

A Study of Some Selected Igbo Movies Subtitlings

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Abstract

With subtitles, a movie's spoken utterance is swapped out for its written equivalent on screen of television or cinema. This study examined Nollywood through an analysis of a few chosen Igbo movie subtitles. The objective of the study was to analyse exactness of expressions in context of the subtitled Igbo movies. Descriptive survey design was used in this study. All of the Igbo movies produced by the Nollywood entertainment industry make up the study's population. Specifically, *Ákà ázú dì yá* and *Ónyé bù nnà m* are the two Igbo movies that were employed in the study. The analysis was done by using the strategies of Gotlieb and Toury's descriptive translation theory that was used as the framework of this study. This investigation reveals that certain expressions had incorrect subtitles on the screen, and thereby misleading the target viewers. This study suggests that names of actors should be included with their on-screen words and that directors should take an active part in the subtitling process. In order to further research on subtitles in Igbo movies, this study suggests that more study should be done in Igbo culture as well as this field in the future.

Keywords: Translation, Subtitling, Semantics and Nollywood Igbo movies

Introduction

Translation is an information transfer in which the message of a source text is conveyed from one language and culture to another. In other words, translation is the transfer of understanding and meaning from one language to another, which can lead to cross-fertilization of cultures across people or groups. Based on this premise, it may be claimed that the translator fully understands the meaning and purpose of the author whose work is being translated at every stage of the translation process. Since accurate translation depends on both meaning retention and clarity of meaning, the translator must carefully study each sentence in the text, and have a firm understanding of the source text. Replicating the closest natural counterpart of the source language message in the receptor language is the task of this kind of information transfer. In the modern day, where interdependence and multidisciplinary approaches are the norm, translation plays an increasingly important role in the right cross-pollination of ideas and concepts. This indicates that the translator presents the data in a way that makes it easier for readers to understand information written in a foreign language (Nwike, 2021, 2023). It should be mentioned that this applies to all kinds of translation works, including subtitle, which is a component of audiovisual translation (AVT).

The translation of movies and television (TV) series from one language to another is known as audiovisual translation (AVT); and according to Szarkowska and Wasylczyk (2018), audiovisual is a rising area of inquiry within translation studies, and much work remains to be done in order to bring it to spotlight. The main focus of these necessary studies is how effectively subtitles can be used to help viewers relate to the actual content. Some media professionals sometimes, distribute the media with subtitles meant for various viewers. However, because subtitles are derived from translation, they frequently take a metaphorical rather than literal approach to language. Theories of film grammar and semiotics are utilised by subtitles, which means that actual language politics and pragmatics are not given much thought. According to Uchenna (2010), after about a decade, people started dubbing live performances onto vertical helical scan VHS tapes because, AVT was required, allowing viewers to access the actors' uncommon languages. For example, *Living in Bondage*, which debuted in 1991, is recognized by many as the first Igbo movie to use English subtitles. Plot and moral worth of the movie were enhanced by the media's use of English subtitles. However, *Living in Bondage's* choice of words conveyed its most daring message. The media presentation included well-known Igbo proverbs together

with a variety of languages from important Igbo clans, hence, *a kwaroşilorım ihe a nke oma*. At the time, Igbo speakers around the world surged in delight at such an inventive use of language.

Accordingly, it may be claimed that Igbo movies are replete with African and Nigerian responses to modernity and urbanism. For Haynes and Okome (2000), they are reflection of the aggressive commercial attitude of the Igbo, with an emphasis on Nigerian cities rather than only Igbo cities. Contrary to movies made in Yoruba and Hausa tribes and a select few that are done in Igbo, most Igbo movies are, nevertheless, filmed in English. This is one of the factors in the movie industry that offers some movies an advantage over others since they are able to reach a larger viewer both inside and outside of Nigeria, mostly making up what foreign viewers refer to as Nollywood movies. Transitional societies have seen significant changes in perceptions and mentalities due to external factors and circumstances that have affected the dynamics of the society. Beginning with the 1991 release of the first Nollywood and Igbo movie, *Living in Bondage*, which was directed and shot by an Igbo man, Kenneth Nnebue, the Igbo society provided a structural underpinning for the emerging Nollywood industry. Based on this, it can be claimed that it is very different from the history of Nigeria's traditional transparent flammable plastic filming techniques from the 1970s and 1980s, before new media technologies, which are primarily employed in Nollywood were introduced.

