

Error Analysis of Yorùbá-English Subtitles in Nollywood Movies: The Case of Two Grammar Components

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Abstract

This paper explores some selected Yorùbá movies with the aim of identifying and classifying errors committed in their subtitles. The focus is largely on morphosyntactic component of the target language (English). The study randomly selected four Yorùbá Nollywood movies. A total of sixty-six (66) structures were randomly transcribed from the screen. The study is carried out against the background of Government and Binding Theory. It is found that errors in translation/subtitling of Yorùbá Nollywood movies are becoming worse. Most of the sentences lack grammaticality. More specifically, Spec-Head Agreement, Extended Projection Principle and case filter, are the most flouted conditions. Also, most of the structures lack accurate morphological marking; the errors identified are duplication of (inflectional) morphological features, outright loss of inflection, and lack of agreement feature between items that require inflectional markings. This study predicts two implications of these errors. First, that there is a subtle threat to the industry; it may result to decline in home consumption of the production from the industry. Second, that the industry constitutes a threat to the learning of English among young viewers; some, especially children are likely to learn errors in the course of watching such movies. Lastly, non-Yorùbá viewers may erroneously consider Yorùbá to be a pro-drop language due to frequent omission of the nominative singular pronominal, I. Thus there is the need to respond quickly to this in order to salvage the situation. It is thus recommended that professional editors should be recruited into the production team for better performance.

Keywords: Error analysis, Nollywood, Yorùbá movies, Communication, Grammar, Subtitles

Introduction

For so many years now, movie has presented itself as an efficient tool for passing information or whiling away time for people all over the world, irrespective of their race, colour, tribe, religious belief and geographical location. But contemporary movie has gone beyond this; it is now a creation, an outlet for information and education dissemination and also serves as a big source of revenues for both industries and countries. Consequently, the film industry is growing persistently with a number of film production industries and studios emerging everywhere in the world. The general public is now fast getting glued or attached to this phenomenon called film making, because it has presented itself as useful instrument for uniting families, communities and countries, by correcting relevant issues in the society.

The growth of the film industry has resulted to the increasing need of subtitling translation for both the deaf and the non-deaf communities. Subtitling can be done in the same language in which the film is acted so as to help the deaf or rendering the translation in a different language to help those who don't understand the language in which the film is acted. The Nigerian movie industry has come a long way in cinematographic rejuvenation. It is without doubt occupying a centre stage as it has, over the years, taken different dimensions of showcasing what the industry knows how best to do. The language of Nigerian video films, its choice, and those of subtitling and dubbing, have long escaped scrutiny, and only attracted scholars' attention within the past ten years. Unfortunately, the subtitles of recent movies done in English are redolent of errors. It is not enough that the industry should only be concerned with the visual quality and thematic thrust of the movies but with the grammar and semantic appropriateness of what is subtitled.

As highlighted by McLoughlin, Biscio and Mhainin (2011), 'an increasing number of contributions have appeared in recent years on the subject of Audiovisual Translation (AVT), particularly in relation to dubbing and subtitling', considered as particularly challenging. Nigeria and indeed Africa should be a major beneficiary of the subtitles considering the number of ethnic groups in the continent. The emergence of different film industries in countries around Africa has helped in showcasing Africa to the international community. Hence, subtitles came in handy, considering the fact that most viewers cannot understand the language with which the movies were produced.

Yorùbá movies are those which are essentially sourced from the Yorùbá cosmological space with the Yorùbá language as the linguistic code, and in order to assist the non-speakers of the language, subtitles are done in English. This was introduced so as to fill the void, that non-native speakers of the language may be participatory in the whole discourse of the movies. In Nigeria, and perhaps in Africa at large, Yorùbá movies are on the fast rising profile where every investor will wish to put their hard earning legal tender notes. Research shows that they have now become a phenomenon on the global scene and that there is high demand for Yorùbá movie across the globe. By implication, Yorùbá movies have turned out to be a medium of cultural projection and they portray the Yorùbá people in the world stage. Therefore, it is imperative that the subtitling of movies from the nation is thoroughly monitored as this may mar the image of the Yorùbá nation. This constitutes the theme of this paper.

The place of subtitling in movie making

Subtitling is one out of the three major audio-visual translation methods, the other two being voiceover and dubbing. Since its birth in cinema, subtitles have been used to foster the understanding of viewers that can listen to the voices of the actors and those with hearing disabilities. To this regard, it is obvious that a greater part of the task involved in bridging the gap of understanding between the film and the viewers' lies in the people involved in generating the subtitles. Various scholars have found different definitions for subtitles, because of its evolution over time owing to the dynamic nature of technology. Diaz-Cintas (2003) defined subtitles as 'displayed written text, which are usually shown at the bottom of the screen, and which give an account of the actors' dialogue and other linguistic information which form part of the visual image (letters, graffiti, and captions) or of the soundtrack (songs).' Bartoll (2004) added this to this definition. 'Usually, they are presented underneath or at the bottom of the picture, hence their name, and are normally centered.'

