Information repackaging: Investigating translation strategies of Nollywood movie titles in Kiswahili

Sarah Marjie iD
University of Ghana
ORCID: 0009-0000-6237-4727

Abstract

Many Nollywod movies have found their way into the Kiswahili film industry. To own the movies and make them easily absorbed into the local movie markets in Kiswahili-speaking communities, the movies usually require one of two translation strategies: voiceover /dubbing or subtitling. This study seeks to investigate the various translation strategies used in translating Nollywood movie titles into Kiswahili for the purposes of information repackaging. For this study, fifty (50) Nollywood movie titles translated into Kiswahili were analyzed through a purposive sampling method where each title was reviewed. The films collected from 2019-2021 were purposely sampled with dubbing or voiceovers as the central premise for their selection. The equivalence theory propounded by Nida (1964) was used to guide this study, positing that there is ordinarily no full equivalence between code units or two languages. To this end, titling as an art of translation is expected to render the messages of a source text with minimal variations. Juxtaposing the Nollywood movie titles to those of their Kiswahili equivalents, the research found that translation ellipses, translation transference- borrowing, codeswitching, literal translations, insertion and paraphrasing were the most commonly used strategies for the titles. This could be attributed to the variations between Kiswahili and English, as well as the fact that movie titling (as far as this study is concerned) does not have any strict rules regarding word limit. Furthermore, the new titles were found to be more straightforward and catchy and depict the storyline of the movie. It is also evident from the study that the translators lacked the requisite skills for effective translation. The study argues that the connection between translation strategies of Nollywood movie titles and their adaptation in Kiswahili is for the purposes of information repackaging.

Keywords: Nollywood movie titles, Kiswahili movie industry, translation strategies, formal and dynamic equivalence

1. Introduction

The 1930s saw the influx of European movies on the African continent. The same scenario could be said of Asian and Indian movies trooping into Africa and Europe as well as European movies in Asia (Li, 2014; Micola et al., 2019). The relationship back then was a Western to the Global South one, and the phenomena still exist; examples are South American movies that aired as soap operas in Ghana. Then, in the 1980s,

movies flowed from one African country to the other. The transfer of movies then became the relationship between Africa and Europe or the Western world. The correlation became Western to Global South, Global South to Global South, and Africa to Africa. This was the time that Nigerian Nollywood[1] movies became popular in the West African sub-region. The countries that benefitted from the Nollywood movies included Ghana[2] , Cameroun, Benin, Togo, etc (Detokunbo-Bello, 2010:14). These movies are very much in vogue

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1 Nollywood is the name of the Nigerian Movie Industry.
2 Until then, Ghanaian movies were on high demand in Nigeria. History has it that Nigerian actors came all the way to Ghana to learn acting in drama series. The tables have since turned because now, Ghanaian actors are now going to Nigeria.

such that they are aired daily, especially in Ghana.

Nollywood movies are also very common in other parts of the world, especially in East Africa, such as Tanzania, Kenya, Uganda, Zambia, and the Congo. They have also penetrated the UK, US, and South America and are subtly making their way into European countries such as Germany, France, Italy and Spain (Ugochukwu, 2013). These movies are exported and screened daily on YouTube and other blogs. Nigerian movies, as posited by Adedun (2010), are produced in six languages spoken in the country: Yoruba, Igbo, Hausa, Bini, Efik, and English. English is the dominant language used in most of the movies. Nigerian movies in English are the ones that are sent to other foreign countries since English has proven itself to be a unifying language and the only language shared amongst most continents (Dzahene-Quarshie & Marjie, 2020). When exported to other foreign countries, these movies need a translation to satisfy the local linguistic needs of the host country. The study refers to translating such movie titles in Kiswahili as information repackaging. This practice is prevalent in countries where English is spoken as a second language.

Tanzania, a Kiswahili-speaking community, has heavily imported Nollywood movies into their industry. To own the movies and easily absorb them into the local movie markets in Kiswahili-speaking communities, they usually require one of two translation strategies: voiceover/dubbing or subtitling by movie producers or translators. This study, therefore, investigates the various translation strategies used in translating Nollywood movie titles into Kiswahili.

Several procedures were followed to collect data for the study. Fifty (50) Nollywood movies with English titles and their Kiswahili translated versions from 2019 to 2021 were gathered from YouTube Tanzanian Entertainment Swahili Movies TV. The movies were purposely sampled with dubbing or voiceovers as the major premise for their selection. After the sampling, the study used as method[3] to review each selected movie title. The movies were watched to ascertain and understand the content and titles. They were then categorized according to various themes and subjects, such as religion, politics, culture, sports, education, and entertainment.

