the second excerpt, the name **Adébólá** the child of **Adébòmí** is very important because his parents were was assassinated by the incumbent king, he is not supposed to reveal his identity to anyone because the king is after his life. This is a secret that should be kept until the appointed time. Based on the message his grandfather gave him for **Àyàngalú**, his identity was revealed to **Àyàngalú**. This is a top secret between them.

Excerpt 6

Yorùbá

Adédigba : Ajá mi dà

Adébólá : Ajá ọḁ

Adédigba : òkè mọ kéréwú

Ò gbáḽe gbá ràwé

Adébòlá : ajá ọḁ

English subtitle

Adedigba : where are my dogs

Adebola : my hunting dogs

Ó so pàkà gbómọ mì

Şaworoide

In this excerpt, the song is being sang by Adédigba, he is teaching his young son a folk tale in the source language with a song. The chorus is ‘ajá ọḁ’ we can see Adedigba saying different things. The surprising translation is the ‘**o so paka gbómọ mì**’ that is found among the target text translation. The meaning of the utterance is that ‘the dog swallowed the child’. It is not clear if this is a mistake or a deliberate attempt by the translator to bring the source language into the translation as a way of being faithful to the source text, as a result of the discourse being a folktale. The meaning of the individual words are not really important to the target culture because there is no equivalence in the culture.

Another discovery in the translation is that, the song talks about a dog, ‘ajá mi dà?’ but the translation says ‘where are my dogs?’ It is not clear what brought about the change from singular to plural form of the speech.

5.1.3 Loan Strategy in “Material Culture” Category in Şaworoide

Excerpt 7

Yorùbá

Arúbó Ọba : **Kínni Ifá ní kí á ẹe o?**

Bàbá Awo : A wá mú ewé *àgbáàrín* kan, a fi sínú

ihò tí n bẹ lóri adé-ide.

Á mú awé agbáàrín kejì, á ju sínú igi ilù
Şaworoide.

jíjọ,

È rí gbogbo ewé Ifá tókù yíi, a wá jó ní

a wá rọọ sínú àdó idẹ. Èjijọ yíi la ó fi maa
sín gbééré

fún Àyàngalú; èjijọ hun náà la ó fi máa
sín gbééré

fún gbogbo àwọn Olújogbo tí ó bá n jẹ.
Á wá mú orù

tá a lò, á wa fọ mólẹ

English Subtitle

Old king :

What did ifa say?

We put one half of the '*àgbààrín*' seed

In the hole of the
crown. And the

Other inside

the drum. We burn the leaves in the

pot into powder and pour it into

the container. The powder

is to be rubbed into incisions

made on Àyàngalú and on all future
kings.

We then break the pot into fragments.

In Excerpt 7, the old King that is on his death bed gives the instruction as his last before his demise, this is an exposition on how Ifa prescribes that the sacred drum and the crown be made. Other categories of references that have been widely translated with a lending strategy are material culture references, which include objects from daily life such as clothing, food and drinks, and accessories, among others.

Excerpt 8

Yorùbá

Adébolá :

bàbá kí lẹ̀ fe, `şe?

o káre, mo ti mo, `pé o ó bèèrè.

Ọrún àti **Ọsán** ni, á lè
máa fí pa eran tí a bá şe tán

Adébolá :

Şe ẹ́ ó fí ẹgba nà wọn ni?

Baba :

rára iwọ́ máa wò mí

Şe ó rí igi tí a fí okùn sí ọ̀rùn ẹ

Méjèjì yi, òhun la n pè ní **Ọrún**,

Okùn náà ni **Ọsán**

O gbọ́ tí wọn máa n ní ọsán já, orún dòpá.

English subtitle

Adébolá :

What are you making father?

Father :

Bow and arrow for

hunting game

Adebola : Do we strike them with the stick or
tie them with the string?

Baba : Neither watch, the bow is **Ọrún** and the
stick is **Ọsán** haven't you heard the sayin
when **Ọsán** breaks ọrún becomes a stick

Şaworoide

The excerpt above is a discourse between Àyàngalú and his grandson Adébòlá who wants to know the essence or the usefulness of the stick and the rope his grandfather is trying to put together. The grandfather explains the usefulness of the stick and rope to him as instruments for hunting of games. He also tells him their names. They are not just stick and rope but a special instruments. We can see that in the earlier translation, it was translated as a bow and arrow. This is not correct, it is the bow and the rope, which can be referred to as **ọrún** and **ọsán** in the source language. The lending strategy here refers to a cultural reference name for bow and string or rope. Initially the translator used the equivalent in the target text although not correctly.

On an after thought, the translator decides to be faithful to the source text by using the lending strategy of the names for bow and string or rope to bring in the beauty of the source text in the discourse. It is possible that the producer deliberately instructed the translator to bring in the names in their original form from the source language to the target language. This has not in any way disrupted the fidelity of the target language viewers because the visuals has assisted them in seeing what is being discussed. It is only the sight challenged viewers that might encounter a distortion in their understanding because they are not able to see what is **ọrún** and what is **ọsán**, even at that, the audio will help their understanding.

5.1.4 Lending Strategy in “Religious Expression” Category

Lending is sometimes found in translating some aspects of religious expressions. The following utterances are made in the context of religious observation.

Excerpts 9

Yorùbá

(*ifa maxim*)

Amawomáro :

Òtùrà méjì, aṣọ funfun ní ñ sunkún aró,

èjì wọ̀rọ̀ níí sunkún èkejì tan tan tan ...

English subtitle

Amawomárò :

Òtùrà méjì, white cloth longs for indigo dye,

first part of a statement cries for the second...

Şaworoide

Excerpt 10

Yorùbá

Amawomárò :

Á wá mú ewé *àgbààrín* kan, a o fi sínú ihò tí ñ bẹ̀ lórí adé idẹ.

English subtitle

Amawomárò:

We put one half of the ‘*Àgbààrín*’ seed in the hole of the crown

Şaworoide

‘*Òtùrà méjì*’ is one of the maxims of Ifá, which has religious significance. The expression has been loaned to the target text without any compensation. One would have expected either an explicitation or an addition of meaning. The decision of the translator to be faithful to the source text here by adopting a lending translation strategy result in a meaning loss. Indeed, it is not the case that every Yorùbá audience also understands the meaning of ‘*otura meji*’ if they do not know about Ifá. But they

know that Ifá thrives on several maxims, and that is one of them. But retention of this expression in the target text does not help the non-Yorùbá audience in any way.

In the second item on the table, 'àgbààrín' features in a religious conversation too; 'àgbààrín' is one of the items used in a ritual process. The translator, in this case, mentioned àgbààrín as a seed, meanwhile it was the leaf of the àgbààrín that was mentioned in the text, in a way an attempt was made by the subtitler to explain what it is but it was not correctly explained. So, àgbààrín is not just loaned into the target text, but there is not much compensation of meaning. The leave is a kind that is found in the source culture, but which may not be found in the target culture.

5.2 Calque

Calque is one of the many terms used to describe literal translation. With this strategy, neither additional information is provided, nor anything subtracted, and the translated term sounds exotic or foreign to the target audience. According to Ranzato (2013:105), calque is a means to preserve any word play or *double entendre* that may be present in the SL, as the elements of the sentence all remain in place. Calque, or literal translation, has been the chosen strategy in 5% of the cases, mainly to translate *idiomatic expressions*, including phrasal verbs, proverbs, clichés, colloquialisms, expressions, and sayings, all of which are collectively regarded in literature as intralinguistic culture-bound reference. In the next dialogue, calque was purposely used to keep in the target language an adapted version of a saying contained in the original:

5.2.1 Calque Strategy in “Idiomatic Expression” Category in Şaworoide

Yorùbá

Excerpt 11

Balógun : Tó bá ti rẹ̀ bàbá yi, şebí yí ò sì lọ fẹ̀yìntì, yi

ò sì lọ kú sílé. Bàbá ẹ̀ ò sùn?

Òpálábá : hun o sun, bi n ba ti sokale bayi, ibe lemi ti n feti ko opolopo asiri. Eye o dede ba lokun, oro leye n

gbo

Balógun : Oṛo lẹyẹ́ nḡbo. Ẹ forí jìn mí o.

Opálábá : Ah! mélémlò, ó ti di molíkì – ẹ̀ ọ̀ sí nḡkankan Balogun?

Balógun : o wa o, baba, nipa oro te so njosi pe bi Oba ba fe jaye ko gbodo bura, ko si gbodo sin gbeere. E e so fun mi ewu ti n be ninu aisin gbeere.

English subtitle

Balógun : this old man should be retired and go home to die
old man, you are awake

Òpálábá *when the bird perches on the roof, it is collecting information, I gather a lot of information pretending to be asleep.*

Balógun : It's collecting information. Pardon me sir.

Òpálábá I'm used to that, hope there is no problem.

Balógun in our last discussion you did not mention
the risk in avoid the incision.

Şaworoide

In Excerpt 11, Balogun thinks the old man he approach for answers to his questions is asleep, but the repository of custom responds with the saying in Excerpt 11. The subtitler opts for a literal translation that conveys the message in the source text to the target audience in an effective way. Apart from saying such as the one in Excerpt 5, religious expressions are other candidates of calque in the film. Instances of calque are also commonly used for address form, material culture, and religious expressions in

Şaworoidę. But many instances can be found with idiomatic expressions as the following table shows:

Excerpts 12

Yorùbá

Òpálábá : B́ ẹ je `olóyè jù be ẹ `lọ, àwọn àşírí kan ní be
teyin ò lè rí ...*omi táa fí dá Jogbo nùu*

English subtitle

Òpálábá : There are certain mysteries of jogbo unknown
to even chiefs...*that is the origin of
Jogbo*

Şaworoidę

Excerpt 13

Yorùbá

Olorì àgbà : *Tajá tẹran kọ o*, à ní tẹmi tí ẹ nikan ni, aso
ti a ó wo gbódó yàtò o, báa bá wá dááfin
tán, aní láti yọra oyè fún oşù méta ni o

English subtitle

Senior Queen : *I don't mean everybody*, just for you and me, our
dress must be very special then, we'll celebrate
for 3 months

Şaworoide

Excerpt 14

Yorùbá

Balogun : *Tiníolá, ọwọ́ ara ẹni ni a fi ñ tún wà ara ẹni
şe.*

Á á dí kiní yi láwo ni

English subtitle

Balogun : *Look lets cover it up*

Şaworoide

Excerpt 15

Yorùbá

Oba Lapite : bi mo ti wi nu o, agba aja sini yi e e gbodo
bawo je. Baja ba wa bawo eranko je, a je
pe aawo ara aja gan alara laa lo, ko sewu
loro temi

English subtitle

King : that is it, you're elderly men, so keep this
secret,
otherwise, you will be in danger, I have no
problems

Şaworoide

Excerpt 16

Yorùbá

Àyàngalú :

Oba ilu Jogbo

Amawomárò :

Oba ara re ma ni eleyi

English subtitle

Àyàngalú :

King of Jogbo

Amawomárò :

He is his own private king

Şaworoide

Excerpt 17

Yotuba

Lápité

O ti pe; Mo ti nduro de esi yin...

O daju pe o gba iroyin kan pe amin

kan wa laarin wa.

English subtitle

Lapite

You are too late, I have been

expecting

the feedback from you ... waiting for

you response...someone must have

tipped him off, there is a spy among

us

The expression, *omi táa fi dá Jogbo nù u*, features during the ritual process of the enthronement of King Lápite. It is uttered by Amawomárò the leader of the priests when he is asked about the significance of oath-taking in the process. The man responds by noting that the establishment of Jogbo town is linked with oath-taking. Thus, the translation, *which is the origin of Jogbo*, represents the meaning inherent in *omi táa fi dá Jogbo nù u*. Similarly, *a á di kiní yi láwo ni* is also used in the same

context of an oath-taking process. The new king intends to marry the daughter of Balogun, meanwhile, the girl is already impregnated by somebody else. When her father made the intention of the king known to her, she tells him that she is pregnant.

The greed of being the in-law of the king and to continue to be the king's right-hand man, made him to tell the daughter to keep it as a secret between them. That means she should deceive the king that he is responsible for the pregnancy, she later delivered a baby girl. It was revealed towards the end of the film that the king knew all along but just played along, he ordered for the girl to be killed, but she escaped.

The utterance '*a á di kiní yi láwo ní*' was made by Balogun and was translated as '**let's cover it up**'. This is a literary meaning of the utterance in the target text, the translator made use of the calque strategy which is faithful to the source text. So, the translation, *let's cover it up*, is an attempt to represent the speaker's meaning rather than expression, even though both are not essentially the same. However, strictly relying on the expression might result in a translation such as *let's shroud this in secrecy* so that the meaning of *di* (*shroud*) and *yi* (*this*) and *láwo* (*secrecy*) are all captured in the calque.

King Lápíte reminds the two elderly men conducting the ritual process: *àgbà ajá sù ní yín o, ẹ ẹ gbọdọ bawo jẹ*. This is an act of advice at the surface level, but of threat at the deep level. *Àgbà ajá* signifies a mature dog. In Yorubá philosophy, a mature dog behaves differently from an immature one so that it urinates without allowing urine splashes on her body (by raising one of her hind legs). This dog metaphor is normally used in conversation to advise and also warn an addressee to keep to rules and regulations or to obey instruction. In the translation, *you're elderly men, so keep this secret*, the component of advice inherent in the source text is lost, but the component of threat remains.

Indeed, the expression is more of a threat than advice so the translator preserves this. In essence, the translation has represented the speaker's meaning also in this context. He further threatened them that if they do not keep the secret, they will have themselves to blame. The threat could be seen via the visuals because the king threatened the Priests with a gun. The compliance is more of force than voluntary.

If we consider other items on the table, we will find out that they all follow this pattern. For instance, the metaphorical statement, *Tajá teran kó o, à ní tẹ̀mi tì e nìkan ni*, is made by King Lápítẹ̀' s wife while conversing with the King about the coronation. While the Queen prefers the attires to be exclusively worn by both of them, the King misconstrues them as what every invitee would wear; thus, the sharp response, *Tajá teran kó o, à ní tẹ̀mi tì e nìkan ni*. *Tajá teran* would mean, *not for dogs and other animals*, which metaphorically means ordinary people. Indeed, the metaphor implies class and social importance. Consequently, the intending Queen intends to exhibit a class through the attires, and this has been represented in the translation.

In the same vein, the utterance ‘*Ọ̀ba ilú Jogbo*’ and ‘*Ọ̀ba ara e, mà ni eléyi*’ are made by Ayanḡalu and Amawomaro after the king refused to take the necessary oath end incision and even threatened them with a gun. They are surprised at his action and conclude that he is not the King of Jogbo land but his own King. It was later discovered that the king did not know the consequence of his action, he thought not doing the rituals is enough to free him from the consequences. This utterance is made because they know the consequences of the action of the King. The king did not know the consequence of his action and he did not allow the priests to put him through. The calque strategy of word for word translation is used in this translation. This strategy is faithful to the source text.

5.2.2 Calque Strategy in “Religious Expression” Category

Excerpt 18

Yorùbá

Kábíyèsí :

Kínni Ifá ní kí á se o.

Amawomáro :

Òtùrà méjì, **asọ funfun ní í sunkún**

aró, èjì wọ̀rọ̀.

ní nsunkún èkejì tan tan

tan, a dí a

omọ oní Alánà kan èsúru, níjọ̀ yi mekùn

ṣe ráhùn, ire gbogbo, bókàn bá ọ nínú igbo

abọro`wa, ire, ire gbogbo mà mà wá

jogbo wá o, ire gbogbo. Báa bá dami óri a

bẹse`wáa, ire ire gbogbo mà mà wá Jogbo

wa o, ire gbogbo

English subtitle

King :

What are Ifa's instructions?

Amawomárò :

White cloth longs for indigo dye,

first part of a statement cries for

the second (dirge).

May all blessing come to Jogbo

Şaworoide

Religious expressions embrace ritual language including a chant of various kinds, ifá eulogy, incantations, invocation, and casting spells, which is typical of African traditional worship. Excerpt 18 above is a chant from the 'Ifá' corpus. The translator has resorted to a systematic calque to produce an adapted version of the original. Although it might appear exotic or foreign, there is no gainsaying the fact that it is a correct translation and it enriches the target language it is also an abridged translation, it is in a way a compressed form of the ifá corpus.

5.3 Transposition Strategy in “greetings” Category

Transposition strategy is basically defined as the replacement of a cultural term in source text with another in the target text. Translators prefer transposition when a calque or a loan would not be understood and as space constraints of subtitling may not give room for an explanation (Diaz Cintas and Remael, 2007:200-207) the table below examines some instances of transposition in Şaworoide

Excerpts 19

Yorùbá

Olori agba : *E kí ololufe Mo ti se awari aso
elewa kan fun aso asa wa*

English subtitle Greetings sweetheart I've
discovered a lovely
fabric for our custom outfit.

