ANALYSIS OF MOVIES RE-INVENTED THROUGH NARRATION FOR MEANING AND SENSE IN KENYA: A CASE STUDY OF THE MOVIE KILL RATIO NARRATED BY D.J AFRO.

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Dedication

I dedicate this work to my beloved sons, Darius Mureithi and James Wanyeki. You are my inspiration my angels.
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(iv)
Abstract

This study analyzed narrated movies to show to what extent they transfer the purpose intended by the originator of the movie to the target audience (TA). To achieve this, meaning and sense within the TT was explored and a particular check on instances of mistranslations and modifications in the narrated movie was carried out, being the major factors that lead to loss of meaning and sense in any translation. The study used the movie *Kill Ratio* narrated by D.J Afro. The study applied the theory of sense, also called the interpretive theory of translation instigated by Danica Seleskovich. In this study, qualitative and quantitative approaches of research were employed. Purposive and random sampling techniques were used to sample our data. Observation, face to face interviews and written questionnaires were the methods that the research used to collect data from our respondents from Gitaru, Ndumbu-ini and Wangige in Kiambu County. Bar graphs, pie charts and pies were the methods of data presentation used in this study. The study found out that a challenge of loss of meaning and sense in deed exists in narrated movies in Kenya. The researcher recommends that further research be carried out to investigate meaning and sense in other fields and other types of A.V.T such as dubbing and subtitling. The researcher also recommends that students in this field of translation show interest and write at least some articles on loss of meaning and sense in translation since literature in this field is scanty. The researcher further recommends that students of translation study other movie narrators in Kenya.
Abbreviations

S.T – Source Target

T.T – Target Text

S.L - Source Language

T.L- Target Language

A.V – Audio Visual

A.V.T – Audio Visual Translation

I.T.T – Interpretative Theory of Translation

T.A – Target Audience

S.A – Source Audience

POV- Point of View
Definition of Terms

**Narrative voice**: This is the medium through which a story is conveyed to an audience. It involves the mode of presentation of a story, for example through writing or film. This is the medium through which a story reaches its audience.

**Narrative time**: This is the time of the happening of a story as seen through the tenses used during conveying the story; past, present and future.

**Narrator**: This is a voice either inside or outside a story that is meant to relate part of the story or the whole story to an audience. A narrator uncovers events of a story relating to the plot. A narrator may be designed by the author as a participant in the story or may be a voice outside the story who understands the story in its entirety and then relates it to an audience. A narrator reveals the point of view of a story to an audience.

**Narration**: this is the voice telling a story and how a story is told. Narration is a compulsory story element in traditional literary narratives but optional in other forms of literature such as films.
TABLE OF CONTENTS

PAGE

DECLARATION........................................................................................................... II
DEDICATION............................................................................................................. III
ACKNOWLEDGEMENTS.......................................................................................... IV
ABSTRACT............................................................................................................. V
ABBREVIATIONS.................................................................................................. VI
DEFINITION OF CONCEPTS................................................................................. VII
LIST OF TABLES.................................................................................................. VIII
LIST OF FIGURES................................................................................................. IX

CHAPTER ONE:

1.0 INTRODUCTION............................................................................................... 1
1.1 BACKGROUND OF THE STUDY........................................................................ 1
1.2 STATEMENT OF THE PROBLEM..................................................................... 6
1.3 RESEARCH OBJECTIVES................................................................................ 7
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.4</td>
<td>RESEARCH QUESTIONS</td>
<td>7</td>
</tr>
<tr>
<td>1.5</td>
<td>SIGNIFICANCE OF THE STUDY</td>
<td>7</td>
</tr>
<tr>
<td>1.6</td>
<td>SCOPE AND LIMITATION</td>
<td>9</td>
</tr>
<tr>
<td>1.7</td>
<td>THEORETICAL FRAMEWORK</td>
<td>10</td>
</tr>
<tr>
<td>1.8</td>
<td>LITERATURE REVIEW</td>
<td>18</td>
</tr>
<tr>
<td>1.8.0</td>
<td>LITERATURE ON D.J AFRO</td>
<td>21</td>
</tr>
<tr>
<td>1.9</td>
<td>RESEARCH METHODOLOGY</td>
<td>22</td>
</tr>
<tr>
<td>1.9.0</td>
<td>DATA SAMPLING</td>
<td>22</td>
</tr>
<tr>
<td>1.9.1</td>
<td>DATA COLLECTION</td>
<td>22</td>
</tr>
<tr>
<td>1.9.2</td>
<td>DATA PRESENTATION</td>
<td>23</td>
</tr>
<tr>
<td>1.9.3</td>
<td>DATA ANALYSIS</td>
<td>24</td>
</tr>
<tr>
<td>1.9.4</td>
<td>CONCLUSION</td>
<td>24</td>
</tr>
</tbody>
</table>
CHAPTER TWO