Specific texts were categorized based on strategies (Bogdan & Bicklen, 1992). They were grouped into titles with only Kiswahili-translated forms or a combination of Kiswahili and English forms. The source language movie titles were then set against the target language to identify the translation strategies used in deriving the target language titles. This was done using Nida's (1964) Equivalence Theory. The juxtaposition of the source language and target language movie titles helped identify various translation strategies[4] used for the Kiswahili versions. The identified strategies helped to ascertain whether the translations resulted in equivalent meanings. In addition, the effect the translation strategy had on the meaning was also established. The study also considered the graphics and visuals on the movie cover pages as confirmation especially, in cases where the meanings of the translated versions were far-fetched from the original titles.

Tanzania and Nollywood movies

A significant number of Nigerian Nollywood movies in English have invaded the Tanzanian movie industry. A more interesting phenomenon without a look at the cast/ characters is the difficulty of knowing whether the movies are Nollywood movies or Tanzania local movies since the titles and the descriptions of the origin of the movies are done in Kiswahili. The movies have been adopted and 'translated' into Kiswahili. Therefore, the cast, voiceovers/dubbing, and or subtitling (where it is spoken in English) give one the clue that it is a Nigerian-originated movie. An example is the opening messages on the Movie industry website, which reads 'Tanzanian Entertainment Swahili Movie Tv'.

Tanzania, an East African country, has over 127 languages, with Kiswahili and English as official languages and Kiswahili as national (Petzel, 2012; Marjie-Okyere, 2017). Kiswahili is the common and dominant language spoken in Tanzania. It is used in parliamentary debates, in the lower courts, and as a medium of instruction in primary school; English is used in foreign trade in diplomacy, in higher courts, and as a medium of instruction in secondary and higher education (Rubagumya, 1989; Barrett ,1994; Simango, 2006, Mohr, 2018; Dzahene-Quarshie & Marjie, 2020; Marjie, 2021). For example, Kiswahili is used as the language of instruction from primary education, and English is introduced as a subject in Grade 5, through secondary to the university level. With the diverse linguistic situation, Kiswahili was proposed to serve

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3 Under this method, the movie titles that were selected were viewed and used for analysis
4 The strategies identified overlapped; thereby, making the data appear to be more than 50.

as a unifying language among Tanzanians through the Ujamaa concept of President Nyerere, the first President of the Republic (Arthur, 2001; Mulokozi, 2004 and Petzel, 2012). Kiswahili has so far been the language for inter-ethnic communication in Tanzania (Mohr, 2018; Dzahene-Quarshie & Marjie, 2020). It is the language of broadcast for most television and radio programs. A few are, however, broadcast in English (Petzell, 2012). Thus, no radio and television programs are broadcast in other local languages besides Kiswahili. All Bongo Flava[5] songs have a mixture of Kiswahili and English.

Conversely, Nigeria is in West Africa and has over 500 indigenous languages. Okere & Nwulu (2016) noted that although the 1999 Nigerian Constitution clearly states that Yoruba, Hausa and Igbo languages should be used in the business of the National Assembly, English is the only official language in practice. English is used in Nigeria in politics, education, legal matters, mass media, art, and leisure (Ayeomoni, 2012; Olajoke, 2013 and Okere & Nwulu, 2016). English is also used as the language of instruction in schools from upper primary to university level (Taiwo, 2009 and Ayman, 2012). For example, English is used as a medium of instruction in lower primary, whereas a local language used for wider communication is used as a subject of study in the area where the institution is based, but these have been ignored in most schools (Oyetade, 2003 and Okere & Nwulu, 2016). The same is true for everyday publications in the media. However, studies have shown that Hausa is widely spoken in the northern region, Yoruba in the western region, and Igbo in the country's Eastern region (Danladi, 2013). To avoid being economically tied to a local language in Nigeria, the language of wider communication is Nigerian Pidgin English alongside the three major languages.

Given the distinct linguistic backgrounds of the two countries, English is the only international lingua franca that can bring the two countries closer to each other. Tanzanians, therefore, choose only Nigerian movies in English to understand the movies and dub and translate the titles into Kiswahili. The high demand for Kiswahili movies among Tanzanians, according to Dzahene-Quarshie (2016), has made it difficult for movies without translation to sell, although Ramzy Noah thinks otherwise (PC Dec 17, 2017). Thus, as a matter of urgency and to meet the high demand for movies in the country, the Tanzanian movie industry takes English Nollywood movies, dubs them and gives them titles in Kiswahili. The movies are based on many different themes that reflect the social, historical, religious, political, and socio-linguistic life of both the source and target countries.