The goal of a subtitle is for it to be 'visible' as text because it is felt to be speech (Thompson 2000). According to Morris (2009), subtitling is many things; not least of which is a way of rendering a foreign language film comprehensible to an audience which does not understand its source language. In a multilingual and multicultural society like Africa, subtitles become very necessary to bridge the gap between a viewer and understanding. Though a movie appeals to the ears and the eyes, the fact that most of the message embedded in the dialogue calls for the need for the viewers to understand what the dialogue is all about. Subtitles can be mono or multilingual in nature. Gambier (2004) in Morris (2009) said "there are also multilingual subtitles which are frequently seen in countries where two or more languages are spoken in the country." It implies that the interpretation for one language will be displayed above that of the second language if it is a bilingual subtitle.

Texts summary

Abàmì Èdá: Mr and Mrs Koleosho engage in money ritual. In their bid to ensure that their cat is not let out of the bag, they decide to kill their house help, Fọlọrunshó, who perhaps knows about their atrocities. Fọlọrunshó escapes several death threats before fate brings him back to his erstwhile boss' house where he was almost a victim of the Kóléoshó ritual killings. Fọlọrunshó provides the police with details of Kóléoshó's shady life; the couple gets arrested.

The metaphorical title, *Èpà* illustrates poetic justice. Jomílójú visits her village during Christmas, giving people gift of life chicken. Because she has no chicken left to give to Àdisá's, she Àdisá's decides to give her money. Àdisá's mother rejects the offer and because she feels insulted, she curses Jomílójú, declaring that she would end up being an armed robber. Jomílójú's fate works out to fulfill the wicked woman's declaration. When Àdisá's mother could no longer bear the psychological distress which poverty inflicts on her son, Àdisá, she seeks help through witchcraft, on the condition that none of her other children would experience breakthrough in life. Àdisá suddenly runs into luxury, enjoying from several contracts that fate has brought to him in Lagos, the centre of Jomílójú's capers. In one of her robbery operations, she burgles Àdisá's apartment. Realizing that Àdisá recognizes her, she shoots him shortly before she is arrested. Àdisá's mother is left with nothing but regret for having caused Jomílójú and manipulating the destiny of her children.

Professor Omóle (PO) tells a story of a disciplinarian father who favours his younger daughter more than the older one. The younger daughter is never penalized for her unruly attitude and this raises a lot of questions until a dark secret they both shared was revealed; Professor Omóle had unintentionally killed his wife and in an attempt to cover this, which is known to his younger daughter, he promises to do anything the girls so desire. When this secret was revealed, Professor Omóle, the eponymous character kills the poor girls, Tàrà and Kíké. Kíké's fiancé, who gets to know about all this reports to the police, and Professor was arrested.

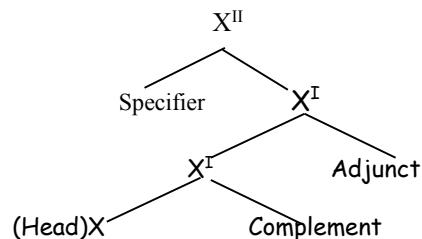
In *Ìmùlẹ̀ Mèta* (IM), three friends meet three ladies at a public function and they wanted the ladies for wives. Each of them proposes to the one he admires and the love game began, as they keep the bond of their friendship stronger. It came to a point that the three of them were seriously ill and the oracle demands that they confess their wrongs before they could be healed. Contrary to what they thought, one of the ladies reveals why they have to be punished; this was presented through flashback. It was discovered that the three ladies were marine-spirit beings who have been sent to avenge of the death of one of them caused by gang-rape by the three men. Shortly after this secret was revealed the three men gave up the ghost.

Methodology

The present study sheds light on some of the recurrent errors in the subtitling Yorùbá movies into English. It adopted a qualitative approach in the analysis of a parallel corpus, which comprised a sample of scripts of Yorùbá speaking movies and their subtitles in English. In all, sixty-six (66) erroneous subtitled sentences were randomly selected. This sample includes the scripts of four movies (Abàmi Èdá, Èpà, Ìmùlẹ̀ Mèta and Professor **Qmòle**) and their subtitles in English. The error analysis approach formulated by Bogucki (2009) was adopted with some modifications to capture the phenomenon found in our data. The Yorùbá speeches and English subtitles were juxtaposed and the structural analysis method was used in the codification and categorisation of the most recurrent problems in the corpus. Basically, structural analysis was done against the background of Chomsky's Government and Binding framework, and with particular reference to X-bar, Case and Government sub-theories of the grammar.

Government plays a central role in the theory, because it provides the conditions for principles of other theories to apply. 'Government', roughly speaking, is the relation that holds between two syntactic positions without structural barrier intervening between them, e.g. the relation that holds between a verb and its object. Johnson (1991) observes that the government relation, motivated originally for Case, was proposed to be a key notion at work in some way or another in a variety of modules within the GB framework of the theory. Though in later works, the adjacency condition on government, and hence on Case assignment, was held to be derivable from other properties of the theory. As Huang (1989:204) puts it, "a derivative notion, *proper government*, plays a central role in subject-object asymmetries in extraction and related topics".

X-bar is the module of the grammar regulating the structure of phrases. X-bar theory brings out what is common in the structure of phrases. GB seeks to capture the similarities between different categories of phrases by assigning the same structure to them, as shown in figure I below.



