

TITLE PAGE

**SUBTITLING CHALLENGES IN KANNYWOOD MOVIES: PROS
AND CONS**

BY

HUSSEIN AISHA UMAR

ADM.NO. 1120107718

**A PROJECT SUBMITTED TO THE DEPARMENT OF MODERN
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APPROVAL PAGE

This research project has been read and approved having satisfied part of the requirements for the award of Bachelor of Arts Degree in English Language by Usmanu Danfodiyo University, Sokoto.

Dr. A.K. Babajo _____ Date
(Project Supervisor)

Dr. Mohammed Aminu Mode _____ Date
(Head of Department)

External Examiner _____ Date

DEDICATION

This project is dedicated to my parents in person of late Dr Umar D Hussein, my mother Mallama Fatima Ahman.

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May Almighty Allah keep us together.

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ABSTRACT

The study aims to draw attention to the need to have correct and appropriate subtitling in Kannywood movies, so as to elevate its status and promote better grasp of its aesthetics. To highlight the historical background of Kannywood movie industry. Researcher reaches that good and correct subtitling may futher enhance audienship of the esthetics quality of filming and boost communication.

CHAPTER ONE

GENERAL INTRODUCTION

1.0 BACKGROUND TO THE STUDY

Kannywood is the title given to the film industries in the Northern part of Nigeria with Kano as its epicenter, hence named after Kano (Farouk, 2012). It suffices to note that the name “Kannywood” followed the styles of the American “Hollywood”, Indian “Bollywood” and similar other “woods” across the world (Farouk, 2012) Kannywood was created beside the national film industry called “Nollywood” where the films produced are in English, the actors mostly Christians from the Southern part of Nigeria (Lere, 2014).

Unlike Nollywood, the medium used in Kannywood is Hausa, which is the major language in the North and the most widely spoken indigenous language in Nigeria second only to Swahili in the whole of Africa (Musa, 2014).

With the world reducing into a global village day by day, and with markets shrinking and fast expanding, many have welcomed the idea of subtitling

Hausa films as produced by film industries in the Kannywood (Musa, 2014). Some years ago films initially rendered in Hausa like “Wasila” directed by YakubuLere were re-filmed with new cast and, English was used as medium of communication. This apparently proved unviable due to limited sales which were due to the strong role of the Hausa Language among the majority of Kannywood viewers (Musa, 2014). This set back only helped to confirm the need to subtitle Hausa films to English language in order to ensure wide viewing among various audiences who are non-speaking Hausas in Nigeria and indeed beyond. In recent times, many Hausa films have been subtitled to English but Hausa and non-Hausa speaking viewers have increased their call for producers to do a better subtitling. It is against this background that this study seeks to examine: Subtitling Challenges in Kannywood movies.

1.1 STATEMENT OF THE PROBLEM

Kannywood has come to stay and waxing stronger as the day goes by to the extent that movie industries within and outside Nigeria want to associate with the industry. In analyzing how the growth of Kannywood industry has been rapid in terms of production growth, many would say

thanks to the role of the Hausa language. As the Kannywood movie Industry grows so does its audience. With the introduction of the Africa Magic Hausa channel on DSTV, the need arose to subtitle Kannywood movies to accommodate a growing audience who are none speaking Hausas across the continent.

While subtitling has been taking, it has been noted that Kannywood film makers subtitle their films in English without rightly taking into consideration the correct tenses and phrases that describes the dialogue. In many instances, the grammar is mutilated and the spellings, error ridden. This has been seen to intimately destroy the objective of the subtitles and creates a false impression of the movies to the non Hausa speakers. Some of these poorly subtitled movies in Kannywood are produced and directed by some of the leading film producers in the industry.e.g FKD Productions,AminuSaira, FalaluDorayi which makes it overwhelming when equal devotion is not given to the subtitles. Critics further argued that a non Hausa person who do not understand the language will find it saddening to appreciate what they are saying because the subtitling sometimes does not conform with what the actors are saying and most

times it is not all what the actors says that is being translated. The little translation they manage to give is always spelt wrongly and could be misleading at times e.g “of to” instead of “ up to” “Taste” instead of “Test”.

This poor subtitling only tend to confirm existing criticisms that Kannywood is not making serious effort to capture the non Hausa speaking audience. While poor subtitling still rages on critics relate it to the use of unqualified field sub-editors and the rush to shoot and sell videos among other things. It therefore becomes imperative to examine the issue of poor subtitling as operating in the Kannywood movie industry, so as to proffer some short/long term solution/recommendation.

