

Subtitle of the Film Black Christmas by Christelle Magne Tamo and Leonel Ngwa Ayafor in Ghomálá' Language

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ABSTRACT

The present work highlights « subtitling of the film black christmas by Christelle MAGNE TAMO and Leonel NGWA AYAFOR in the ghomálá' language ». To implement this work, we considered it important to focus firstly on the presentation of the film « Black Christmas », the generalities of the ghomálá' language, linguistic analysis and finally on the technics, the stakes and the definitions of subtitling in ghomálá' language. Despite mitigations related to phonetics, intonation, phonology and morphosyntax, it remains accessible in terms of learning, understanding and transmission. Faced with the phenomenon of acculturation, filmmakers must integrate subtitling in the national language in order to allow film lovers not only learn but promote their national languages. The honor of the perfect examples goes to Nigeria, which produces films in local languages before being translated into the official language.

Notwithstanding the difficulties encountered, we were able to spotlight its advantages and the reasons behind it. This work aims not only at the promotion and enhancement of the ghomálá' language, but the perception that Cameroonian communities have of their national languages and the interest they place in it.

Therefore to carry out our work, we revisited the history of the Bandjoun people and its surroundings which allowed us to obtain reasons why the ghomálá' language was chosen. Indeed, ghomálá' turns out to be a language that is understandable by its phonetics and also easy to understand. It is central to many of several other languages spoken in seventeen villages in the western region of Cameroon. It emerges from our work that not only will subtitling in the ghomálá' language help to put an end to the phenomenon of acculturation which is growing in our country, but also it will help in the process of promotion and enhancement of national languages

Keywords: Translation, Cinema, Subtitle,, Documentary Film, Ghomálá'

SUBJECT PRESENTATION

National languages constitute major assets in the production of documentary films in Africa in general and in Cameroon in particular, but are not sufficiently taken into account due to their lack of profitability and the lack of space for their marketing.

From the onset, it is clear from BERNARD FONLON¹ (1964) that Cameroon has a multitude of national languages specific to each ethnic group and which form the basis of the cultural and social identity of each people. This is also the logic in which DOMCHE TEKOU

(1991) subscribes, dealing with the ghomálá' linguistic area, where he presents the linguistic situation, all the dialects of ghomálá' and the behavior of communities in a multilingual situation.

Nowadays, several filmmakers like JEAN PIERRE BEKOLO, BASSEK BA KOBHIO, MARIE NOËL NIBA, DANIEL KAMWA, NKANYA NKWAIN and ENAH JOHNSCOTT prefer to produce their films in languages such as French, English, Portuguese, Spanish, Arabic etc. This to the detriment of national languages.

The production of documentary films which take into account subtitling would be an absolute necessity, it facilitates the understanding of illiterates in foreign languages.

Usually, festivals, television channels and social networks are the ones that we think of most often, forgetting the protagonists and their

¹Indeed, in 1964 the author established a list of national languages by following ethnic and cultural disparities to arrive at the idea according to which the national languages, although diverse and varied, constitutes an asset for national integration.

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national languages as they generate enormous resources. Even when you think of them, it is in a language that is incomprehensible to them. It is on this basis that we propose to work on the theme: "Subtitling of the film *black christmas* by Christelle MAGNE TAMO and Leonel NGWA AYAFOR in ghómálá' language".

The objective is to demonstrate that the subtitling of Cameroonian filmography, like the documentary film, can be presented as an element of enhancement of national languages, especially ghómálá' which focuses our attention in the context of this work.

It will therefore be, through the channel of subtitling, which is a technique of post-production in the cinema of the meaning in the ghómálá 'language of the film *Black Christmas* with a view to popularization, of raising awareness not only on the main theme but also on all the different sub-themes which constitute the backbone of said film.

To carry out this work, the ghómálá 'language spoken in the Western Region is the one on which we will dwell throughout this reflection, in order to better define the theme that falls to us.