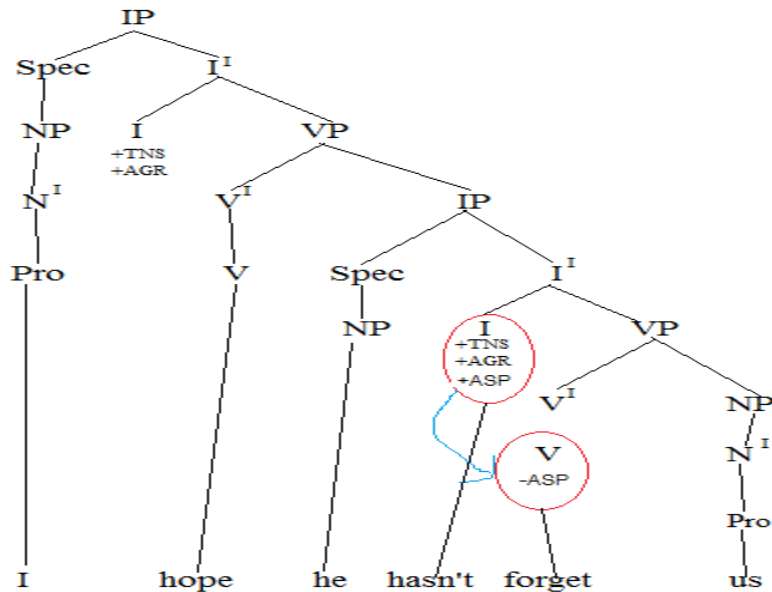
According to X-bar theory, all phrases are headed by either a lexical head or a functional head. In the terminology of traditional linguistics we say that all phrases are endocentric. In a simpler way, X^I Theory forms the basis of syntactic structure in the transformational tradition. The head of the projection is a X⁰. Heads are terminal nodes: they dominate words. X^I theory distinguishes two further levels of projection. Complements combine with X to form X^I - projections (The specifier combines with the topmost X^I to form the maximal projection XP).

Pullum and Kornai (2003:67) posit that "the primary defining property of X-bar systems is lexicality, which requires all phrasal categories to be projections of lexical categories". They explain further that bar-level originates as a notation for phrasal category labels that make it clear how they are based on lexical level labels. The fundamental problem of using linguistic evidence to rule out hypotheses about phrase structure is perhaps even more acute today than it was in 1970, given the proliferation of competing syntactic theories in the decades since the introduction of the X-bar convention. In works like Emonds (1976) and Jackendoff (1977), X-bar theory is construed as a set of constraints on phrase structure rules of the base. More recent works, starting with Stowell (1989), have preferred to interpret X-bar theory as a set of conditions directly applied to structural representations. X^I Theory forms the basis of syntactic structure in

the transformational tradition and it is central to the discussion of both grammatical and semantic relations among constituents of a sentence.

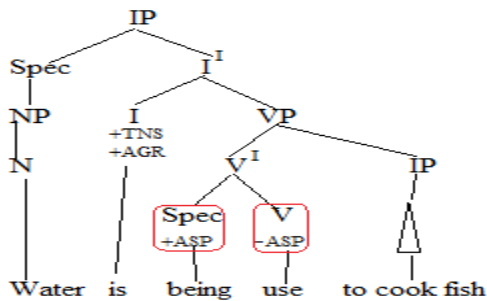
Analysis

This section presents sentence samples from the Yorùbá-English sub-titles of the selected movies. I hope he hasn't forget us (IM; 36:15)



The focus in the above analysis is the structural relationship between the auxiliary *has*, which marks perfective aspect, hence one expects the lexical verb to agree with this feature. The ungrammaticality of the structure therefore is in its violation of the Spec-Head agreement (of the X-bar module of GB); which stipulates that specifiers and heads must agree in all (structural) features. Such structural features include tense, number and aspect. Sentence 2 below is another example where the lexical verb is supposed to be in its aspectual form; the subtitle has it as simple present tense.

Water is being use to cook fish (IM; 17:00)



Similar ungrammaticalities characterize the subtitling in (AE) and (EE). Below are sample sentences.

- *[IP VP,ASP-PERFam v⁰doom]. (AE; 08:44)
- *[IP VPwould ASP-PERFhave v⁰date you]. (AE; 12:14)
- *[CP C, ASP-PERFHas [IPhe VP, v⁰confess?]] (AE; 25:55.)
- *[IP VP,ASP-PERFhave v⁰deliberate over it.] (AE; 34:27)
- *[IPYou VPMight ASP-PERFbe v⁰sentence.] (AE; 48:02)

[What I believe is that everything has[+ASP] been[PERF] predestine[+TNS, PRES]]

(IM; 39:41)

As seen in each of the structures above, the lexical verbs are not inflected for *ASPect* despite the speakers' selection of *ASP* auxiliary verbs: *am* (3), *have* (4), *has* (5), *have* (6), *be* (7). Another error associated with *ASP* in the subtitling aside the omission of *ASP* inflection, is substitution of perfective aspect (*ASPperf*) for progressive aspect (*ASPprog*) in (9) or substitution of progressive aspect (*ASPprog*) for perfective aspect (*ASPperf*) in (10) below.

- *[CP,C_{perf}Have [IPyou VP_{prog}giving it a thorough thought?]] (EE; 04:02)
- *[IPWe VPknow CPhow IPthings VP,PROGis Perfbeen run.]] (AE; 29:40)

In English, the *aux-have* marks for perfective aspect. Thus, the lexical verb in (9) can only be 'given', not the progressive 'giving' which is produced by the speaker. Also, the aux *is* can only select the progressive form of *be* auxiliary. The selection in (10) above is contrary to this expected syntactic operation. However, this error (aspect substitution) is minimal in the movies compared to the frequency of outright omission.