Literature on subtitling and dubbing posits that dubbing is more expensive than subtitling, but it seems that the Tanzanian movie industry dubs almost every Nollywood movie to make it easy to understand its audience regardless of the costs involved. The movie industry in Tanzania has evolved due to scientific and technological changes as well as the establishment of a free market in the world. Shule (2011) explained that before independence, the Tanzanian movie industry was dominated by British movies. The British showed their traditions and customs by ignoring Tanzanian culture. Then, after independence, the Tanzanian government formed a Tanzanian movie company tasked with promoting Tanzanian culture and social policy. According to Shule (2011), the Union Cultural Group, for instance, was formed as a conduit to concentrate on the revival and broadcasting of Tanzanian culture. These developments have probably made the Tanzanian movie industry adopt Nollywood movies into the country (due to the high demand in the market and the fact that Nollywood produces a lot of movies) and dubbed them to be used as a language-learning approach to Swahili culture. It is important to note that Nollywood movies are mostly African-centered, and there are many similarities in African cultures. The result of this situation is the translation of these movies to expand market access.

2. Movie titles and translation

When a movie is produced, the tendency for it to get to another country for it to be viewed and appreciated is high. Therefore, it needs to be translated if the language of the target country is different. This requires one of two translation options: subtitling or dubbing/voiceover[6]. With subtitling, the movie is not owned by the target country, so there is no need for total translation or adopting the movie wholly into the target language. Micola et al. (2019) agree that subtitling translates the spoken form of the movie at the bottom of the screen into a written form. Thus, the movie retains its title in the original/ source language. The movie's language and its title are changed when it comes to dubbing. The language is translated into the

5 These are local hiplife songs.
6 For the purposes of this study, dubbing and or voice over are same although Micola et al. (2019) believe otherwise.

target language and adjusts to the mouth movements of the actors. Thus, the target country must try to construct the meaning of cultural references and the idiomatic language of the guest language in a more succinct way (Diaz Perez, 2014; Kim, 2015).

Dynel (2010), Li (2014) and Diaz-Perez (2014) mention that the process of translating movie titles is to garner the acceptance of the target audience. This is to enable the audience to refer to the movie content. Therefore, the movie titles should have some characteristics. Firstly, the titles usually give rich information about the content of the movies. This means that they should reflect the theme and style of the movie, bearing in mind the different characterizations of movies. Furthermore, the title should be direct, catchy, simple, concise, and short, and it must depict the storyline or information of the movie. We refer to this act as information repackaging. This is because the first impression on the audience comes from the title (Bai, 2018). Thus, the translator must overcome the language barrier to translate features such as proverbs and narratives in movie titles (Kelan & Wei 2006). This is because these elements can carry heavy messages consistent with the source language's relevant cultures. A translator who is not competent enough in both languages may find it challenging to summarize and satisfy the number of words for titling without losing the message (Newmark, 1988; Komissarov, 1991; Lefevere, 2002). Therefore, the translator must be very competent in both languages so that the target audience can receive the translated versions well (Gutt, 2004; Zhang, 2015). Although the literature has been silent on the word limit for movie titles and given the fact that sample data of most movie titles gathered in this study have about one to seven words, we propose in this study that movie titles should be between one to 10 words.

3. Translation strategies

The study dwells on Nida's equivalence translation strategy, which requires the translator to consider the audience's readability and understanding of the translated versions. It also leaves room for discussions of some grammatical comparisons of both texts. Nida propounded this theory to consider the existence of linguistic differences between two or more languages, such as the ratio or style of concepts expressed from source to target language. Our study focuses on two-language texts, from English to Kiswahili.

As discussed earlier, movie titles should be direct, concise, and catchy and must speak to the movie's theme, role and event. This means that the English-Kiswahili translator must be careful in trying to get the near equivalent of the English titles of the Nollywood movies in Kiswahili, not moving away from the original meanings. We rely on the Nida (1964) Equivalence Theory, which was later developed by Catford (1965), and Newmark (1988) to explain the strategies used by the Kiswahili-English translator. The two tenets of Nida's (1964) are Formal and Dynamic.

On Formal Equivalence Translation, Nida explains that the translated versions must be as close to the source text as possible without considering the translators' thoughts and ideas. This means that the translated version must be very literal. Shabnam (2013) posits this as a word-for-word translation of the source text. One disadvantage of Formal Equivalence Translation is that the reader may find it difficult to appreciate the theme of the source text. This kind of translation is explained in Skopos and Venuti's theory as foreignization (Venuti 1995; Suo 2015). Thus, as argued in most literature, Formal Equivalence Translation neglects and does not consider the target reader's linguistic, cultural, socio-linguistic, and socio-cultural nuances.

However, Dynamic Equivalence Translation, explained by Nida is the translation of the original language in terms of context and thought rather than verbatim. This concept is synonymous with Venuti and/or in Skopos' explanation as domestication, sense for sense, and fluent and or natural translation (Suo, 2015). Dynamic Equivalent Translation considers the thought in the source text and conveys the same meaning in the target text without necessarily using the precise phrases or expressions of the former language. Suo (2015) argues that the dynamic or domestication translation makes the target text fluent because it erases the linguistic and cultural differences between the source text and the target text. The idea expressed in the Dynamic Equivalence Translation is to make the target text readable by not just literally translating word for word but rephrasing the ideas and not merely paraphrasing, although it ensures retaining some faithfulness. Dynamic Equivalence Translation is usually done in instances where the readability of the target text is preferred[7] to the original wording from the source text as well as where the source and

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7 Dynamic is mostly preferred because formal translation will render the grammar of the target language meaningless

target languages are different. Shabnam (2013) found that Dynamic Equivalence Translations are used for Bible translations.

