

Translation services in Tunde Kelani's film medium of 'Thunderbolt-Mágùn' production as evince of cultural credences

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Abstract: Translation refers to the process of rendering of words or text from one language to another as a means of communication that gives meaning to a linguistics discourse from source to target languages for comprehension. Film as a mode of communication is used by individuals to express their thoughts based on representations by creating the illusions through moving images. Hence, in projecting the culture of the people, translation becomes inevitable channel of communication for comprehension of cultural ideas from source to target languages. The paper aims to examine the culture of translation services in films in consonance with the considerable modes of translations: subtitling, simultaneous, documentary and source to target language translations. The study employed qualitative research that uses content analysis design with the use of textual, verbal content analysis in film. A video-film of Tunde Kelani with Yoruba cultural elements has been purposively selected for translation discourse and meanings: *Thunderbolt-Mágùn*. The study is hinged on Error Analysis theory as appropriately employed for cultural translation discourses. Findings revealed that wrongly used words in describing situations in the process of translation by subtitling, simultaneous type of translations are crucial aspect of filmic interactions. Also, the Yoruba cultural beliefs and traditions are significantly reflected in songs, and also serve as means of expressing the people's emotions and opinions. These form important aspects of the filmic interactions through which the audience comprehend the messages.

Keywords: Culture, Film, Simultaneous-Documentary, Source-Target, Subtitling, Translation

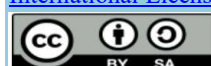
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1. Introduction

Translation service has been an evolving field of academic before now. It is still the major dominance in the proceedings of a world that has gone through the speedy evolvement as a result of technological advancement known as modernization. It has further amplified intercontinental relations to the extent that people notice that they are permissible to "talk of globalisation" as observed by authors (Weissbort & Eysteinnsson, 2006:1). Translation by functionality involves the use of language in the process of translating from one language to another for the sake of comprehension, especially in an 'interlingua' and 'intercultural' society. This is not farfetched from the issue of cultural collision and cultural amalgamation as unavoidable phenomenon rocking every society in this contemporary time. In this regard, a language and culture in a particular society could then become domineering over other languages within such multilingual and intercultural society. Therefore, translation becomes the way out for easier communication. This, to a great extent shows 'that there is a strong link between language, culture and social interaction in every given society' (Olugboji & Haastrup, 2019: 240).

Upon the fact that translation is cardinal to understanding in communication, film then emerged as a result of development of the projector in 1885 by Thomas Armat (Ayakoroma, 2014); a cultural artifact created by specific culture as an identity (Taiwo & Alawode, 2020: 142). Film as a modern mode of communication, unequivocally plays important functions in enhancing and projecting the cultures, beliefs, philosophies, customs, values and traditional

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systems of the people in their various milieu. Therefore, it becomes necessary that the viewers understand the use of language employed for conversations and also extract their inherent meanings from the film watched via translation services. Accordingly, translation becomes a concept that reflects the “process of translation between languages, but must also take into account... the multimodal nature of film, and processes of condensation and synchronization requires to make a film accessible to those who do not speak the. source language of the film” (Silvester, 2021:1).

As society, community and the world at large revolutionize, translation services as an aspect of communication in film becomes essential as it enables viewers derive fulfillment and catch fun in watching films from other cultures and societies like African continent; with which ethnic groups of various identities and cultural heritages are exhibited. In realizing these, subtitling as a mode of translation service is regarded the ultimate in Africa, precisely, a Nigerian film can give the audience without breaking the free flow of the viewing as textual version of conversations in films and television contents displaying on the screen. Such translation via subtitling could be inform of written conversation in a foreign language or a textual version of the dialogue in the same language (Olugboji & Hastrup, 2019: 240; Oludare, 2013: 9). In view of this, subtitling as a mode of translation service in films and television contents becomes essential with or without additional information. This further assists the viewers who have defect in hearing and imperfection in accent recognition problem to comprehend the oral messages rendered. In the same vein, ‘voice over which would have been a better choice will not be beneficial to viewers with hearing disabilities’ (Ali-Ibbi, 2014: 48). In achieving effective translation through subtitling in film, the use of machine in crafting subtitle becomes a new dimension to the growth of film translation exercise of interlingua and intercultural. But it becomes worrisome when the expected translations are inadequate to achieve their primary aims as subtitled in films. In other words, translation by subtitling is expected to serve as the guiding literature to the film enthusiasts when watching films and also like a plank trudged on by the viewers to understand the used language. The objective, therefore, is defeated when the viewers find it difficult to understand the spoken language translated or not subtitled in the film.