Further, the subtitling reflects poor use of tense. This is evident in the following sentences.

- *[IPWho TNS,PRSprepare the food CThat IP VP TNS,PSTclaimed their lives?]] (AE; 25:40)
- *[IPOne of them TNS,PSTsaid [he TNS,PRSwant to use the toilet.]] (AE; 38:12)
- *[IPShe TNS,PSTsaid [IPshe TNS,PRSlike my bra]]. (AE; 54:03)
- *[IPI VP,MODcould TNS,PSTpicked you for this job.]] (AE; 28:47)
- *[CP,SpecWhy cdid [IPyou TNS,PSTkilled them?]] (AE; 24:55)

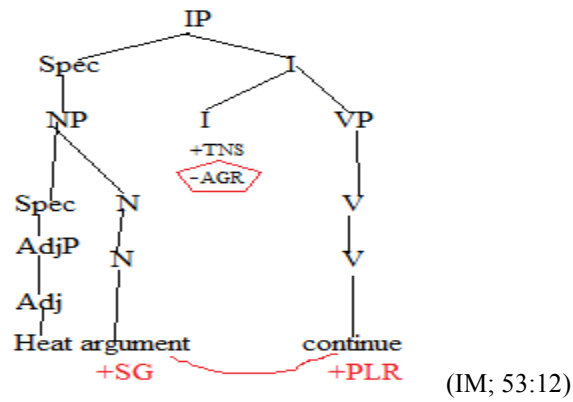
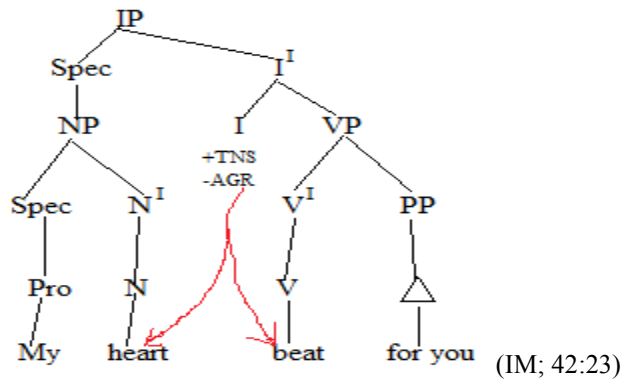
The linguistic context of the structures above reveals expression of past time action. For instance, *claimed* (11) and *said* (12) show that the actions *prepare* (11) and *want* (12) should be in the past. Structure (13) is a reported speech, which requires the past tense form of the verb 'like'. Structure (14) and (15) show cases of duplication in the speaker's usage of tense. It is general knowledge that the modal auxiliary verb inflects for tense in a tense phrase (TP). Hence, the lexical verb has no inflection to case mark its external argument. The speaker in the above extract violates this syntactic condition. Apart from errors indicating of lack of agreement between specifiers and heads of verb phrases, there are other instances of violation of Spec-head agreement in terms of number features. Below are instances:

- *[IPEven Spec (+PLR) people_i [CP,Cthat_i [IP, Spec_e VP (+SGL)rears animal feed them from time to time]]] (PO; 26:53)
- *[IP,Spec (+PLR)We VP (+SGL)deserves your respect.]] (PO; 44:34)
- *[IP,Spec (+PLR)You VP (+SGL)seems not to understand.]] (PO; 1:23:51)
- *[IP,Spec (+PLR)We all VP (+SGL)lives in this city.]] (AE; 29:41)

Birds feeds on trees sleeps on it and even builds their nest on it

(IM; 74:29)

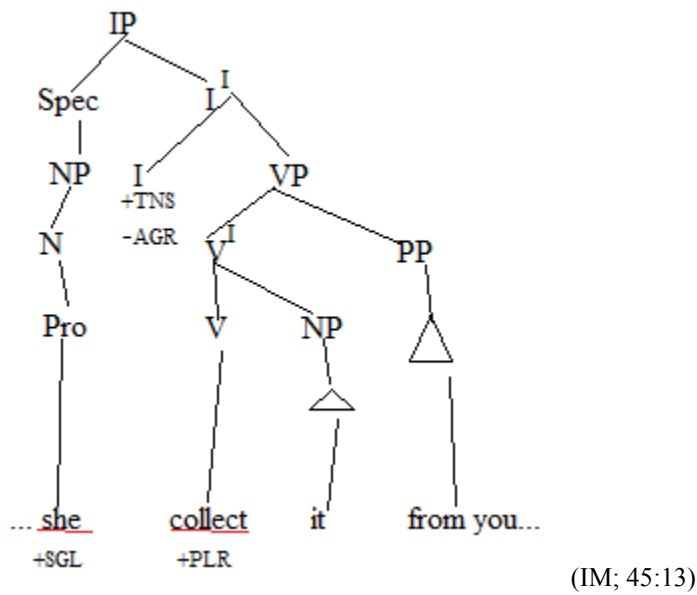
While it may be taken for granted that the translator in (16) perhaps did not consider the semantic relationship that exists between the plural NP 'people' and the complimentizer 'that', which results in the production of the ungrammatical structure, structures (17-20) clearly show lack of mastery of the English number system and structural relations between verbs and nouns.