2.0 INTRODUCTION

2.1 AN OVERVIEW ON
   NARRATION

2.2 NARRATION IN
   FILM

2.3 HISTORY OF FILM
   NARRATION

   2.3.0. THE GRIFFITH’S
   LEGACY

   2.3.1. GRIFFITH AND THE NARRATOR
   SYSTEM

   2.3.2. NARRATIONAL PATTERNS IN THANHOUSER’S
   FILMS

2.4 NARRATION IN FILM IN THE PRESENT DAY

2.5 CONCLUSION

CHAPTER THREE

3.0 INTRODUCTION

3.1 DEMOGRAPHIC INFORMATION OF THE SAMPLED RESPONDENTS

   3.1.1 Gender of the Respondents
   3.1.2 Age of the Respondents
   3.1.3 Geographical Information of the Respondents
   3.1.4 Literacy Levels of the Respondents
FIGURE 6: WHETHER THE RESPONDENTS HAVE EVER WATCHED A MOVIE NARRATED BY D.J AFRO .........................................................40
FIGURE 7: WHETHER THE RESPONDENTS PREFER NARRATED TO ORIGINAL MOVIES ..................................................................................................................41
FIGURE 8: GENDER OF THE RESPONDENTS WHO WATCH NARRATED MOVIES ..................................................................................................................42
FIGURE 9: AGES OF THE RESPONDENTS WHO PREFERRED NARRATED TO ORIGINAL MOVIES ...........................................................................................................43
FIGURE 10: HIGHEST LEVEL OF EDUCATION ATTAINED BY THE RESPONDENTS WHO PREFERRED NARRATED TO ORIGINAL MOVIES ......44
FIGURE 11: WHY RESPONDENTS PREFERRED NARRATED MOVIES TO ORIGINAL MOVIES..................................................................................................................45
FIGURE 12: WHY THE RESPONDENTS PREFERRED ORIGINAL TO MOVIES..................................................................................................................46
FIGURE 13: WHETHER GENERAL LAZAR ORDERED HIS MEN TO MAKE HIM SOUP FROM THE BEHEADED HEAD.................................................................47
FIGURE 14: WHETHER THE SOLDIER THAT WENT BACK TO RAPE GABRIELLE HAD FORE-WARNED HER....................................................................................................50
FIGURE 15: WHETHER VOWZER TURNED AGAINST GENERAL LAZAR ON CAMERA ..................................................................................................................52
FIGURE 16: WHETHER PRESIDENT PETRENCO'S SOLDIERS HAD GIVEN UP ON HER AND STRATED JOING GENERAL LAZAR'S ARMY..................................................................................................................53
FIGURE 17: WHETHER IN GENERAL, D.J AFRO RENDERS A FAITHFUL TRANSLATION OF MOVIES

LIST OF TABLES

TABLE 1: AN EXAMPLE OF A MISTRANSALATION IN THE MOVIE KILL RATIO…………………………………………………………………………………………………………………………………………………………………………………………50

TABLE 2: AN EXAMPLE OF A MISTRANSALATION IN THE MOVIE KILL RATIO…………………………………………………………………………………………………………………………………………………………………………………………52

TABLE 3: AN EXAMPLE OF A MISTRANSALATION IN THE MOVIE KILL RATIO…………………………………………………………………………………………………………………………………………………………………………………………54

TABLE 4: AN EXAMPLE OF A MODIFICATION IN THE MOVIE KILL RATIO…………………………………………………………………………………………………………………………………………………………………………………………56