For reasons of feasibility and in view of the immensity of documentary films abounding in Cameroonian filmography, we have chosen to limit our body of study by working on the documentary "*Black Christmas*" by producers MAGNE TAMO and NGWA AYAFOR.

Theories Which Account For This Phenomenon

Several theories have been developed to account for this phenomenon, in particular that of ethnolinguistics written by EDWARD SAPIR and other linguists.

They describe and explain facts and dynamics of linguistic processes encompassing semantic analysis and linguistic variability, in the contextual and socio-cultural situation of the act of communication of speakers and referents.

Ethnolinguistics mobilizes all the significant and relevant parameters or indices, whatever the disciplines and specialties to which they belong.

However, she studies language as an aspect or part of culture, in particular the influence of language on culture and of culture on language.

Ethnolinguistics is a separate discipline at the crossroads of the analysis of social relations and

the act of communication, even if it is reduced to a minimum with reference to the theory of communication and more particularly to the Jakobson diagram and the model.

"Speaking" by Hymes. The thesis defended by ethnolinguistics is the interrelation of language and culture. Language is an activity whose character and structure express the culture and individuality of the speaker, each individual perceives the world primarily through language.

We also have the theory of audience design which is a branch of socio linguistics developed by ALLAN BELL in 1984. The subtraction of this theory is the postulate according to which any language is a convention or a pact between the various members of the community concerned. For communication to be effective and efficient between two or more people, the sender and recipient of the message must agree on the choice of a common code. This code is the language.

However, audience reaction can be positive or negative depending on how the speech was constructed and presented.

These theories do not fully capture all the data. With regard to ethnolinguistics, which only takes into account the relationship between language and culture, it is important to specify that it does not dwell on the effects produced by them.

For the theory of audience design which is interested in the code of communication which is the language, and also on the reaction of the audience according to the way in which the speech was presented, they do not take into account the message they convey through this communication.

METHODOLOGY

The methodology that we will be using in this work is entitled: the choice of the film to translate, the discursive analysis, the choice of the film's translation process and the choice of translation techniques.

Indeed, it is important in the context of this work because it will allow us to highlight the elements that go directly in linguistics with the question of subtitling that we are dealing with in this work. In fact, this method was formerly used by Ladmiral (1994) dealing with translation. Finally, in the context of this work, it will allow us to bring out the quintessence of this film which we will translate into the

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ghómálá' language, in order to better understand the question of subtitling which is the essence of our work.

Technique for the selection of the film with subtitles

The choice of the film to be captioned. Among a number of films on the internet, library, festival, cultural center and cultural center, we have chosen a documentary film to the detriment of a fiction film for the following reasons: current theme, feasibility and 'agreement from the director. As for the fiction film, it is a pure fabrication. It sometimes presents things that disconnect us from the realities of our daily life.

However, the documentary film presents our realities as we experience them every day. We chose the documentary film because it deals with a social fact that is also found among populations of ghómálá' expression.

These populations will easily understand the film and identify with what takes place. However, we arrived at the choice of the film "black christmas" because of its relevance, its plausibility, but above all because it was best able to describe the sociolinguistic reality which fits with our expectations. Once this film was chosen, we proceeded to its translation (since it is in French) at one level:

French translation: during this phase we used some translation procedures as prescribed by the functionalist theory of communication. To carry out this translation, we called on an expert in the matter in the person of Domchie Jeannot in this language given our limited knowledge in the ghómálá' language for a translation of this scope.

Discursive Analysis

According to the approach of action in discursive discourse, the method here consisted in analyzing the content of language according to (Sabourin, 2003). Regarding the discourses, Sabourin insists on the multiple discourses in a text, the polysemic character of the words and the importance of the unspoken (Sabourin, 2003: 366). Sabourin believes that the multiple discourses in a person result from the fact "of several social affiliations through which a person as a group learn to think and to express himself" (ibid: 382).