After being subtitled, Nollywood's Igbo movies have gained a lot of popularity among non-Igbo speakers in Nigeria and elsewhere. One could argue that subtitling, insofar as it highlights the Igbo language, is a major step toward the potential resurgence of Igbo politics, culture, and language. These days, those who subtitle in the Igbo Nollywood movie industry do not care as much about having quality subtitles. The Igbo movie with subtitles is poorly done, which leads to a number of issues with timing, space, and text. Many indigenous filmmakers depend on hastily produced, badly edited subtitles in an effort to cater to mainstream tastes; and the result is a defacement of the industry. When an educated foreigner views Nollywood movies on the African Magic Igbo channel, the inadequate subtitles give the impression that the Igbo is a community of people who lack command of the English language. A sample of the raised proposition can be observed in scenes from the Igbo movies *Onyé bù nnà m* and *Àkà azú dì yá*, where problems with improper grammar constructs were brought up. Once more, there are times when an actor speaks and the screen does not appropriately caption their words, making it impossible to follow or precisely depict what the character says. Moreover, it has been discovered that most people who subtitle Igbo movies tend to ignore discourse settings. This is problematic because one must consider the practical ramifications of a spoken word while subtitling because, the intended viewers would gain a comprehensive understanding of the Nollywood Igbo movies from this. The study's movies and other African Magic Igbo movies in the Nollywood industry were also found to have inconsistent spoken and subtitled word timing. Additionally, the highlighted Igbo subtitled movies showed no discernible break between the speeches of the actors, even though Mr. A and Mr. B's speeches ought to be distinct from one another.

It can be inferred from the subtitle errors found in the Igbo subtitled movies that translation facilitates communication for those who do not comprehend the original language of the speaker. Igbo subtitled movies should adopt this strategy of communicating information from the original speaker that is foreign to the target viewers, as subtitling once more enables communication beyond the speakers of the source information. In support of the previously stated opinions, mistakes in subtitling can result in a movie that has been subtitled, losing some of its cinematic dialogue. Throughout the subtitling process, this information is lost in the fields of proverbs, aphorisms, wise sayings, cultural philosophy, divinations, and esoteric utterances. The applicable subtitle for the aforementioned removed subtitle is typically substituted with terms like singing, incantation, and so on. Given the foregoing, Nollywood subtitlers may decide to use a tactic known as silence, in which no terminology or words are used in place of any language at all. It is clear from all of these Igbo movie mistakes that most Igbo movies with subtitles have linguistic and cultural flaws that prevent them from communicating effectively with their target viewers.

Inferences from the Igbo flicks *Nneka the Pretty Serpent* that was shot in 1992 and *The Snake Girl* that was shot in 2006 can be done in light of the previously discussed. The two Igbo movies that were previously mentioned have English titles, however the subtitled versions of the movies are dishonour to the originals. Because of the dearth of academic research on the subject, and the unfavourable comments made by viewers regarding Igbo subtitles, the researcher decided to look into some Nollywood selected Igbo movie subtitling.

Igbo Nollywood is a subset of Nollywood that restricts its entertainment activities to the norms, life views, and beliefs of various Igbo clans in Nigeria. Nollywood is defined in this study as the Nigerian entertainment industry that oversees the production of commercial and non-commercial movies. Nonetheless, the descriptive research survey design was employed in this study. This organizes the findings to fit them with explanations, which describes and explains the facts (Krathwohl, 1993).

Scope and delimitation of the study

This research solely focused on 'a study of some selected Igbo movie subtitling'. The movies are: *Ọnyé bụ nnà m* and *Ákà ázú dī yá*. Studies on Igbo movie subtitles indicate that not much research has been done on the subject, hence this study, which examines 'a study of some selected Igbo movie subtitling'. This study approaches subtitles from a translation viewpoint rather than literature, as they are utilised to analyse media content, thus, dramas broadcast on television, cinema or movies. The study is on the examination of the semantic precision in context used in the subtitled Igbo films. In order to make sure that a given frame (subtitle) is correctly transposed, and is equally in line with the context in which it is utilised, this research looked at the exactness of expressions in the context of the subtitled Igbo movies. This is due to the fact that if the subtitled expressions are not aligned, the meaning is lost, thereby affecting the conceptualization of a specific group or individuals like hearing-impaired or the foreign language learner of Igbo.