TABLE 5: AN EXAMPLE OF A TRANSLATION OF A CULTURE-BOUND TERM…………………………………………………………………………………………………………………………………………………………………………………………57
CHAPTER ONE

1.0 Introduction

This chapter delves into the background of the study that expounds further on audio visual translation (AVT) and narration from a general perspective of audiovisual translation to a specific view of narration. The chapter further explores the statement of the problem that elaborates what the research problem is and how we intend the solve it. Further on we will state our objectives which are our goals and intents for conducting this study. We will then state our research questions which bud from our objectives and are the guidelines that will lead us during this study into achieving our objectives. Consequently, we will discuss the rationale of this study which are the reasons why we are conducting this research and which gives the justification for this study. We will then define our scope and limitation which delineates and specifies our topic, our respondents, and the geographical locations where we will draw our respondents. Subsequently, we will explore our theoretical framework will state the theory we intended to use to analyze our data, discuss its tenets and explain how we intend to use it to analyze our data. Successively, we will provide our literature review which shows the texts that informs our study after which we will discuss our research methodology which describes how we will collect our data, how we will present it and how we will analyze it.
1.1 Background of the Study

Audio visual translation is the term used to refer to the transfer from one language to another of the verbal elements contained in audiovisual products Chiaro, (2012). According to this scholar, even though audiovisuals are made up of both acoustic and visual components which could be verbal or non-verbal, the translation of these products operates only verbally.

According to Franco, (2017), audiovisual translation is a type of translation that concerns itself with translation of the language of audiovisual content used during or after production of the item. Based on Franco, AVT is dedicated to the transfer of linguistic components in an audio visual item.

According to Diaz-Cintas, (http://www.literarytranslation.com/workshops/almodovar) audiovisual translation refers to the conversion of audio visual products from one medium of conveyance to another or from a language to another in which the language used is supplemented by other components in other media.

Diaz-Cintas discusses three forms of audio visual products:

1.1.0 One in which the message is passed through sounds that can only be heard, for example, in radio programmes.

1.1.1 Another form where the message relayed can only be seen for example, published advertisements.

1.1.2 One where the message is relayed through both acoustic and visual channels such as films.
AVT is therefore a form of translation that deals with the transfer from one language to another or sometimes within the same language of the verbal content of audio visual items. Owing to the mixture of channels used to convey message in audio visual items, their translations can be performed in different ways through a number of channels for example, it can be done on the acoustic verbal element of the item for example in dubbing and narration. It can be done on the visual verbal element of the item for example in subtitling or on both the visual verbal and acoustic verbal elements of the items. A film that has been re-voiced and subtitles provided for in the language used in re-voicing is an example of AVT done on both acoustic verbal and visual verbal components of an audio visual product.

In this research we will explore narration which according to Merriam Webster online dictionary, is the act or process of narrating, where narrating is telling a story in detail, where a story is a series of fictional events with illusory characters and actions. In AVT however, the narrative register integrates many creative techniques creating the story world for particular purposes and transferring the general and specific meaning contained in the piece of film Bordwell, (1985: 12). According to Bordwell, order and sequence is the element that creates a narrative link between acoustic and visual components in film as literary and cinematic signs are conveyed in the order in which they appear in the film.

Narration therefore is a type of AVT that is relayed acoustically and involves one or more speakers describing the happenings of a film and sometimes giving the opinions of the narrator on some scenes and characters of a film. The narrator may perform their narrations during production or after the production of a film.
Narration in films serves a different role from other modes of AVT such as voice overs and dubbing. The narrator serves the role of an expositor in films by giving a brief summary on major points of a film so that a scene can progress faster or describing scenes that are difficult for the audience to comprehend or unraveling important scenes that aids the audience to better understand the movie but were accidentally or intentionally left out.

James Muigai, alias DJ. Afro narrates movies after their production and release. He watches a movie then plays it and mutes the sound track. He then narrates the happenings of the movie scene by scene recording his voice against the video of the movie, he then releases his narrations to the public where they are sold out in form of compact disks.

Usually, the term D.J is used in the music environment referring to a disk jockey who selects and plays songs for their audience. They also sometimes pause the music and speak briefly about a certain music for instance, or prompt their audience to applaud over some songs and artists. The D.J tag on James Muigai, although not used in the music environment, is used to describe almost a similar role as that of the music D.J’s as he selects a movie for his audience and speaks through the movie narrating the scenes of the movie as well as describing the movie characters.