1.2 AIM AND OBJECTIVES

The aim of this study is to draw attention to the need to have correct and appropriate subtitling in Kannywood movies, so as to elevate its status and promote better grasp of its aesthetics.

The objectives are;

- To highlight the historical background of Kannywood movie industry.

- To examine the nature and operation ability of subtitling in kannywood.
- And to suggest ways for the significant subtitling of Hausa movies so as to improve Kannywood movie industry internally and globally.

1.3 SIGNIFICANCE OF RESEARCH

Many researches have been conducted on the history, growth, cultural and economic significance of the kannywood movie industry, but not much has been written on the vital aspect of translation, (which is subtitling). To this end, the study would serve both descriptive and prescriptive purposes. Its investigations into the strengths and achievements of subtitling in kannywood movie industry will bring to the limelight the challenges of subtitling Hausa films into English language in a growing multicultural Nigerian society and international community. On the other hand, the recommendations of the study will proffer solutions on how to qualitatively subtitle Hausa movies into English. This way, it will have a practical effect on editors and subeditors in the kannywood movie industry. In essence however, the study would contribute in forming a

body of literature on subtitling in kannywood movie industry. It will provide insights to any person and indeed students of languages who wish to understand the nature, character and dynamics of subtitling in kannywood movie industry. More significantly the study is expected to provoke more critical future studies on subtitling in the kannywood movie industry among students and scholars of film, culture, language and literature.

1.4 SCOPE AND DELIMITATIONS

The study specifically focused on the challenges of the subtitling of kannywood movies. In terms of geography, the study focuses on subtitling of Hausa films into English language as currently going on in Kano and other Northern areas in Nigeria. Moreover, other areas and issues relevant to the study would be covered in order to crystallize them in their proper dimension.

However, the research is confronted with a number of limitations which have tended to affect the organization of the study. Theoretically, not much has been written on subtitling in Kannywood movie Industry. This made it difficult for the researcher to gather relevant secondary data

and materials. A study like this requires resources to carry out multiple interviews, focus, and group discussions. This is not done only in Kano but in other parts of the North where Hausa movies are equally produced. A total of five movies were used in making observations due to time constraints. The movies include “Bakinzinari” “MijinAro” “Ki Fadi” “Wata Mace” “Mai FarinJini”. However, one movie was chosen as case study “MijinAro”. It is equally pertinent to note that a study like this requires time which was not at the disposal of the researcher.

1.5 METHODS AND THEORETICAL FRAMEWORK

In substantiating this study, the qualitative approach was employed because it provides the avenue to collect and interpret data meaningfully in ways that reflects contextual reality in kannywood movie industry. In the light of this, the interview method, participant observation and the documentary methods were used as techniques in the collection of data.

However, a total of twenty (20) persons were interviewed in Kano state of Nigeria. Ten (10) viewers of kannywood movies all of whom are students, were randomly interviewed. Effort was made to interview five (5)

kannywood officials who actually participate in the productions and subtitling of Hausa movies.

The investigator employed the participant observation method by way of watching five (5) subtitled movies from the kannywood. The documentary method which is a major secondary source provided the avenue through which secondary data were collected from text books, newspapers, magazines, journals and the internet. It should be noted that the context method was used as the method of analysis in this study.

The theory that will serve as a framework to this study is the “communication (translation) theory” the theory lay emphasis on a number of basic elements of communication which includes source, message, receptor, feedback, noise, setting and medium (De-ward and Nida 1986). It also treats the processes of encoding and decoding of the original communication and compares these with the more complex series in the translation process (Helen, 2012).

Linguists working in the field of sociolinguistics for instance, Labor (1972), Hymes (1974) and Gumperz (1982), have made particularly important contributions to understanding principles of translating which

focus upon various process in communication. This relation between socio-linguistics and translation is a very natural one since socio linguistics deal primarily with language as it is used by society in communicating. The different ways in which societies employ language in interpersonal relations are crucial for anyone concerned with translating and indeed subtitling.

An approach to translating based on communication theory will give considerable attention to the paralinguistic and extra linguistic features of oral and written messages, such features are; tone of voice, loudness, peculiarities of enunciation, gestures, stance, and eye contact are obviously important in oral communication. The communication theory laid emphasis on the structure of communication. This focus as Traugott and Pratt (1980) posits means that, any judgment about the validity of a translation must be judged in terms of the extent to which the corresponding source and receptor texts adequately fulfill their respective functions.