The two types of translations are used depending on the translator's intents and purposes, as we found to be the case for Kiswahili-English translations. By juxtaposing the two translation methods, Nida quickly accepts that both translation styles have implications or have cultural knowledge deficits. The Formal Translation Equivalence style gives the reader of the target language the ability to understand the culture of the source language while not appreciating their own culture. In contrast, Dynamic Equivalence Translation does not give the reader a preview of the cultural underpinnings of the source language. This means that the Kiswahili-English translator's responsible for ensuring that the language he uses is understandable and easily understood by the audience. The translator may introduce new words that may have different meanings when applied to the target language to achieve communication. These ideas are similar to those of Catford (1965) and Newmark (1988), who say that the translator is free to translate texts wisely to satisfy the principles of the target language, as echoed in the Skopos theory. This study looks at the translation rules used when translating English-Kiswahili texts, focusing on the differences in languages and grammar. It is also to help the study explore the strategies used in arriving at the translation of the movie titles into Kiswahili and whether translators created new texts that will have different effects on meaning in the target language text.

Kiswahili translations of Nollywood movie titles

It was observed that Kiswahili-English translations employed a combination of Nida's Formal and Dynamic Equivalence translation styles for Nollywood movie titles into Kiswahili. Based on the theory, the translator used strategies such as Translation ellipsis, Translation Transference, Borrowing and Codeswitching, Literal Translation, Insertion and Paraphrasing. The study found that some strategies were used more than other strategies. The strategies used may depend on where the translator decides to place emphasis. Observations are that out of the 50 sampled movie titles, insertion strategies occurred 13 times (26%), followed by translation transference and literal translation 11 times (22 %), respectively. Translation ellipsis occurred 9 times (18 %), and paraphrasing appeared 6 times (12%). We acknowledge that some titles used more than one strategy, hence occurring more than once in our data. Notably, although the translators could find equivalence for most of the titles in Kiswahili, some deviated from the English titles, deviating in meaning from the source language.

Below are samples of Nollywood movie titles translated into Kiswahili. The pictures show that the movies are Nollywood movies judging from the characters (who are well-known Nigerian artists). However, the titles and the language of the movies have been dubbed into Kiswahili.

Figure 1: Sample of Nollywood movies with Kiswahili titles

Translation ellipsis

The study found that the translation ellipsis strategy was used in movie titles in the target texts. Translation ellipsis is defined as the omission of words from the source language to the target language as a result of grammatical and cultural differences. This is found in instances where words in the source language are not in the target language. In a similar study, Vinay and Darbelnet (1995) refer to it as translation by omission. They explained that the translator omits words that do not have equivalents in the target text, or they omit words that may raise the hostility of the receptor language. In a bid to have near meanings of words, the Kiswahili-English translator does two things. The first is by omitting words that do not have equivalents in the target language or vice versa, and the second is by omitting words in the target language out of ignorance of the equivalents.

The following are some translations that omitted words due to a lack of equivalents in the target language.

Table 1- Table showing the omission of words in the target language

	Source Text	Target Text
1.	The kingdom 1	ufalme 1 (Kingdom 1)
2.	The kingdom 2	ufalme 2 (Kingdom 2)

3.	Alima, The evil child	Alima, msichana mkorofi (Alima, evil girl)
4.	Mr. President	Rais (President)
5.	A gift	zawadi (gift)
6.	Sorrows of the heart	huzuni za moyo (sorrows of heart)
7.	The night	usiku (night)

The examples above show some omissions of words in the target language. Kiswahili does not have determiners such as 'the' or particles' a' so the translated versions have omitted such functional words. It is worth noting that omissions of such words do not render the translated versions ungrammatical. However, in example 4 ' Mr. President' is best translated as *Bwana Rais* rather than *Rais*. Perhaps the translator did so to make the new title catchy. Another explanation for this omission may be that the translator sees the word *Bwana* as a common title too degrading for a 'President'.

The second type of grammatical ellipsis found in the titling of Nollywood Kiswahili movies is that the Kiswahili-English translator may have translated the titles out of ignorance of equivalence, making the translated versions sometimes ungrammatical and or semantically flawed. The following are some examples in that regard.