Purpose of the study

This study looks at Nollywood: a study of some selected Igbo movie subtitling. This study's specific goal is to analyse exactness of expressions in context of the subtitled Igbo films.

Overview of subtitling

One category of translation that is regarded as secondary is subtitle. For Gottlieb (1992), subtitling is a textual, additive, instantaneous, synchronous, and poly-media translation with a time and place limitation that instantly influences the result. Translation of subtitles includes helping viewers in the image, and audio with time and space constraints, in addition to deciphering the textual contexts on the screen. Based on these standards, some academics still harbour preconceived notions about subtitling, and whether it belongs in the translation category.

Strategies for subtitles

It has been found that every information transposition style has a unique set of challenges, and this limitation can be observed in audiovisual or screen translation. Gottlieb (1992) argues that subtitles, which incorporate technical and contextual constraints along with different terminologies, are the only thing that distinguish screen translation from other types of translation. This put the subtitlers in front of formal or quantitative, textual or qualitative challenges or problems. The following are the Gottlieb (1992) film subtitling strategies:

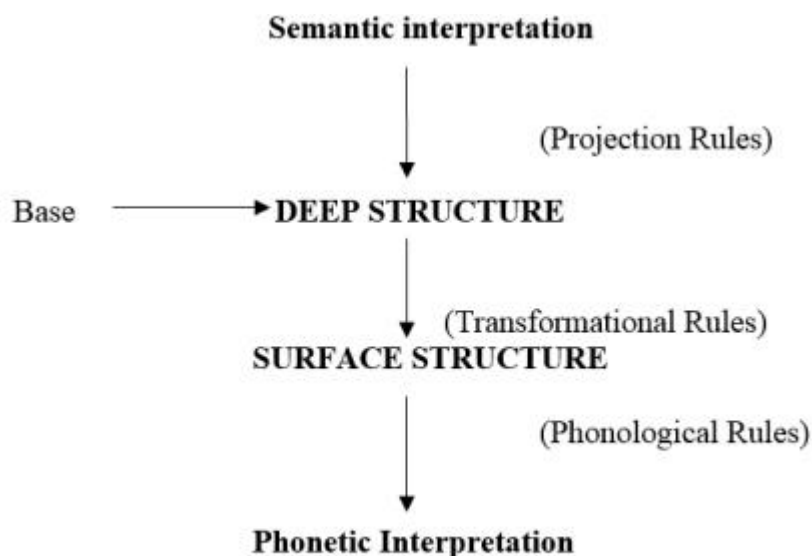
- i. Expansion is utilised when the original content needs to be explained due to a cultural nuance that cannot be found in the target language.
- ii. It is utilised when the phraseology of the original material cannot be rebuilt in the target language, in the same syntactic style.
- iii. Transfer entails entirely and precisely translating the source data.
- iv. Imitation keeps the same forms, usually with people's and places' names.
- v. When a term is odd even in the original information, transcription is utilised. The usage of a third language, for example.
- vi. When the original uses some form of special effect, dislocation is used. For example, in a cartoon film, where a goofy song is utilised, the translation of the effect is more significant than the substance.

- vii. Condensation is the process of compressing data in the least visible manner feasible.
- viii. Decimation is a type of extreme condensation in which even potentially vital features are eliminated for the sake of speed.
- ix. Deletion is the complete removal of bits of data.
- x. When no translation solution can be discovered and meaning is inevitably lost, resignation is utilised.

Nwatu (2017:31) states that Gottlieb (1992) provides a fundamental classification of the different audiovisual translation modes. Conversely, strategies continue to be a fundamental component of subtitle analysis, despite certain evolving challenges. In contrast to paraphrasing, which quickly rearranges the sentential structure, condensation compresses the message. Again, paraphrasing is necessary and comes before condensation. Videos with subtitle techniques will appear to contain more frames than they actually do (Gottlieb, 1992). This is because, a single subtitle may simultaneously allude to several different techniques. Moreover, Nwatu (2017) asserts that the process of creating a subtitle uses two or more tactics in combination, therefore it is nearly impossible to identify a single label for the approach used in the transfer. Additionally, she argues that a shortcoming in Gottlieb's (1992) approach is that they fail to take into consideration grammatical issues that are evident in subtitles. Because of this, the application of strategy in subtitle translation is different from that of other translation contexts.