From the above expositions it could be understood that the theory of translation is very relevant to the study under investigation. It will reveal

whether a two way communication system exists between the Kannywood subtitled Hausa films and the growing Hausa and non Hausa viewers. The communication theory will aid in understanding the structural defects attached to the subtitled Hausa movies in the Kannywood movie Industry. In essence, the theory of translation will guide in understanding the subtitling kannywood movies.

1.6 KANNYWOOD MOVIE INDUSTRY: AN INTRODUCTION TO THE STUDY AREA

The Hausa movies industry of northern Nigeria formally called “Kannywood “is mainly based in Kano (Farouk, 2013). The movie industry of Northern Nigerian slowly evolved from the productions of RTV Kaduna and Radio Kaduna in the 1960s. Veterans like DalhatuBawa and KasimuYero pioneered drama productions that became popular with the Northern audience (Ibrahim, 2012).

The 1990s saw a dramatic change in the Northern Nigeria cinema eager to attract more Hausa audience who find Bollywood movies (from India) more attractive than kannywood which later evolved a cinematic

synthesis of Indian and Hausa culture that became extremely popular (Lere, 2014).

“*TurmiDanya*” (The Raw), 1990, is usually cited as the first commercially successful kannywood film. It was quickly followed by others like “Gimbiya Fatima” (Princess Fatima) and “Kiyarda Da Ni” (accept my love). New actors like Ibrahim Mandawari and Hauwa Ali Dodo (late) became popular and set the stage for the emergence of many superstars later on (Lere, 2014). The release of *TurmiDanya* written by Aminu Hassan Yakasai in March 1991 led to an upsurge in Hausa film productions. Consequently, SanusiShehu of *Tauraruwa* Magazine created the term Kannywood in 1999 and it soon became the popular reference term for the industry (Huzaiifa, 2012). By 2012, over 2000 film companies were registered with the Kano state film makers association. In 2003, with the rise of the Izala and the coming to power of the Executive Governor Ibrahim Shekarau; the then ultra religious government of Kano initiated a campaign against Kannywood (Ummulkhairi 2014). Musa (2014) believed that this reversed the gains Kannywood had made and allowed the Southern Nigeria film industry to supersede it.

In 2007, the Hiyana sex scandal; when the sex tape of a popular actress became public, the then Kano state government under Ibrahim Shekarau went on to institute censorship with the support of the Izala society and other Islamic organizations, Kannywood was severely censored and books and other media materials considered pornographic were burnt by the governor himself (Ummulkhairi, 2014). In 2011, the administration of Governor Rabiu Musa Kwankwaso relaxed the strict censorship which led to a more favorable atmosphere for the Kannywood industry. Today actors such as; Ali Nuhu, Ibrahim Maishunku, Adam A Zango, SadiqSaniSadiq, HadizaAliyu, NafisaAbdullahi and beyond remain popular within the Kannywood industry. It is equally within this period that Kannywood movie industry drew international attention to the extent that the subtitling of Hausa movies became a world wide necessity.

1.7 DEFINITION OF KEY TERMS

Some of the key concepts to be defined in this study are:-

1. **Subtitling:** subtitling is an exciting area of translation and is part of a broader field of audiovisual translation which includes dubbing, voice over and audio description (Ramael, 2007).

2. **Kannywood:** the word “kannywood” is a formal name referring to the Hausa movie industry of Northern Nigeria mainly based in Kano (Farouk 2013).
3. **Movie Industry:** according to *Wikipedia* (2015), a movie industry comprises of the technological and commercial institutions of film making i.e. film production companies, film studios, Cinematography, film production, screen writing, pre-production, post production, film festivals, distribution, subtitling, actors ,film directors and other film crew personnel.

CHAPTER TWO

2.0 LITERATURE REVIEW OF THE STUDY

INTRODUCTION

This section examines the concept of subtitling by way of providing definitions and the explanations of the general theory behind subtitling. The review will then move on to a more detailed analysis of the constraints associated with subtitling and its implications in terms of translation. Finally, the impact of these constraints on cultural features will be examined; therefore, for the purpose of this study, subtitling will refer to Intrasemiotictranslation(subtitling)- An interpretation of verbal signs by means of non-verbal sign system. Jakobson(1959/2004). This paper's main focus is a branch of translation known as audiovisual translation popularly known as 'subtitling'.