Table 2- Showing semantically flawed translations into the target language

Source Text	Target Text
8. Choosing what	Chagua nini (choose what)
9. The Electricity Mechanic	Fundi umeme (Mechanic electricity)
10. Mother, I am Pregnant	Mama, nina mjamzito (Mama, I have pregnant person)

Chagua nini 'choose what' has a grammatical word that has been omitted in example 8. For instance, 'choosing' in English is a noun gerund. Kiswahili also has noun gerunds where the verb uses the *ku* form of class 15 which is the English equivalent of the 'ing' form (Ashton 1944). The translator, however, omitting the *ku'* ing' form makes the title read 'choose what' instead of translating it as *kuchagua nini* 'Choosing what'. In example 9, *Fundi umeme* should rather read *fundi wa umeme*. This is because Kiswahili deals with class systems where two nominals are joined together by what is known as 'a of association' plus the subject prefix of the first noun, which in this case comes from class one (1) *wa*. Example 10 should rather read

Mama, mimi ni mjamzito. Mjamzito means a pregnant person. The translator could have also opted for *Mama, nina mimba* to read 'Mama, I have pregnancy'. Either way, there would have been some omissions, but the meaning would have been almost the same as the source language.

Translation transference

Nollywood movie titles usually have names of people, animals, places and things. Newmark (1988) proposes that in such instances of translation transference, the process of directly transferring a source language word to a target language is used. This can be done in two ways, according to Harvey & Higgins (1986); either the names of things can be taken over unchanged from the source language to the target language, or it can be adapted to conform to the phonotactic conventions of the target language. Newmark (1988: 2001) refers to it as transliteration or transcription, borrowing or codeswitching. Thus, borrowing and codeswitching were used in the Nigerian movie titles found in our data, especially those with names of people, places and animals.

Borrowing

Borrowing is the simplest strategy of translation, which means using source language terms in the target language. Harvey & Higgins (1986) suggest that such instances require that translators adopt a method of transliteration the same way as Harvey (2001) and Ordudari (2007) refer to as transcription. In other words, this process means that the target language borrows an expression from the source language (Venuti, 2000 and Marjie-Okyere et al., 2016) but maintains the spelling system of the target language. Examples of borrowing strategies in Table 3 are:

Table 3- Showing borrowing from the source language into the target language

Source Text	Target Text
11. Spiritual jail	Jela ya kiroho (spiritual jail)
12. One shot	shoti moja (one shot)
13. Instagram wife	Mke Instagramu (wife instagram)
14. Fake	Feki (fake)
15. Billionaires' wives club	Chama cha wake wa Billionneya (club of wives of billionaires)
16. Plan	plani

Evidence from examples 11-16 in Table 3 shows that translators have borrowed English words into Kiswahili. These are found in 'jail' *jela*, 'shot' *shoti*, 'instagram' *instagramu*, 'fake' *feki*, 'billionaire' *billioneya* and 'plan' *plani*. The translated versions of the Nollywood movie titles into Kiswahili in Table 3 saw words that were lifted from English, but the Kiswahili-English translator spelt the words to conform to the phonotactics of Kiswahili as elaborated by Winford (2003).

Codeswitching

Another observation is that the Kiswahili-English translator codeswitched some Nollywood movie titles while translating them into Kiswahili. Codeswitching is the use of more than one language in an utterance (Myers-Scotton, 2012). Newmark (2001) and Shabman (2013) explain that codeswitching could be likened to Formal Equivalence Translation. They argue that in such instances, the translator, in the bid to make readers who are familiar with the source language an understanding of the source language, preserves some untranslated words. These were found when there was a switch of words from English to Kiswahili in the movie titles. Some examples in that regard are as follows:

Table 4- Showing codeswitching source language and target language

Source Text	Target Text
17. Miss campus	mrembo wa campus (beauty of facebook)
18. My father's sidechick	sidechick wa Baba yangu (sidechick of my father**)**
19. Billionaires' wives club	Chama cha wake wa Billionaire (club of wives of Billionaires)
20. Money Messiah	Messiah wa Pesa (Messiah of money)
21. Narrow Mission	Mission Nyembamba (mission narrow)
22. In Love with my Kidnapper	kwa Upendo na Kidnapper yangu (for love with my kidnapper)
23. There are Snakes	Snakes kuna (snakes there are)

Regarding the use of codeswitching in translation, it was realized that the Kiswahili-English translator used both English and Kiswahili phonotactic. In such instances, the translator translates the first part of the phrase into Kiswahili and then maintains the second part in English. These examples have been described in this study as intra-phrasal codeswitching. Intra-phrasal means codeswitching within phrases since movie titles are usually phrasal in nature. So, we have *mrembo wa* in Kiswahili then 'campus' in English in example 17. The others are, in example 18 there is *baba yangu* in Kiswahili then 'sidechick' in English and in example 19 has *chama cha wanawake wa* in Kiswahili then 'Billionaire' in English in the translated versions. Example 20 also has *wa pesa* in Kiswahili then 'messiah' in English. The translator must also be very creative to adjust the titles to help target readers memorize the titles. An interesting codeswitched phenomenon is found in example 21 *mission nyembamba* where it should have been *nyembamba ya mission* but the translator maintained the English sentence structure in this instance. This could be a typical example of instances where some Kiswahili adjectival phrase structures are realized in English similarly.