From the foregoing, this paper therefore takes a look at the culture of translation services in films in consonance with some basic considerable modes of translation: subtitling translation, simultaneous translation, documentary translation, and source to target language text translations. The paper explores and examines the translation processes involved in film genre through subtitling from the standing points of domestication and foreignisation identified in the video-film of Tunde Kelani’s production with Yoruba cultural elements and settings to extract cultural translation discourse and meanings by subtitling: *Thunderbolt - Mágùn*.

1.1. The problem

Nigeria being a nation with the largest black population in the world is characterized with not less than 520 living languages out of which 87% of them are minority language, while some are with less than 10% (Adeniyi, 2017: 2 cited in Adedina & Taiwo, 2020: 20-21). Each of the languages belongs to a particular ethnic group; through which the cultures of the people are exhibited in film productions as channel of communication of a specific society as it evolves with tremendous acceptability by the viewers globally. Beyond being an important tool used in rendering entertainments services and also as a form of relaxation to the viewers, film is also a “veritable index of culture” (Olayiwola, 2010). Therefore, to understand the language of communication in video-films, translation by subtitling becomes admissible and accessible language that is adopted as a common language between speakers whose native languages are different. In Nigeria context, such could be from any of the native languages to English language or inversely. Nonetheless, due to the limited understanding capacity of the filmmakers, especially in the English Language translation services, it becomes a serious issue as most films are crammed with errors of misspellings, lexico-semantics, and wrong sentences constructions, and also lack of understanding of the cultural interpretations of the source and target languages during translation services by subtitling. It is expected that through good translation, the viewers should be able to learn indigenous languages and cultures of the society.

Thus, as it is noticed, the translation services by subtitling in Yoruba films are obliterated as a result of wrongly used spellings, grammar and untranslated words which may cause tension or instill worry in the minds of the video-film audiences. And again, ‘certain aspects of filmic interactions are commonly omitted in the course of subtitling. Aspects, such as proverbs, aphorisms, wise sayings, cultural/traditional philosophy, divinations, etc. are usually affected by this problems...’ (Adedun, 2011). To this end, this study therefore raised a crucial question for discussion that: What are the lexicico-semantic, wrongly constructed sentences, proverbs, and cultural/traditional philosophies – divination problems in the translation services by subtitling in the Yoruba video-film of Tunde Kelani – *Thunderbolt-Mágùn*?

2. Literature review

2.1. Translation and its appropriate Archetype 1

Etymologically, the word ‘translation’ is derived from the Greek’s words, which can be dichotomized regarding its formation. According to Warwal (2017: 125) translation has the combination of ‘Trans’ and ‘Lation’. In the Greek’s context, ‘trans’ means ‘across’ as ‘lacion’ means ‘to bring’, while the combination of the two words forms ‘translation’. In other words, translation means ‘to bring across’, that is, to bring from one language across to another. The essence of translation is to ensure that communication takes place effectively by bringing from one language to another. On this note, Warwal (2017: 125) describes translation as the understanding of meanings of an equal text ‘that communicate the same message in another language’. The position of the author here is that translation from one language should complement the other language to enable the audiences understand the messages correctly. Translation

being the process of rendering an oral or written text from one language to another language involves two striking languages typologies, that is, the source language and the target language. Source Language (SL) is the language of the writer or the speaker used in communication. It is the medium of expression of the speaker or writer to the audience. Target Language (TL) on the other side of the divide is the language of the listener or receiver of the message sent by the source. Baker (2018: 20) maintains that source-language word in translation could express a concept that is familiar within the context of the target culture, but may not be 'allocated' for the understanding of the target-language audience. This therefore makes translation more problematic semantically. The author stressed further, saying "the target language may make more or fewer distinctions in meaning than the source language. What one language regards as an important distinction in meaning, another language may not perceive as relevant" (Baker, 2018: 20).

Translation and its appropriate archetypes could also be ascribed from two standing points known as simultaneous translation and documentary translation. Simultaneous translation in its capacity involves the process whereby the translator, speaker, and the audience see one another face-to-face, that is, close proximity, either physical or device oriented. It is a "verbal way of conveying the content of a continuous speech to the audience when the speaker is speaking" (Raxmetullayevna, Mukhsumovna & Nizametdinovna, 2020: 217). The triumphant nature of the translator in this aspect depends on his ability 'to learn, understand and deliver the source language in a very short time using the existing knowledge' (Raxmetullayevna et al., 2020: 217). In this regard, simultaneous translation is relayed immediately and directly to the audiences. This shows that there is no time wasted in between what is spoken and what is heard, rather, it creates rapport inform of interaction among the speaker, translator and the audiences.