2.1 THE CONCEPT OF SUBTITLING

One cannot write about subtitling without first talking about Translation theory. The English term translation first started in the year 1340, and derives either from old French *translation* or more directly from the

latin *translatio* (transporting) coming from the participle of the verb *transferre* (to carry over).

The process of translation between two different written languages involves the changing of an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL).

Audiovisual translation most particularly subtitling came into light when Dirik Delabista at the time of his ground breaking article 'Translation and mass communication: Film and TV translation as evidence of cultural dynamics' (1989:202) was justified in saying that the field was 'still a virgin area of research'. The article sought to identify some of the vital characteristics of this type of translation, namely that 'film establishes a multi-channel and multi-code type of communication'. These codes include;

- The verbal (with various stylistic and dialectical features)
- The literary and theatrical (plot, dialogue, etc., appropriate to the genre)

- The proxemic and kinetic (relating to a wide range of non-verbal behavior)
- The cinematic (camera techniques, film genres and so on).

WHAT IS SUBTITLING?

It operates within the confines of the film and TV media, and stays within the code of verbal language. The subtitler does not even alter the original; he or she adds an element, but does not delete anything from the audiovisual whole.

(Gottlieb 1994:105)

Cintas and Ramael (2007) posit that a good definition of subtitling could be defined as:

As a translation practice that consists of presenting a written text, generally on the lower part of the screen, that discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the sound track (songs, voices off).

Hussein (2014), describes subtitling is a textual version of the dialogue or commentary in films, television programs, video games, and the like, usually displayed at the bottom of the screen. They can either be a form of written translation of a dialogue in a foreign language with or without added information to help viewers who are deaf and hard of learning to follow the dialogue, or people who cannot understand the spoken dialogue or who have accent recognition problems. From the preceding it could be understood that subtitling is a form of translation, it is done to ensure a proper two or more ways of communication. It could be done to target those who do not understand a given language and could equally be done to ensure that disabled or physically challenged people could understand what transpires in a given movie. It should be noted that most subtitles appear at the bottom of the screen, and it could also appear at the top of the screen, if there is already a text at the bottom of the screen. The word “subtitles” is the prefix “sub” (below) followed by “title”. In some cases, such as live operas, the dialog is displayed above the stage in what are referred to as “surtitles” (Sur” for” above”).

2.2 CREATION, DELIVERY AND DISPLAY OF SUBTITLES

Today professional subtitlers usually work with specialized computer software and hardware where the video is digitally stored on a hard disk, making each individual frame instantly accessible (Luykens, 1991). Besides creating the subtitles, the subtitler usually also tells the computer software the exact positions where each subtitle should appear and disappear. By cinema film, this task is traditionally done by separate techniques (Baker, 1998). The end result is subtitle file containing the actual subtitles as well as position markers indicating where each subtitle should appear and disappear. These markers are usually based on time code if it is a work for electronic media (e.g. TV, Video, DVD) or on film length (measured in feet and frames) if the subtitles are to be used for traditional cinema film (Ramael, 2007).

Subtitles can also be created by individuals using freely available subtitle creation software like subtitle work stop for windows, movie captioner for the Mac and subtitle composer for Linux, and the hard code them onto a video file with programs such as virtual dub in combination

with VS filter which could also be used to slow subtitles of soft subs in many software video players (Helen, 2012).

2.3 SUBTITLES AND SAME LANGUAGE CAPTIONS

Same language captions i.e. without translation was primarily intended as an aid for people who are deaf or hard of hearing. Internationally, there are several major studies which demonstrate that same language captioning can have a major impact on literacy and reading growth across a broad range of reading abilities (Ibrahim, 2012). This method of subtitling is used by national television broadcasters in China and India etc.

2.4 SAME LANGUAGE SUBTITLING

Same language subtitling is the use of synchronized captioning of musical lyrics (or any text with an audio video (source) as a repeated reading activity (Johnson, 2009). The basic reading activity involves students viewing a short subtitled presentation projected on screen while completing a response worksheet (Johnson, 2009). To be really effective, the subtitling should have high quality synchronization of audio and text,

and better yet, subtitling should change color in syllabic synchronization and audio model and the text should be at a level to challenge subtitlers' language abilities.