Semantics

A key component of meaning is the connection between words and the objects they refer to. Hilman (2016:11) defines semantics as the study of meanings. Conversely, the word originates from the Greek verb *semanen*, meaning (to symbolize or mean). It concerns the relationship that exists between words or other symbols, and the things or ideas they allude to. This suggests that meaning is important in all circumstances involving speech activities. Without meaning, all language is useless; and no language will exist; as well as there can be no meaningful thinking interaction that one experience in daily life. It is impossible to infer meaning from phonemes and syllables because, they create a phonological hierarchy and act as differentiators in minimal pairs. Words or morphemes are hence involved in meaning. According to Crystal (1980:21), semantics is the empirical study of meaning; that is, it is the study of linguistic meaning; yet, rather than focusing on the syntactic arrangement of sentences and other linguistic objects, semantics studies the meanings that these items transmit. The meaning levels are depicted in the diagram below according to Nwike (2023).



When one uses projection rules, that is, the projection of sentence meaning from word meanings and abstract representations that most accurately reflect the meaning of the sentence, the deep structure from which one originates (as the base) provides information about the meaning (semantic interpretation). Transformational rules translate the speaker's actual words from the deep structure into the surface structure. The phonetic form of the statement is then determined by decoding it with the aid of phonological rules.

Toury (1984) Descriptive Translation Theory

A translation theory of Toury in 1984 focused on the descriptive theory of translation. Toury holds that descriptive studies of translational events are the only empirical endeavour that can lead to the development of a general theory of translation, as seen from the perspective of systematic descriptive analysis. Toury, like other functionalists, views translation as an empirical process that takes place in the literary polysystem of the culture in which it occurs. This approach is known as the target-oriented approach to translation. Toury acknowledges the cultural component of the polysystem idea for establishing translation norms. Because Toury's descriptive analysis of translation is so close to skopos theories, he refrained from adopting a prescriptive approach. So, considering the aforementioned claims, studying Toury will help ensure that a high-quality translation is produced that the intended viewers would find acceptable.

Empirical studies

This section looks at the various works of academics in this field. Based on this, this study reviewed the following, thus: Nwike, (2023). Subtitling in selected Igbo films. Nwike, (2023), Issues and challenges in translating legal text from English to the Igbo language. Okorji, Eze, and Nwike (2022) conducted research on paralinguistic communication in Igbo Nollywood subtitles: A case study of two Igbo movies. Nwike, Olaide, and Obiora (2021). Subtitling as a didactic tool for relating exactness of information and cultural preservation: the Igbo language Mediascape Example. Szarkowska and Wasylczyk (2018) worked on 'five things you wanted to know about audiovisual translation research, but were afraid to ask'. Dwyer (2017) worked on 'Speaking in subtitles' and upon this, it deals with revaluing screen translation. Gadže (2016) carried out a study on the 'Subtitling humour – the case study of the Big bang theory.' Li-li (2016) conducted research on 'A study of subtitling from the perspective of functional equivalence theory. Finally, Liu (2014) researched on the classification of subtitling.

Theoretical framework

The researcher found that the descriptive translation theory of Toury (1984) and the subtitle strategies of Gottlieb (1992) are particularly appropriate for this study. In order to determine the functional relevance of the subtitles for the viewers and the equivalency of the source and target information, the technique was used for the movies utilised in this study. This strategy's accuracy in this examination is quite advantageous. The form and content of the theory, that is, the meaning in the subtitled Igbo movies utilised for the study were examined using the Toury's descriptive translation theory.

Analysis of exactness of expressions in context of the subtitled Igbo films

Understanding a proverb's unique meaning before translating it into the target language requires cultural background knowledge on the part of the subtitlers. The incorrect and accurate expressions in context in the subtitled Igbo movies utilised for this study are provided below in order to fulfil the study's purpose, which is to analyse the exactness of expressions in context in the studied subtitled movies. This is a list of incorrect proverbs, idioms, and expressions from Igbo movies that were used for this study.