Documentary translation on the other side is a prototype that requires the texts either written or cast in devices which can be stored up in speech for a very long period of time. Dos Santos (2016: 77) recapitulates the position of Nord (1991: 72) specifically on documentary translation saying it "serves as a document of a source culture communication between the author and the source text", recipient. In respect of this, the translator makes use of the documents inform of books, pamphlets, mimeograph or cast in tape recorders and records for studies, analysis and write up translation prototypes as a means of communication. This shows the extent of appropriate archetypes for cultural translation, especially as mostly represented in the film medium.

2.2. Film as a vehicle for translation services 2

Fundamentally, film as a mode of communication extends beyond being a dominant system of unwinding and relaxation adopted by the viewers. This is more interesting by watching and listening to the dialogue either inform of the methods of translation by dubbing or subtitling services, which "becomes a prolific source of entertainment" (Adenugba, 2007; Sunday, Olatunji & Alawode, 2018: 152). Film conveys messages to its viewers impressively due to its significant hallmarks, that is, audiovisual dominance by blending sound, images alongside with translation of the language used to generate actions projected before the viewers. Furthermore, it serves as a "veritable index of culture" (Olayiwola, 2010), used to accentuate and communicate the development of culture, community and the society; thereby translating the cultural elements embedded in filmic actions for the betterment of the viewers' comprehension. Horatio-Jones (1979) asserts that film is employed in protruding culture through the language, actions and other visuals that are displayed in the film production for audience consumption. On this note, actions, languages and some other notable visual apparatus of film-contents that enhance the highlight and pass cultural messages are essential dynamics by which people make and remake their world (Drewal, 1992; Taiwo, 2020). Similarly, Okuna (2002) maintains that film "is an agent of socialization and information" as one of the preponderance means of communicating cultural images and messages to the people of community.

In view of the explanations so far, film serves as a vehicle for translation "to popularize indigenous languages and Nigerian cultures..." (Babatunde, 2017: 24). It equally plays the role of "denoting the processes in which a film or television program is made understandable to the target audience who is not familiar with the original source language" (Luyken & George, 1991; Babatunde, 2017: 24). This is remarkably evident that film is a conveyor for translation service of culture, as this essay identifies the inherent meanings of translated verbalized cultural images for the sake of the viewers understanding in the Tunde Kelani's - *Thunderbolt – Mágún*.

2.3. Relevance of translation services in Nigeria film productions 3

The relevance of translation services in Nigeria film productions cannot be overplayed as a result of its ubiquitous nature regarding understanding the film messages. Thus, the act of translation services become obligatory in Nigerian video-films because of the presentations and showing of the Nigerian peoples cultures and heritages in their video-films for the worldwide viewing via cable televisions. This, therefore, "has made lots of people to move slightly away from the mainstream English films acted in Nollywood to movies acted in the local languages in the country" (Ali-Ibbi, 2014: 54). As a matter of concern, the film audiences have repeatedly complaint over the standard of translation services identified in films.

In the context of the Yorùbá video-film genre, translation is monologue and unique as an identity that 'set the pace for the tribal film industry' (Ali-Ibbi, 2014: 54). In other words, as the film is watched, the audience places premium on translation either as subtitled on the screen or as translated by the actor on film set in consonance with the actions at that moment. In some situations, the viewers may experience some travails in understanding the messages of translation, especially what the subtitling messages intends to convey. In ideal situation, the translation by subtitling should be displayed on the screen at the exact time that the actor or performer begins to render his/her lines as dialogue or conversation. It is also expected that the translated words or sentences should be removed from the screen when the actor seized to talk. But reverse is the case in some situations as the translated words or sentences stayed longer than

expected on the screen in some Yoruba video-films which does not synchronise with the actions portrayed at that time. And again, because the translation of words or sentences do not stay so long on the screen, it becomes difficult for the viewers to peruse and understand the relevance of translation services in such film production. To this end, Ali-Ibbi (2014: 57) posits that 'subtitled is capitalizing on the fact that those reading the subtitles do not understand the language and will believe whatever comes on the screen' (Ali-Ibbi, 2014: 57).