2.5 SUBTITLING AND TRANSLATION

Subtitles can be used to translate dialogue from a foreign language into the native language of an audience. It is not only the quickest and cheapest method of translating content, but is also usually preferred as it is possible for the audience to hear the original dialogue and voices of the actors.

A subtitle translation is sometime very different from the translation of written text Ibrahim (2012) noted. Usually during the process of creating subtitles for a film or television program, the picture and each sentence of the audio are analyzed by the subtitle translator; also the subtitle translator may or may not have access to a written transcript of the dialog (Ibrahim, 2012). Especially in the field of commercial subtitles, the subtitle translator often interprets what is meant rather than translating the manner in which the dialog is stated; that is ,the meaning is more important than the form, in some instance , the audience does not always appreciate

this, as it can be frustrating for people who are familiar with some of the spoken language, spoken language may contain verbal padding or culturally implied meanings that cannot be conveyed in the written subtitles (Huzaifa, 2012). Also the subtitle translator may also condense the dialog to achieve an acceptable reading speed, whereby purpose is more important than form.

However, Cintas and Ramael (2007) notes that the first thing a subtitler needs to consider when starting a translation is that there should be conference between the audiovisual message and the text one is creating. There are also spaces and time limits, subtitles should take up to two lines and no more than 39 characters per line. They should not last less than 1 second or more than 6, and they should have a minimum gap of 2 frames so viewers notice there has been a change of subtitles. These norms may vary depending on the subtitler and the company (Cintas and Ramael, 2007).

Reading speed is also very important whilst subtitling. In a 6-second subtitle we can read much more text than in a 2-second one. One should

ensure that enough time exists to read each subtitle when you proof read them.

From the above however, it could be understood that subtitles can be defined as transcriptions of film or TV dialog presented simultaneously on the screen. The types of subtitling available can be divided into two categories intralingual and interlingual subtitling. Intralingual subtitling deals with the production of subtitle, that remains in the same language as the original, and are used for the deaf, or for language learners. Henrik Gottlieb (2008) describes it as vertical, in the sense that it involves taking speech down in writing, changing mode but not language. Interlingual subtitling on the other hand refers to both a change in mode and language, going from one language into another language and from spoken dialogue into a written, condensed translation which appears on the screen (Gottlieb, 2008). For the purpose of this study therefore, subtitling will refer to the interlingual subtitling from Hausa to English in the kannywood movie industry.

2.6 CODE OF GOOD SUBTITLING PRACTICE

The following represents the code of good subtitling; Gottlieb (2008):

- Subtitlers must always work with a copy of the production and, if possible, a dialogue list and glossary of a typical word and special references.
- It is the subtitler's job to spot the production and translate and write the subtitles in the (foreign) language required.
- Translation quality must be high with due consideration of all idiomatic and cultural nuances.
- Simple syntactic units should be used.
- When it is necessary to condense dialogue, the text must be coherent.
- Subtitle text must be distributed from line to line and page to page in sense blocks and/or grammatical units.
- Ideally, each subtitle should be syntactically self-contained.

- The language register must be appropriate and correspond to locution.
- The language should be grammatically correct since subtitles serve as a model for literacy.
- All important written information in the images (signs, notices, etc.) should be translated and incorporated wherever possible.
- Given the fact that many TV viewers are hearing-impaired, "superfluous" information, such as names, off-screen interjections, etc., should also be subtitled.
- Songs must be subtitled where relevant.
- Obvious repetition of names and common comprehensible phrases need not always be subtitled.
- The in and out times of subtitles must follow the speech rhythm of the dialogue, taking cuts and sound bridges into consideration.

- Language distribution within and over subtitles must consider cuts and sound bridges; the subtitles must underline surprise or suspense and in no way undermine it.
- The duration of all subtitles within a production must adhere to a regular viewer reading rhythm.
- Spotting must reflect the rhythm of the film.
- No subtitle should appear for less than one second or, with the exception of songs, stay on the screen for longer than seven seconds.
- A minimum of four frames should be left between subtitles to allow the Viewer's eye to register the appearance of a new subtitle.
- The number of lines in any subtitle must be limited to two.
- Wherever two lines of unequal length are used, the upper line should preferably be shorter to keep as much of the image as free as possible and in left-justified subtitles in order to reduce unnecessary eye movement.

- There must be a close correlation between film dialogue and subtitle content; source language and target language should be synchronized as far as possible.
- There must be a close correlation between film dialogue and the presence of subtitles.
- Each production should be edited by a reviser/editor.
- The (main) subtitler should be acknowledged at the end of the film or, if the credits are at the beginning, then close to the credit for the script writer.
- The year of subtitle production and the copyright for the version should be displayed at the end of the film.