In my research, I will identify the discourses on action contained in the segments of the film *Black Christmas* in order to explore how they relate to acting in the face of prescriptions.

Thus, the discourses on action will be placed in their context. Indeed, discourse analysis aims to "define the universe of meaning specific to social groups, environments and eras mentioned in the discourse" (ibid: 381).

Two theses found the approach in the analysis of actions and speeches in a work situation. The first is that the activity of language, "because it produces objects of meaning, is also necessarily constitutive of the representative units of human thought" (Bronckart, 2004: 69). The second thesis is that, "so far as the activity of language is only a social activity, the thought to which it gives rise is necessarily also semiotic and social" (ibid). In this approach, the discourse is made up of language practices. These are "the implementation of language by individuals in concrete situations" (ibid: 82). The action and discourse analysis approach therefore examines the language practices of individuals in a workplace.

According to Bronckart (2004), each text is made up of different segments that can be identified by their semantic-pragmatic function and their specific linguistic configurations (verb tenses, pronouns, organizing words, adverbs). These configurations form discursive types translating discursive worlds (individual and collective representations).

To study the action of actors, Bronckart (2004) suggests evaluating the modalities of participation of individuals in activities (p. 112) by analyzing the types of discourse contained in texts and how they are articulated together (Bronckart, 2004: 126).

The thematic classification is made according to the general characteristics of the work, the tasks and the aims of the action (ibid: 127) and the themes relate to the different aspects of work in general, such as "aspects of the organization of work, working conditions, trade or occupation" (ibid: 129). The discursive analysis therefore focuses on the segments relating to the unfolding of the act: we first carry out a global analysis of the isolated segments, aiming to identify the types of discourse that they contain, the modalities of their temporal organization, as well as the forms of planning which can be attested to them. We then proceed to an analysis of the action signifiers and the modalities of expression of agency. [...] Finally, we proceed to an analysis of the characteristics of the processes or signifieds. (ibid: 130)

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As far as my thesis is concerned, I will stick to the speeches and actions that stand out from the prescribed work and which form the professional genre of practitioners. The analysis is based on the hypothesis of the reorganization of the activity, developed by Leplat (1997), Clot and Faïta (2000) and Clot (2008), and reinterpreted by Marie-Chantal Doucet (2013).

More precisely, I will analyze the language operates! Practitioners in order to bring out the different types of discourse contained in the texts. In other words, I will analyze the thematic content, style and compositional construction of the speeches contained in the segments.

Translation of the film project

The choice of the translation process. According to LADMIRAL², translation is the transfer of a message from the source language to the target language. To produce an acceptable translation, you must first understand the message in the source language. In this case, the starting language is French. The process here consists in segmenting the speeches contained in the film and explaining them in French. Then these segments will be translated into ghomálá'.

The choice of translation techniques. There are several translation techniques and each technique should be used depending on the context in which the translator finds himself. We have chosen two translation techniques: modulation and transposition

SUMMARY OF THE WORK OF SOME RESEARCHERS

To carry out this analysis, we used the work of George Mounin, Jean-René LADMIRAL, Vinay and Darbelnet (Translation and Audiovisual Translation), Olukayode Babatunde, Ayonghe, Mbele, Djomo Tiokou (Subtitling), Jacques Aumont, Michel Marie, André Bazin and Pierre Bourdieu (Documentary cinema).

This first category of authors George Mounin, Jean-René LADMIRAL, Vinay and Darbelnet (Translation and Audiovisual Translation) is unanimous on the fact that translation must integrate the cultural values of the destination language to be better understood by the target

audience, on the one hand, on the other hand, they also agree in saying that the translator is a "decision-maker", which depends on his choice in the translating operation. However, they all neglected the aspect of mastering the two languages, the one at the start and the one at the end; this is the reason why we will focus on this aspect which in our opinion is essential.