While using transference as a translation strategy, the translators employed forms that would fit the spelling system for easy pronunciation by target language readers (Newmark, 1988). In that regard, the translators used borrowing or codeswitching (maintaining) the source language text to focus on some brand titles/names (Leonardi, 2000; Bouziane, 2016) as found in examples such as 'sidechick', 'messiah' etc. The translator's application of transference is to create some particular stylistic effect (Obeidat, 2015) as well as make the reader feel the cultural and linguistic differences of the source language (Lindfors, 2001). We also noticed that some names of people were used in the movie titles. Examples of some of the names are *Amara, Adaobi, Akutu* etc. We believe that since Tanzanians have a soft spot for Nigerian movies, such local Nigerian names, when left in the source language, will promote sales of such movies and give the audience a forehand of the story in the movie.

The corpus also found an instance of the same word 'billionaire' borrowed in one instance, spelt according to the phonotactics of Kiswahili in Example 15 but spelt to suit English phonotactics in Example 19. Thus, these inconsistencies in spelling encode a kind of double identity by translators- monolingual mode in one instance and then switching into a bilingual mode in another instance.

Literal translation

Some Nigerian movie titles in Kiswahili have words that have been translated into the target language but maintained the structure of the source language.

Newmark's (1988) definition of literal translation fits into this translation strategy. The term is synonymous with what is referred to as word-for-word translation (Newmark, 1988; Obeidat, 2015). It is argued that a good translator abandons literal translation when the translated version deviates from the target language (Obeidat, 2015). The study found two types of literal translations in the data: those that did not negatively affect the target language and those that rendered the target language meaningless. Evidence of these is found in the examples that follow.

Table 5- Showing meaningful and meaningless literal translations

Source Text	Target Text
Meaningful literal translations	
24. Songs of Freedom	Wimbo wa Uhuru(songs of freedom)
25. War for War	Vita kwa Vita(war for war)
26. Up and Down	Chini na Juu (down and up)
27. Snake Girls	Wasichana Nyoka (girls snakes)
28. Inlaw – Inlaw	Mkwe-mkwe (inlaw -inlaw)
29. Ring of Witchcraft	Pete ya Uchawi (Ring of Witchcraft)
Meaningless literal translations	
30. Enemy Within	Adui wa Karibu Sana (Enemy of very near)
31. Until Death	Kuishi hadi Kufa (living until death)
32. Mother, I am Pregnant	Mama, Nina Mjamzito (Mama, I have pregnant Person
33. In love with my kidnapper	Kwa Upendo na Kidnapper Yangu (for love with my kidnapper)
34. Looking for Money	Kuangalia Fedha (looking money)
35. Love Yourself	Penda mwenyewe (to do the act of loving by yourself)
36. No Money No Woman	Bila Fedha Si Mwanamke (without money is not a woman)

From the above, it is observed that literal translations rendered the Kiswahili version meaningful on the one hand. Such renditions did not alter the meanings in the target language. However, in other instances, the Kiswahili versions of the Nigerian movie titles did not make meaning in the target language.

Translator's application of literal translations to the Nigerian movie titles realized in the Kiswahili versions adhered to the content, form and structure of the target language hence making the data in Table 5 example 24 *wimbo wa uhuru*, example 25 *vita kwa vita*, example 26 *chini na juu*, example 27 *wasichana nyoka*, example 28 *mkwe-mkwe* and example 29 *pete ya uchawi* very meaningful. The reason is that the form in the target language in this context is the same as that of the source language.

However, data found other Nigerian movie titles that used literal translations in the target language meaningless. For instance, in Table 5, example 30 'enemy within' would have translated as *adui wa ndani* instead of *adui karibu sana*, which means 'enemy close by'. In this context, the enemy is an insider who lives with the victim, not someone outside who lives close by, as the Kiswahili title suggests. The Kiswahili–English translator should have abandoned the literal translations when they are inexact or meaningless if they had paid attention to the connection between the English-Kiswahili versions. More serious literal translation errors could be found in Example 34 *kuagalia fedha*. The example should have translated *kutafuta fedha* to represent the English version 'looking/searching for money'. The word *angalia* means 'look, view'. The translator mistranslates 'looking for' as an effort to find something like 'look' –viewing. In another instance, some explanations for the meaningless translations could be attributed to the translator's incompetence, where the English version 'love yourself' was translated as *penda mwenyewe* in example 35. It should have read *jipenda* instead of *penda mwenyewe*, where the translated version gives the impression that the act of 'loving' is done on someone and not on the self. These errors could be attributed to the source language interference or incompetence on the part of the translators.