Şaworoide

Excerpt 20

Yorùbá

Oba Lápitẹ : Mo fe `kó o wá má ra àwọn
aso àsikò tó bá

gbà mu, tó ye ayaba.

English subtitle

King Lápitẹ : I want you *to update your wardrobe* to
that befitting a queen.

Şaworoide

Excerpt 21

Yorùbá

Oba Lápitẹ Torípé, mo fé máa fi o. `şe *fórífóri* káàkiri ni

English subtitle

King Lápitẹ as I intend to *show off* your beauty

Şaworoide

Excerpt 22

Yorùbá

Oba Lápité : Olorì, *dákun, dákun*

English subtitle

King Lápité : Let me attend to him please

Şaworoide

Excerpt 23

Yorùbá

Oba Lapite : Ahhhh... kínni ti e`ma n şe àwọn ọmọ

tí e n bẹ níşé wo n yíi, wọn mo ípé,

àgékù ejò ni irú ọmọ bée ndà

English subtitle

King Lapite: You men are fools, they should

know the boy'll always be a *threat*

Şaworoide

The first item on the table consists of a phatic communion between Lápite` and his first wife. The wife greets *Ekú ikàlè o*, which does not have an equivalent in the target culture. This has been transposed as *Hello darling*, which has completely reconstructed the meaning in the source text. Similarly, *aşo àşikò*, in the second item loosely translates as *trendy clothing style*, but which has been transposed as *to update wardrobe*, which is a common Nigerian expression. Indeed, this, too, has

reconstructed the meaning of the source text. The third item, *fóri fóri*, means *impression*, but the translator has preferred to transpose *show off*. Again, there is meaning-reconstruction.

The last two items on the table have a different effect from the earlier ones. For instance, while *dákun dákun* means *please, please*, the translator has transposed *let me attend to him, please* as the translation. In essence, the communicative effect of the utterance appeals to the translator. Thus, the intended meaning has been captured. In the last item on the list, *àgékù ejò*, which loosely translates as *unfinished job or a snake that is not dead*, a half dead snake can still be very dangerous. This features in a conversation between Balógun and the King, where the former reports the failure of the assassins to carry out a designated assignment completely. A contender and his wife for the throne are killed, but the son escaped. It is this son that is referred to as *àgékù ejò*. Metaphorically, such an escapee is a danger to the people that carry out the dastard act, as he can mull revenge any time. It is this intended metaphoric meaning that the translator captures as a *threat*.

Excerpt 24

Yorùbá

Balógun

ihun tó wà níbe nípé kábíèsí nípé òhun ti mo

ohun tí ẹ fe

Ó sì ní gbogbo ẹ ni òhun yòò ẹ

Kí kálukú lọ so ewé agbéjé mọwọ, o

dààbo,`

English subtitle

Balogun:

the King is aware of your needs and has

promised to meet them

so be very careful, farewell

In this excerpt, the youth of the town hold a protest, they go to the Palace and the king refuses to attend to them. Balógun, the king's spokesman attends to them on behalf of the King. He lies that the king has agreed to look into their grievances. He eventually betrays himself when he ends on a note of warning '**kí kálukú lẹ so ewé agbéjé mọwọ, ó dààbo.**' This utterance literally means be warned and the '**ó dààbo**' is a rude way of dismissing the youth. It is like saying be warned and I don't want to see you people here again. The translator applies the strategy of transposition to bring out the intent of the speaker by translating it as 'so be very careful, farewell' this strategy is very appropriate because it is not a friendly way of dismissing protestants. This obviously backfires in the film. There is no loss of meaning due to the strategy employed.

Excerpt 25

Yorùbá

Olóyè :	ó ga o, a ti gbe jóko
Olóyè :	Balógun, báyi báyi la ó máa rí
Balógun :	sé tí ẹ náà lóyẹ ?
Oloye kini :	digbí, ah! Èyàn gbódò lo ọko, tí ò lóyẹ` ní ilú eléruku yi

English subtitle

Chief:	this is great
Chief:	the good times are here
Balógun:	is yours air conditioned?
Chief :	yes, you need one in this hot weather

Şaworoide

This excerpt above showcases a conversation between the chiefs after buying expensive cars with corrupt money. The conversation that ensued between them was translated by the strategy of transposition. The first chief said ‘**o ga o, a ti gbe joko**’ which can be translated as ‘this is big, we have achieved this’, this was transposed as just ‘this is great’ which wraps up the context of the conversation. The next phrase is ‘**bayi, bayi la o maa ri**’ translated in Yoruba world view as ‘we will continue to see things like this’ this utterance was transposed as the good times are here. The target culture is carried along in a clearer way. The next clause ‘**se ti e naa loye?**’ this can be translated as ‘did your own has harmattan?’ A car cannot have harmattan, but that is the closest the Yoruba World view can get to air conditioner system. The translator used the transposition strategy to carry the target culture along by using the appropriate lexeme in the target culture to replace the source culture specific reference. in the last but not the least in the utterances is ‘**digbí, èyàn a gbodo. lo oko. tí kò lóyè ẹ̀ ní ilú eléruku yi**’ means can one use a car without an air conditioner in a dusty place like this? The translator used the transposition strategy to use a more appropriate phrase to replace the one used in the source text by translating it to mean ‘yes you need one in this hot weather’ hot weather is different from dusty environment, I suppose the hot weather is more relatable to a target language user. The transposition strategy is faithful to the target text.

5.4 Transposition Strategy in “Address Forms” Category

Transposition is also commonly found in translating the address forms in *Şaworoide*. Let us examine each of these. The following address forms have been translated via transposition techniques as demonstrated in the table below:

Excerpt 26.

Yorùbá

Balogun: Kábíyèsí

English subtitle

Chief: your highness

Şaworoide

Excerpt 27

Odo ilu : Bèèní Kábíesi, èmi ni Fádíyà, alága

àwọn o ð o`àgbe ,` àti àwọn o ð o` aperin,

títí tó fi dó rí àwọn májẹ ó bàje ,` iyà tó dojú

ko wá laní ká wá fi tó yín létí kábíèsí, àwọn kan fe

ba ilú yí je Olorun ò sì ní fún wọn se, wo n` n fi

iyà jẹ wá kábíèsí, iyà náà po.Ejo àwọn agégedú la

wá fi sùn yín, wo n ba oko wa je ,` èyin lẹ̀ sì lè

bàwá lọwo wọn

English subtitle

Mr Fadiya: Fadiya representing *the farmers*, also

present are *the hunters* and *our elders*, some

people want to destroy this town but they

will fail by God's grace. The loggers are

ruining our farms and you alone can help us

Saworoidẹ

In the case of the address form in excerpt 25, *Kábièsí*, the expression, *your highness* has been transposed as the translation, in which case the expression cannot be said to be derived from the target culture (where *your royal majesty* is commonly used). In any case, the expression, *Kábièsí* is meant to reaffirm the king's lofty place amongst his subject, thus, *his highness*.

As for the excerpt 26, the three address forms are found: *òdó àgbẹ̀*, for instance *òdó aperin* and *májẹ́ ó bájẹ̀*. These three address forms have been translated through the use of transposition, something that would lack appeal to Yorùbá audience. *Òdó àgbẹ̀*, for instance *òdó aperin* literally means *young elephant killers but it was loosely translated as association of youth hunters* and *májẹ́ ó bájẹ̀* has a very strong and impressive meaning in Yorùbá language, these are the indigenes that help to keep peace in the land, they don't necessarily have to be youth, they have different age groups among them, the subtitle loosely describe them as association of youth vanguards. But in transposing the meaning, the translator prefers *the farmers, the hunters* and *our elders*, none of which captures the appropriate meanings of the expressions in the source text.

5.5 Substitution Strategy

Substitution strategy can be used in the subtitling of culture specific utterances, for example greetings. This can be as a result of some technical constraints. There is a substitution or replacement of one reference with another that is familiar to the target audience.

5.5.1 Substitution in Greetings

Excerpt 27

Yorubá

Olori : E peḷe Baba
E ku ikale

English subtitle

Queen : Hello Sir
Hello darling

Şaworoidę

From a strictly literal point of view, there is no correspondence between **E pèlé bàbá**, **E kúu kàlè o** and the chosen solutions Hello sir, Hello darling, among other expressions for greetings. What we have here is the replacement of a cultural term in source text (Yorùbá) with another in target text (English language). This can also be referred to as miscorrelation, this is possible because there are no alternatives in the target culture. Other instances of transposition in greetings and common expressions in *Şaworoidę* are presented below.

Excerpt 28

Yorùbá

Olori àgbà : ò lẹ o Mónkéle

English subtitle

Senior Queen : hello young girl

Şaworoidę

In this instance, Monkele is a nickname for a young girl of about 10 years old. It is not actually a name. Since there is no equivalence in the target text. It was substituted with **‘hello young girl’** this has not affected the meaning negatively in anyway because Monkele actually means young girl in the source text.

Excerpt 29

Yorùbá

Fádíyà : È pẹ̀lẹ̀ o

Mi ò rántí ibi tí mo ti mọ̀ yín mo.`

Olopa : Àwa olópa ni

English subtitle

Fadiya : Hello

I really can't place you

Police man : Police, we have been after you for long

Şaworoide

In this excerpt, **ẹ̀ pẹ̀lẹ̀ o** literarily means **sorry**, in the target text, it has no equivalence because sorry is not a form of greeting. In the source language, you can greet somebody with sorry and it will mean **how are you?** Because there is no equivalence of this in the target language. It was substituted for hello. With the aid of the visuals, that is the stage business, the meaning is well understood by the audience.

Table 5.1 : Translation strategies in *Saworoide (Brass Bells)*

Strategy	Frequency	Percentage
Lending	151	50
Calque	14	5
Omission	37	12
1Substitution	25	8
Transposition	58	19
Paraphrase	15	5

Table 2: This table reveals the breakdown of the different strategies that have been used to translate cultural references in *Şaworoide*, the percentage of the frequency of the use of each of the references in given in the table.

The two films under scrutiny show common patterns in the implementation of some translation strategies. The strategies of lending and transposition have been implemented in high percentages which are not very distant to each other: *Şaworoide* shows a percentage of 50% and *Arugbá*, 58%, in the use of the lending strategy; and they respectively show percentages of 19% and a meteoric rise to 30% in the use of transposition. However, in these cases, there is a peak in the use of loans in *Arugbá*.

Non-creative strategies such as calque and omission have been used with less uniformity. Similarly, their creative counterparts- substitution and paraphrase- have also been used with less uniformity: *Şaworoide* shows a percentage of 8% and *Arugbá*, 1%, in the use of substitution; and they respectively show percentages of 5% and a 2% in the use of paraphrase. Compensation and explicitation are absent from all the movies and the use of lexical creation and addition is only very occasional.

5.5.2 Comparison of the Translation Strategy in *Arugbá* and *Şaworoide*

The two films, *Arugbá* and *Şaworoide*, are rich in Yorùbá culture; they are filled with Yoruba address forms, adages, metaphors, anecdotes, proverbs, and songs. Indeed, the two films center on the cultural values of the Yorùbá people. The exchanges that go on in them have been translated. In what follows, we shall compare the strategies for translating the cultural references in the movies. We are specifically interested in how cultural references such as address forms, social culture, material culture, and religious expressions have been translated.

There are points of intersection in the translation strategies adopted in *Arugbá* and *Şaworoide*. One such is the adoption of calque. In the two films, what is common is to apply calque to translating Yorùbá metaphors into English, provided the meaning is unimpeded. That brings a non-Yorùbá audience to know the denotation of parts of the lexicon that makes up such metaphors as well as the discourse significance of such expressions. The strategy is not applied to other cultural issues such as address form and religious items. The application of calque to social culture is more evident in *Şaworoide*, and this is a result of the profuse use of metaphors and proverbs in the

movie (compared to *Arugbá*). Virtually all the metaphors and proverbs in *Şaworoidę* are subject to calque in their translation.

In the same vein, lending strategy is also adopted in the two films. This strategy is used in translating address forms. However, lending strategy in translating address forms in *Arugbá* sometimes background parts of the meaning in the source text (via omission or deliberate retention of source text lexicon), and at other times, foreground them through the introduction of extraneous but related concepts. A case in point is the translation of *Yemoja* as *Yemoja*, which does not give a non-Yorùbá audience the kind of conceptualization of a deity that a Yorùbá audience would have, even though it is a proper name. In *Şaworoidę*, is a similar occurrence; address forms are translated via lending. There may not be any other better strategy to do this, because the fact remains that translating address forms as loan makes proper names lose some meaning in the target text. This is because proper names in Yorùbá are replete with meaning and history, but this is not usually so in English where many names are arbitrary.

Lending strategy is not restricted to address forms alone in *Şaworoidę*. There is the use of lending in translating religious expressions; expressions that are often omitted entirely in *Arugbá*. For instance, the Ifá maxim, *Òtùrà méjì*, is translated in the target text via lending without any form of compensation such as explicitation or addition of meaning. This strategy results in meaning loss, not only to the non-Yorùbá audience who would have to rely on the translation to understand most of the events in the films but also to the Yorùbá audience, who may not have a grasp of the import of *Òtùrà méjì*, except that it is an Ifá maxim. In a different case of loan translation of religious expression in *Şaworoidę*, there is compensation so that *àgbààrín* in the source text is translated as “àgbààrín seed.”

In terms of omission, the strategy is common in *Arugbá* with the translation of social material such as indirect negative descriptive, but common with address form in *Şaworoidę*. For instance, in the latter, there is the use of *àlejò gidi* to shut out the chiefs present at the palace (something that suggests their irrelevance). In the translation of the expression in the target text, *gidi* has been omitted, making the translator use *guest* for *àlejò gidi*. This could be that the translator does not consider the chiefs as guests, and indeed they are not guests. But the queen’s statement implies that they are. It should not be the responsibility of the translator to amend the meaning

in the target text without justification. Sometimes, negative description is entirely omitted in *Arugbá*, as is the case with the expression, *ẹ rójú ayé à bí ẹ ò rii báyi*, which is an admission of surprise or exhibition of despair. The translator has technically ignored the translation of this expression via omission. The result is that the despair content is also missing in the entire translation discourse. For *Şaworoide*, many address forms used either in the process of royal greeting or in a face-to-face dialogue are omitted. For instance, *Kábièsí* is an address form accompanied by genuflection in greeting the king. In the translation, neither the address form nor the accompanying action is captured. Thus, there is complete omission without meaning impediment, since the video already represents all that is to translate. In the case of face-to-face dialogue, address forms have emphatic values in the conversation; their omission has no negative implication on the discourse. This is why the items are completely omitted in the translation.

There is also the use of transposition strategy in both *Arugbá* and *Şaworoide*, but the strategy is more common with the former than the latter. Still, the commonality of transposition is restricted to social culture and negative descriptives, unlike in the latter where it is common with address forms and social culture. One of the moments where transposition is largely used in *Arugbá* is a moment of folk song. Just like poetry, it is almost impossible to translate songs line by line because that would impede understanding. No one would, however, expect a wholesome translation of every line of a folk song, since songs do not communicate only with the lexis, but also with rhythm.

They are expected to be read, enjoyed, and understood alongside the actions of choristers. Indeed, the translations are not meant for Yorùbá-English bilingual audiences per se. Rather, they are meant for non-Yorùbá audience that derives (or may derive) interest in watching such a film. Thus, the translator is keen on passing the summarized message in a song, rather than the meaning of every word and line in it. Instances of this situation abound in *Arugbá* in the song at Yemoja shrine, *Òsun lé tente* and the song of the young undergraduate *Mákin afi filà perin*.

We can also find the use of transposition strategy in translating non-euphemized negative descriptives in *Arugbá*. For instance, in a private discussion between one of the queens and her daughter, the former refers to her as *Alàinítijú, adójú tini*, as a

result of her failure to successfully engage in ritual sighting because of her virginity loss. The expression has two parts: *alàinítijú* (*shameless girl*) and *adóju tini* (*disgraceful child*), each of which has its distinct (but close) meaning. There is no doubt that the two parts are negative descriptives. The translator has conflated them into one in the course of translation, so that *shameless girl* is used to translate the entire expression, “*Alàinítijú, adóju tini.*” Indeed, a shameless child tends to disgrace their background. Since their shamelessness does not matter to their values, it would not matter to their background. In any case, being shameless may be, rightly or wrongly, linked with one’s upbringing. The expression is repeated within the same context but with a slight emphasis. The emphasis accounts for the slight difference in the translation of the emphatic version (*alàinítijú adóju tini omọ*) as *shameless wretch* (in contradistinction to *shameless girl*), but the omission of *adójútini* in the translation is sustained. Therefore, negative descriptives in *Arugbá* are non-euphemized types and have been given equivalent translations which sometimes make parts of the meaning in the source text lost or conflated. This has little or no negative effect on the entire discourse as the audience that relies on only the subtitle has no serious understanding issue to contend with.