There are different types of narrators:

1.1.3 First person narrator
A first person narrator is a relator whose voice speaks to reveal to an audience a character’s ideas, thoughts or intentions. It exposes thoughts or secrets in a character’s mind that are meant to remain unsaid. These thoughts are mostly evil or ironical contradictory to what the character is saying or doing what they really want to do or achieve.

1.1.4 Second person narrator

Second person narrator is the speaker who speaks in the mind of one character revealing the intentions of another character. This kind of narration is meant to highlight to an audience a conflict between characters in a film.

1.1.5 Third person narrator

A third person narrator portrays a full understanding of a film from individual characters to all the situations in a film. They describe all the happenings of a film capturing the main points of scenes and gives their personal opinions about characters and situations in a film.

1.1.6 Unreliable narrator

An unreliable narrator has a role that is meant majorly to distort the movie. They alter the plot of the movie changing the audiences’ viewpoint. They lie intentionally about the real happenings of the movie and affects the outcome of the film. They sometimes deliberately or unknowingly change the storyline of the entire film or some scenes which ultimately lead to misinformation.
DJ. Afro acts as both a third person and an unreliable narrator. As a third person narrator, he describes the thematic content of a film and has a comprehensive knowledge of all characters and situations in a movie. As an unreliable narrator he distorts a movie by out rightly lying about the happenings of some scenes and sometimes changes the perspective of his audience.

1.2 Statement of the Problem

Re-invention of audiovisual items is the process of changing an AVT product by giving it a new outlook or a new voice(s) that make it look or sound different from the original item. Re-invention of these items, particularly movies, through narration in Kenya is faced with the challenge of loss of meaning and sense. Movies are a form of entertainment, education, inspiration, catharsis, fellowship among other purposes that make movies important in the lives of today’s man. The producers of movies have a purpose for their products that targets their audience and as such, a translator working on these products must uphold the purpose, message and intent of the originator of the film and must seek to pass the same to their target audience.

When providing translated sound tracks, these narrators sometimes need to give some audio descriptions to aid their audience to better understand the movie (modification). More often in the translations they provide, they exaggerate some parts in a bid to entertain their audience. These, among other alterations on the translation of the original sound track may result in distortion of the message as intended by the author which ultimately leads to communication breakdown. This, is regarded as lack of communicative equivalence as expounded by Newmark, (1981) who defines communicative equivalence as an attempt by the Translated
Text (TT) to trigger an effect on its audience as close as possible to that obtained by the audience of the Source Text (ST).

This study focuses on analyzing narrated movies to show to what extent they transfer the purpose intended by the originator of the movie to the target audience (TA). To achieve this, meaning and sense within the TT will be explored and a particular check on instances of mistranslations and modifications in the narrated movie will be carried out, being the major factors that lead to loss of meaning and sense in any translation.

1.3 Objectives

This study will be guided by the following objectives:

i. To establish the effect of mistranslations and modifications on the transfer of meaning and sense.

ii. To establish who the consumers of narrated movies are as well as determine reasons why they watch these movies.

iii. To investigate the effect of cultural differences between the source and target language culture on transfer of meaning and sense.

iv. To establish the strategies applied by DJ. Afro to translate culture-bound terms.

1.4 Research Questions

I. How do mistranslations and modifications in AVT effect transfer of meaning and sense?

II. Who are the consumers of narrated movies and why do they watch them?

III. How do cultural differences influence transfer of meaning and sense?
IV. What are the strategies employed by DJ. Afro to translate culture-bound terms?

1.5 Significance of the Study

This study was inspired by the significant growth in the market of narrated movies in Kenya. This shows that Kenyans, particularly the youth and the middle aged, enjoy watching movies and a noteworthy number love narrated movies. For instance, Ndumbu-ini is a small town in upper Kabete that has grown economically over the past few years owing to the establishment of three tertiary education centers around the town; Kabete National Polytechnic, Kabete college of veterinary services and The University of Nairobi school of business, Kabete campus. Owing to the existence of these institutions around this town makes majority of the population in the town youth. Although the town is very small, there are four movie shops. These movies are sold in softcopies as well as hardcopies duplicated into compact disks. In addition to these movie shops, there are two cinema shows that majorly play and project narrated movies. These cinema shows have a mixed clientele made up of students and the local residents both young and middle aged, particularly men, (at the time of this study). This upholds the fact that this industry has quite a large number of fans.