Mastery of languages to translate a text is essential on the one hand for the translator and on the other hand for the target he intends to reach. The translator who has mastered the source and arrival languages will a priori see his work easy and easy. Likewise, those for whom his task is destined will be found just as easily.

We invite them to immerse themselves deeply in a language, its ramifications in order to achieve better translation.

Another aspect will be the subject of our analysis: Subtitling.

This other category of authors (Olukayode Babatunde, Ayonghe * Mbele, Ayonghe Djomo * Tiokou) has focused its research on the impact that languages have on populations.

According to her, national or foreign languages constitute for the groups which learn it an essential tool and which should be appropriated.

Subtitling according to them is a vector that can allow these populations to learn a language. However, they omitted one aspect, that of division. Indeed, language although being a link between ethnic groups can also become a tool of division, marginalization and rejection of one another.

Because those who speak the same language get along and collaborate more; for this, they are inclined to reject people who do not speak their language. We suggest that authors and researchers on subtitling include this important aspect in their research.

This category of author (Jacques Aumont, Michel Marie, André Bazin and Pierre Bourdieu) is unanimous in documentary cinema. However, they have all neglected the role that the cinema plays in denouncing the evils which undermine our society. Therefore, we are going to dwell on this aspect to say that, the cinema, being one of the mass media, enjoys a sovereign function, which is not reduced to distraction but above all to satire the many plagues.

²Jean René LADMIRAL, Epistemology of translation, in *Translate Language, Translate Culture*, Sud Edition, Tunis, 2003, pp: 147-168

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From which our society suffers. Haven't we often seen in certain documentary films highlighting marital infidelity, violence within couples, the practice of witchcraft, to name but a few examples. We suggest that authors who are interested in the film industry also often consider the role of cinema in criticizing or exposing the perversities of this ungodly world.

THE LIMITS OF RESEARCH

In their work, our researchers limited themselves to the relationship between language and culture, to modalities that facilitate the relationship between language and culture.

The limits to this research are linked to the interests that can be drawn from the promotion of culture and language.

- Scientific interest: scientific research makes it possible to propose a normative framework allowing the various actors in the field of cinematography to do this work while respecting the rules of the art.

- A socio-economic interest: the economic benefits of a sector of activity such as the cinema are no longer to be demonstrated. The cultural industry in general and the cinema in particular are part of the pillars of the economies of great powers such as Japan, the United States of America, the European Union, Nigeria.

The translation of local and foreign films and series into local Cameroonian languages will certainly promote the development of the film industry with its corollaries which are the creation of jobs, wealth and added value.

-Political interest: this work will make it possible to draw the attention of Cameroonian political leaders to the importance of promoting local Cameroonian cultures and languages through the subsidy of film production and subtitling. No nation has ever succeeded by abandoning their own culture.

Cinematography is a medium of communication, education and entertainment that is very widely used and accepted in the world today. Our policies should therefore seize this opportunity to help populations return to their roots and rebuild a conquering and prosperous Africa.

ISSUES AND RESEARCH QUESTIONS

COURONNE (1999: 7) asserts that it is difficult to find a clear and operational definition of the term problematic, but still poses it as the knot of

the problem. At the end of the markup of the ghomálá' language as made upstream, there is therefore a void that this language presents, not in its traditional sense of digitization or literacy but much more in an aspect not yet sufficiently explored and for which we have identified the need. In other words, whether one is in the ghomálá'linguistic area or outside. Subtitling in this language remains an unanswered question so far. It would therefore be essential to question this linguistic unity no longer under its classic prisms (Literacy and Digitization), but much more from an innovative angle such as cinema through subtitling. From this arise the following questions which constitute the backbone of this work.

MAIN QUESTION

- How to produce the subtitle of a film in ghomálá 'language? This question is subdivided into two other secondary questions.

SECONDARY QUESTIONS

- From the film "black christmas", what are the technical constraints of cinematographic subtitling in ghomálá'language?