In another instance of phatic-dependent metaphor, *ẹ fa àwọn èyàn yín mọra o* , which points to the fact the king needs to be friendlier with his chiefs, particularly during the intra-palatial crisis, there is the transposition of the expression as *be welcoming*, in what specifically looks like an explication. It cannot be said that the translation would not pose a problem to a non-Yorùbá audience as it appears to have a semantic inadequacy. What is more, this metaphor is not accompanied by a corresponding action in the movie (since it is almost impossible to do so), and as a result, the message delivered to the king in this context can hardly be fully understood if an audience relies only on the translation deployed.

As for *Şaworoidẹ*, address forms relating to royal greetings are often transposed with equivalent in the target language. *Kábíyèsí o*, for instance, is translated as *your highness*, which may not have the conceptualization of the “supremacy” of the source text, although it serves a similar purpose in it. In any case, the expression, *Kábíyèsí* is meant to reaffirm the king’s lofty place amongst his subject, thus, *his highness*. In the same vein, address forms such as *òdọ àgbẹ*, *òdọ aperin* and *májẹ ó bàjẹ* have been

translated through the use of transposition, something that would lack appeal to the Yorùbá audience because it has been domesticated.

Apart from transposition of royal greetings and address forms, the translation of phatic expressions is also commonly translated via transposition. There is no equivalence of *ẹ kú ikàlẹ* in the target text, and therefore, transposition becomes the tool by which it has been translated as *Hello darling*, which captures nothing about the addressee's position at the time of exchange. Some expressions may have equivalents in the target language, but they may not fit into the context of discourse if employed. One such is *asọ àsikò*, which could mean *trendy clothing style* in the target language, but which could not serve the discourse purpose of *updating wardrobe* in the context of use. Again, *fọrí fọrí*, which may mean *impression*, has also been transposed as *show off*. Also, the phatic expression, *dákun dákun* lacks an equivalent in the target language, and so, it has been transposed as *let me attend to him*, even though it may ordinarily mean *please*. With the pragmatic understanding of the translator, *let me attend to him* has been transposed. Whenever transposition is deployed for translation, there is often a meaning reconstruction.

Although not common, the addition strategy is found in *Arugbá*, but absent in *Şaworoidẹ*. This strategy affords a translator, with the tacit approval of the film maker, to attempt an enrichment of the source text. An instance of the use of the addition strategy is found in social culture, and it bothers on the expression, *àisàn onígbá púpọ̀*, which has been translated as *HIV/AIDS disease*.

The translation of the ailment introduces a fresh meaning entirely, via addition strategy, but this is in line with the communicative context, and the current global reality at the time of producing the film. *Àisàn onígbá púpọ̀* (loosely translated as *multiple-calabash sickness*) is an innovation (since it is erstwhile unknown), created with the background of *àisàn onígbá méjì* (loosely, *two-calabash sickness*), which refers to *cholera*. Indeed, *àisàn onígbá púpọ̀* is alien to the Yorùbá experience and, therefore, has been translated as *the pandemic HIV/AIDS disease* (which is also world new experience). Suffice to mention that the analogy of *two-pot sickness* does not properly capture the meaning of *the pandemic HIV/AIDS disease* as *àisàn onígbá púpọ̀* since stooling and vomiting are not even symptoms of this disease. In essence, *àisàn onígbá púpọ̀* is simply an attempt to coin an expression for *HIV/AIDS* as a way

of linguistic engineering to enrich the source language in capturing a new global reality.

There is also the use of substitution strategy in *Arugbá*, but not in *Şaworoidę*. The translation strategy is often associated with social culture. In *Arugbá*, metaphorical expressions are commonly translated via substitution, since it may not be appropriate to employ a direct translation to such expressions, which would only capture the surface meaning of the expression, rather than its pragmatic import. Substitution strategy, in this context, would afford the target audience the possibility of flowing with the discourse. A metaphorical expression like, “irú yín kéré”, for example, does not refer to the addressees’ body size, but rather their worth. In other words, the addressees are of low value or worth, and therefore, the substitute, “riff raff” is used as translation. Similarly, the expression, *Àwọn ìgàrá ọlọş à tí wọn fẹ máa mú olè*, has been translated as *the pot calling the kettle black* in which the translator has also gone for what captures the pragmatic import of the statement rather than a direct translation.

There is also the use of substitution strategy in translating negative descriptives in *Arugbá*. It is important to mention that the film, in part, showcases the intra-palace crisis between the king and his chiefs, splitting the chiefs into pro-king and anti-king. The anti-king group is on the side of the welfare of the people while the pro-king is selfish, taking sides with the king to shortchange the people. However, amongst the pro-king is a chief who also tries to outsmart the king. One notable (non-euphemized) negative descriptive in *Arugbá* is used by the king, and this is in a situation where he discovers some of the shady deals of one of his allies. After disrobing the chief, he sends him out of the palace describing him as *àwọn olè, àwọn jẹgúdú jẹrà*. This expression can be loosely translated as *thieves and corrupt-minded people*. However, in *Arugbá*, it has been translated via transposition as *shady characters*.

The omission strategy is commonly used in *Şaworoidę*, but not so common in *Arugbá*. First, in *Şaworoidę*, the strategy is commonly used for metaphors and proverbs. Indeed, translating metaphors and proverbs in *Şaworoidę* is either done through calque or omission. The expression, *orí elò mī ò máa jifà láyé yi o*, for instance, metaphorically means “some people are unfortunate.” literarily it means “some people don’t enjoy free things” In the translation, this grave warning is completely omitted, and therefore an important aspect of the discourse is lost. The addressee has a rethink

of her decision based on the gravity of that utterance. In another example, the expression, *ìwọ ọmọdé yi, wọn dì ọ ni àbọ fògùn mú ọ*. Really, in this instance, the translator has completely omitted the translation of the metaphor, which denotes “are you cursed or hypnotized”. It is important to, however, mention that the gravity of meaning in the metaphor is completely lost via omission.

Similarly, the expression, *ọwọ ara ẹni là ń fi tún wàra ẹni ẹ*, suggests that the solution lies with the addressee. But the translation of the expression, in this case, is also completely omitted, resulting in a meaning loss. There is also an omission strategy in translating a folktale song (*Ajá mi dà o; Ajá ọde*) rendered by one of the actors. There is an attempt to subject the song to calque translation at the song opening. But the subsequent lines of the song have been completely omitted since employing calque for the rest of the lines would not only result in an anomaly but also fail to blend with the discourse context.

This is so because the scene does not present the beginning of the folktale, but every Yorùbá audience can quickly adjust their flow with the film once the song is heard, and a father and a son are seen enacting a call and response session, often associated with such a folk song. A non-Yorùbá audience may not have this background knowledge, and therefore could be put in a more serious confusion if all the lines have been translated via calque. Thus, the translator has avoided a technical issue that may result in an attempt to translate. Moreover, the omission of this short session would not have a negative consequence on the main storyline because the video enhanced the understanding of the viewers.

Omission strategy is most evident in the translation of religious expressions in *Şaworoidẹ*, particularly when the incantation is involved. The *asọ funfun* incantation, which recurs throughout the film is usually omitted in the translation. Just as we have in translating folk songs, there is also an attempt to deploy calque for translating the beginning of this incantation. But that stops at the end of the first line. The subsequent lines are completely omitted, and no compensation is given for this.

Although the motion would be useful, the complete omission of the translation of the utterances does not help the non-Yorùbá audience. Again, religious materials such as *igi ọmọ* and *ìlù dùndún* are used in the context of the tradition of the community. In other words, they have religious values. In the translation, the translation only captures

part of the expression (*igi=frame; ilu=drum*), which are not as significant as the parts dropped in the translation (*òṃ ò* and *dùndún*), which are kinds of frame and drum respectively. Indeed, these expressions may lack equivalence in the target culture, but their omission does not help to fully capture the intended meaning. A lending strategy would be a better strategy in this instance.

Furthermore, there is a total loss of meaning of those religious expressions, *adé idẹ*, *àgbààrín* and *Şaworoidẹ* as a result of their omission from the target text. *Adé idẹ* is a brass crown, and there is no way *crown* would effectively capture *brass crown* (so the adjective, *idẹ*, has been omitted). Indeed, *idẹ* (in *adé idẹ*) restricts the meaning of *adé* further to a particular kind. So, the absence of this in the translation is more of the use of general phenomenon in place of a specific kind. In the case of *Şaworoidẹ*, it is also completely omitted in the translation, even though the translation of the expression has been given ab initio when presenting the title of the movie. There is also omission in the case of *àgbààrín*, but in this case, the meaning is recoverable via ellipsis. In other words, the omission, in this case, is necessitated by ellipsis, since *àgbààrín* is earlier used in the translation of the preceding utterance. So the translation, *and the other half*, is a reference to *and the other half* (of the ‘*Àgbààrín*’ seed).

5:6:3 Miscorrelations in Translation of *Şaworoidẹ* and *Arugbá*

As much as the different strategies adopted in the translation of the cultural references in the *Şaworoidẹ* and *Arugbá* made a good attempt to capture the nuances of meaning in the source language, there are still instances of miscorrelations, some of which shall be discussed here.

What are miscorrelation? Miscorrelations are a connection or relationship that is wrongly said to exist between two or more facts, numbers and so on. For the benefit of the work, we will say the wrong relationship between the translation or subtitle of two languages. This is a state or an instance of being wrongly or improperly correlated, it is a fact of wrongly saying that there is a connection or relationship between two or more facts, words, expressions, utterances and so on. Miscorrelations are basically incorrect correlations.

Miscorrelations, when it has to do with translation, can be referring to the subtitles that are not related to the meaning of the word or sentence in the source culture. It can also relate to instances where the intended meaning of the source language is completely eroded in the translation in the target text. No matter the strategies employed, cases of miscorrelations cannot be completely ruled out. For the purpose of this work, we are going to look at some instances of miscorrelations in the subtitling of *Şaworoide* and *Arugbá*.

Excerpt 30

Yorùbá

Olorì Àgbà : Olóri burúkú

English subtitles

Senior Queen : Pathological numbskull

Arugbá

In this translation, ‘olóri burúkú’ in Yorùbá literarily means ‘bad head’ meaning never do well. The translation as pathological numbskull, this is far from the intended meaning of the source text.

Excerpt 31

Yorùbá

Aígóró : ìyá wa kékeré

English subtitle

Aígóró : hello little priestess

Arugbá

Ìyá wa kékeré means our young or small mother, this honour is given to her because she is the priestess of their goddess. It is not every young lady of her age that can be referred to as a young mother. The translation did not correlate because it removes the

respect of being the sacrifice carrier to just a little priestess. Even if she should be referred to as a priestess definitely not a little one because she is no longer a little girl.

A lady of a marriageable age.

Excerpt 32

Yorùbá

Olori : sé ẹ wá rán mi sílé ni báyi?

English subtitle

Queen : this is unfair

Arugbá

The conversation before this utterance was that the queen's father told her to tell her husband not to fight with anybody during that period. The king refused to listen to her, she told him that he was stubborn, the king was angry and said that he was not as stubborn as her father. **Sé ẹ wá rán mi sílé** means "are you insulting my father?" The translation of **this is unfair** did not correlate with what she said, a non speaker of the source language cannot benefit much from such translation because it was out of the way.

Excerpt 33

Yorùbá

Olori: ẹ kúulé

Queen: I greet everybody here

Olori: ẹ kú ikàlè

Queen: hello darling

Şaworoidę

Greetings in Yorùbá generally does not have equivalence in English language due to the differences in our cultures, the above

translations of the greetings in the target text are miscorrelated because there are no equivalence in the target text. The translator obviously use a phrase that he or she believe should fit in..

Excerpt 34

Yorùbá

Olóyè : orí elò míi ò mà jìfà láyé o

Chief : what a stupid thing to do

Şaworoide

The situation that warranted these utterances was when the king proposes to marry the chief's daughter; the daughter was already impregnated by somebody else. She told her father about it and the father said “**some people are not destined to enjoy**” meaning that the pregnancy will stop her from becoming the queen. The translation of ‘what a stupid thing to do’ is a miscorrelation because it is not a correct translation of what the chief said.

In the final analysis, it is pertinent to mention that many of the strategies adopted in translating the cultural references in the two films do not harm the meaning. Put differently, translation is, most of the time, unimpeded, except for the cases of transposition and omission. The two films use calques to translate some metaphorical expressions, but, especially in Şaworoide, it is, sometimes, also omitted. It is also the case with lending strategy which is adopted in the two films for address forms, but in addition to this, is also used for religious expression in Şaworoide. There are also instances of miscorrelations in the translations which are so minimal that they can really not affect the understanding on the target audience much, because of the audio visual effect.

5.6 Chapter Summary

In conclusion, translation strategies of lending, calque, transposition, omission and substitution are observed in the subtitling of some cultural references in Şaworoide.

The regularities in translation strategies of Saworoide are also discussed in this chapter. The strategies deployed in the two films are also compared in this chapter.

The chapter went on to discuss miscorrelations in the subtitles of the two films. chapter six is the last chapter and it is giving a summary of the work, conclusion and recommendation.

CHAPTER SIX

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter discusses the summary of of the different chapters. It also discusses the findings and draws conclusions based on the analysis of the corpus of study. Lastly the chapter gives some recommendations.

6.1 Summary

The study started with a general discussion of Yoruba films. It was established that Yoruba films are renowned for showcasing Yoruba culture, and that one aspect of this culture which is inextricably linked with the films is oral tradition. Oral tradition as explicated in Chapter One embraces the Yoruba verbal chants, (orin Ọ̀jẹ̀) the bride nuptial chants (ẹ̀kún iyàwó) the ifá literary corpus and songs (odù ifá), praise poetry and panegyric, among others. It was stated that these aspects of oral tradition come under a class of items termed cultural references. Although cultural references are both intra linguistic and extralinguistic they are responsible for many difficulties subtitlers encounter in the process of subtitling cultural references.

However it does not mean that they cannot be translated. Finally, it was established in the same chapter that no large scale systemic research concerning the translation of cultural references in Yorùbá films has been conducted so far. Thus, the study is justified. Chapter Two, which is the literature review and theoretical framework presented different concepts used in the research work, viz: translation, translation strategies, cultural references, subtitling and Yoruba films. This is immediately followed by the examination of the strategies available for translation of cultural references.

Furthermore, the chapter illustrate the theory of translation on which the research is based, with particular reference to Toury's norms before plunging into an exploration of empirical studies. It was discovered from the review that most of the studies on cultural

references not only centered on the European scene but also excluded the intralinguistic culture – bound references, therefore creating a lacuna for the present research. Chapter Three focus on methodology. Chapter four identified some cultural references in *Arugbá* in order of cultural references according to Daiz Cintas and Remael's (2007) taxonomy of translation strategies for cultural references in Audio-visual Translation (AVT). It then proceeds to compare the translated versions of the text with the transcribed source films to determine which strategies are employed to convert these references into English. Chapter five also examines translation strategies utilised in the subtitle of cultural references in *Şaworoide*. An overview of the two films for the sake of detesting regularities and irregularities in the choice of translation strategies by the translators is also done. The chapter ends with the identification of miscorrelations in the translation of some cultural references. Some miscorrelations are identified in greetings, proverbs and idiomatic expressions mainly.

This study was designed to examine Yoruba films *Arugbá* and *Şaworoide*, in order to search for the different categories of cultural references according to Diaz

Cintas and Remael's (2007) taxonomy of translation strategies for cultural references in Audio-visual Translation summarisable below:

1. Typology of cultural references
2. Subtitling strategies deployed
3. Miscorrelations in the subtitles

Based on the above, the research findings indicate that :

1. The selected films are preponderantly cultural references; hence a justification of our first research question in 1.4. These cultural references include Ifa literary corpus, praise-poetry or panegyric, lullaby, proverbs, verbal chants, address forms or titles, among other cultural references. They give colour and substance to the films by providing them with features which are intimately embedded in Yorùbá and to which the audience or viewers can relate.
2. The translators of these films mapped out seven different strategies to tackle cultural constraints resulting from the use of the cultural references. These strategies are: lending, transposition, omission, calque, substitution, lexical

creation, paraphrase and addition. This therefore justify our second research question in 1.4.