Table one: Showing the use of expansion strategy of Gottlieb (1992) and 1984 translation theory of Toury in Ònyé bù ònà m

Expansion is utilised when the original content needs to be explained due to a cultural nuance that cannot be found in the target language.

S/N	Asụsụ Igbo	Film's subtitle	Correct expressions in context	Strategy
1	Ọ siri ka ọ kwunye bulb	He said he wants to plug in bulb	He said he wanted to have sexual intercourse.	Expansion
2	Ị tara akwụ ka etu a ka eze gi si acha?	Did you chew palmfruit or is this the colour of your teeth §	Are you ok?	Expansion
3	Maka ọ nwaa ya anwaa, m kuru mmiri ọnwụ che ya	Cos if he dares it, I'll give him death water	Because if he tries it, I will kill him.	Expansion

Without being overly complicated, the researcher conveys the exact meaning of the source movies in the target language. Since this is audiovisual study, the researcher made an effort to accurately replicate the original information into the target language while maintaining the original movie's tone and meaning. The researcher assesses similarities based on a clear rendering that takes into account the circumstances that led to the actor's utterances and the reasons behind their production, which resulted in their mannerism, rather than just correct utterances of the source information in subtitled form. For instance, in number one of the above table, an actor said "*Ọ siri ka ọ kwunye bulb*" in the movie titled '*Ọnyé bù nnà m*', and it was subtitled on the screen as "He said he wants to plug in bulb", but it was rightly subtitled by the researcher in this study as "He said he wanted to have a sexual intercourse."

In light of the aforementioned statement, it can be concluded that the message was given incorrectly for the viewer to understand the correct message in context, as they may not be Igbo speakers. Thus, in "*Ọ siri ka ọ kwunye bulb*," the speaker was talking about how to make out with the young lady, which translates to having intercourse with her. Therefore, the "bulb" in question is the speaker's penis, not an electric bulb. The researcher looked to the statement to determine the actor's concealed message because the study only considers accuracy and correctness of speech in context. Accordingly, "He said he wanted to have a sexual intercourse" is the appropriate phrase in this context and conveys the right meaning. It is evident from numbers 1 and 2 that the original meaning of the subtitles of the study's movie selections was overlooked. Number 2 verbal utterance of the actor states "*Ị tara akwụ ka etu a ka eze gi si acha?*" Based on their discourse context at the time the comment was made, it is clear from this statement that the actor was posing the question of whether someone was normal or aberrant. The movie's subtitle, which made reference to "*akwụ*" or "palm fruit," on screen, said, "Did you chew palmfruit or is this the colour of your teeth§." Contextually, it is evident that there is evidence of meaning loss because the figurative expression's underlying meaning is not being adequately captioned on the screen. This study then subtitled it as "Are you ok?" lowering the message down to a clear comprehension of the intended viewers because, a poorly chosen subtitle can easily alter the viewers' comprehension. However, the word "*Ị tara akwụ ka etu a ka eze gi si acha?*" has a concealed meaning because the conversation that called for it did not address palm-fruit, rather, a person's incapacity to behave, think, or speak in a way that was appropriate for the circumstances at hand. More so, the issue of not being able to understand an idiomatic expression precisely was observed in example 3. "*Maka ọ nwaa ya anwaa, m kuru mmiri ọnwụ che ya*,". Since "ọnwụ" in this instance denotes death, it is important for the person subtitled to be aware of the cultural nuances of both of the languages being used in order to accurately convey the message. The movie's message was misrepresented to the viewers by the subtitles that appeared on the screen. However, the subtitle "Because if he tries it, I will kill him" is added to show that the film's message is delivered correctly. This suggests that the message has been simplified to the point where viewers of any class can understand it with a quick glance.

Table two: Showing the use of 'transfer strategy' of Gotlieb (1992) and 1984 translation theory of Toury in *Ọnyé bù nnà m*

Transfer is involved with entirely and precisely translating the source data form into the target language without losing the form and structure of the source language information.