Insertion

Two languages may have varieties in terms of word order. Kiswahili and English have different word order when constructing phrases where two or more nouns or nouns and adjectives are conjoined. The phrases in this context are examples of compound adjectives in Kiswahili. Below are some examples:

Table 6: showing insertion of words into the target language regarding compound adjectives

Source Text	Target Text
37. Spiritual Heart	Moyo *ya Kiroho (heart of spirit)
38. Electricity Mechanic	Fundi Umeme (mechanic electricity)
39. Billionaires wives club	Chama cha Wake wa Billionaire (club of wives of billionaire)
40. Lasting Pain	Maumivu ya Kudumu (pain of lasting)
41. Water Girl	Msichana wa Maji(girl of water)
42. Enemy within	Adui wa Karibu Sana (enemy of very near)
43. Former Love	Mapenzi*Za Kale (love of former)
44. Amazing Love	*Mapendo ya Kushangaza(love of amazement)
45. Until death	Kuishi Hadi Kufa (living till death)
46. First Lady	Mwanamke wa Kwanza (woman/lady of first)
47. Prostitution for Money	Umalaya wa *Peza (prostitution of money
48. Marriage of Confusion	Ndowa ya *Vurugo (marriage of confusion)
49. The Wonderful Blind man	Kipofu wa Ajabu (blind man of wonder
50. The Snake Goddess	*Nyoka Mungu wa Kike (snake Goddess)
51. Repentance at Night	Toba *La Usiku (repentance of night)

Compound adjectives in Kiswahili have two nouns, a noun and an adjective, or a noun and adverb joined together by 'a' of association with the appropriate subject prefix of the first noun (Mohammed, 2001; Ashton, 1944; Wilson, 1983). Nollywood titles have examples of such phenomena, such as using two or a combination of nouns and adjectives. While translating Nollywood titles into Kiswahili, the translator may notice some gaps that their corresponding equivalents in the target language may have to be filled. By so doing, the translator may resort to insertion strategies to fill those gaps (Yus, 2012). According to Vinay and Darbelnet (1995), certain linguistic forms cannot be transferred from the source language into the target language because of the metalinguistic difference in the languages. Therefore, the word order for the Nollywood titles above would have to be changed, and

words in their Kiswahili equivalents would have to be added to make the meanings relevant in the target language, as seen in the examples above. The translator ensured a conjunction was used where the words were two or more nouns or adjectives.

However, we noticed that the translator, wanting to fill in the gaps, used wrong conjunctions and inappropriate subject prefixes and misspelt some of the words. Examples of incorrect and improper subject prefixes were found in Table 6 example 37 *moyo ya Kiroho*, 43 *Mapenzi za kale*, example 51 *Toba la Usiku*. The use of *ya* in example 37 should be *wa* because *moyo* comes from a class that uses *wa* as its conjunction. Using *za* in example 43 *mapenzi za kale* is wrong because *mapenzi* comes from class 6 of the Kiswahili noun class, so the appropriate subject prefix should be *ya* and not *za*. *Toba* comes from class 9, so the appropriate conjunction should be *ya* and not *la*.

The Kiswahili-English translator also mistranslated some words into Kiswahili. The translators do not have command over the spellings of words while translating their Kiswahili versions. Some examples of wrongly spelt words are *mapendo* instead of *upendo*, *vurugo* instead of *vurugu*, *peza* instead of *pesa*, *ndowa* instead of *ndoa,* etc.

Paraphrasing

In translation, the source text may have some cultural, idiomatic, figurative, metaphoric, and linguistic expressions that require it to be paraphrased into the target language with expressions similar to the source language. Such expressions from the source language may not make meaning when forced into the target language (Li, 2014). Movie titles are noted for such expressions since the movies tell stories about such issues. We have argued that movie titles should be very catchy and short. We have also discussed that some of these expressions could be retained in the target text, especially regarding names of people, places and animals. The translator may also have to figure out culturally relevant issues that are similar in the target language to get the movies closer to the target viewers as well as promote the target language. These are done through paraphrasing, which is recapturing a general impression of a source language into a target language, also known as adaptation (Li, 2014). The Kiswahili-English translator paraphrased most Nollywood movie titles in Kiswahili to get an adequate translation. We found two phenomena. One has to do with movie titles with cultural expressions, and the other where the morphosyntax of the English

versions differ entirely from the Kiswahili versions.