Another example is the Code of Good Subtitling Practice, drafted by Ivarsson and Carrol and adopted by the European Association for Studies in Screen Translation (ESSIST) among the ‘rules’ are:

- Translation quality must be high with due consideration of all idiomatic and cultural nuances...
- Straightforward semantic unit must be used.

- Where compression of dialogue is necessary, the results must be coherent...
- The language register must be appropriate and correspond with the spoken word.
- The language should be (grammatically) 'correct' since subtitles serve as a model for literacy...
- There must be a close correlation between film dialogue and subtitle content; source language and target language should be synchronized as far as possible.

(Ivarsson and Carrol 1998: 157-9)

CHAPTER THREE

3.0 METHODOLOGY

INTRODUCTION

This chapter sets out to provide a detailed explanation of the procedures followed in the conduct of this study.

3.1 RESEARCH DESIGN

The research method used for the purposes of this research is case study which is suitable for the investigation to be carried out so that all variables could be thoroughly evaluated in order to gather comprehensive information about the unit being studied.

3.2 POPULATION OF THE STUDY

The population used for this study are random people from Kano city which is the home of the Kannywood movie industry.

3.3 SAMPLE AND SAMPLING TECHNIQUES

Twenty (20) people were sampled out of Kano city with particular reference to the environs of the Kannywood Movie Industry. The random sampling technique was adopted in the sampling of these people so as to provide equal opportunity of being chosen.

3.4 INSTRUMENTS FOR DATA COLLECTION

The researcher used multiple methods for collecting data; the interview and participant observation. The interview was used to ensure the collection of first hand data and enable a greater depth of responses.

The participant observation was also employed by the researcher so that the data collected from the interview can be cross-validated.

3.5 PROCEDURE OF ADMINISTRATION OF INSTRUMENTS FOR DATA COLLECTION

The data collection exercise took three (3) days with respect to interviews and the responses from the interviewees were recorded by the researcher.

The data collection exercise through observation on the other hand took the researcher two (2) days and the observations were recorded on the spot with the help of a checklist of possible behaviors which allows the researcher to rate observation against each item on the list.

However, research assistants and interpreters were not needed in conducting the research.

3.6 DATA ANALYSIS METHOD

The research uses both the statistical method and descriptive method in the analysis of the data collected from the field.

CHAPTER FOUR

4.1 DATA PRESENTATION, ANALYSIS AND DISCUSSION

INTRODUCTION

This chapter presents the data collected from the field through interview and participant observation and an attempt will be made to analyze the data presented.

TABLE 1: GENDER DISTRIBUTION OF THE SAMPLE

POPULATION

SEX	FREQUENCY	PERCENTAGE
MALE	12	60%
FEMALE	8	40%
TOTAL	20	100%

The table above shows that 60% of the total respondents are male while 40% are female, therefore, the number of male respondents is higher than that of the female respondents.

TABLE 2: AGE CATEGORY OF THE RESPONDENTS

AGE GROUP	FREQUENCY	PERCENTAGES
16 – 20	4	20%
21 – 35	14	70%
36 – Above	2	10%
Total	20	100%

The above table shows that 20% of the respondents are within the age bracket of 16 – 20 and 70% fall within the age of 21 – 35. The least is 10% which fall within the age bracket of 36 – above. This shows that the 21 – 35 age groups represent the dominant category with up to 70%.

TABLE 3: MARITAL STATUS OF THE RESPONDENTS

MARITAL STATUS	FREQUENCY	PERCENTAGES
Single	14	70%
Married	6	30%
Divorced	-	-
Widowed	-	-
Total	20	100%

The above table shows that 70% of the respondents are single and 30% are married while both divorced and widowed category has 0% respectively. Therefore, majority of the respondents are single.

TABLE 4: OCCUPATION OF THE RESPONDENTS

OCCUPATION	FREQUENCY	PERCENTAGES
Civil Servant	3	15%
Student	13	65%
Film Makers	4	20%
Total	20	100%

The above table shows that 15% of the respondent are civil servants, 65% are students while 20% are film makers. This is to say that the category of students forms the highest.