S/N	Asụsụ Igbo	Film's subtitle	Correct semantic subtitle	Strategy
1	I were ego maọbụ ihe ọbụla nye amụnsụ, I korola okwu	Should you offer money or any other thing to a wizard you've invite trouble	If you give money or anything to a witch, you have brought problem on yourself.	Transfer

2	Okwa i mara nwata nwanyị a dị ọcha na-aga achota m toro ogologo?	Do you know that very young girl that do visit me §	I hope you know the tall and fair complexioned young girl that visits me?	Transfer
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The transfer strategy was used by the researcher to achieve the rendition goal. This technique involves accurately and completely translating the source information into the target language without sacrificing any of its meaning. The on-screen subtitles for numbers 1 and 2 have a few inaccuracies, which results in meaning loss. The actor in the movie states, for instance, "*Okwa i mara nwata nwanyị a dị ọcha na-aga achota m toro ogologo?*" However, the study's subtitle read "I hope you know the tall and fair complexioned young girl that visits me," whilst the movie's subtitle on screen said "Do you know that very young girl that do visit me §." The researcher took this action to ensure that the target viewers saw the movie's message exactly as intended. It is necessary to have quality subtitles for Igbo movies since these errors have an effect on the intended viewers by preventing them from understanding the full range of emotion that the movie aims to convey.

Table three: Showing the use ‘Transfer’ of Gotlieb (1992) and 1984 translation theory of Toury in *Ákà ázú òdì yá*

In this study, transfer entails entirely and precisely translating the source data in its original form into the target language.

S/N	Asụsụ Igbo	Film’s subtitles	Correct semantic subtitles	Strategy
1	Kee ka m ga-esi gwa gi?	Why should I tell you?	How do I go about telling you?	Transfer
2	...ihe a abughị etu ndị nne si eme?	...this is not mothers behave	This is not the way mothers behave.	Transfer

A transfer technique was selected to meet the requirements of the information rendition based on the aforementioned facts. The transfer strategy is a method for faithfully and completely translating the original information. The statement that came before it in the table makes it clear that the message was transposed into the target language exactly as it was in the source language. The researcher makes an effort to maintain the stylistic pattern of the original content while transferring the subtitles. The information mentioned above lends credence to assertion above. Using the transfer approach, for instance, "*...ihe a abughị etu ndị nne si eme*" was accurately rendered as "This is not the way mothers behave." Once more, the subtitle exercise demonstrated the use of the "transfer strategy" (see numbers 1 and 2). Nevertheless, the original message, "*Kee ka m ga-esi gwa gi?*" was incorrectly subtitled on the screen in the target language, leading to the question, "Why should I tell you?" on screen. The aforementioned highlight reveals that there is a loss of meaning because, the subtitle does not accurately reflect what was said in the original language. The researcher therefore decided to subtitle it "How do I go about telling" as a result. Nonetheless, correct semantic presentation will help a particular viewer to view and enjoy the filmic product.

Table four: Showing the use of ‘phraseology and imitation’ of Gotlieb (1992) and 1984 translation theory of Toury in *Ákà ázú òdì yá*

The strategy of imitation keeps the same forms, usually with people's and places' names.

S/N	Asụsụ Igbo	Film’s subtitle	Correct semantic subtitles	Strategy
8	Amaara m onye a <i>ofuma</i>	I know him	I know this one very well.	Imitation
9	...a hụrụ m ya n’anya, ọ ga-amasị m ka mụ na ya bie ka di na nwunye	I love him and will like to <i>leave</i> with him forever	I love him and it will please me to live with him as husband and wife.	Imitation
10	Adaeze, achoro m ka i kpoputa ndi a kita	<i>My princess</i> , I want those people released right now	Princess, I want those people to be released right now.	Imitation
11	Ọ bụ Gozie bụ onye kwuru na ọ buru na mụ akpoputaghị ha n’ulo nga	It was Gozie who said he wouldn’t marry <i>me</i> if <i>didn’t</i> release them.	It was Gozie who said that the marriage would not go on if I did not release them from palace prison.	Imitation

	na alum di mu na ya agaghị enwe isi.		
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It can be seen from the preceding table, which contains the numbers 8 through 11, that not all of the expressions covered by movie subtitles are accurately depicted on screen. For example, Number 8 discusses getting to know someone really well by "*Amaara m onye a nke oma.*" I knew him because "*nke oma*" does a great job in this scene and the subtitles did not convey it. Based on this, the researcher subtitled the study as "I know this one very well," realizing the potential issue the target viewers may have due to the sentence's loss of meaning. Here, "very well" portrays "*nke oma*," which the movie's subtitle missed. Similar semantic issues have already been mentioned for other integers. It is important to note, therefore, that if the filmmakers are unable to accurately portray the original message on screen, the intended viewers will undoubtedly be misled about the meaning of the movie, and its intended message.