Hence, the relevance of translation services in Yoruba film is to teach, inform, guide, enlighten, and educate a person who intends to learn the language and its cultural elements. In respect of this, translations service of subtitling enhances various scenes created in a film production that requires actors or performers "to speak in solo voice, romantic scenes, or during accentuated background noises" (Olugboji & Hastrup, 2019: 244). For this reason, translation becomes relevance as it helps to accelerate communication with the viewers who do understand the main language of communication with the speakers as used in the films. In essence, it further opens up the extent of the communication afar from the speaker of the main language. Hence, culture-based renditions like eulogies, aphorisms, incantations, proverbs and divinations with traditional beliefs and norms are left out in the affairs of translation in Yoruba film productions.

3. Theoretical framework

Error Analysis (EA) theory is basically the theory of understanding the rational and the causes of errors made by the second language learners with emphasis on English Language or other related language in addition to an individual's primary language, that is, mother tongue. Propounded by Corder (1974), the theory stipulated that the errors committed by the second language learners are as a result of negative Interlingua intrusion from their primary language, that is, mother tongue. Error Analysis has become a known and effective theory for its appropriateness as put to practice in spoken and written texts. It becomes a tool adopted in analyzing digression from the indigenous language speakers of the second language; as the theory is embodied with sequence of strides like identifications, description, evaluation, explanation, and repair of errors.

Richards (1974: 174-181) avers that "Error Analysis is the study of errors made by the second or foreign language learners". As inferred from the explanations above, EA is utilized for identification, interpretation, classification and description of an idea or situation of errors committed in the process of speaking or writing. Therefore, this theory is suitable for this essay to rest upon because of the identified problems in the translation services by subtitling in the Yoruba video-film of Tunde Kelani - *Thunderbolt – Mágùn*.

4. Research methodology

This essay employed qualitative research that uses Content Analysis (CA) design to carry out the investigation since it is aimed at eliciting data from video-film media. Shank (2002) says, qualitative research is a system of inquiry into meanings and thus, makes it relevant for this study as it enabled the researcher observe, monitor and inquire on everyday reality that produces cultural relationships as variables of analyses. Similarly, the study adopted content analysis that involves the communication method used to describe and interpret the characteristics of a recorded message (Frey, Botan & Kreps, 1999).

Content analysis was considerably adopted because it is the most suitable design that could be used to tellingly analyze the problem of translation service with Yoruba cultural-based elements embedded in the video-films. In effect, a video-film of Tunde Kelani with Yoruba cultural paraphernalia was purposively selected and subjected to consideration for analysis. The analyses of data were directed towards providing answers to the questions raised in this paper. The first step was to watch the selected video-film carefully and summaries the video content with adequate and expected cultural images and symbolic objects portrayed. A complete follow-up by noting the uses, functions, promotion of culture, significations, interpretations, and meanings of wrongly constructed sentences, proverbs, and cultural/traditional philosophies – divination problems in translation services by subtitling portrayed in the Yorùbá video-film as communication codes. Data extracted from the selected video-film were qualitatively analyzed and discussed in consonance with Yoruba culture.

5. Result and discussion of findings

5.1. Synoptic note of the film: *Thunderbolt-Mágùn*

Thunderbolt Mágùn is 2001 Tunde Kelani's film from the stable of Mainframe Film and Television Productions. An adaptive film from Yoruba Literature text by late Adebayo Faleti with rural and urban settings focuses on the socio-cultural, socio-political and socio-religious ritual beliefs among the Yorubas. It explores the disagreement between two ethnic groups, that is, Igbo and Yoruba societies concerning marriage, the position of supernatural beliefs, sexual moves in society and the clash between the efficacy of Yoruba traditional medicines and that of modern medicines. The film portrays the circumstances and encounters of Ngozi, a lady from Igbo speaking cultural group, who prefers and loves Yinka, a man from Yoruba cultural group against her tribal lover, Ike. They both met and fell in love during their National Youth Service programme. Ngozi being from a rich family, her late grandparents willed their belongings to her and her son, Hero. The grandmother also warns her not to deviate from the cultural belief that her husband must meet her at home, that is, she must keep her virginity. In attesting to this, she proves to be virgin as their relationship eventually results to marriage regardless of ethnic dichotomy.