TABLE 5: RELIGIOUS BACKGROUND OF THE RESPONDENTS

RELIGION	FREQUENCY	PERCENTAGES
Islam	18	90%
Christianity	2	10%
Others	-	-
Total	20	100%

The above table shows that 90% of the total respondents are affiliated to Islamic religion, 10% are affiliated to Christianity while 0% are affiliated to other religions leaving Islam to constitute the dominant religion of the respondents.

TABLE6:EDUCATIONAL BACKGROUND OF THE RESPONDENTS

QUALIFICATION	FREQUENCY	PERCENTAGES
Secondary Cert.	15	75%
OND/ND	2	10%
HND/BSc	3	15%
Others	-	-
Total	20	100%

The table above has shown that the 75% out of the total respondents has secondary certificate, 10% has OND/ND, 15% has HND/BSc which means that the category of respondents having Secondary Certificate forms the highest category.

TABLE 7: RESPONDENTS EXPRESSION FOR MOVIE PREFERENCE

QUALIFICATION	FREQUENCY	PERCENTAGES
Kannywood	17	85%
Bollywood	2	10%
Nollywood	1	5%
Hollywood	-	-
Total	20	100%

It is clear from the table above that majority of the respondents constituting 85% prefer to watch Kannywood movies, 10% of prefer Bollywood movie, while 5% prefer Nollywood movies while 0% prefer the Hollywood movies category.

TABLE 8: RESPONDENTS VIEWS ON WHETHER THEY WATCH SUBTITLED KANNYWOOD MOVIES

RESPONSES	FREQUENCY	PERCENTAGES
Yes	19	95%
No	1	5%
Total	20	100%

The table above shows that 95% out of the total respondents watch subtitled kannywood movies, while 5% of the respondents do not watch subtitled kannywood movies. This shows that majority of the respondents watch subtitled kannywood movies.

TABLE 9: RESPONDENT'S VIEWS ON THE PROBLEMS POSED BY SUBTITLED KANNYWOOD MOVIES

VIEWS	FREQUENCY	PERCENTAGES
Subtitled speed	3	15%
Poor synchronization between image and subtitle	5	25%
Difficulties in following the program and reading the subtitle at the same time	4	20%
Poor translation and language errors	8	40%
Total	20	100%

The table above shows that 40% of the respondents are of the view that subtitles appear and disappear too fast while 25% of the respondents opined that poor synchronization between the image and the subtitle makes it difficult to comprehend any meaning in the film since the interval between the subtitle and the image is too long. Similarly 20% of the respondents believe that subtitle enhances foreign language learning while 15% believes that subtitle improves comprehension. This makes the number of respondents who believe that subtitling improves translation skills to constitute the dominant category having up to 40%.

TABLE:10 RESPONDENTS VIEW ABOUT THE IMPORTANCE OF SUBTITLING

VIEWS	FREQUENCY	PERCENTAGES
Improves Translation skills	5	25%
Increased reading speed	4	20%
Foreign Language Learning	5	25%
Improves Comprehension	6	30%
Total	20	100%

The above table clearly shows that 35% of the respondents maintained that subtitle improves translation skills, 20% opined that it increases reading speed, 15% believes that it enhances foreign language learning while 30% are of the view that subtitles improves comprehension. Therefore the number of respondents who believe that subtitling is important in the sense that it improves translation skills represents the dominant category with up to 35%.

TABLE: 11 VIEWS ON HOW TO IMPROVE SUBTITLING IN KANNYWOOD MOVIES

OPINION	FREQUENCY	PERCENTAGES
Hiring of qualified sub-editors	10	50%
Providing adequate tools	3	15%
Training and developing the sub-editors	7	35%
Total	20	100%

The table above shows that 50% of the respondents believe that subtitling could be improved if qualified sub – editors are hired, while 15% believes that subtitling could be improved when adequate tools are provided, 35% of the respondents however, are of the view that training and development of sub – editors is likely to improve subtitling in kannywood movies. This shows that those who believe that hiring of qualified sub-editors will improve the situation represents the highest category with 50%.