Table five: ‘Showing the use of expansion and transfer strategies’ of Gotlieb (1992) and 1984 translation theory of Toury in *Ákà ázú ò yá*

Transfer is involved with entirely and precisely translating the source data form into the target language without losing the form and structure of the source language information while expansion is utilised when the original content needs to be explained due to a cultural nuance that cannot be found in the target language.

S/N	Asụsụ Igbo	Film’s subtitles	Correct semantic subtitles	Strategy
12	...ụdị ego e ji ebido ahịa building materials abụghị ihe mmadụ ji ọnụ akọ...em, mmadụ adighị abụ onye a kwọ n’azụ ọ kwọrọ mmadụ ibe ya.	...the capital with which to start up the building materials business is so enormous and <i>byou</i> know a beggar does not feed a beggar	The kind of capital for starting a building material business is too much...em a beggar cannot be a benefactor	Expansion/ Transfer

As seen in the above table, the two Gotlieb strategies that are employed are expansion and transfer. When cultural nuances necessitate an explanation of the original content that cannot be found in the target language, expansion is used. Transfer is the process of accurately and completely rendering the source text while preserving its form and structures. The original information was conveyed through the aesthetic effect of the source language, but expansion was used to clarify and make the original information clear to the intended viewers. "*...ụdị ego e ji ebido ahịa building materials abụghị ihe mmadụ ji ọnụ akọ...em, mmadụ adighị abụ onye a kwọ n’azụ ọ kwọrọ mmadụ ibe ya*" is the source message expression. Using a figurative expression, this means that "*mmadụ adighị abụ onye a kwọ n’azụ ọ kwọrọ mmadụ ibe ya*". This example shows that, despite the slight error "byou," which results in meaning losses, the movie's subtitle accurately stated, "...the capital with which to start up the building materials business is so enormous and byou know a beggar does not feed a beggar." Thus, this study subtitled the source information as follows: "The kind of capital for starting a building material business is too much...em a beggar cannot be a benefactor". This was done in order to offer the intended viewer with the appropriate subtitles. Additionally, by implementing an expansion technique, this study rephrased "*mmadụ adighị abụ onye a kwọ n’azụ ọ kwọrọ mmadụ ibe ya*" as "a beggar cannot be a benefactor," in contrast to the movie's wrong subtitle, which said that "a beggar does not feed a beggar."

Conclusion

A study of some selected Igbo film subtitles was scrutinized and examined. Upon this, this study postulates that the process of subtitling involves more than just swapping out a source language voice for its written target language equivalent on the screen. According to the study's objective, when a statement in the original language is mistranslated, it has an effect on the target viewers' emotional state because, the intended message of the movie is misinterpreted, making the viewers feel bad, especially, if they are knowledgeable in both languages. Nonetheless, the researcher makes the following suggestions in light of the study's findings, which will really enhance subtitling exercises going forward. First and foremost, actors' names ought to be published with their on-screen dialogue, and directors should play significant roles in the subtitling process. The second is that media companies should assess

the subtitling activity and expertise within their organizations. This is because, subtitling is a language exercise that requires technical proficiency and should not be left to imposters or quack editors and filmmakers. Lastly, the target viewers should be considered when examining the quality of subtitles in Igbo movies. This is because the target viewers are the ones who will ultimately decide whether or not to accept information that is intended for them. While this study is presumed to have offered the Igbo Nollywood media industry some recommendations for efficiently addressing the issues found, there are still areas that warrant further investigation in this field. Studies should first focus on pragmatics and semantics. Second, research should focus on Igbo culture as well as Chinese and other Asian language cultures. This is because, it will make subtitling easier for those who do it, and it will also encourage studies; hence, promotes comparative studies between proverbial meanings in Igbo culture, as well as Chinese and other Asian languages.

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