The artists who provide translations for these movies are however not professionally trained in the respective field, and as such lack professional knowledge and skills. For instance, James Muigai-DJ. Afro, developed interest in narrating movies and transformed it into a career by first hiring tools from a friend. He then saved enough money to purchase his own narrating and recording tools and later started producing copies in compact disks for sale. He did not receive any professional training
to acquire the skills required to narrate movies. This led us to seek to find out how effective the translations this artist provide are and it is only then that we discovered that there exists an issue of loss of meaning and sense. Addressing this challenge of meaning and sense will benefit the AVT world in a number of ways;

Movies exist in various genres and are meant for different purposes. For instance, some are educational and as such, need to be translated accurately for the TA to benefit from the knowledge that the producer of the movie had intended to pass to their audience. In a case where a movie is educational for example and its translation fails to transfer its meaning and sense as was intended by the producers of the original movie, the TA misses out on that knowledge hence watching that movie becomes a pass time contrary to the expectations of the originator.

Some consumers of narrated movies in Kenya, for example children, the illiterate and semi-literate, do not understand the original languages in which the movies were produced in (as is evident from this study) and therefore rely partially or entirely on the translator (narrator) for comprehension of the movie. Their expectations are that the translator will break this movie down to them in a language that they understand. If the translator mistranslates, they will not discern that and will take it to be true hence the translator will have deceived them. This is unethical and should not be upheld. To eradicate it, the issue of retaining meaning and sense while providing translations for movies should be emphasized.

1.6 Scope and Limitation

This research will be carried out in September and October 2018.
There are various types of audio visual translations which include; voice overs, subtitling, sur-
titling, narrations, commentaries, dubbing among others. In this study we will only concern
ourselves with narrations as the general purpose of the study is to establish the convergence
and/or divergence of narrated movies in Kenya against their respective original movies in terms
of meaning and sense.

In Kenya, many artists have come up to narrate movies, converting them from foreign to local
languages for the consumption of Kenyans. However, for the purpose of this study we will only
concern ourselves with DJ. Afro.

This artist has translated many different movies from different source languages. However, this
study limits itself to English as the source language and Kiswahili, Kiswahili slang (Sheng) and
Gikuyu as the target languages.

These artists have also translated many movies from different genres including action, science
fiction, adventure, comedy, romance, animation among others. However, this study aims at
drawing its illustrations from the English action movie, *Kill Ratio* and its translated version by
DJ. Afro.

DJ. Afro’s movie are watched in many regions in Kenya. However, our respondents will be
drawn from three regions within Kiambu County: Ndumbu-ini, Gitaru and Wangige.

1.7 Theoretical Framework
In this study we intend to use the theory of sense, also known as the interpretive theory of translation to analyze our data.

The theory of sense also known as the interpretive theory was instigated by Danica Seleskovitch, a French translation scholar and former Head of the Paris School of Interpreters and Translators in the 1970s. The basic precept of this theory is that translation and interpretation is based on sense as opposed to lexical connotations. According to Interpretive Theory of Translation (ITT), the process of translation is divided into three stages: comprehension, de-verbalization, and reformulation. ITT was first developed from the practice of interpreting focusing on understanding which she refers to as comprehension. Later, practicing translators found it useful and adopted it.

According to Jungwha, (2004: 04) in translation and its current applications, Comprehension means understanding a text or a discourse or adding more prior acquired knowledge related to an entity. Here, a translator applies the knowledge they have on the source language use and application in all linguistic aspects: phonetics, syntax, morphology and semantics.