4.2 MOVIE OBSERVATIONS

TABLE 1: SPELLING

MOVIE	UTTERANCE	SUBTITLE	CORRECT VERSION	ERROR ANALYSIS
MijinAro	<i>“Me yasakumatakukefada”</i>	Why you women always <u>quarel?</u>	Why do you women always <u>quarrel?</u>	The word ‘quarrel’ was wrongly spelt

TABLE 2: TENSE AND ASPECT

MOVIE	UTTERANCE	SUBTITLE	CORRECT VERSION	ERROR ANALYSIS
MijinAro	<i>“An korenidagawajenaikina, an sace min mota”</i>	I was sacked and my car <u>were</u> stolen	I was sacked and my car <u>was</u> stolen	‘was’ should replace ‘were’

TABLE 3: WRONG SELECTION OF WORDS

MOVIE	UTTERANCE	SUBTITLE	CORRECT VERSION	ERROR ANALYSIS
MijinAro	<i>“Bayan watabiyuyakamata mu dubafitsarin ta”</i>	After two <u>month</u> I have to <u>taste</u> her <u>urinate</u> first	<u>Months</u> <u>Test</u> <u>Urine</u>	‘months’ should be in continues tense ‘Taste’ was used instead of test ‘urinate’ was used in place of Urine
MijinAro	<i>“Na san abunda kike nufi”</i>	I know what you are <u>of</u> to	<u>Up to</u>	‘of’ was used instead of up
MijinAro	<i>“Kanina ne kobakanina bane?”</i>	Remember he is my <u>junior</u> brother	<u>Younger</u>	‘Junior’ was used instead of ‘younger’

TABLE 4: OMISSION OF WORDS

MOVIE	UTTERANCE	SUBTITLE	OMISSION
MijinAro	<i>“Ni abundayakebanimamakimijinki a da bahakayakeba, ban san me yasaba”</i>	Your husband was not like that before Yes I don’t know why	“Ni abundayakebanimamaki”
MijinAro	<i>“Waikobaka da hankali ne, dubayaddakakedukan ta”</i>	Look at how you beat her	“Waikobaka da hankali ne”
MijinAro	<i>“Dubabiyar, toh kin samu”</i>	There is no problem	“Dububiyar“
MijinAro	<i>“Abunmamakihar kun girma”</i>	You have grown up	“Abunmamaki”

4.3 DISCUSSION OF FINDINGS AND CONCLUSION

It can be inferred from the results of the study that viewers of kannywood movies face multiple problems with regards to the subtitle. These problems were equally confirmed by the results obtained from observing some kannywood movies. The problems identified includes fast disappearance of subtitles, poor synchronization between image and subtitle, following the program and reading the subtitles at the same time and poor translation or language errors.

The findings also revealed that subtitling of movies is very important as it improves translation skills, increases reading speed, improves the ability to learn foreign language as well as comprehension.

The implications of these findings is that kannywood film-makers are contributing negatively to lowering the standards of English language in Nigeria thereby misleading millions of people. This calls for improvement in the quality of subtitles in terms of visual output, thematic thrust and standard translations.

CHAPTER FIVE

5.0 SUMMARY OF CHAPTERS

This study which was designed to obtain information about subtitling challenges in kannywood movies revealed that subtitled films have favourable impact in the promotion of literacy and that the problems posed by subtitling challenges could be overcome when qualified and competent sub-editors are hired to do the job.

5.1 CONCLUSION

A very careful look at subtitling challenges in kannywood movies will reveal that producers in the kannywood movie industry are only concerned with the movies just being subtitled, without giving attention to grammar and accuracy of subtitles for the benefit of both Hausa speaking and non – Hausa speaking audiences.

5.2 RECOMMENDATIONS

From the previous findings, the researcher recommends the following measures in order to improve subtitling in kannywood movies;

- i. The stakeholders, producers/copyright owners should employ qualified persons to subtitle their films.

- ii. Special programmes such as seminars or workshops should be conducted regularly so that professional editors could be hired to give training to the sub-editors.
- iii. Incentives should be given to the sub-editors as well as other forms of rewards and acknowledgement in order to encourage them to put in more effort in their work.
- iv. Sub-editors are to avoid verbatim translation which involves the direct translation of English words into Hausa language also known as ‘demonstration’ of English into Hausa as it is improper.
- v. The Hausa Films Sub-Editors Association (HAFSA) and the Nigeria film and video censors Board should ensure that producers improve the quality of work by allowing professionalism and specialization of processes.
- vi. Stakeholders, producers as well as private individuals should all work together to improve the quality of subtitles and keep tabs on public opinion on subtitling.
- vii. Sub-editors should be paid handsomely so that they can focus more on their profession and concentrate on the details of the job.

viii. Government also has a responsibility to regulate issues of subtitling in kannywood so as to strengthen diplomatic relations with other countries as understanding between languages tends to be a unifying force.

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