At Òlẹ̀yò, her duty station, a remote and rural area, where she is serving her nation as part of the mandatory expectation for every University graduate in Nigeria, she is accused of infidelity by her jealous husband, Yinka. Based on this, he (Yinka) decides to lace his wife with '*Magun*', and to confirm this, Yinka visits Ngozi at Òlẹ̀yò. In spite of

Mama Adetutu's effort (Ngozi's landlady at Ọlẹyọ) by providing everything that will make Ngozi and Yinka have sexual intercourse to clear the doubt off Yinka's mind, he (Yinka) tactically rebuffed Ngozi, knowing fully that she is laced with *magun*.

In relation to Yoruba cultural beliefs, 'Magun' *iwo kò gbọdọ gùn* (do not climb), is the sacred power of the Yoruba ancestors from time immemorial. The carrier of ritual of *magun* is usually a woman, while the contactor is usually a man. It is a mysterious and fatal chastity control over a woman suspected not being faithful to her husband, that is, being promiscuous. It is a restriction of sexual intercourse, placed on a woman either by her husband, her family member or father-in-law. Some parents deliberately lace their female children ritual of *magun* to prevent them from sexual acts or to punish any man that rapes them. *Magun* is placed on a woman without her knowing. A woman could contract ritual of *magun* through a stick of broom specially prepared as a ritual objectific code laid at the entrance for the woman to cross over it. It could also be cast on a thread laid at the doorstep for the woman to walk over it. *Magun* affects the male sexual contactor as a victim and punishment for the man that commits adultery. There are many types of ritual of *magun*, but only three of them are most dangerous. First, is the cockcrow type in which the contactor crows like a cock after meeting the carrier and dies promptly. Secondly is the somersault type as the contactor somersaults three times and dies. The contactor may also bleed to death by vomiting or urinating blood continuously. The third type is the Partners Join Together (PJT), as both partners die. At times, the contactor after sexual intercourse displays symptoms like headache, convulsion, and swollen of the private part. But if, within the incubation period of nine to twelve weeks, the woman does not meet contactor due to her faithfulness, the woman may die if in-depth ritual sacrifice is not done to cast it off her. At this period, the carrier wouldn't have any symptom be it headache or pains, unless someone who understands the culture of the region of *magun* tells her.

In the film, Ngozi, a victim became aware when it appears to her through the ritual of communication between the dead and the living. Her late grandmother's ghost following her around appears to her in the market place saying:

...no, no, my daughter, stand up. My voice is not for the ears of the market. You my daughter are in danger. You have a deadly affliction on your body that could bring your life to an abrupt death. Your innocence is the saving grace... or else, you will die a shameful death soon. Heed my words ...else, death strike you like a thunderbolt. (Thunderbolt-Magun, 2001).

This calls Ngozi's attention to her situation, as she explains her oddly to her Landlady. Adetutu (the Landlady) in her understanding of Yoruba culture takes her to the herbalist, who divines *ifa* to diagnose the situation, reveals to her that "... you would have died. But one of your ancestors has been following you about" in probing further, the seer says "... how could people be so wicked? Your daughter is a walking corpse ... *magun*." In a tinkle of an eye, the venom of the deadly *magun* on Ngozi is beginning to render her vulnerable.

In searching for a way out after much ado and the intervention of her father, principal, and some other concerned people, they start the process of averting ritual of *magun* with another ritual means. Every necessary traditional item is applied, other traditional doctors (herbalists) added voices to curb the situation by giving her the traditional ritual herbs *agbo* and others. But, the high point of the traditional ritual of averting *magun* is the sacrificial lamb. In this case, someone is expected to have sexual intercourse with Ngozi. Her husband, Yinka refuses to do so to avoid death which reveals that he was the one who laced her with *magun*.

A modern medical doctor, Diméji Bánkólé in Ọlẹyọ, also Ngozi's admirer agrees to be of help with the intention of proving the diminishing efficacy of Yoruba traditional *magun* at the National Conference of Medical Practitioners. With his team of modern medical doctors, he has sexual intercourse with Ngozi in his medical hospital at Ọlẹyọ. Shortly after the sexual action to prove the inefficacy of *magun*, Diméji is struck with *magun* with blood gushing out through his mouth and nose. The prompt intervention of the herbalists enables the revival of Diméji with some other ritual speeches of incantations rendered by the herbalists while Ngozi was healed and Diméji survived. Diméji married Ngozi while Yinka was disgraced.