De-verbalization on the other hand is the translator’s ability to comprehend a text and store its meaning in their brain without necessarily retaining the lexical units used in the source text. In this stage, the words used to convey meaning in the source text are forgotten while sense remains in the mind of the translator. De-verbalization comes out naturally in interpretation but is rather different and harder in translation as the words used in the source text are still there for the translator to see and a temptation to replicate the same words in the target language is often
experienced. A translator must however strive as much as possible to transfer the meaning and sense of the source text and not the linguistic units used in the text as this could distort meaning and a risk of falling into language traps such as ambiguities and polysemy may be experienced. De-verbalization requires a comprehensive understanding of linguistic and cognitive complements as well as the contextual knowledge. This stage is twofold as it requires decoding the meaning in the graphical units represented in the text and then giving a cognitive complement to these signs.

Reformulation, also referred to as synecdoche principle is the act of rendering the captured (de-verbalized) meaning in the TL without having to pay attention to the ST wording. It is the stage in ITT which refers to the act of finding idiomatic expressions that convey the de-verbalized meaning in the target language. This requires the knowledge of related environment surrounding the text which includes a comprehensive understanding of the target language culture as well as the contextual knowledge which includes understanding entities in the context in which they appear in the source text. The translator also requires competence in the target language to enable them achieve the appropriate choice of words to transfer the meaning and sense if the text into the target language. Words in a text are made up of graphical signs which form the explicit parts as well as the relevant knowledge that a translator apply on the explicit part to assign meaning to the words which forms the implicit part.

Words in texts are made up of two parts: the graphic sign or explicit part and the implicit part, itself formed of the relevant knowledge readers apply to the explicit part. The Interpretive Theory of Translation claims that languages are not codes so that words as such are not
translatable. The object of translation is the sense born out of the merging of language actualized in a text and the receptor’s relevant knowledge. Junghwa referred to the explicit part as synecdoche. A translator must consider the graphical signs that he uses to transfer meaning which are the words he chooses in the target language as well as the implicit part of the words which is the meaning he intends for the audience to decode from the words they choose to use.

If a piece of written containing words or graphical signs does not carry meaning but rather symbols whose meanings are decoded in the readers’ mind. He claims that reading a piece of text is reading a text in a certain language is a misconception since reading is a double action that involves a piece writing made up of encoded signs by the author and a reader who decodes the meaning of these signs and assigns them meaning. Assigning meaning to these signs is an interpretative process. Junghwa is of the opinion that claiming that a text carries meaning is discrediting the reader who actually reads and decodes the meaning that a text carries. He goes further to state that the interpretive activity surpasses just assigning meaning to text as it calls for the readers’ command of language to achieve this. The complete interpretive process is achieved when the translator or interpreter his knowledge of linguistic concepts as well as the contextual knowledge surrounding the piece of text conveying meaning which is the sense in a text.

Seleskovitch, (1995), argues that although both translation and interpretation manifest themselves differently, they both obey the same rule and as such the message and not the language should be translated. This means therefore that a translator must understand discourse in order to escape language problems such as ambiguity, polysemy and metaphorical meanings.
According to Jungwha, (2004) to interpretation and translation are among the oldest archived activities of man and dates back to 2000 years ago. Translation has numerous theories since many scholars have studied it over the years but interpretation had no theories until recently since it was done traditionally and informally until 1917 at the negotiations of the Versailles Treaty after which the practice of consecutive interpreting started. Simultaneous interpretation on the other hand started at Nuremberg Trials after World War II and has since become the preferred form of interpretation.

Jungwha, (2004) mentioned four pillars that this theory is built on:

1.7.1 Competence in the source language: a pillar of interpretive theory of translation that requires that a translator must have a good command of the source language from all its nuances and all its subtleties. They must understand how the natives of the source language use it and have a comprehensive knowledge of its phonetics, syntax, morphology and semantics.

1.7.2 Competence in the source language: a pillar of ITT is competence in the target language that requires that the translator possesses a comprehensive knowledge of the target language as used by its natives. This, according to Junghwa is difficult to master and is a life-long process.

1.7.3 Competence in related world and contextual knowledge: Command of related world and contextual knowledge, just as command for the target language is a life-long process as human being acquire new knowledge every time the come into contact with a new entity throughout their lives. This knowledge is important in translation as it enables a
translator understand what is meant by different terms in different contexts which enables them overcome language traps during the translational action such as ambiguities, polysemy and homonymy. Competence in related world and contextual knowledge also enables a translator to understand the culture around both the source and the target language and hence enable them translate cultural embedded terms and phrases in a way that is familiar and acceptable by the audience of the target language.