Do I have to wait till **my story circulate** the whole village?

+TNS
-AGR

(IM; 1:04:48)



*[IP,Spec (+SGL)She VP (+PLR)escape me again.] (IM; 1:12:49)

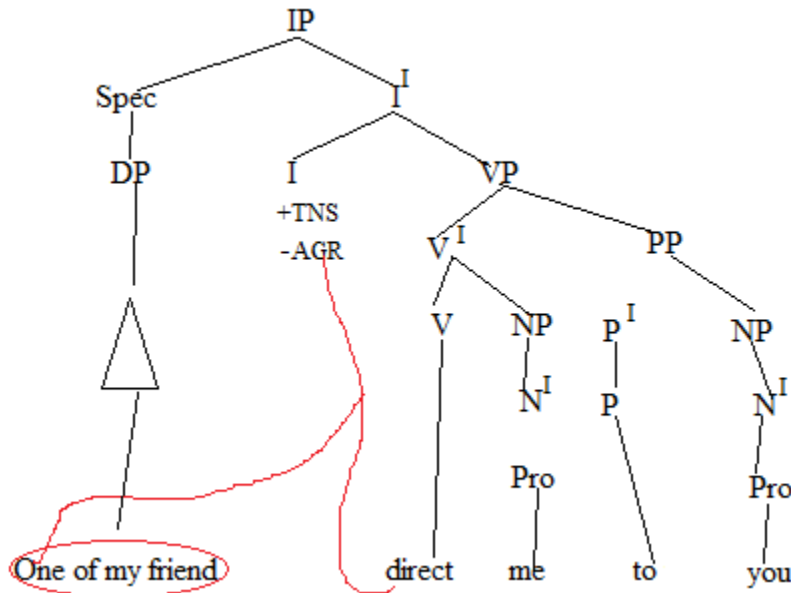
*[IP,Spec (+SGL)Intensive argument VP (+PLR)continue] (IM; 25:55)

*[IP,Spec (+SGL)This lady in question VP (+PLR)embarrass me a lot.] (IM; 31:20)

*[IP,Spec /+SGL/Crying VP {+PLR}/continue.] (IM; 54:57)

*[IP,Spec /+SGL/The cook VP {+PLR}/want me [IPto die of hunger [CPwhile [IP,Spec, /+SGL/the boss VP {+PLR}/want [IPto use his grammar [IPto kill me]]]]]] (PO; 44:26)

*[IP,Spec /+SGL/One of my friend VP {+PLR}/direct me to you.] (PO; 26:53)



*[IP,Spec /+SGL/It VP {+PLR}/concern your life.] (AE; 33:44)

*[IP,Spec /+SGL/She VP {+PLR}/want to belong to our group.] (AE; 51:06)

*[CPIf [IP,Spec /+SGL/she VP {+PLR}/try nonsense with me, [IPI will kill her.]]] (AE; 54:24)

*[IP,Spec /+SGL/Any parent_i [CPthat_i [IP VP {+PLR}/have suffered over her child [IPmust reap her reward.]]]] (EE; 30:41)

*[IP, Spec {Φ} am sure [IP,Spec {INDEF=SGL}none of you VP {+PLR}/want [IP to die young]]] (IM; 1:07:22)

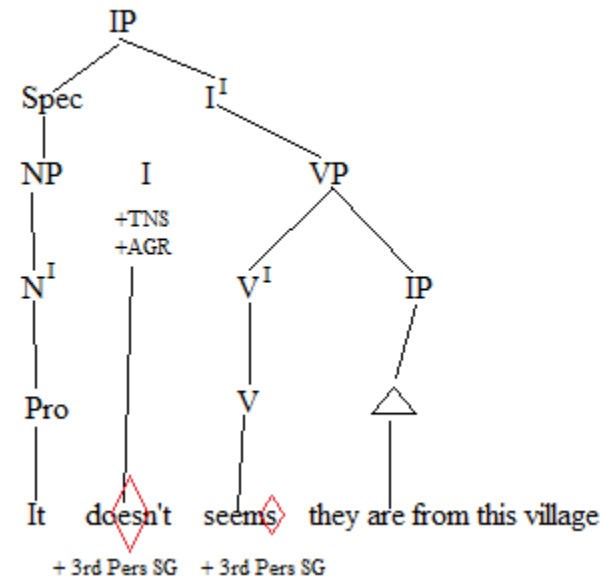
36. *[IP, Spec There VP {+SGL} is NP {+PLR}/three plates here]. (AE; 22:34)

In the syntax of English, the inflection is the functional head of an IP (that is, a sentence); thus all its satellites must agree with it in all features. In sentences 16-36 above, while the inflections have feature specification +TNS (tense), there is no number agreement between the heads and the Spec,IP. Sentences (34) and (35) perhaps show lack of mastery of the use of indefinite pronouns; which are expected to have agreement features with the verb inflection as in the case of the auxiliary *have* (34) and ‘want’ (35). Sentence (36) seems to further prove that the translators of the script of these movies have poor knowledge of the English number system. Considering the pleonastic NP in the subject position (there), there may still be agreement relations between the Spec,IP and the Infl as there null subject does not in itself inflect for number. Hence, the agreement relation in the sentence is determined by the internal argument *three plates*; this is what Pollock calls AgrO in his Split Inflection Hypothesis (Pollock, 1989).