5.2. Translation services in the film 'Thunderbolt – Magun' as evince of cultural credences

The efforts of the Nigerian filmmakers right from 1980s till date cannot be overlooked regarding translations services in film dialogue from Yoruba to English vis-à-vis other spoken languages locally and internationally. Translation by subtitling helps in learning and growing Yoruba language as uncommon language of the audience. In effect, the identified translation services like subtitling, simultaneous type of translation and omitted cultural renditions in Yoruba video-film under review are explicated. In subtitling translation process, the Yoruba traditions embedded in films could be obliterated as a result of wrongly used spellings or grammar.

In the video-film, *Thunderbolt Magun* of Tunde Kelani, Episode 1, at the 3rd minute of the film when Mr. Ayilara, the VEEPEE was addressing the students, and he made a statement, saying:

Mr. Ayilara: Èyí tí a bá sọ fún tí kò gbó, ọmọ iyá è ni.

The statement was translated as observed in the video-film, as:

Subtitled in the video-film: "The problem child belongs to the mother."

In ideal situation, the correct version of the translation should be:

Correct Version of Translation: A child corrected, but refuses to accept correction belongs to the mother.

The error analysis goes thus:

ERROR ANALYSIS: '...tí a sọ fún...' indicates that the speaker was instructing the child, the child refused instruction against the translation, using word 'problem'.

Now, looking at how the error was presented in the video-film, incorrect translation of ‘...*tí a sọ fún...*’ is a reflection of the speaker’s action towards the child. Therefore, using the word ‘**problem**’ to describe the child being problematic is an error because, ‘**problem**’ usage does not capture the equivalent meaning of ‘...*omọ iyá è ní...*’, rather, ‘...*belongs to the mother...*’. The explanations above show the wrongly used words in describing a situation as observed and identified in the video-film.

Simultaneous translation being a face-to-face type of translation is prominently adopted in TK’s video-film. In this regard, the speaker is seeing rendering his/her lines (dialogue), while another person is instantly translating the said words from Yoruba language to English for the listener (s), that is, the audience. As part of simultaneous translations observed is the use of device orientated. In the context of the film under review, physical or face-to-face simultaneous translation is employed when Adetutu (the Landlady to Ngozi) who took Ngozi to the diviner’s place to find out the mysteries behind the strange ancestor who revealed to her (Ngozi) at the market place that she has deadly affliction on her that could terminate her life.

In Episode 4, at the 5th minute of the video-film, when Ngozi and Adetutu visited the diviner, who divined and relayed the message of the oracle to them. He expounds:

Babaláwo: Omọ dáadáa l’omọ yí.
Olóríre ní,
Ó sì wá ní dúkiá tí ó pò.
Sùgbón, bí tíí ẹ é tó, àwọn èniyàn ò f’ire sán-án fún-un.
Kìì bá sì tì kú o, àmọ àwọn ará ọrun ní wọn tẹlẹ lẹyin.
(*Thunderbolt Mágùn, 2001*).

Physical Translation in the film:

Adétutù: You are a very wealthy girl.
As you are doing good to people, they are paying you back with wickedness.
You would have died, but one of your ancestors has been following you around.
(*Thunderbolt Mágùn, 2001*).

Equally, simultaneous type of translation through physical translation is also exhibited in the video-film of TK when the diviner further examined Ngozi with traditionally prepared ring (*òrùka*) as a tool to diagnosis and ascertain that she has a deadly affliction on her. In this, the Babaláwo says:

Babaláwo: Wọn tí fí mágùn sí lára!
Mágùn kii ẹ arùn,
Sùgbón ikú ní.
Èní tí í bá n ẹ ẹsekúse, tí wọn bá fí lé lára,
Èní tí ó bá bá a ẹ ẹsekúse yóò kú ú.
Àmọ tí òun náà bá jẹ ẹniti ara rẹ mọ, tí í ẹ onísekúse,
Tí ó bá pé lára rẹ náà, yóò kú ní.
(*Thunderbolt Mágùn, 2001*).

Physical Translation in the film:

Adetutu: Somebody has put *mágùn* on you!
Mágùn is not a disease,
But it is death!
Put on you, so that anybody who commits adultery with you will die.
But if you are innocent throughout the incubation period,
You will die!
(*Thunderbolt Mágùn, 2001*).

It is quite clear from the excerpts above that simultaneous type of translations enhance the development of filmic interactions. For instance, with Ngozi’s encounter, she was able to find solution to the mysteries due to fact that she has someone (Adétutù) who understands the dynamics of Yoruba culture by translating every bit of the identified mysteries in form of explanations to her in the language she could understand.