3. Some strategies, notably lending, transposition and omission were used in high percentage in the two films. The use of these strategies in high percentages, on a regular basis in the films, indicate the presence of a translational behavior or norm. This is response to our third research question in 1.4.
4. The miscorrelations identified in the translations are mainly due to the complete cultural and environmental differences of the source and target languages. This underscores our fourth research question (see 1.4) this also profers answer to our fourth research questionon page 4.

6.2 Conclusion

This study examined the deployment of translation strategies in the translation of salient cultural references in English subtitles of two Yoruba films *Arugbá* and *Şaworoidę* by Túndę Kęlánı with a view to determine the typology of cultural references, subtitling strategies deployed and miscorrelations in the films. The study has revealed that translating the textual version of the dialogue in a film or television program, is a vehicle through which Yoruba films have traversed both linguistic and cultural boundaries. Existing studies have mostly focused on syntactic errors in translations of Yorúbá films. Inadequate attention has been placed on the process of translation strategies used in translating cultural references in the subtitles. The theoretical framework combined insights from Halliday's Systemic Functional Grammar, Toury's

(1980 and 1995) descriptive translation studies and Diaz Cintas and Remael's (2007) Typology of translation strategies.

For data, the Yorúbá films, *Arugbá* and *Şaworoidę* were purposively selected. The selection was based on the preponderance of Yorúbá cultural phenomena, which were consciously translated in their subtitling. The data was subjected to stylistic analysis. The researcher followed a three-step procedure of viewing the films, paying close attention to cultural references in the source film; collecting and translating the Yorúbá cultural references; and determining the strategies employed in subtitling the cultural

references based on Diaz Cintas and Remael's (2007) taxonomy of translation strategies. These cultural references, which include panegyrics, greetings, and idiomatic expressions among others give colour and substance to the films, providing them with features which are intimately embedded in Yorùbá and which the audience or viewers can relate.

Yorùbá films are spiced with both intra linguistic and extra linguistic cultural references that need to be translated, if they must reflect the source language and retain some source language colouring. This study has revealed some strategies, some of which are non creative, for example omission, this strategy is employed in response to the peculiar nature of these references. More creative strategies including transposition and substitution should be emphasised.

The study also noted that the popularity of

Yorùbá films is transcending ethnic, national or linguistic boundaries, thanks to translation. Given this trend, formal or specialised form of training in this field of translation should be put in place in order to avail translators in the Yorùbá category the opportunity to update and fine-tune their knowledge as well as to improve upon the task of translation.

Therefore, the work fulfils Halliday's ideational function by shedding light on the concept of *Arugbá* and *Şaworoidę* as obtainable in Yorùbá African setting. Furthermore, Halliday categorised language and grammar into systems according to three meta-functions. They are experiential or ideational, interpersonal and textual. Ideational focus on how the initiator of a discussion create texts to relay his earmarked meanings.

This is an aspect of this work that is very important. We are not only looking at the translation of utterances but the correct subtitle that is faithful to the ideation of the initiator or the source text of the utterance. Translation is not complete until the idea being projected is correctly responded to, this is the point of fidelity in communication. Ideational meta-function also provides grammatical resources at clause rank to interpret or translate the inner and outer experiences of the word. This is very important because the meaning of words cannot be divorced from the intention of the speaker of the word. This is very important in the field of translation for the target

audience or viewers to be able to understand the subtitle, with the aid of the visuals, the stage business understanding is enhanced.

6.3 Recommendations

The study ends with the following recommendations:

1. Researchers in audio visual translation should carry out a descriptive analysis on the basis of a large and varied corpus, if meaningful results are to be unraveled. The present study focused on two films. The restriction has been dictated by the need to engage in a reasonable depth of treatment within the time available. Subsequent researchers should select data that is not only large enough but also include recent films in order to catch up with the ever changing convention in subtitling.
2. Indigenous researchers should strike a balance in their studies of indigenous languages. They should not only focus on the literary aspect, thematic preoccupation or syntactic errors only. There is the need for them to beam their search light on translation and how the huddles of cultural references are cleared by translators.
3. Researchers can focus on viewers' reception of subtitles, and how they aid comprehension of audio visual films. This becomes important because it is vital to understand how films are subtitled and how subtitling can be improved.

Needless to say, film producers should not only focus on visual quality and thematic thrust of films alone. Attention should equally be given to the grammaticality and accuracy of the subtitles. This is because some syntactic errors were detected in the subtitles. Professionalism and specialisation should be the watchword when it comes to translation.

6.4 Contributions to knowledge

As much as there is an increase in the field of the study of Audio visual Translation research, most of the research done in this field are focused on traditional elements, oral tradition and grammatical errors in translation. Not much attention is paid to how translation is utilised to explain culture based references in Yorùbá films. This is a

lacuna that this study is out to bridge. This study is a fresh attempt at meaningfully grappling with the problem of translation between Yorùbá and English language. These two languages are culturally far and apart.

Previous research works on translation has been on languages that are closely related culturally. This present study is designed to contribute to the knowledge of subtitling of cultural references of Yorùbá to English language. The study sheds light on subtitling practice and translation reality, as a result of this, there is an increase in the connection between English and Yorùbá translation scenes. This has added to the knowledge of Translation Studies. This study also sheds light on the strategies activated by translators in the Yorùbá category in response to cultural constraints and the regularities that are prevalent in the case of cultural references in Yorùbá films.

6.5 Suggestion for Further Studies

This study may as well serve as a reference point for other researchers in the field of Translation Studies. Indigenous researchers should strike a balance in their studies of indigenous languages. They should not only focus on the literary aspect, thematic preoccupations or syntactic errors, but also on how the huddles of cultural references are cleared by translators.

APPENDIX

ŞAWOROIDE

CHARACTER	YORUBA	ENGLISH
Queen 1	Bàbá, ẹ ti ẹ dá wa lóhùn, ẹ ẹ mà gbọdò jáwa jù sílè báyii, kí la mò ta ó se	Father, you mustn't leave us without any guidance, we would be lost.
Unnamed man	Ẹ ti ẹ dide kí ẹ jẹun, bó ti ẹ jé ẹkọ kan	Please try and eat something
Unnamed woman	Ẹ pèlé, ẹkú àgbà	Greetings, old one
Man		
Baba agba	Kinni ifá ni ki á ẹ o	What are ifa's instructions?
	mekùn se ráhùn ire gbogbo, bókè n báyo nínú igbó abórò wa, ire, ire gbogbo mà mà wá Jogbo wa o, ire gbogbo. Báa bá dami órí, a bèsè wáa ire, ire gbogbo mà mà wá Jogbo wa o, ire gbogbo.	to Jogbo.
Ifa ma	Otura meji, aso funfun nii sunkun aro, eji wonron nii sunkun ekeji tan tan, a di a fun Ade ro mo okun omo oni Alana kan esuru, nijo yin mekun se rahun ire gbogbo, book n bay o ninu igbo aboro wa, ire, ire gbogbo ma ma wa jogba wa o, ire gbogbo. Baa ba dami ori, a be se waa ire, ire gbogbo mama wa Jogbo wa o, ire gbogbo.	White cloth longs for indigo dye, first part of a statement cries for the second (dirge) may all blessing come to Jogbo.
	A mu awe agbaarin keji, a ju sinu igi ilu saworoide.	And the other half inside the drum frame.
	Ee ri gbogbo ewe if a tokun yii, a wa jo ni jijo, a wa roo sinu ado ide	We burn the leaves the pot into powder and pour it into the container.

	<p>Ejjo yii la o fi sin gberere fun Ayangalu,</p> <p>ejjo hun naa la o fi ma sin gberere fun gbogbo awon olujogbo tin ban je awa mu oru ta a lo a wa fo mo'le</p>	<p>The powder is to be rubbed into incisions made on Ayangalu and on all future kings</p> <p>We then break the pot into fragments.</p>
Old king	Dying	"saworoide"

CHARACTER	YORUBA	ENGLISH
Arúgbó Ọba	<p>Àdéhùn kan yóò maa wà láàrin ilú Jogbo àti àwọn Ọba tí ó bá n jẹ.</p> <p>Kí ẹ ró adé idẹ kan, saworo ilù àti àdó idẹ kan, kí ẹ fi mó ewé igi ilù dùndún kan, ká fi ẹ ilù</p>	<p>There'll be a pact between the people of Jogbo and their kings, take.</p> <p>Fashion out a brass crown, drum jingle bells, and a small container, carve a drum frame and make a drum.</p>

	Wón n kọrin, wón n jó	Singing and dancing
Ará ilú Jogbo	Ká tó rérin ódigbó, ká tó réfòn ódegàn (2ce)	<p>To find the elephant, go to the forest</p> <p>To find the buffalo, the grassland</p>

	Ká tó rẹni bíi ire, ó jẹ eni tólóhun ké	To find a just king like you, except by God's grace
	Bàbá àwa lọ, olóoré lọ (2ce)	Our father is gone, he was just and precise, our benefactor is gone.

Balógun:	È pèlẹ̀ bàbá, ó rẹ̀ yín ni?	Hello sir, are you tired out?
Bàbá :	Rára, kò rẹ̀mí, kàn ń sinmi ni	Tired, No am only resting.
Balógun	Şé eẹ̀ gbàgbé ọ̀rọ̀ táa sọ ń jọsí	Remember what we discussed.
Bàbá	Şé nípa ti oyè?	About kingship
Balógun	Bẹ̀ẹ̀ ni	That's right.
Bàbá	Bí o bá mọ̀ èdè náà, èmi yóò fí iyìn fún ọ̀. Sugbon teba fe di olokiki, ko gbodo je Onijogbo. Onijogbo ni enikan ti won n sin, ilu naa si n sin Onijogbo. Onisowo lati igba atijọ ko le je ọ̀lọ̀rọ̀ bi onişowo loni.	I already told you he that loves the good life must not aspire to be king). The king serve the people, not the other way round. No king of Jogbo can be rich like the modern day kings.
Balógun	Kílódé? Wón fi şe wón ni?	Why? Is it a curse?
Bàbá	Eeh! bée jẹ olóyè jù bẹ̀ẹ̀ lọ, àwọn àsírí kàn ń bẹ̀ tẹ̀yin ò lè rí Ọ̀wọ̀ tí a ń fí hàn fún işẹ̀ wa, ọ̀jọ̀ orí wa, àti àwọn alàgbà wa dà bí ọ̀wọ̀ tí a ní fún àwọn alàgbà tí wón ní ìmò púpọ̀. O dabi nigbati o mu omi ati pe o di apakan ti o.	There are certain mysteries of Jogbo unknown to even chiefs. I unraveled them with age and interaction with the elders. That is the origin of Jogbo.
Balógun	A ní láti paádà, ọ̀rẹ̀ mi leni tó fẹ̀ joyè yí, mo si fẹ̀ kórí owó tún raşe	It has change, the king elect is my friend, he needs to make money.
Bàbá	È sọ fún n kó má sín gbééré ọ, kó má sise ibúra kankan o	Then warn him to refuse incisions and any oath taking
Balógun	Ah! Kílódé	Why?

Bàbá	Ko mọ ohun tí o n sọ, ̀şugbọn o ę eniyan tí o dara. Wọn ko mọ iye tí wọn ko loye, ̀şugbọn wọn yoo loye dię sii ni ọla.	You can't understand, just warn him. (Song) They don't understand (thrice) but tomorrow they will
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Àsàbí	Olùbànisòrò nàà jẹwọ pé òpin ayé ni wọn, ó sì jẹwọ pé wọn nílò iránnilétí tí kò bójú mu fún iran wọn	Hello darling, I've found a fine material for our special dress.
Ọba Lápíté	Şé oní toun ní tó pò dáadáa, torí ẹbí wa tóbi o.	We'll need many yards, ours is a large extended family.
Àsàbí	Tajá ęeran kọ o, àní tẹmi tí ę nikan ni, asọ tá ó wọ gbọdọ yàtò o, bàbá wá dáàfin tán, àní láti yọra oyè fún bíi osù méta ni o	I don't mean everybody just for you and me, our dress must be very special. Then, we'll celebrate for 3 months.
Ọba Lápíté	Gbọ o, kí ę gbogbo wa ni à n lọ sáàfin nàà o, ęyin kan ó sì farabalẹ	Listen, we're not all moving to the palace now, some of you'll stay.
Àsàbí	Wá o, bí gbogbo ẹyàn ò bá wá ní lọ sáàfin, kí ę bíi tẹmi Oláníwuń Àsàbí, ẹmi lolóri, olóri òsì gbọdọ gbéyin	But I'm your queen and the queen can't stay behind.
Ọba Lápíté	Ó dáa motigbọ, motigbọ má a lo ná	Alright just go away with you.
Àsàbí	Èyí ò ní ríró o, ajo n lọ ni	This is decided I'm going with you. (Chief enters)
Balógun	Kábièsí o.	He prostrates.
Ọba Lápíté	Bàbá, ę má dòbálẹ ę	No don't prostrate.
Balógun	Ah! Báa tí n ę nùu, o tí doba. Nlẹ o olori.	That's the tradition, you're the king elect. Greetings our queen.
Àsàbí	È pẹlẹ o bàbá.	
Ọba Lápíté	O sì máa lọ, o sáà ríi pé mo lálejò. Ta lolori? Àsàbí urh! Ta ni áa gbéruu àbàti àlàpà gbàgbà títi ẹsìrìn òdìdì mọdẹ-un lọ sáàfin. È gbà, ę bá n fún Tinúolá, ę ní kó máa múra àti kó wá bámi láàfin	Okay, just go away for now you can see I have a visitor. He smirks. Queen? Asabi! How can I go

		about in the company of a clumsy, decrepit and shapeless woman. Pass this to Tinuola, she should prepare to move into the palace.
Balógun	Òrò nílá wà o	There's a serious matter, remember our discussion?
Ọba Lápitẹ	Ehnehn?	
Balógun	Şẹ o rántí òrò tá so ?	You remember what we talked about?
Ọba Lápitẹ	Sé nípa bí n ó şe ríşe lórí oyè ?	On how I can amass wealth while on the throne?.
Balógun	Àti ohun tí jẹ káwọn Oníjogbo lówó bíi Ọba bómíràn.	And also why Jogbo kings never make money like their counterparts.
Ọba Lápitẹ	Béèni.	
Balógun	Gbẹẹrẹ sínsín àti ibúra ni o	It has to do with the incisions and the oath taking.
Ọba Lápitẹ	Gbẹẹrẹ sínsín àti ibúra	The incisions and oath taking.
Tinúọlá	Ah! Kòşe é şe mo, mo boń ti mókàn kúrò níbẹ ni.	Impossible, thought he has lost interest.
Balógun	Mókàn kúò nibo? toyè ni ò jẹ ó ráyè	He's been preoccupied with the enthronement
Tinúọla	Ejẹ ká gbàgbé è	It's too late.
Balógun	Ó wá yámí lénu pé báyi lo gò to. Èèyan pé ó pé o wájẹ, otún nsako, ah ah ah ... àimoye àwọn tó fẹ jẹ.	Am surprised to see that you're such a fool.
Balógun	Olori tuntun	You are being offered a meal ticket and you are arrogant, thousands would jump at the chance to become the first

	O ò má jẹ kórí rẹ ó so ifà nù 18	lady. Don't miss the choice of a life time.
Tinúolá	Eni tí mo wá ní fẹ̀ tẹ̀lẹ̀ nkó ?	But then, how about my fiancé
Balógun	Ehn ... kò ní wẹ̀lòmí fẹ̀	He'll have to look elsewhere.
Tinúolá	Mo ti loyun	(in low voice) But I'm pregnant
Balógun	Págà, iwọ ọmọdé yi, wón di ọ ni? Àbó fògùn mú ọ. Ahn ... orí elòmíi mà nji fà lááyé yi o. Sùgbón ojú rẹ ò jójú olóyún	Goodness, what a stupid thing to do, but you don't look pregnant.
	Ñde òlè, osù mélo ?	Get up, go on. How many months ?
Balógun	Kò tii josù méjì na lo.	About 2 months.
Balógun	Tinúolá ọwọ ara eni làá nfi tún iwà ara eni se, áá di kiní yi láwo ni.	Look lets cover it up.