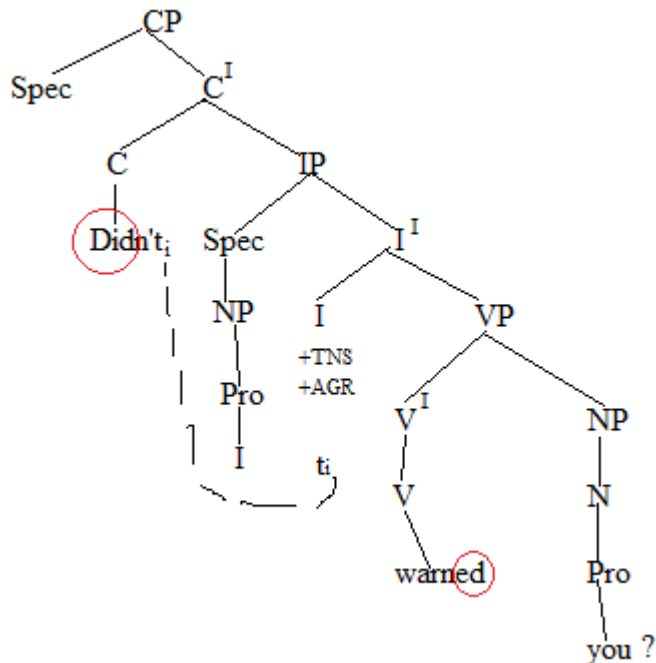
From the foregoing, it is observed that structures (16-20) have +PLR Spec,IPs, sentences (21-35) have +SGL Spec,IPs and sentence (36) has +PLR object NP. Also while agreement relation between arguments and verb INF is determined by the external arguments in structures (16-35), it is determined by the internal argument in sentence (36). Despite the differences in the number features and structural position of the NPs, the agreement condition is violated in all the structures.

Furthermore, the ungrammaticality of sentences above is not only in their violation of Spec-Head agreement. Sentence (30) for instance also violates number agreement in the sub-categorization frame in that the phrase ‘one of’ implies plurality of the noun ‘friend’ in the complement PP of the DP; hence the DP construction is faulty. However, before we discuss the errors of DP in the sub-titles, there are some other errors that are related to inflections. Examples of such are seen in sentences (37) and (38) below.

It doesn't seem they are from this village (IM; 14:45)

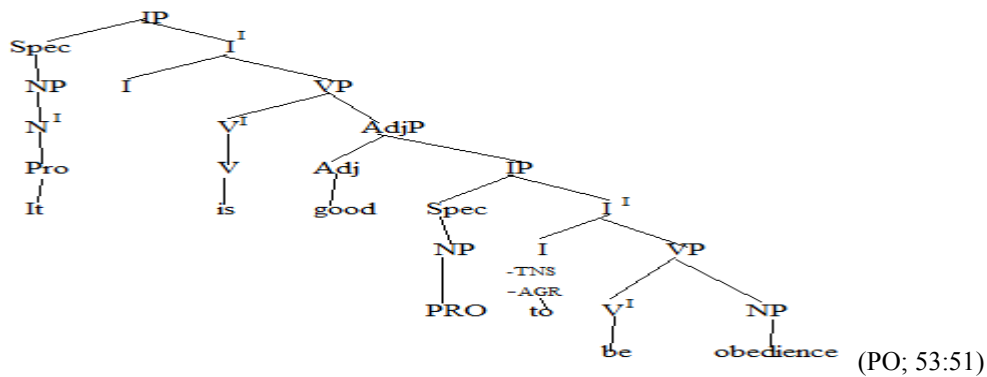


Didn't I warn you. (PO; 13:30)



In the above sentences there is phonetic realization of the auxiliary (that is *do-support*); which morphologically carries the inflection of the verbal elements. Erroneously, the main verbs 'seem' and 'warn' are marked for tense; hence there is error of 'feature duplication'.

In addition, sub-titling in Yorùbá-English movies is critically faced with the use of determiner phrases (DPs). Apart from the Spec-Head agreement violation seen in sentence (30) above, the DP construction shows that translators in the movie industry has problem with DPs.



Syntactically therefore, the nominal element at the final position of the sentence should be filtered out. No doubt, written language differs from spoken language in various ways. In most cases, especially in second language situation, certain germane language features are neglected in spoken language and unfortunately, this neglect is transferred into written language thereby resulting in ungrammaticality in written language. A lot of such neglect is manifest in the sub-titles of the selected movies. Within the GB framework, and particularly among the constraints within X-bar theory, it is required that all clauses have subjects; this is known as projection principle. This principle appears to be most violated constraint in movie subtitles. Below are instances of such violations.