Aside from simultaneous type of translation, other untranslated words which may cause tension or instill worry in the minds of the video-film audience are equally observed. These serve as certain aspects of filmic interactions that are commonly omitted in the course of translations either by subtitling or simultaneous. For instance, the use of folk songs as sound track, also, as an aspect of filmic interactions is observed being omitted in the film under review.

In Episode 2, 2nd minute of the film, when Ngozi was trying to remind Yinka (her husband) of how they met during their NYSC year, and to further explains to him for accusing her wrongly of seeing other men at Ọlẹyọ community during their youth service programme, a philosophical folk song of Túnjì Oyèlànà is employed and rendered to enhance and drive home the theme of the message in Yorùbá dialect. The identified untranslated folk song says:

Mo lọ s’óko,
Mo b’Ólú oko,
Ó ní n wá gbaṣu,
Ọrọ ọṣu kọ ló n dùn mí.
Mo lọ s’Ódò,
Mo b’Ólúwẹri,
Ó ní n wá gb’Eja,
Ọrọ ẹja kọ ló n dùn mí.
Mo dé’núgbó,

Mo b'Ólúṣẹ sọrò,
Ó ní n wá gb'Ẹtu,
Ọrọ Ẹtu kọ ló ń dùn mí.
Mo ya búkà,
Àwọn ọré mì ń mọmu,
Wọ́n n wá m'Ògùrọ,
Ọrọ Ẹmu kọ ló ń dùn mí...(abbl)
(*Thunderbolt Mágùn, 2001*).

Analysis Translation:

I went to the farm,
I met the Lord of the farm,
He ordered me to come take yam,
Yam is not my worried issue.
I went to river side,
I met the goddess,
She ordered me to come take Fish,
Fish is not my worried issue.
I went into the forest,
I met the Lord of the Hunters,
He ordered me to come take an Antelope,
Antelope is not my worried issue.
I branched at the bukateria,
My friends were drinking palm wine,
They invited me to come drink wine... (etc.)

In the same vein, the Yoruba game, using folkloric song is exhibited in the video-film of Tunde Kelani. At the 5th minute, Episode 2, of the film, the Mr. Ayilara (VP) is seeing involving in the outdoor game with the students in school, rendering:

Aláwo fẹgèdẹ,
Àwo fẹgèdẹ,
Aláwo kótópó,
Àwo kótópó.
(*Thunderbolt Mágùn, 2001*).

Analysis Translation:

The owner of a large plate,
A large plate!
The owner of the round-small plate,
A round-small plate!

From the excerpts and the translation services so far, the Yoruba cultural beliefs and traditions are significantly reflected in songs, and also serve as means of expressing the people's thoughts, emotions, feelings and opinions. In the works of TK, songs are employed in promoting Yoruba cultures and heritages. These form important aspects of the filmic interactions through which the audience comprehend the messages. The translations appeared in form of native language to English language or inversely. But the identified songs are omitted from translations. These then become a short-coming in the work of TK. For this reason, it creates lack of understanding of the cultural interpretations of the source and target languages during translation services by not subtitling either in form of simultaneous or documented translations. This has further prevented the viewers not to learn indigenous language and cultures of the Yoruba society. Hence, as a cardinal objective of this study, the inherent songs omitted from translations are translated in this discourse from Yoruba language into English language for audiences understanding.

Similarly, the use of incantation shows the nature of the Yoruba culture and traditional identity as embedded in films. Thus, it becomes necessary that the audience understands the inherent renditions of the incantations via translations, rather than being esoteric. In the context of the video-film under review, the use of incantation is observed and identified being employed, but omitted for translation.

During the 5th minute in Episode 10 of the film when Ngozi was to perform the last bit of her cleansing of the deadly affliction, *mágùn*, laced on her by Yinka (her husband), incantation was rendered. The period was so intense when Dimeji, Ngozi's admirer, also a medical doctor who intends to prove that *mágùn* does not exist and that it is not effective. At this point, Dimeji was at the point of death because of the sexual intercourse he had with Ngozi, the contactor of *mágùn*, and the remains on her after cleansing was still very efficacious. The herbalist, as a way of reviving Dimeji rendered incantation saying:

Oniṣẹgùn (Herbalist): Ọmọ kékèkè, ọmọ kékèkè!