- What could be the impact of the subtitling of the film black christmas on the development of the ghomálá'language?

GOALS.

These goals are part of new research. They are as follows: to understand the perception that the "ghomálophone" communities have of their languages, to promote the productions made in national languages among the populations of the koug khi division. And with regard to the limits of the researchers who preceded us, to find out the interest that Cameroonian communities place in their languages.

MAIN IDEA

The main idea defended in this work is that of the enhancement of national languages and cultures through cinematographic subtitling, in this case the subtitling of the film "BLACK CHRISTMAS" by MAGNE TAMO CHRISTELLE and AYAFOR NGWA LEONEL in ghomálá 'language.

SECONDARY IDEAS

Subsidiarily, it is a question for us of presenting the film *Black Christmas*, the ghomálá'language, analyzing the content of the film's subtitles and enumerating some subtitling techniques.

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ARGUMENTS

Africa today is facing the increasing evolution of the phenomenon of acculturation.

African youth put forward foreign cultures to the detriment of local ones.

To remedy this scourge, we have offered cinematographic subtitling in local languages since they are always in front of the screens.

It is through television that they come into contact with foreign languages and cultures.

It is for this reason that we have found it important to instill our languages and cultures in the youth through cinematographic subtitling.

WORK OF RESEARCHERS

Faced with our researchers who have focused much more on the translation of films into local languages, we have carried out works that target interests in several fields.

This is what allows us to say that the work carried out on the film subtitling in the ghomálá 'language has enabled us not only to promote the language and culture of the people living in the department of Koung Ké and its surroundings but also to launch an appeal to other communities to do the same in order to promote our languages and cultures around the world.

RESULTS

Having reached the end of this study, entitled "Subtitling of the film *black christmas* by Christelle MAGNE TAMO and Leonel NGWA AYAFOR in the ghomálá 'language", it was a question for us of identifying the difficulties linked to cinematographic subtitling.

The study we conducted aimed to provide an example of Cameroonian filmographic subtitling like documentary film. This can be presented as an element of valorization of the national languages in general and of the ghomálá' language in particular.

Indeed, so far as the ghomálá' language is a manifestation of Cameroonian linguistic diversity, the choice of this theme aims to bring up to date the issue of the subtitling of films in national languages. To carry out this reflection, we have set our sights on a Cameroonian film entitled "Black Christmas", co-produced by Magne TAMO and NGWA AYAFOR. To achieve this goal, the use of this cinematographic technique has enabled us on the

one hand to contribute to the process of valuing and promoting national languages and cultures and on the other hand to boost the emergence of local culture. From other perspectives, subtitling makes it possible to fight against acculturation while relaunching a new impetus towards sustainable socio-economic development. The subtitling of the film "Black Christmas" in the ghomálá 'language confers in this language interests which come under several levels: scientific, socio-economic and political.

On the scientific level, the Cameroonian media landscape is full of foreign films which require translation into local languages for a better appreciation of film lovers.

On the socio-economic level, the film industry is a lever that generates currency and income that can contribute to the economic development of a country.

Translating the film "black christmas" into ghomálá 'language can help create jobs, fight unemployment and add value to a country like ours.

The political interest is demonstrated to the extent that this work can make political leaders realize the importance of films translated or produced in local languages, for their dissemination, promotion and popularization. Regarding the subtitling of this film in the Ghomálá 'language, we resorted to a number of theories: functionalist theory of communication, theory of audience design and ethnolinguistics.

Thus, through the analysis of the data collected, we affirm that subtitling contributes to the vitalization of Cameroonian national languages and cultures.

This was the basis of the choice of a language with a considerable inter-speaker rate. Moreover, this investigation did not only know of support, the constraints of the field were revealed throughout this research journey.

This sufficiently justifies the mention of some of it, in particular the difficulties to which we have proposed recommendations and perspectives.

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