Bàbáláwo	Nisi yi, ibúra lókàn. Kóo máa wí bí mo bá tí n wí.	(Now, the oath-taking, say after me)
	Ehn, ẹ dúó diẹ na bàbá, èwo ni tí gbogbo ilu, àdá, ehn ehn omi, ẹfun tée kó kalè wọn wọn yí.	Just a minute sir, why the drum, knife and the sword?
Bàbáláwo	Gbogbo rẹ ló so mó àdéhùn ipilẹ tó so Jogbo ró, táa fi tẹlú Jogbo ró, okùn tó yii tí n bẹ nínú àdó-idẹ yii, òhun ló so àdẹ-idẹ pọ mó şaworoide, òhun náà ló sì sọ Àyàngalú pọ mó gbogbo wọn, ọkan yii náà ló sì so iwo oba tuntun tó fẹ jẹ pọ mó gbogbo wọn tó o bá tí búra tí n sí sín ọ ní gbééré, èmi gégé bí ẹlẹri láàrin gbogbo yín, óyá!	It has to do with the origin of Jogbo, the strong link in this container binds the crown with the drum, and with Ayangalu, the link will bind you as the new king with all of them as you take the oath and incisions, I am your witness, now let do it!.
Ọba Lápitẹ	Ehn ehn ehn, bàbá amawo, èmi rán yín léyi rará, èmi ò ní búra kankan, un ò sí ní sín gbééré.	Don't bother yourself, no oath-taking and no incision for me.
Àyàngalú	Èèwò	Impossible.
Bàbáláwo	A ò gbọ rú ẹ rí, èèwò ni, ó léwu	It is unheard-of and a dangerous taboo
Àyàngalú	Orò tí n sọni dọba gan niyii	Without it you cannot be king.
Ọba Lápitẹ	Mo le mi o se, hun o bura, hun o si sin gbeere, ema foku ti o da so mi mo ero asa eyin Kankan	I said no, don't bind me to any backward tradition.
Gbogbo Awo	Ah! ó lé wu	It is dangerous.
Ọba Lápitẹ	Ah! Ẹ wá o, ení sùúrù fúnra yín, èmi lọba ni àbéyin. Bí n ó ti ẹ tẹmi ni mo wí un, ati parí oro, ati ẹ tán	Take it easy, I'm the king, right! That's the way I want it. Rituals are now concluded.
Gbogbo Awo	Aà tí ẹ tán ? (Lápitẹ gbé ibon jade)	But we have not completed (The king threatened with gun)
Ọba Lápitẹ	Ehn ehn ati ẹ kinni ati parí orò, ati ẹ tán, kinni mowí.	Really? I say rituals are concluded, what did I say?
Gbogbo awo	Ẹ lára ti ẹ tán	You said we have concluded

	jé, a jé pé, awo ara ajá gan alára laá lò, kò sé wu lórò tèmi.	That is it, you're elderly men, so keep this secret. Otherwise, you'll be in danger, I have no problems. (He left).
Bàbá Amawomárò	Oba ilú Jogbo	King of Jogbo.
Àyàngalú	Oba ara rè mà leléyi	He is his own private king.

Tinúolá	Íbo lo ti raṣo ?	Where are the clothes from ?
Àfẹ̀sónà	Kí ló dé ? oò sí bèrè mi	What's wrong? You didn't even miss me.
Tinúolá	Mo e bí wọ lomó n wá	I expected you'd come as usual
Àfẹ̀sónà	Bóò bá ti è rí mi, ṣe bóo má n rán àbúrò rẹ sími.	But you do send your brother to inquire about me
Tinúolá	Ó da ná má bínú, ọwọ mi ló dí diè	Okay, I'm sorry I was busy.
Àfẹ̀sónà	Ibo lo ti wa ra so oo	So, where did the clothes come from?.
Tinúolá	Àbúrò iyá mi kan ló fún mi o	They are present from my auntie.
Àfẹ̀sónà	N da náà dákun fún mi lómi tútù diè mu	Please give me some water to drink.
Tinúolá	Á à mi ò lómi nílè, àti pé àwọn òbí mi nretí àwọn àlejò kan láipé, hun ò sí ní fẹ kán bá ọ níyìn o.	There is no water and we're expecting some guests, so you should be leaving.
Àfẹ̀sónà	Èmi? kí ló dé ?	Me, why?
Tinúolá	Ṣe bó o sí padà wá nájó mii, àbí	You could back some other time (she hisses).
Àfẹ̀sónà	Mo loye ipo ailerá rẹ lówọlówọ, ṣugbọn mo ti loye pe o wa	I know you are in a bad mood, however I've come to see how you are, you
	kò yá lósè tó kojá, tinú tóo sopé hun ...	complained about stomach upset last week.
Tinúolá	Nkànkán ò mú mi mó, inú ò run mí	I'm alright now. (she hisses)

Àfẹ̀sónà	Tàlejò ẹ̀ tóo sọ pé	About your period that you said.
Tinúolá	Àlejò mi ti dé tipétipé, nkànkán ò ẹ̀ se mí, mó wá lọ.	My period has resumed since, you should be leaving right now.
Àfẹ̀sónà	Kílódé, ó da hun o wá wò ọ́ lóla	What's the problem? Okay, I'll see you tomorrow.
Tinúolá	Mó wulẹ̀ wá lóla, n máa rán àbúrò mi sí ọ́ tó bá yá.	Don't bother, I'll send my brother to you in due course.
Àfẹ̀sónà	Hun tó bá wù ọ́ gan ni kó ẹ̀	Please yourself.
Balógun	Tóbá ti ẹ̀ bàbá yi, ẹ̀bí yíó sì lo fẹ̀yintì yíò lọ kú sílẹ̀ rẹ̀ e o	(hisses) This old man should be retire and go home to die.
Bàbá	Rérin	He laughs
Balógun	Bàbá, ẹ̀ ẹ̀ sùn	Old one, you are awake.
Bàbá	Şé tí o bá lówó osù, kòlẹ̀ da fẹ̀yintì ni? Ọ́lòhun kó sáà fíkú ire pa gbogbo wa.	You don't retire from a nonsalaried job, may we all have peaceful death.
Balógun	Ah! Ẹ̀ foríjì mí o bàbá Ọ́pálábá, edákun, ehn ọ̀rò kan ló kámi lára mowá ẹ̀ bí ẹ̀ tisùn ni.	I wanted to see you on an urgent matter, I thought you were asleep.
Bàbá	Hun ò sùn. bí mbá ti sọ kalẹ̀ báyi, ibè lẹ̀mí tin fetí kó ọ̀pọ̀lọ̀pọ̀ àsírí. Ẹ̀yẹ̀ ò dẹ̀dẹ̀ bà lókùn, ọ̀rò leyẹ̀ ńgbó.	No, I gather a lot of information pretending to be asleep.
Balógun	Ẹ̀ forí jìn mí o	Pardon me sir.
Bàbá	Ah! mélomélo, kò ti di mólíki - ẹ̀ se o sí nkànkán o?	Am used to that, hope there is no Problem?
Bàbá	Íwọ náà o bi mí, ìwọ̀n ìbéerè téyàn bá bèrè lówó mi lẹ̀mi máa dáhùn.	You didn't ask, I concern myself with only that which is asked.
Bàbá	Ah! kò sín gbẹ̀ẹ̀rẹ̀! Ẹ̀ ẹ̀ ní ọ̀gùn rindò rindò lẹ̀yin náà jayán.	He refused ! What audacity.
Balógun	Ati pé eléyi o.	

Bàbá	Ehn ... ó da, ewu méjì ní o. Ewu wípé elòmí yóò bá ọba pín adé rẹ̀ dé, hun ni ẹ̀ ọba tí ò bá sìn gbẹ̀éré.	Any king that avoids the incisions risk sharing his crown with someone.
Balógun	Yóò ba ọba pín adé dé, lónà wo! Ba wo?	Sharing the crown? How?
Bàbá	Ewu kejì ní wí pé, bí ò bá kò tí ò bá tí sìn gbẹ̀éré tó sì dé adé idẹ̀ sórí, tí Àyàngalú bá fi lu Şaworo idẹ̀ létí rẹ̀, orí ní ó fọ̀ ọba náà pa.	The otherwise is that it he wears the crown without having the incision, and Ayangalu beats the Saworo ide, he"II die of a splitting headache.
Balógun	Ah! ... adúrú eléyi lẹ̀ fi pamọ̀ bàbá.	Such a serious repercussion and you don't mention it. The chief left

Ọba Lápítẹ̀	Mo fẹ̀ kóo wá máa ra àwọn aṣò àsikò tó bá gbàmu, tó yẹ̀ ayaba. Tori pé mo fẹ̀ máa fi ó ẹ̀ fòrífòrí káàkiri ni.	I want you to update your wardrobe to that befitting a queen as I intend to show off your beauty.
Tinúolá	Mo gbà bẹ̀, eyin náà o si gbádùn mi	With all pleasure and I won't disappoint you.
Ọba Lapite	Ó tun wá máa di àwọn oríṣírísí irun tó lè fẹ̀ da okùnrin lórí rú.	Also you'll start plaiting very hairstyle.
Tinúolá	Kábièsí	Your highness.
Ọba Lapite	Hun!	
Tinúolá	È dá mi da, ẹ̀ ri lẹ̀yìn èyí tí mo dì sórí yi, ọ̀lọba méta ni hun ó dì, hun ó tún wá ...	They both laugh. Chief enters
Ọba Lápítẹ̀	Balógun kílóde?	What's the problem
Balógun	Kábièsí	Your highness
Ọba Lapite	Ehn.	
Balógun	Ọ̀rò kan ...	There's an urgent matter

Ọba Lapite	Olori, dákun, dákun	Let me attend to him please
Tinúolá	Ero ra bàbá	
Balógun	Dákun	
Ọba Lapite	Ehn-ehn	
Balógun	Adébòmí àti Àyàngalú ni o	The threats is in the persons of Adebomi and Ayangalu.
Ọba Lapite	Ah ah... Mo fura bée náà	I thought as much

Adédigba	Ajá mi dà o	Where are my dogs (2ce)
Orin	Ajá oḍe	My hunting dogs (2ce)
Adédigba	Òké mo kéréwú ò gbálè gbàràwé	(chorus) o so paka gbomo mi (chorus) (chorus), e sare e mi a bo (chorus) (A knock sound on the door), the wife respond.
Adébòmí	À ní bọ o	Hold on a minute.
Àwọn apàniyàn	Ọkọ ẹ dà	Where's your husband?
Adébòmí	Ọ wà ní lé	He is inside.
Adédigba	Ta ni yen	Who is that?
Àwọn apàniyàn	Şé èyin lẹ ní da Ọba láàmú ?	You continue to trouble the king.
Adédigba	Aaa! àwa kẹ? kí la wá şe	There must be some mistake, we did nothing.
Adébòmí	A ti gba kámú	We've accepted our fate.
Apàniyàn	È ẹ tii gba kámú nsin lẹ ó gba kámú sára lókodkan.	Oh no you haven't, but now you will.
Apàniyàn	Fún wọn ní kámú lókànkàn	Give them their fate one by one. He collected the gun and shot Adedigba and his wife).

Balógun	Kábíyèsí mo ti pé	Your highness, I know I'm late.
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Ọba Lápitẹ	O ti pé jù, áwù ó yẹ kẹe ti tètè wá fún n lábò gbogbo ọrò yí, ọgá ọlọpa ti jí débí, wọn láwọn ti rí Şaworoide gbe, wọn ò bá Àyàngalú nílẹ, ó ti sálọ. Enikan tí taá lólobó kọ un, àfòmó àparò a n bẹ a n gbé ká	You are too late, I've been expecting the feedback from you. The police inspector has brought Saworoide Ayagalu escaped, someone must have tipped him off, there is a spy among us.
Balógun	Ahh! ... Bí Àyàngalú bá ti sálọ, kò séwu, Tí ò bá ti lu Şaworoide ní tòsí tàwa, àbùşe bùşe	(That means, we're safe as long as he doesn't drum the Saworoide).
Ọba Lápitẹ	Àbùşe wo ló bùşe? taà mo bi tí Àyàngalú wà . Mo wá lè dé adé ide ori sórí kí èrù ó sì máa bàní pé bóyá enikan ó lu Şaworoide?	Safe? with Ayangalu still at large How can I wear the brass crown and hunted by fear of Saworoide?)
Ọba Lápitẹ	Ehhun. Njẹ iyen òsì fi yàn lókàn balẹ bi? ọrò à n bání pín adé dé un, kò selẹ mọ nù un.	That's a big relief at least the issue of sharing the crown is out.
Ọba Lapite	Ahhhh... kinni fi ẹ máa n ẹ àwọn tí ẹ n bẹ níşẹ wònyí? Wọn mọ pé, àgékù ejò ni irú ọmọ bée n dà	You men are fools, they should know the boy'll always be threat.
Balógun	Àmó kò tii burú, Aá tún máa şó wọn náà ni	But the situation is still okay, we would be on the look out for them.
Ọba Lápitẹ	Kò burú, ká wá fi ọkàn balẹ, ká fi èdò lóri òrònrò ká máa jọba lọ.	Well then we can now relax and enjoy ourselves on the throne.
Ọba Lapite	E seun.	I thank you.

Òtún	Kábiésí, a ò gbọdò sọ pé, a ò mò nípa rẹ, irú òrò bée la máa pa mojẹ ládúgbò, sùgbón àwọn abenugo òtẹ yii ní, à fi bí àwọn bá fi ojù gán ní ọba.	We heard about it but this one's are determined to see the king.
Ọba Lápitẹ	Àyà fi ọba tí ò bá ní irònú bíi tẹmi báyi àbí?	(smiles) Except in the case of hopeless king like me.
Oloye keji	Kábiésí, n ò pé enironú, pé kẹe gbọrò wọn yẹwò lẹmí mà nşọ.	Your highness, all I'm saying, is that you should examine their claims.

Oba Lapite	Ó dáa, ẹ jẹ ká gba imòrán, tí Òtún yii, ká gbé wọn gun ẹşin áyán, ẹ jẹ ká rójú ẹ tiwa. Ẹ ẹ mo dúpẹ, ẹ jẹ ká lọ yojú sí wọn.	Let's take Otun's advice and humour. We'll attend to them now
Oba Lápitẹ:	Ẹ káábò ẹyin ẹyàn mi, ẹ kú ẹtò ilu, ẹkú àtileyin, ẹkú ifẹ o. Wọn ní ẹyin ilú fẹ rí mi	You're welcome my people, I thank you for your concern and love. I understand you want to see me.
Fádíyà	Béèni Kábìèsí, èmi ni Fádíyà, alága àwọn ọ̀dọ̀ àgbẹ̀, àti àwọn ọ̀dọ̀ aperin, titi to fi dórí àwọn máje ó bàjẹ, wón fi iyà jẹ wá kábìèsí, iyà náà po, Ẹjọ àwọn agégedú la wa fi sun yin, wón ba oko wa jẹ, ẹyin lẹ sí lẹ gbàwá lówọ wọn.	I'm Fadiya representing the farmers, also present are the hunters and our elders, some people want to destroy this town but they will fail by God's grace. The loggers are running our farms and you alone can save us.
Balógun	Kábìèsí fẹ mo ñkan tí wọn ẹ gan	This highness wants to hear their offence.
Fádíyà	Ẹ jèrè bàbá, kábìèsí, gbogbo èrè oko wa ni wón ti bàjẹ, wón fi okò gun orí gbogbo nkan ọ̀gbìn mólè, igi tí ó tó igi ni wọn gé nígbó, wọn ọ̀ rántí ojó òla.	All our farm products have been crushed by vehicles they cut trees indiscriminately without planting Replacement
Òtún	Dákun, dákun, mo fi owó òhun ọ̀mọ dí ọ lẹnu, ó dàbí ẹni pé ẹ gbó ohun tí kábìèsí sọ o, gbogbo ọ̀rọ̀ yii ni kábìèsí yi mò, wón sì ti mọ ònà tí wọn ó gbà yanjú rẹ, ẹ farabalẹ, kò séwu.	Wait, please, the king is aware of the problems and he is working on them. The king left angrily.
Fádíyà	Kábìèsí ní bínú ni? Kíla ẹ?	Is the king angry with us? What have we done wrong?.

Arẹşẹjábàtà	Bàbá ẹ ibi tá wa ó ma gbé niyí ni?	Father, is this our new home?
Àyàngalú	Bẹ̀ni, a ọ̀ káákiri mó, ilé wa tuntun niyi	That's right we don't wander again.