[IP_{So} Spec {Φ} v_pam like goat whose owner can feed anytime.] (PO; 35:18)

[IP, Spec {Φ} v_pam coming sir.] (PO; 1:23:18)

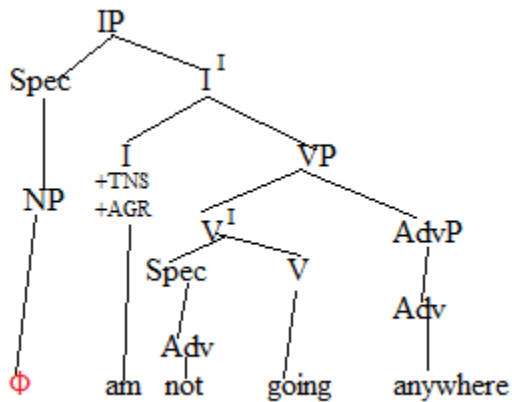
[IP, Spec I know IP, Spec {Φ} v_pam in Nigeria.]] (PO; 1:08:56)

[IP, Sir Spec {Φ} v_pam not disputing what you said.] (PO; 34:17)

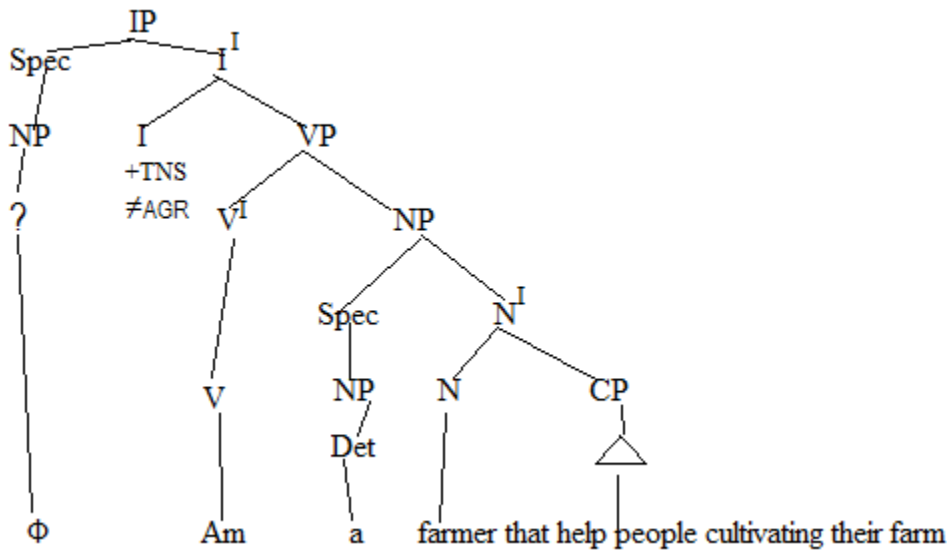
[IP, Spec {Φ} v_pam in the house.] (PO; 12:44)

[IP, Spec {Φ} v_pam at the junction that leads to my house.] (IM; 35:19).

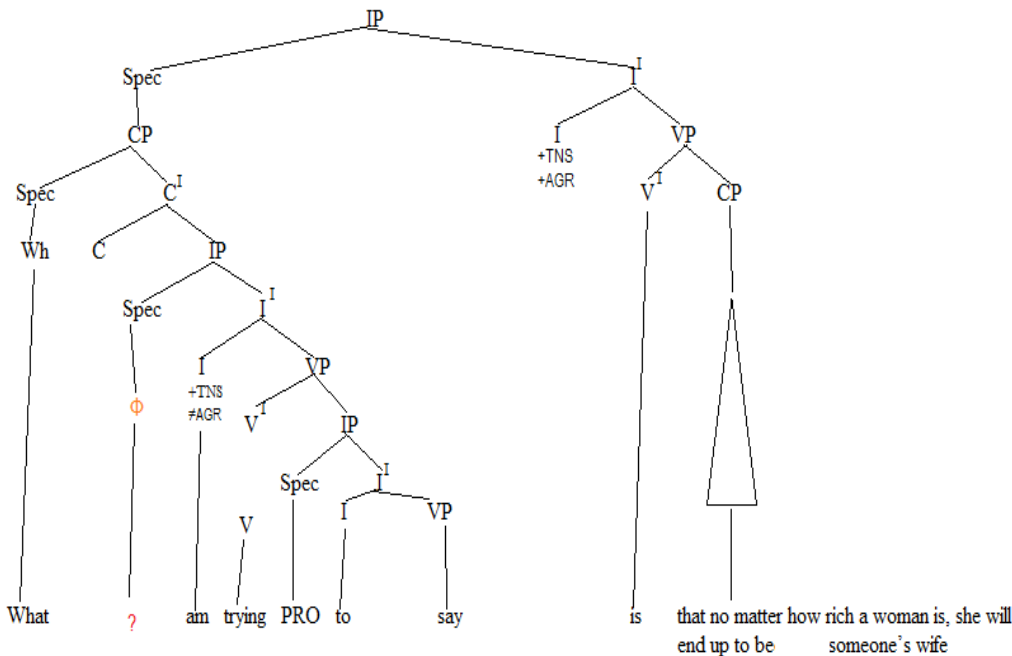
Sentences (52-54) below explain the implication of such structures as we have in (46-51).