Aṣo kékeke, Ọmọ kékèkè!
Èrì 'ò gbọdò sè kó má kan ìgbé
Wọ́n lá wọ́n ọ̀ pè é lábórogùn.
Omi ọrun,
Wọ́n f'owótùn-ún pajá,
Ó f'òṣùká bàràmu,
Ó fì gb'ágò adìẹ geẹre,

Wón n'íbo lẹ́ n' lẹ́,
Ó ní òun n' lẹ́ sajùlẹ́ ọrun ní
Wón ní wón tí t'ílẹ̀kùn ọrun ní,
K'oya tètẹ̀ padà s'ílẹ́ ní o
Wón ní t'Éwúré bá jẹ́ lẹ́,
Ewúré á sá padà wálẹ́,
T'Agùntàn bá jẹ́ lẹ́,
Agùntàn á sá padà wálẹ́!
Kánkán l'ewé iná n' jó ní,
Wàràwàrà l'omọ́dẹ́ n' t'oko Èèsí bọ
N' jẹ́, O-L-Á-D-I-M-É-J-Ì,
Máa bọ́ wáyé o!
Ilẹ̀kùn ọrun tí mọ́ ọ́ lónií o,
Ilẹ̀kùn ọrun tí i!!!
(Thunderbolt Mágún, 2001).

Analysis Translations:

Little children, little children,
Piece of cloth, little children,
The dew shall not descend without touching the field
They refer to it as *Lábórogún*,
Heavenly water.
They killed a dog with bear right hand,
With a big head pad,
He carried the cage of the fowl
They asked of where he's going,
He said he is on a journey to heaven,
They said to him that the gate of heaven is closed,
Quickly, return to the abode on earth!
When a Goat goes around hunting for food,
Goat returns home quickly,
When a Sheep goes around hunting for food,
Sheep returns home quickly,
Instantly, the whirl-leaf burns an individual,
Quickly, a little child returns from the whirl-farm'
Therefore, O-L-A-D-I-M-E-J-I.
Return to earth!
The door of heaven is shut against you today,
The door of heaven is shut!!!

The above excerpt reflects the position of the Yoruba's cosmological practice situated in the potency of the incantation as the power in words. Therefore, it becomes necessary that the film audiences understand the essence of incantation usage in film by translating the words from Yoruba language to English language as a result of efficacy of the words.

6. Contributions of the Study

The unique contributions of this study are as follow:

- a.) Theoretically, the study (using error analysis) provides a framework on which the much attempt on video-film reflecting Nigerian languages embedded with cultures could be translated appropriately for the sake of the viewers' understanding and learning in the course of viewing.
- b.) The study found out that there was dearth of translation in some aspect of cultural philosophies and elements like proverbs, idiom, incantations, folk songs enshrined in film productions, which should be explored. This study its efforts as a descriptive attempt in filling the vacuum in the area cultural depiction reflects the translation of embedded cultural beliefs inform of the proverbs, folk songs, and incantations for better understanding of the viewers accordingly.

7. Implication of the Study

Our main aim in this study was to address the culture of translation services in films in consonance with the considerable modes of translations: subtitling, simultaneous, documentary and source to target language translations. In this regard, this study has keenly addressed the wrongly translated verbal text and the identified untranslated cultural philosophies in the film production. In achieving these, the study explored the translation processes involved in film genre through subtitling, simultaneous, documentary, and source to target language text translations from the standing points of domestication (Yoruba language) and foreignisation (English language) as identified in the video-film of production viewers' understanding.

8. Conclusion

It can be inferred from the discussions so far in this treatise that film is a mode of communication through which the culture, traditions and heritages of the Yoruba people are exhibited for global viewing and acceptance. In achieving this, the video-films of Tunde Kelani become appropriate and prominent in delineating the Yoruba culture. Thus, this study has shown the translation services employed in Tunde Kelani's *Thunderbolt Mágùn* production as a channel of promoting and projecting the Yoruba culture. The study examines the wrongly used words in describing situations in the process of translation by subtitling; the use of simultaneous type of translations; and also the aspect of filmic interactions commonly omitted in the course of translations. This further show in the areas of translations involving the folk songs used as sound tract in the film and the untranslated use of incantations situated within the film as ways of enabling the audience to understand the cultural interpretations. In view of this, this study has translated the omitted folk songs in the video-film, the embedded incantations, also pinpointed to simultaneous type of translations adopted. In essence, it becomes necessary that there is need for collaborations between the film producers and the subtitlers in cultural film production to enable proffer likely solution the translations problem for the sake of the viewers' understanding.

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