Arẹ̀sẹ̀	Bàbá, kí láá wá májẹ	What do we eat?
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Làgbà yí	Irú wàhálà wo ni kábièsí tún dá sílẹ̀ yii.	Why is the king creating these difficulties?
Agégi keji	Èwo ni kí aṣẹ̀ tún máa kọ̀ iwé aṣẹ̀ tuntun lóri à n' gè gedú?	Why should we re-register to carry on our logging business?
Làgbà yí	Gbogbo wa mọ̀ ibi tí owó yí n' lẹ̀.	We all know where the money goes
Balógun	Èyin lẹ̀ mò, n' ò rò pé kábièsí ti mò o.	You may know, I'm not sure the king knows
Làgbà yí	A o lẹ̀ sàlàyé è fún wọn.	Alright we'll explain to him. The loggers enters the king's palace.
Làgbà yí	Kábièsí è jẹ̀ ká sàlàyé fún yín, ètò sísan owó iṣẹ̀ wa yii ṣebí omi pò ju okà lẹ̀, á má di kókó, ẹ̀wò ó isàlẹ̀ ọ̀rọ̀ lẹ̀ gbin o	Permit us to explain how the payments are made, it is not an entirely clean affair
Ọ̀ba Lápitẹ̀	Ọ̀rọ̀ yín ti yé mi, a á yẹ̀ gbogbo àwọn ọ̀fin wọn yen wo, a á wo èyí tó bá ẹ̀ ẹ̀ ṣe nbe, àwọn èyàn mi n' pariwo, iyà n' jẹ̀ wón.	Now, I see your point, I'll review the laws but my people are suffering.
Agégi 1	Iyà ò mà jẹ̀ enikan kan o, kábièsí, gbogbo àwọn ọ̀gá àgbẹ̀ gbáà là n' wá owó fún o, bí wọn bá pariwo wọn á tún dá kẹ̀, ẹ̀ wò ó tí a bá fẹ̀ lówó ẹ̀ è lè tẹ̀ gbogbo ará ilú lórùn o.	Nobody is suffering, your highness, we bribe all their leaders, they would shout and shut up? if you want to be rich then forget the masses.
Ọ̀ba Lápitẹ̀	Ọ̀rọ̀ yín ti yé mi, èyin ẹ̀ shá ti máa rọ̀ra	Now I understand but you need to be more careful,
Ọ̀ba Lápitẹ̀	Ídà mewa kéré o.	That's too small.
Agégi 2	Ọ̀nà ma pò o, kí àwọn asógbó tó gba tiwọn, àwọn olóko àgbà, á sì tún wà fún àwọn ijòyè yín.	The foresters, farm owners, and your chiefs too much have their shares.
Ọ̀ba Lápitẹ̀	È gbàgbé tàwọn ijòyè o jàre.	Forget the chiefs, please.
Agégi 1	Ó dáa beẹ̀ kábièsí, íbo lẹ̀ fẹ̀ kí á máa san owó tiyín sí?	Alright then where do you want your share paid?
Ọ̀ba Lápitẹ̀	Òkè òkun ni o, n' ò fẹ̀ kí wọn tojú bọ̀ owó mi.	Abroad, I don't want people asking questions about my money.
Agégi 2	Ọ̀rọ̀ ti yanjú kábièsí, àwa n' lẹ̀ náa, ẹ̀ má rọ̀wọ̀ wa	It's a deal, we'll take our leave now, you would hear from us soon.
Ọ̀ba Lápitẹ̀	Ó daa, ẹ̀ ṣeun, ẹ̀kára, yòò dáa fún yín.	God bless you thanks.

Balógun	Èyìn dāa? ẹ̀ sì kẹ́sì mí mọ́, bá wo leti wá ẹ̀ ọ̀rọ̀ un sí lọ̀dọ̀ Kábìèsì?	Hey, just a minu, you didn't even bother to see me again? So how did it go?
Agégi 2	Ọ̀rọ̀ ti yanjú ara rẹ̀.	The problem has been resolved.
Balógun	Bíi báwo ?	How do you mean?
Agégi 2	Kábìèsì ti sọ̀ ibi tọ̀ ọ̀un nílọ̀, àwá sì fẹ́e bẹ́ẹ̀.	The king has taken his stand and it is okay by us
	Kò sí ọ̀fin mọ́, ètò sí ti dé.	The laws have been discarded and the profits share.
Balógun	À wa ijòyè nkó?	What about us, the chief?
Agégi 2	Ijòyè, kábìyèsì ó dárúko ijòyè kankan fún àwa.	(chiefs) No chiefs was mentioned
Balógun	Àwa la wá sún mó ará ilú, àwa gangan mà ni ilú.	But we are closest to the people, we control the city.
	À ní sọ̀rọ̀ ọ̀ba aláṣe èyìn sòro ilu,	What's the point in discussing the people where the king is concerned?
	Kò burú, e lè wá rí wa, ní ilé isẹ̀ wa.	Okay, you may see us at our office. Hope there is no problem.
Balógun	Wón máa ti gbé nkàn gbèyìn wa, Lápitẹ̀ ẹ̀ ẹ̀tò owó, kò ẹ̀ ti wa mó o.	We've been side lined, the king excluded us from the deal
Ọ̀sì	Kò jé jé bẹ̀ Jé ká lo bá kábìèsì.	Impossible, let, go and see him
Balogun	Rára o, odo alagba yii laa lo	Now we'll visit the loggers instead.
	Kabiesi fe dawa, láti ọ̀jọ̀ tí mo ti ní sin ọ̀mọ̀dé yii, torí kí ló fí rọ̀pé mò ní sin ọ̀hun bí?	The king wants to cheat us, Is this what I get for my loyal service?

Asàbí	Wá ní bí yi, oòrí mi ni? ẹ̀ ọ̀jú rẹ̀ fọ̀ ni?	You come back here, didn't you see me, or are you blind?
Tinuola	È máa wo iyá àjẹ̀ yii, ẹ̀ o fẹ́ gbé mi subú ni? Wèrè!	You witch, why did you push me? mad woman.
Asàbí	Íwọ gangan ni wèrè, padà kó wa lọ̀ sí lẹ̀kùn fún mí, mo fẹ́ rí ọ̀kọ̀ mi.	You are the mad woman, come and open the door I want to see my husband.

Tinúolá	Kábiyèsí ò sí n lẹ, àyè rẹ ò si dé yin.	The king is not around and you have no business coming here.
Àsàbí	Mo ní ko wá lọ sílẹkùn.	You must open the door.
Tinúolá	Olè! ó fẹ jà mí lólè.	Thief, help, my purse.
Òtún	Kí lẹ n bá ara yín se yii	Will you stop that?
Àsàbí	Mo fẹ wọ ilé ọkọ mi	I want to enter my husband's house.
Òtún	Gbé gbé ẹnu sọun	Will you keep shut
Tinúolá	Ó fẹ jí mi lówó ni	She wanted to snatch my purse.
Òtún	È dáké láàfin, Àsàbí, sé o mọpé kábièsí ò gbọdò gbọ, óyá n sọ nílẹ lóun. Şó ara ẹ	(Quiet, in the palace) Asabi you know the king will be furious at this. Go back home now.

Balógun	Íwọ lawá bá o, ọrọ tó sọ láàfin bàní lẹrù diẹ, sé ẹ fẹ pa àwa ijòyè ti ni?	The news disturbed us, so we had to see you, are you sidelining the chief.
Làgbàyi	Kábièsí yín lẹẹ bi ni ibeere yẹn o, èyàn melo fẹ wá gba owó gẹdú lówó wa? ajá á wá, ẹran á wá, ológbò áwá, wọn a se agbádá yegeře, filà gogoro, wọn á máa gbe iwé àbòsí kiri.	You should direct that to your king, just how many people are entitled to the kick backs? The dogs want theirs, the goats, frogs, even puffy checked cats too, with their flowing robes and tall caps, peddling dubious documents.
Òsì	Làgbàyi, è é tirí o fẹ wá bú wa tẹlẹ ni?	For God's sake Lagbayi, did you plan to insult us?
Làgbàyi	Kíí se èébú o, òótọ ọrọ ọmọ iyá isókúso ni o.	It's not an insult, the truth is always bitter.
Balógun	È má gbàgbé pé ó ti ọrọ bá délẹ, àwa tí a má lẹ bá àwọn onílẹ sọrọ mà nì yíí.	Remember when there is protest, we have the ears of the people.
Làgbàyi	Olóyè kékeré ni gbogbo iwón yen báyi o àwa tí báwọn sọrọ ati n rán ọmọ iná sí iná. Sùgbọn àwa ò lẹ gbàgbé yín ní tiwa, a ó ma wá owó fún yín, a ó sì máa gbé isẹ fun yin	Chief that is no longer relevant we now approach them directly. But we can't neglect you, we'll ward you contracts and release funds for you

Òsì	À gbà tán láá là n gba òle, tába dá áso fún òle, à páa láró ni, a má se ètò ibi tí ẹ máa sanwó fún wa sí lókè òkun, ẹ rí àwọn èyàn wa, nílẹ̀ yí, a à da o.	To complete this favour, please arrange to pay our shared in to foreign accounts, our people are gossips
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Arẹ̀sẹ̀jábàtà	Bàbá kí ẹ̀ ẹ̀ ẹ̀ ẹ̀	What are you making father.
Àyàngalú	O káre, mo ti mọ pé ó bèèrè, ọrún àti ọsán ni, a lè ma fii pa ẹran tí a bá ẹ̀ tán	Good boy, I knew you would ask, bow and arrow for hunting game.
Arẹ̀sẹ̀	Ẹ a ó fí ẹ̀gba na wọn ni àbí a o fí okùn so wón?	Do we strike them with the stick or tie them with the string?
Àyàngalú	Rára o, iwọ máa wò mí, ẹ́ o rí igi tí a fí okùn so ọrún ẹ̀ méjèjè yii, òhun là ńpè ní ọrún, okùn náà là ńpè ní ọsán, o gbọ́ tí wón máa n ní ọsán já ọrún dọpá.	Neither, watch, the bow is 'orun' and the storm is 'osan'. Haven't you heard the saying, when 'osan' breaks 'orun' becomes a stick.
Arẹ̀sẹ̀	Kò yé mi bàbá, tí okùn tí à n pè ní ọsán bá já, igi náà yóò nà padà. Ah, óti yémi.	I don't understand. If the string breaks or I untie it what happens? The shot of the bow slaughters. Ah now it's clear.

Àsàbí	Ñlẹ o mónkele!	Hello young lady.
Mónkele	Ẹ káàbò o.	Welcome ma.
Àsàbí	Wèrè tí n gbé ibí dà?	Where is that lunatic that lives here?
Mónkele	Wèrè? Ilé ọba mà ni ibí.	Lunatic? But this is the palace.
Àsàbí	Tinúolá, wèrè bóode	Mad woman, come out here.
Tinuola	À sẹ̀ èyin iyá wa ti èni? Kí lẹ wá n h́o bí ẹran àgùntàn sí?	So It's you why are you bleating like a sheep.
Àsàbí	Èmi, èmi ni o bú, kó má da fún ẹnu ti o fi sọ bẹ̀.	Me? that lousy mouth of yours will rot and drop off.
Tinuola	Kò ní yẹ ó, Iyá àjẹ.	You old witch.
Ọba Lápítẹ	Àsàbí, kí lo wá débí? Alábùkù ni iwọ obinrín yi, orí rẹ ò sì pé, àfira ita!	Asabi, what do want here? Respect yourself and get out, now !
Àsàbí	Mi ò ti lẹ gbà kẹ pamí ti rárá. Wòó iwọ níti ẹ, àsírí ẹ tí tú, tó bá yá, wáá sọ ẹni tí ó ni ọmọ.	You can't abandon me, I won't take that. Your plot is exposed, soon you would tell us the true father for your child.

Kábiyèsí :	Yéèpà	Good heaven
Queen :	Kábiyèsí šé lórí òrò, ìlú yi náà lẹ tún fe wà mo jù ni? šé ẹ rántí iye aago tí ẹ sùn lána sá?	Your highness another sleepless night over state matters? remember you came late to bed last night
King :	Òrò ilú yi fẹ àmójútó gidi gidi. tí a ò bá ẹe dáa dáa, kò sí eni tí ó tún lè šéé.	State matters calling for attention and if I can not put this right, I don't know who else can then why not delegate one of your chiefs
Queen :	Tó bá wá jẹ be è , ẹ ẹ ẹ yan ikan nínú àwọn olóyè yín, kán bá yín mójú tó o, ke yin ẹ̀ è ribi sinmi díe	to relieve you? They are all rogues
King :	Èwo ló ẹe fokàn tán nínú wọn pèlú iṣe ilú, olè ni gbogbo wọn?	Congratulation, you tested negative you must strive to maintain this status for
Doctor :	Mo kí ẹ kú orí ire àyewò e jẹ, ẹ̀ rẹ dára púpò. àmo, ọ, wáá gbiyànjú kí ó wà ní ipò tí o wà yí tí tí láláí	life. That is not difficult for a votary maiden. but you still have to repeat the blood test quarterly.
Tutù:	Ìyẹn ò nira rárá fún mi gégé, bí arugbá	
Doctor :	Sùgbon wà á máa wá fún àyewò ẹjẹ ní osù méta méta.	will that be necessary? Yes, as AIDS is
Tutù:	Še iyẹn tún pon dandan ni	not contracted through sexual intercourse alone. Also i would

Dóctor :	Bèè ni, ó ọ̀n dandan, nítorípè kí ẹ̀ ibi ibálo ọ̀ nìkan lati máa n kó àisàn yí, maa fè. kí o máa wá síbi idániléko, kóo de máa la àwọn èwe ẹ̀gbẹ̀ ẹ̀ lóye	want you to be attending our seminars And help us in educating your peers. Thank you doctor That friend of mine that i discussed with you Can I bring her to see you? Why not? Has she done her blood test? No she hasn't, she is not willing to have her blood screened. Even at your last aids workshop. All my efforts to make her attend failed.
Tutù:	Ẹ̀ ẹ̀sun dókítà, ẹ̀ jòó, ọ̀rẹ̀ mi tí mo sọ̀ọ̀ ẹ̀ fún yín níjósí, sé mo lè mu wá?	
Doctor :	Bèèni, ọ̀rẹ̀ ẹ̀ tó n sọ̀ yi, se o ti ẹ̀yẹ̀wò ẹ̀ jẹ̀ ẹ̀ rara?	
Tutu: idániléko	Rára o, kò setán láti ẹ̀ àyẹ̀wò ẹ̀jẹ̀ kan kan. kó dà, tí ẹ̀ se ní ijósí, mo sé tì, kò tẹ̀lé mi, níse ló kò jálẹ̀	That is due to her ignorance about the disease she needs to know her status just like you have done Then she can be sure of her health, as well as That of her pregnancy.
Doctor: gégé	Àimòkan ló n dàá láàmú. Óní láti wá sàyẹ̀wò ẹ̀jẹ̀ ẹ̀ bí iwọ̀ ẹ̀ wá ẹ̀ tì ẹ̀ báyi.	can she still come today? Yes, the test won't take time.
Doctor:	Kí ó ba lè rí àrídájú pé àti òun àti oyún inú ẹ̀, wọ̀n wà ní àlàáfia	Thank you, I'll be back shortly surprise visit hun, my young man, I
Tutù:	Ẹ̀ ósì gbà kí n mú wá loni?	have to see you, dad so
Doctor:	Bèèni, àyẹ̀wò òun kò ní gbàsìkò púpò	what is it this time?
Tutù:	ẹ̀ sé, màá padà wá láipé yi	Financial matters.
Doctor :	Arákùnrin amà rí yín	
Makin:	Mo wá rí yín ni	But of course, what exactly do you do with your money? I'm staging a show on campus and i need to buy costumes, drums and others
Doctor :	Mákinwá, kí loun to ló tún gbé ẹ̀ wá?	
Mákin:	Ọ̀rò owó ni o	

<p>Doctor : Bèè ni ti ẹ rí, kí ni nkàn tí o n fi owó ẹ gan?</p> <p>Makin: Mo fẹ ẹ eré orí itàgé kan nínú ogbà wa, mo dè ní láti ra</p> <p>àwọn oun èlò bíí aṣo, ilù àti nkàn yókù</p> <p>Doctor : Mákinwá, iwọ ọmọ onísègùn òyìnbó tó yẹ kí o kọ</p> <p>èkó nípa iṣegun kó le wà darapò mó mí níbí yi tí o bá parí ẹkọ ẹ. o lo yan eré orí itàgé láàyò</p>	<p>Instead of taking after me and studying medicine so that you can join me here after your studies.you chose theatre arts instead!</p>
<p>Mákin: Kò sí nkán tó burú nínú eré itàgé, ẹyin náà ẹ rí bí</p> <p>gbogbo àgbáyé sì maa n gbóríyìn fún</p> <p>òjògbón Wolé Sóyínká.</p> <p>Bàbá : Òótó ni, òótó ni.igbà wo lò loún padà bayi?</p> <p>Makin: Láipé yí ni o</p> <p>Doctor : Ẹ́ o ò ní délé kó o yojú sí iyá ẹ ni?</p> <p>Makin: Alé òla ni igbaradi kẹyin fún eré tí mo ní a fẹ ẹ yẹn mo dè ní láti ra aṣo, ilù àti àwọn oun èlò tókù, mo dé nlá ti</p> <p>padà sí ilé iwé kí ilẹ̀ tó sù.</p> <p>Bàbá Mákin: O da o</p> <p>Mákin: Mo jẹri yín, ẹ́ ẹ́, ẹ́ ẹ́ mo lè mú nínú</p>	<p>Dad, it is not a bad idea. If you consider the global respect for people like Wole Soyinka</p> <p>It's true</p> <p>When are you due back?</p> <p>Very soon</p> <p>You wont even see your mum</p> <p>Our dress rehearsal comes up tomorrow evening. And I still have to shop around, and get back before dark</p> <p>okay</p> <p>Thanks Can I take some of this?</p> <p>Help yourself</p> <p>Pelumi, Pelumi, wake up and give me</p>