(PO; 1:37:16)



(IM; 59:24)



(PO; 28:33)

The Spec,IP position represents the subject position in every clause; and an NP is expected to be projected in such position. For example, in structures where the subject is not present, a null element is projected such as expletives and PRO (in non-finite clauses as well as imperatives). In the case of the above sentences, the subject is not present, therefore leaving potholes in the constructions. Other structures in the movies are:

[Be patient, [IP, Spec {Φ} VP am not ready.] (IM; 12:38)

[IP, Spec {Φ} VP am ready for any outcome of this is [CP why IP, Spec {Φ} VP am asking this won't take long.]] (IM; 12:47b)

[IP Any evil I do towards you VP is like IP, Spec {Φ} VP am hurting myself.] (IM; 12:08b)

[IP, Spec {Φ} VP am so poor.] (EE; 13:46)

[IP, Spec {Φ} VP am happy with you.] (EE; 32:02)

[IP, Spec {Φ} VP am not joking.] (EE; 32:28)

[IP, Spec {Φ} v_{IP}am innocent.] (EE; 25:35)
 [That's exactly what [IP, Spec {Φ} v_{IP}am saying.] (AE; 35:29)
 [IP, Spec {Φ} v_{IP}is better you stick to the formula of wash and wear.] (AE; 45:24)
 [It should be what [IP, Spec {Φ} v_{IP}am thinking.] (AE; 54:14)

A general observation in the sentences is that they all have their subjects as the first person pronoun 'I'; which is usually being elided in spoken language.

Finally, consistency with the use of verbs plays a crucial role in text interpretation. Hence when there is poor sequencing of verbs especially with respect to tense, readers are likely to lose the precise meaning intended in given syntactic structures. Few of the subtitles also have problems with this; these are shown in sentences (65) and (66) below.

If you remember the discussion you had, the woman is not ready to leave you alone.

+PAST +PRES

(IM; 33:57)

I was passing by and I stop by to say hello to her.

+PRES +PAST

(IM; 1:25:41)

In the context of the usage of the two structures the speakers address events that took place in the past, and of course the utterances show the time relation of the actions. For example, "if you remember" (in 65) suggests an event in the past; the translator selected the right choice of verb only for him to erroneously switch from this in the later part of the sentence; where he switches from past to present. This is what also happens in sentence (66).

Conclusion

The discussion so far shows that the errors that characterize the subtitling of Yorùbá movies into the English Language are numerous. These errors, particularly of grammaticality which is the focus of this paper are as a result of outright disregard for the basic rules of the English grammar. The chief among them is violation of the projection principle. The possible cause of this may not necessarily be lack of mastery in the second language (English); especially knowing that the first language (Yorùbá) is not a *pro-drop* language. Rather, we see this as careless transfer from (informal) spoken language in written language. Other errors identified, which include violation of Spec-Head agreement, morphology duplication, inconsistency with verb tenses, violation of case filter/case criterion, violation of sub-categorization rule and violation of projection principle, may be regarded as effect of poor mastery of the English language; reason being that most of the conditions are alien to the source language.

Learning through visual/digital medium (such as home videos) is becoming increasingly popular. It is often claimed that watching subtitled films implicitly helps learning a second language (Graddol, 2006; Birules-Mutane & Soto-Faraco, 2016), in this case, the English language. Conversely, the findings above reveal that rather than enhancing the teaching and learning of English, Yorùbá Nollywood movies would only cause more havoc. When ESLs is often faced with the subtitling of movies, they are liable to get assume the structures on the screen to be correct forms if they are not properly guided. In situations where they have been taught the correct forms in formal classroom settings, the screen poses serious threats to teachers' efforts as learners tend to adapt to what they see and hear better than what they simply hear. This is because beyond the classroom, the image on the screen still remains 'visible', at least in their mind.

Georgakopoulou (2006) posits that interlingual subtitling is a means of (inter)language learning; perhaps subtitling Yorùbá movies would have encouraged the learning of Yorùbá language among viewers. It becomes discouraging if a viewer cannot understand the sentences in the subtitles. These subtitles with all their blunders, affect the linguistic sensibilities of those viewers who have some appreciable level of mastery in both languages (in this case, the Yorùbá Language, which is the primary medium through which the characters interact and the English Language by which the subtitle is done). Subtitling would bring ease to so many that could not understand the language of dialogue in the Yorùbá movies; they are supposed to be like a guide to a person who cannot understand the language of the film. However, it is becoming a disturbing situation because the subtitles fail to play the roles they are meant for.

Many African countries have been shipping their movies abroad; especially Nollywood. As good as this may sound, the Nigerian film industry should also consider the possibility of the image of the country

being marred; on the basis of the way subtitling is being done in movies. Lastly, Nigerian English scholarship has continued to meet some opposition in terms of its intelligibility. The grammatical infelicities that characterize subtitling in movies have grave implication for the survival of the emerging variety of English in Nigeria, especially at the international space. A good way to strengthen the Nigerian English variety (NE) is ensuring that the usage of its syntax has intelligibility with the native speakers' variety.

Filmography

Title of Movie: Abàmi Èdá

Written by: Odunlade Adekola; Editor/Producer: Time Pictures; D.O.P: Afeez Abiodun Owo;

Year of production: 2016; Duration: 1hr: 13mins: 31sec; Gauge: VCD

Title of Movie: Èpà

Written by: Odunlade Adekola; Editor: Ajala Bolaji; Producer: Bose Akinola; D.O.P: Lekan Bature

Year of production: 2016; Duration: 1hr: 08mins: 0sec; Gauge: VCD

Title of Movie: Professor **Omóle**

Written by: Sodunke Ayuba; Editor: Qozeem Olayanju; Producer: Amarachi Igwe; D.O.P: Tunde Ajayi

Year of production: 2015; Duration: 2hours; Gauge: VCD

Title of Movie: Ìmùlè Méta

Written by: Tobi Oladele; Producer: Tobi Oladele; Year of production: 2015; Duration: 2hours; Gauge: VCD

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