Table 7- Showing examples of movies titles with cultural expressions

	Source Text	Target Text
52. Snake Goddess		Nyoka Mungu wa Kike (Female God Snake)
53. Broken Calabash		kibuyu kilichovunjika (Broken Gourd)
54. Under the Iroko tree		chini ya mbuyu (under the Baobab Tree)
55. Eye of the gods		Jicho la Mababu (eye of the ancestors)

We admit that two cultures and concepts are at play, but their equivalents may not be too far apart since they are all African. In so doing, some of the technical words in Nollywood movie titles may have to be paraphrased in Kiswahili in order for them to adapt meanings closer to those of the Nollywood movie titles. We found that the concept of 'goddess' in Table 7 example 52, 'calabash' in example 53 and 'iroko' tree in example 54 are quite culturally distinct in Nigeria. So the closest meaning in Kiswahili that the Kiswahili –English translator could rely on are 'Female God'[8] *Mungu wa kike*, 'gourd'[9] *kibuyu*, 'baobab tree'[10] *mbuyu* and 'gods' *Mababu*[11] respectfully. Baker (1992) Pym (2010) and Nykri (2010) posit that message equality does not mean that the ideas presented must be 100% accurate but rather that the relation of ideas can be close to one another. The Kiswahili-English translator thereby uses dynamic equivalence or domestication in such instances (Newmark, 1964; Schleiermacher, 1992; Nord, 200 and Shabman, 2015) by relating the Nigerian movie titles with cultural effects within the relevant context in Kiswahili. This, therefore, explains the use of *Mungu wa kike*, *kibuyu*, *mbuyu* and *mababu*.

Examples of movie titles with morphosyntactic variations.

Source Text	Target Text
56. Forgive me	nisamehe
	Ni-sameh-e
	Ips-forgive-subj
	'me forgive'
57. The King Loves me	Mfalme ananipenda
	Mfalme a-na-ni-penda
	3ps-PR-1ps-love
	King 'He loves me'
58. The suspect	M-tuhumiwa
	CLM-suspect

It has been argued by Vinay and Darbelnet (1995) that languages differ linguistically; therefore, translators may have to find corresponding elements in the target language to bridge the gap. Regarding the syntactic variations, one characteristic of Kiswahili is the agglutinated nature of the verbal phrase. Evidence shown in examples 56-58 from the verbal phrases of the Kiswahili versions shows they have been agglutinated, making them seem to be just words. So, these are phrases in the Kiswahili versions and not words as elaborated in the glossing in examples 56-58.

Conclusion

The study examined Nollywood movie titles and discussed the translation strategies for Nollywood film titles as they appear in the Kiswahili versions. The debate developed in this study involved the translation of movie titles by focusing on strategies used. It also proposed the number of words movie titles should have and discussed how those strategies affect the equivalence in meaning in the target language.

The study applied Nida's theory of equivalence to ascertain the extent of equivalence. The study noted that strategies used in translating English titles in

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8 Kiswahili has a term for God Almighty 'Mungu' with its plural as 'miungu' for smaller gods. The translator could, for want of a better word, use 'miungu' but felt that goddess is used in its singular form. Moreover, the movie portrayed the snake goddess in a positive sense and so felt that the appropriate title should be a good GOD 'Mungu' and not a bad gods 'miungu' in the context of use of gods in some Africa communities. Please note that gods in the African context are most often not portrayed in the positive sense in movies

9 The meaning of gourd in Kiswahili is slightly different from the local calabash used in Nigeria. Although both serve the same purpose, the concept is different. Nigeria has a gourd as well as a calabash but Tanzanian does not have a calabash but have a gourd.

10 The Baobab tree in Tanzania is also as perceived as mysterious as the Iroko tree by Nigerians.

11 Mababu in Kiswahii is ancestors and could be likened to gods.

Kiswahili movies are translation ellipsis, translation transference- borrowing, codeswitching, literal translation, insertion and paraphrasing. The strategies used are a result of differences between the two languages in terms of grammar, culture, environment and history. Although these strategies have been used to some extent, some strategies are used more than others. We noticed that there has been more use of insertion, followed by translation transference, literal translation, translation ellipsis and paraphrasing. In parallel, strategies overlap throughout the data, but mostly between literal translations, insertion, and paraphrasing.

This study revealed that although the Kiswahili-English translator managed to keep equivalence between the source and the target text, it has been difficult for some texts to find equivalence due to grammatical, cultural and systemic differences between the two languages. The result has led to narrow, wide-ranging and inaccurate translations of some movie titles. We acknowledge that other titles were also found to be equivalent to Kiswahili versions.

Regarding movie title translations, the study contributes to the ongoing debate on the more appropriate strategies used in translation. The study emphasizes that translating movie titles from one language into another is for the purposes of information repackaging. It has also opened another avenue to discuss how many words movie titles should have, as proposed in this study. In addition, since dubbing is fast emerging as the acceptable method of translating English movies into Kiswahili, we hope to find more experts in translating movies. Moreover, trained translators should have a more robust central point to censor, harmonize, and standardize foreign movies, be it titling, subtitling, dubbing, etc. the study has It is when these are done that trained translators may be able to contribute to the Tanzanian economy by creating jobs as well as introducing Kiswahili to the other world.

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Corresponding Author
Sarah Marjie
smarjie@ug.edu.gh