Doctor :	O lè mú iye kíye tó bá wùn é	your smile
Pèlúmi's mum :	Pèlúmi dide ko rẹrin sí mi Pèlúmi	Pelumi! Pelumi what's wrong with her?
Tutù:	Kí ló ẹ Pèlúmi ?	Wake her up and make her smile at me.
Pèlúmi's mum :	Ha Adétutù, sọ pé kí Pèlúmi dide kó rẹrin sí mi	Like she does every morning and night.
	láàrò ó máa rẹrin sí mi, lálẹ́, ó rẹrin sí mi. Adétutù	Adetutu, won't she smile at me again?
	ẹ,	Wont she? Adetutu, wont she smile at me again? Prod her to give me her smile
	Pèlúmi ò ní rẹrin sí mi mó ni? ẹ kò ní rẹrin sí mi	Wake Pelumi up and ask her to smile at me
	mọ	
	ni? Adétutù ẹ kò ní rẹrin sí mi mó ni? Ní kó	
	dide	
	kó rẹrin sí mí ní kí Pèlúmi dide kó rẹrin	I am pleased to inform you. The World Health body has earmarked a huge amount of money for this town; for the use of the clinic facility.
Doctor :	Inú mí dùn láti sọ fún yín pé, àjo tí n mójú tó ètò	Huge sum of money?
	ìlera	That's right
	lágbáyé, ẹ ipèsè owó iyebíye fún wa ní pé kí a	We thought we should discuss modalities of effecting payment for the facility
	fún ilú yi lóri	
	ibi tí a n lo fún ilé iwòsàn	You may leave now wait outside, by the gate.
Chief :	Owó iye bíye	
Doctor:	Bèni	
Doctor Ìtìqlá :	A dè lérò wípé ó yẹ kí á wá rí yín bí a ẹ máa sètò	
	àti	
	san owó náà fún ilú	
Chief :	Ẹ máa lọ ita, ẹ dúró léyìn ilẹ̀kùn lóun	

<p>Mákin: Ó da, máa lọ, màà báa yín,</p>	
<p>Doctor : Laárin isinyí àti ojò méta èsì àyèwò náà átí jáde</p> <p>Ìgbà tí ó má bèrè ìtójú fún ẹ</p> <p>Adétutù sè kò sí nkàn?</p>	<p>Your friend is in safe hands, you're free to go.</p> <p>You may go, Adetutu. Trust me to take good care of your friend</p>
<p>Adétutù: Mo ní nkàn pàtàkì tí mo fẹ ẹ ní ilé ìwé, mó si tipé.</p>	
<p>Doctor : Níwòn ìgbà tí òré e ti wà níbí, o lè máa lọ ní tí ẹ.</p> <p>O lè máa lọ n tí ẹ Adétutù máa ẹ gbogbo oun tó wà nípa</p> <p>mi fún òrè ẹ</p>	<p>(omission)</p> <p>Thanks,</p> <p>Tell me, for how long have you girls be friends?</p> <p>Concentrate on tonight's show Meditate, team spirit Here we go!</p>
<p>Adetutu: Ngbó, sé</p>	<p>Success !</p>
<p>Adetutu: Ẹ sé</p>	<p>Do me a favour This is your show</p>
<p>Doctor: Sọ fún mi, ìgbà wo ni iwọ àti Adétutù ti n bá òrè yín bò?</p>	
<p>Mákin: Mo fẹ kí gbogbo wa pa ọkàn wa papò fún eré tí a fẹ lọ ẹ lóni</p>	<p>I'm ready!</p> <p>Thanks for walking me home.</p>
<p>Mákin: Mo sì fẹ kí oníkúlùkù ó ro ipa tí òuń máa kó nínú eré náa,</p> <p>Eré ti</p> <p>pàápàá jùlọ bí a ẹ máa ẹ ti eré náà máa yorí sí rere.</p> <p>yá ire o</p>	<p>Thanks for sparing time for the show.</p> <p>But for the pestering of my roommates. I wouldn't have attended. But for the pestering of my roommates I would not have attended. They all wanted to come that made me change my mind.</p>
<p>Mákin: Wo, mo fẹ ko ẹ kiní kan fún mí. iwọ lókàn o</p>	<p>By the way, what became of your former songstress?</p>
<p>Dancer : Ó ti yá</p>	
<p>Morèniké : O sé tóo sìn mí délé</p>	<p>I had looked forward to a great team. But I'm doubtful if that will ever happen.</p>
<p>Makinwa: O ẹ tó wa wó eré wa</p>	
<p>Morèniké : Èmi ò mà ti ẹ fẹ wa tèle o, tí ò bá kí n ẹ ti àwọn ọmọ</p> <p>yàrá mi, wón ò jé kí n gbádùn gbogbo wọn ni wọn fẹ</p>	<p>May I visit tomorrow?</p>

wa, òun

ló jẹ kí n pinu láti tẹlé wọn.

Morenikẹ: Ẹ se ò sí tí ọmọbínrín yẹn ò bá yín ẹ́rẹ̀ pò lóri itàgẹ̀
lóni?

Mákin: Èmi mà rò pé àjosepò lè wà láarin àwa

	<p>àti è tele ni, sùgbón nín yí, mo ti rí pé àjosepò láarin</p> <p>wa kò lè şeé şe.</p>	<p>Any time you wish, I'll be in my room</p> <p>Thanks</p>
Mákin:	Ìgbà wo lo máa wà ní yàrá ẹ lóla kí n wá bá ẹ şeré	Your highness, Remember my dad's request that you mind your temper this season ?.
Morenike:	Ìgbà tó bá ti wùn ẹ nàà ni o, màá wà ní yàrá mi	But the coward is never short of excuses
Mákin:	Moréniké, o şe	Am I expected to turn the other cheek when insulted
Queen :	Kábíyèsí şe ẹ o gbà gbẹ işe tí bàbá mi rán sí yín pé kẹ ẹ máa já lásikò yi	Precisely yes, your highness Even when you are assaulted
King :	Mogbó, àmó, à ì lé ja ni ita baba mi ò dé ibí	Abomination ! Who dares look the tiger in the eyes?
King :	Şe tí wón bá bu mi nitá kí n fi owó lérán?	I'm the dreaded demon
Olori:	E máa fi lérán ni o kábíyèsí, kó dà tí wón bá gbá yín létí, ótun ni àsikò yí, ẹ sé ko tosi si won.	That's the problem
King :	Eewo! Ta lo tó gbéná wojú ẹkùn? Èmi ebora	You can be quite obstinate! But not as stubborn as your father
Queen :	Nkàn tó máa n su mi lórò yín niyen Agídí yín ti pojù	I'm sure his reaction would be the same Your highness, that's
King :	Agídí mi ò tó ti bàbá ẹ! Mo sì jeri, kò jé gba ru e	unfair! Just an analogy if they retain your niece as the votary maid why then oppose it?
Queen :	Kábíyèsí, se e wa n ran mi sile ni bayi?	What arrant nonsense!
King :	N ò rán o sílé, mo kàn fòrò wérò ni	Don't you realise the honour involved?
Queen:	Tí àwọn ilú bá ní ọmọ àbúrò yín ni kó rugbá lódún yi, ẹ ò şe jé kó rugbá òún	So we should concede that to the Adewales again? But next year is still here for your daughters
King :	Irú káti káti wo lo n sọ lénu yii?	No way!
King :	ìwo ọmọ iyí tó rò mó kí ọmọ ó ru igbá? Ilé Adewálé ni iyí n tún lọ lódún yi	What exactly is the problem?
Queen :	Sebí to bá dè dodún to nábò, àwọn ọmọ ti yín nàà wá ni	

King :	Mi ò gbà	
Queen:	Şe kí şe pé nkan mí wà nínú ọro arugbá arugbá fún wa?	Have you forgotten that before his
King :	O gbàgbé pé kí ó to salaisi. Àbùrò mi Adéwàlé, Ọmọyí, o lólá, o lówó, nípo, ó tún lóyà yà	deceased, My brother, Adewale was a man of integrity, popular,
Adéwàlé:	È sé o, e kú ilé o Şé dáadáa ni mo bá yín?	
People :	eee	
Adéwàlé:	Ni báyi, àáyá bélé, ó bé ré nítorí tí ilú bá n dàrú àwọn bàbá wa, wón á parapò, won á sètùtù, wón a ní kí enikan gbé ètùtù nàà lọ sódò láti kó ibi kumrò nilu. Nígbà mírán eni tí wọn rán lọ sí odò, ó lè má padà wá mọ. A ti rin lọ, ilú á túbà á tùşe	
People :	Àse	
Adéwàlé :	Láti isinyí lọ, kò sí isinmi mó tí tí Adé yí máa fi tẹ wá lówọ nítorí tá ò bá ọba yí lákòkò ta wà yí tí tí lailai la máa máa serú won. Àbí ẹ fẹ bée	
People :	Rára o	
King :	Ní igbàtí ọrò dè ti rí bayi. Àwọn afọbajẹ fenu kò wí pé Adé ò gbọdò kúrò nilé bàbá wa Adésínà	
Queen :	Kí ló máa wá sekú pa àbùrò yín béyen?	
King :	A ò mò o, sùgbón a fura sí àwọn Akíngbadé.	
Queen :	Ígbà téyi ti wá dé orí oyè gégé bíi kábiyèsí. Kí ló wá dé tí ẹ ò şe lo gbogbo ipò yín bí ọba láti fi wadi àwọn tó şe e.	

King :	Bí ti enikan ò bàjẹ, tenikan ò lè da.	What child?
King :	Adétutù	Okay I am
Adétutù:	Èèwò kábíyèsí, ọmọ yín ni mo jẹ	your niece I
King :	Èèwò kíní	beg your
Adetutu:	ọmọ yín ni mo jẹ	pardon?
King :	Ọmọ bíi bóo?	
Adetutu:	Ọmọ àbúró yín ni mo jẹ	Though, I'm not his biological daughter.
King :	eee	It common knowledge that. He was my guardian till his death. I'm entwined with your children
Adétutù:	Bí tí è jẹ pé mi ò kí n ẹ ọmọ wọn gangan, gbogbo ará	What will people say? You're being childish
	ilú ló mò wípé àwọn ló tó mi tí tí wón fi şaláísí.	Realize that the king's wish is the people's consent
	Èmi	
	àtàwọn ọmọ yín, tègbón tàbúró la jẹ sí ara wa,	I find this confounding your highness
Adétutù:	Kábíyèsí, kí lẹ fẹ kí àwọn ará ilú máa sọ	Excuse me
King :	Omodé nse ó. Íwọ ò mò pé n tí oba bá fẹ ni ará ilú n	Adetutu!
	báa fẹ	So naïve!
Adétutù:	Òrò yí kà mí láyà kábíyèsí	Who
Adétutù:	Ẹ yònda mi kí n máa lólé kábíyèsí	amongst
King :	Adétutù	the chiefs
	Ẹ seun iyá, èwo nínú àwọn olóyè wọnyí ni ẹ fún	received
	ní ẹbùn?	the gifts?
Woman :	kábíyèsí, àwọn bàbá kékeré ni a kó ẹbùn fún	Your highness, it was Baba kekere
King :	Ẹ şé	Thank you
	Bàbá kékeré, ngbó ẹbùn nkó?	So where are the gifts?
Chief:	Èbùn wo?	Oh those?
	Èyàn ò gbọdò kórú ẹ dé iwájú oba	They are not befitting of your status
	Èmi ti pín láàrín àwọn iletò kekeke ‘	I've shared them among the wards
King :	E e n	

	<p>Really?</p> <p>Of course!</p> <p>Baba kekere</p> <p>Yes, your highness</p> <p>Hand over your title beads</p> <p>The people appointed me, not you, and only they can</p> <p>depose me.</p> <p>I have just spoken</p> <p>No way!</p> <p>Your highness</p> <p>I must have those beard!</p> <p>Baba kekere!</p> <p>Combine the titles!</p> <p>Rogue! Henceforth, you cease to be part of this cabinet.</p>
<p>Oníkòyí: Kò sí nkàn tí ẹ fi ẹ mí kábíyèsí. Sùgbón idẹrùn ará kóun lọ.</p> <p>Kábíyèsí: Baálẹ abi olórí tí n bá ká iwà ibàjé mọ lówó, dandan ni kí a fi imú ẹ gbo irin.</p> <p>Oníkòyí: Ní ilànà òfin kábíyèsí</p> <p>Kábíyèsí: Ẹni tí ò bá gbọ tẹmi, mo ẹtán láti rọ ọ lóyè.</p> <p>Oníkòyí: kábíyèsí, ẹmi Àare Oníkòyí, tí oyè rẹ ju ọba ibò mii lọ. Ẹ ò lè rọ mí lóyè. Ẹyin kọ ẹ fi mí joyè, Ìkòyí ló fí mí joyè</p>	<p>According to the rule of law, your highness</p> <p>I'm prepared to dismiss any dissentory voice.</p> <p>Your highness. I, Onikoyi whose status is higher than some kings. You cannot depose me</p> <p>I was installed by Ikoyi and not you</p> <p>Onikoyi</p> <p>Excuse me!</p> <p>I cannt compromise the truth out of sheer deference to your age.</p>

Chief 2:	Oníkòyí	Yes
Oníkòyí:	Ẹ jòó	We gathered from reliable source the
Oníkòyí:	A ò lè torí wípé ẹ dàgbà ká máa bèrù láti sọ òótó	world Health has provided monetary aid
	béèni àti wípé nkàn tí a ti ẹ gbó ni wípé, àjo elétò	for our health sector in this town. The
	iléra	whereabouts of the fund should be our
	àgbáyé ti fi iránwó owó fún ètò isègùn fún ilú wa	main concern.
	yi, ibi tí	I shall carry out investigations. Whoever
	owó yen, ibi tí ó bá há sí, òun ni mo fẹ kẹ tú síta.	is found quality of embezzlement, will
Káábíyèsí:	Òótó ló sọ, máa dẹ ẹ iwádi. Ẹnikèni tí ajere ibàjé	face the full wrath of the law.
	yi bá sí mọ lóri, kò ní lọ láì jìyà.	Greeting your highness!
Chiefs:	Káábíyèsí o	The pot calling the kettle black!
Onikoyi:	Pue, àwọn igára olóṣà tí wọn fẹ máa mú olè	Onikoyi!
Chief 1:	Oníkòyí!	And who is that?
Oníkòyí:	Ta nì yẹn?	You're rude!
Chief 1:	O mà gò o, nítorípé ó ti kúrò ñjokò	Rude one, now emboldened by his
		majesty's exit
		You're from which constituency,
		I, myself? Someone tell him I
		Let us put our status aside, I'll toss you
		out and whip you silly! I will give you
		the beating of your life.
Priest:	O tí wa je ti e o so iru eleyi tele, to wa je loni	Today is supposed to be for celebration,
	odun gangan kilosele	what's the problems
Woman:	Ẹ wa baba, eni suuru e ma je a laa gun gina, se	What is the problem?
	boun fun ra e wa nihin. E je a pe, ka bii leere, ko	Sir
	si salaye	This lady is not fit to be the bearer. Are
	bo se je gan fun wa	you not aware that she was
Priest:	Ngbo, wa salaye boro naa ba se je.	abducted?She was raped by 3 men!
Adetutu:	Mo fe momi	Why did you wait till now before
Man:	o fe momi fun,	reporting this?
		Calm down sir lets hear directly from the
		votary maiden Okay, then tell us

<p>Adetutu : gbe won, je ka lo</p>	
<p>Man: Aje lomo yi</p>	(omission)
<p>Adetutu: Báa şe ríi niyen</p>	I'm thirsty
	You are thirsty, here you are drink water.
	Drink drink.
<p>Chief Priest : Kí wá ni àrídájú?</p>	hurry up, lets go
	She must be a witch
	She must not escape
	That's how we managed to escape
	How can we be sure, she was untouched
	Mother as an elder in traditional matters.
	Stand up pls take her inside and verify
	her claims
	Definitely she can no longer be the
	bearer
	I know I'm out of it, it seems you are
	going to be our next bearer.
	Who says? I cannot even carry a bucket
	not to talk of the Osun bowl
<p>Chief Priest : Ìyá wa, gégé bí àgbàlagbà nínú iṣèṣe, ẹ dide</p>	You're equally a loose thigh! This is
<p>ẹ bá mi mú ọmọ yi wọlé, kí ẹ lo bá mi yẹ wo,</p>	serious
<p>ká lè rí àrídájú.</p>	(omission)
<p>Mobandele : Igbá kankan ò lè ṣẹṣẹ níbí yi, ẹni kankan kò lè</p>	
<p>ru igbá kan níbí yi leni. A ti ẹ sì gbọ tẹmi</p>	
<p>Derayo : Èmi igbá? Igbá kó, ike ni? Wọ̀n sọ fún ẹ pé, èmi</p>	
	My people, she is fit to be our bearer

<p>gan mo lè dágbé garawa ká tún wá sọ pe màá ru igbá.</p> <p>Mobandeele : O ò tún lè rugbá, ó ga o</p> <p>Song</p> <p>Adífá tórí n se, tó ròpé èyàn ló n se òun</p> <p>Òrò yí ò kegúngún</p> <p>Òrò yí ò kòrìṣà</p> <p>Alába wáyé ẹni lẹ̀rò kàn o</p> <p>Old woman : Ẹ jẹ kódún bèrè, Arugbá wa rée</p> <p>King : Ẹ dákun, ẹ má jẹ kí ilé ijósìn tí ẹ fẹ kó, kí ó má jìnà sí ààfin.Torí kí ẹmi pèlú àwọn èyàn mi lè máa wá báayí</p> <p>jósìn ní gbogbo igbà</p> <p>Pastor: Ẹ seun kábíyèsí, á á mú àwọn òṣìṣé wá làipé</p> <p>Princess: Àwọn wo lẹ fẹ gbé isẹ̀ àgbàṣe àti kólé ijósìn òún fún?</p> <p>Pastor: A ò tí ní enikan lókàn</p> <p>Princess: Enikéni tée bá fẹ gbé e fún, ẹ jẹ kí n mò</p> <p>Aígóró: Kábíyèsí, wón mò ti mú arugbá dé, àti àwọn ijòyè</p> <p>King: Kí ni wón mú wá ẹ? Èyin ẹ máa lọ</p> <p>Pastor: E sé</p>	<p>Ensure that the church is not too far from the palace. So that my entire household could be regular at the service</p> <p>Thank you, work will commence very soon.</p> <p>Which contractor are you using?</p> <p>We've got nobody in mind yet I'd be glad to know your choice</p> <p>(omission)</p> <p>(omission)</p> <p>Why are they here? You may go now</p> <p>So long your majesty</p> <p>For the festival</p> <p>When they are tired of waiting, they will leave.</p> <p>I said I'm not interested in their festival.I recognize only the two faiths recommended by the law</p> <p>Even if you are angry at Jayin and the chiefs. You can still show restraint for the festival period.</p> <p>Leave the traitors.</p>
<p>Worshipers : Yemoja ẹ kú igbà</p> <p>Oníṣègùn odò koko lara le,</p> <p>Yemoja arewà obinrin sògùn fún ni má gbèjé Ọmọ</p>	<p>Homage to you</p> <p>Yemoja Homage to you</p> <p>Yemoja let the real show begin</p>

<p> èja ló má oun eré fí şe èpè ilé n ó mò oun o jù sódò tó dàgbà wéré Yemoja ekú ìgbà Ìyálódè ekú ìgbà Ìyá erè ekú ìgbà Ati jèrè mó ekú ìgbà Onísègùn odò ekú ìgbà Koko lara omi le Koko lara o le tó bá ní elélùbó, ejé ká lọ rèé ké sálámàlà. E kúrò lódò éégún fẹ fọṣọ olórisà oko Preacher : (singing) Ó ún padà bò, ó fẹrè dé o Ó ún padà bò, òní lojọ òdodo Èyin ọmọ èniyàn, e e şe tí ẹ fẹràn òkùnkùn ju imólè lọ? Èyin ọmọ èniyàn, È é şe tí ẹ kò di ọrò Olúwa mu? Kí ẹ sì kọ ẹ̀sẹ̀ sílẹ̀ ọmọ èniyàn, ijoba òrun kù sí dèdè. Olúwa mi sì tí pèsè ilé ológo sílẹ̀ fún àwọn àyànfẹ̀. Sùgbón òpòlọpò wa ni a ò ní dé ilé ológo náà. Nítorí pé àwa èniyàn nifẹ̀ iró ju òtító lọ. </p>	<p> Yemoja o the gorgeous one who extracts no promise of reward for her services Unique aquatic being, Your magic touch turns the river to a flowing herb Homage to you Yemoja Homage to you Yemoja Homage to you Yemoja Homage to you Yemoja Homage to you Yemoja Homage to you Yemoja Homage to you Yemoja Call the merry in time of merriment . let the he is here show start now. He is coming back he is almost here. (omission) My people why do you prefer darkness to light My people why don't you hold on to God's message and reject sin? The kingdome of God is near and my Lord have provided for his beloved. </p>
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<p>moinmoin seller : Kí lò n fetí sí nínú ọ̀rọ̀ tí asíwín yí nso ?</p> <p>Bread seller: Ìyá wa, ẹ̀ ọ̀rọ̀ ẹ̀ ọ̀ gba pé kó síwín ?</p> <p>iyàwó ilé ẹ̀, ó ti bá olówó lọ</p> <p>Preacher: Ẹ kúrò nínú iwà ìrìnhòhò</p> <p>Alfa – Lailah, ilalalahi muhamadu rasulilai</p> <p>Preacher: Ẹ woşo sára, ẹ yé rin ihòhò, kí àwọn nkàn wònyí kí ó má baà mú wa kùnà ilé ológo, bèèni èyí padà</p> <p>Woman : Ó dàbíí pé òótó mà wà nínú ọ̀rọ̀ tí asièrè yí n sọ o</p> <p>Bread seller: Ọ̀ótó bayi bíi báwo?</p> <p>Woman : Ẹ kíí ẹ̀ pé adigun jalè ni àwọn tí wón darí ilú wa? Àbí àjàkálè àrùn á gba gbogbo ilú kan?</p> <p>Bread seller : Ìyá kò gbòògùn àfi bí rògbòdiyàn tó n lo láàfin ọ̀ba wa tí ọ̀ gbòògùn.</p> <p>Jayin: Kábíyèsí, ifá ní kí n sọ fún yín, kí ẹ fa àwọn èyàn yín móra o, pàápà jùlò, àwọn ijòyè</p>	<p>But many of us will not reach the promised land.</p> <p>Because most of us prefer deception why do you waste your time listening to this mad man</p> <p>(omission)</p> <p>Don't you think he has enough reason to be mad</p> <p>His wife has ran away with a rich business man.</p> <p>Stop indecent exposure of your bodies</p> <p>Lailah, ilalahi.....</p> <p>Dress decently, stop nudity, so that these may not lead us astray</p> <p>Repent!</p> <p>There seems to be some truth in what he is saying</p> <p>(omission)</p> <p>Is it not true that our leaders are behaving like robber or are we not threatened by incurable diseases.</p>
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<p>King : Ati gbó, oun tí ó bá wu ifá kí ifá wí, èmi ò şe tán láti bá àwọn olè àti oníjékújẹ tó fẹ ba ilú jẹ mó mi lóri</p> <p>Jayin: Ifá ló ní kí n kilò fún yín o oun tí ifá wí,</p> <p>Queen 2 : Iyá wèrè dà ?</p> <p>Queen 1 : Wèrè wo niyẹn wèrè wo ló n pariwo</p> <p>Olori 2 Ba mi gbe ileke mi</p> <p>Olori 2: Ilẹkẹ ? Wọn şepe fún ẹ ni?</p> <p>King : Aígóró, Ariwo wo ni wón n pa ninu ààfín</p> <p>Aígóró: Àwọn olori</p> <p>Jayin: Kábíyèsí, ẹ şe sùúrù, ẹ jẹ kí n yojú sí wọn</p> <p>King : Aígóró padà séyìn</p> <p>Queen 1: Fi mí sílẹ</p> <p>Jayin: Ó tó, ó tó kí ló şe yín?</p> <p>Queen 1 : Bàbá ẹ şeun</p>	<p>Truly mother, incurable like the intrigues in the kings palace, no solution.</p> <p>Your royal highness. The divine ifa oracle requests that you be welcoming to your subjects particularly your chiefs</p> <p>Welcoming sly characters? Sure, ifa has the right of speech, but count me out</p> <p>I merely relate Ifa’s caution</p> <p>Where is that lunatic</p> <p>(omission)</p> <p>Bring my beads fast</p> <p>Beads? Are you accused?</p> <p>Aigoro what’s this loud noise in the palace?</p> <p>It’s from the queens.</p> <p>Kabiyesis, let me attend to them</p>
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<p>Jayin: E ò mò pé ààfin lẹ wà ni?</p> <p>Queen 1: bàbá, ẹ ẹun</p> <p>Queen 1 : Mi ò mó nkàn tí ó ẹ ọmọ olóríburúkú yi, ní ìgbà tí ìnkàn ẹ bá ti sonù à dẹ máa pariwo olori àgbà</p> <p>Queen 2 : Wèrè yí ló gbé ilẹkẹ mi</p> <p>Jayin: ó tó, ẹ ilẹkẹ ni?</p> <p>Jayin: E jé ká lọ</p> <p>Young Queen : kábíyèsí ẹ ẹ ò ní wá ló mú àwọn ajá yín tó n gbó lágbàlá so?</p> <p>King : Gbénu ẹ lówó</p> <p>Young Queen: Sẹ tí àlejó gidi bá n bò láàfin, ẹ irú orin tí wọn má a kọ fi pàdẹ wọn náà niyi ?</p> <p>King : Mo ní o gbé enu ẹ lówó, àbí tí ẹ ti jé nḅè ?</p> <p>Young Queen : Mo ti gbó</p> <p>Aígóró: ọ̀rò àwọn obinrin sá</p> <p>King : Ẹ wà dè dide lọ wo oun tí ó n ẹlẹ wá fún mi</p> <p>Aígóró: ìgbà tí mo sì pé mo fẹ lọ wò wón, èyin lẹ</p>	<p>Aigoro, come back here</p> <p>Let go of me</p> <p>enough what is wrong with both of you</p> <p>Thank you sir</p> <p>(omission)</p> <p>(omission)</p> <p>n This pathological numb-skull. Can't stop pointing accusing fingers at me</p> <p>t My beads were stolen by her</p> <p>That's okay is it all about beads?</p> <p>Okay then, lets go</p> <p>n Your majesty wont you put your barking dogs on the leash n Keep your mouth shut</p>
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<p>ní kí n dúró</p> <p>King : Mo dè ti ní kí o lọ báyi</p>	
<p>Tutù : bàbá Olóyè</p> <p>Aígóró: ìyá wa kékéé, ẹ̀ n̄lẹ̀</p> <p>King : Lọ sí ibi tí mo rán ẹ̀</p> <p>Tutù: kábíyèsí o</p> <p>King : Adétutú ̀pelé o</p> <p>Tutù: Wón ní ẹ̀ fẹ̀ ri mi</p> <p>King : Ẹ̀n dide n̄lẹ̀, jòkó</p> <p>King : Àwọn ilú ló ránṣẹ̀ sí ẹ̀. Wón fẹ̀ bẹ̀rẹ̀ gégé</p> <p>bí arugbá, pé ́sẹ̀ o tún ṣetán láti bá wa ru igbá</p> <p>odún yi</p> <p>Adétutù: kábíyèsí, mi ò tó ẹ̀ni tí ó kó ọ̀rọ̀ sí ilú lénú</p> <p>Tí wọn bá sọ pé ó yá, ó ti yá n̄àa ni</p> <p>King : ́Se pé o wà digb́?</p> <p>Ní gbogbo oun tí à n̄ gbọ̀ n̄pa àwọn ọ̀mọ̀ ilẹ̀ iwé</p> <p>university yí, o káre, káre ọ̀mọ̀ oyè</p> <p>King : Sùgbón</p> <p>Jayin: Èwo lẹ̀ ní kò t̄i mọ̀ okùnrin nínú àwọn mètèta</p> <p>Queen 1: Déráyò</p> <p>Queen 2 : Móbándélé wá sí bí</p> <p>Jayin: Nítorí ọ̀mọ̀ obinrin tí ò bá ti mọ̀ okùnrin, kò lè</p> <p>Wo o</p> <p>Queen 2 : Bàbá ọ̀mọ̀ mi ò t̄i mọ̀ okùnrin</p> <p>Jayin: Ngbó Móbándélé àbí kí ni wọn ti n̄ pe orúkọ ẹ̀</p>	<p>Suppose guests arrive is this a welcoming swan – song?</p> <p>I said keep out of it</p> <p>Okay</p> <p>Women and their antics</p> <p>(omission)</p> <p>But you stopped me!</p> <p>So go now !</p> <p>Good morning chief</p> <p>hello little priestess</p> <p>Attend to what I sent you</p> <p>e</p> <p>Your majesty</p> <p>Hello, Adetutu</p> <p>(omission)</p> <p>Yes, have a seat</p> <p>The town wishes to know, if you are still willing to be our votary maiden this year?</p> <p>Your highness, the town’s wish is my command.</p> <p>You are resolved?</p> <p>Inspite of all the news about waywardness in</p>

<p>Queen 2 : Kí ló ẹ ẹ tí ò ní pòyì ? Bọ sí bí</p> <p>Queen 1: Déráyò, ọkọ mi, óyá bọsíbí, kó wa wó</p> <p>Jayin: Ìwọ ìkẹta wọn bọ síbí, kí o wá wo ojú ọpón</p> <p>Tutù: Èmi á wòó, Bàbá mi mà rí nkan kan</p> <p>Jayin: Tí ò bá rí nkànkán a jẹ pé òun tí ò sọ̀nù ni a ní wá</p>	<p>the Ivory tower? That is splendid my dear</p> <p>But....</p> <p>So which of them is still a virgin?</p> <p>A</p>
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<p>kiri</p> <p>Makin's friend : Kí ni o rí ní pa eré tí a fẹ̀ se fún ọ̀dún egúngún ọ̀dún yi?</p> <p>Makin: Ìlù àti ijó lásán ni èmi n rí yi</p> <p>Óye kí eégún alaré kó ipa pàtàkì ju báyi lọ lówùjọ</p> <p>Déráyò: À sé ilèkè yín ò sọ̀nù. E wá dójú tì mi laarin àfin.</p> <p>Máá lọ sọ̀ fún kábíyèsì pe ilèkè yín ò sọ̀nù</p> <p>Queen 2: Aláinítijú, adójú tìni.</p> <p>Déráyò: Nígba tí mo bá kúrò láàfin yíi fún yín, ojú yín á ja</p> <p>Queen 2: Níbo ni jéeró rí lọ?</p> <p>Déráyò: Máá lọ máá gbé nínú ogbà ilé iwé mi padà.</p> <p>Queen 2: o fẹ̀ kó tìwón àbí?</p> <p>Déráyò : Àwọn wo?</p> <p>Queen 2: Àwọn tí wón sọ̀ é di àdirò</p> <p>Jáde nínú yàrá mi ní isinyí</p> <p>Ọmọ̀ lásán èkejì ajá</p>	<p>Derayo nMobandele</p> <p>come over</p> <p>Be mindful that only a virgin is eligible</p> <p>Baba, my girl is a virgin</p> <p>Is that right, Mobandele</p> <p>Why are you bewildered come this why</p> <p>Derayo my dear, come take a gaze</p> <p>What about you?</p> <p>n</p> <p>I will check it, wise one, I cant see anything!</p> <p>If she cannot see anything, then we are in search of what is not lost?</p> <p>What do you think of our rehearsal for the masquerade festival</p> <p>So your beads are not lost.Yet, you managed to disgrace me in the palace. I will o</p> <p>report to the king, I will tell him that your beads were not stolen</p> <p>shameless girl</p> <p>Perhaps you'd be content when I leave.</p> <p>And where will you go?</p> <p>My university campus of course</p> <p>And finally move in with them?</p> <p>With who ?</p> <p>With those that turned you a loose thigh.</p> <p>And deflowerd you! Shameless wretch</p> <p>Out this instance Out of my room</p>
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