1.7.4 Competence in translating method: Competence in the translation method as a pillar of ITT, requires the translator to have a comprehensive knowledge and the required skills to perform a translation effectively. Here, the translator must understand the sense in a text which includes language meaning and cognitive complements as well as how to transfer the same in the target language in a way that is comprehensible and acceptable by the audience of the target language.

For a narrator to effectively deliver a good translation of the film, they need to have the language competence and a good contextual knowledge of the world surrounding the film as well as understand the translation method effectively. They need to possess opulent cognitive complements in order for them to decipher the correct sense of the film as was intended by its producers. In ITT cognitive complements are important as they enable a translator decode the meaning in a piece of text by relating it to what they already know about that text or the kind of environment it appears in, in a piece of text. Cognitive compliments are extra-linguistics and regardless of the level of competence that a reader/ listener has in the language used, the sense of a text would remain uncovered without cognitive compliments.
According to Junghwa, (2004), there are various types of cognitive compliments:

**1.7.5 Verbal Context**

The meaning of a term may vary depending on the verbal context in which it appears. This means that a term may carry different meanings depending on the words that surround it in a sentence. For example; ‘the boys’ heads…’ and ‘the schools’ heads…’ even though the subject being addressed by the two phrases seem to be similar, they carry different meanings when put into context. In the first example, ‘heads refer to a part of the body while in the second, it refers to leaders or people in authority. If the word ‘head’ was presented alone, not surrounded by any words, its meaning would not be clear. It is therefore important to consider the verbal context of a term to enable one assign it the appropriate meaning.

**1.7.6 Situational Context**

Situational context enable a translator to decipher the position or capacity a term takes depending on the topic of discussion or depending on what is being talked about. For example, if a translator comes across the term ‘judge’ in a text, depending on the topic of discussion, they should able to give it the appropriate meaning and find the best equivalent in the target language. If the topic revolves around a legal environment then they assign this word the meaning of a person with the authority to pass sentences in a court of law. If the topic revolves around a certain competition, they assign this word the meaning of a person who decides which performer is better than the other.

**1.7.7 Cognitive Context**
Cognitive context refers to the environment in which a term appears that demands its meaning from what has been said previously about it. This means that the translator needs to have a prior knowledge related to a piece of text in some instances where the words used refer intentionally to something that had been mentioned earlier. For instance, to decode such a text as “I told them not to give it to him” one needs to know who ‘them’, ‘it’ and ‘him’ refers to in order for them to understand the real meaning of this text. Without this prior knowledge, a reader/listener will only understand the language used but not the meaning intended. The knowledge is referred to background knowledge or cognitive context.

Junghwa further notes that the sense that an individual derives from a text relies heavily on their cognitive compliments. It varies from person to person according to the knowledge and experiencing relating to the piece of text that they have. A translator acts as a bridge between the source and the target text and the translated text they render relies on what sense they derive from the source text which is equally dependent on the cognitive compliments they possess.

According to Seleskovitch and Lederer (1995) sense is the meaning instantly assigned to the words of a text and always understood as the ‘thing’ meant by a speaker or a writer and what they intended to pass to their audience.

In this theory, cultural differences must also be considered and attentively calculated without which language problems would remain unresolved. DJ. Afro translates movies from a foreign culture to make them easily understood by audience of the local culture.
acceptable by his audience he has to transfer some cultural aspects and translate them into aspects familiar to his audience.

Using interpretive theory to analyze data we will seek to find out if the translated material has transferred the same sense and meaning to its audience as did the original material to its own hence retaining the meaning and sense. Here, we will account for cultural differences, modifications and mistranslations.

1.8 Literature Review

According to Reich, (2006), voice over, narration and free commentary are terms used to refer to almost similar types of AVT. Where voice-overs are said to have been provided when a single voice is used to replace a soundtrack in another language without synchronizing lip movement with the original voice. In a voice over, the original sound is either deleted entirely or runs against the voice over in a lower volume where it is only clearly heard at the beginning of a voice-over or at the end. He attempts to differentiate between voice-overs and narrations quoting Luyken (1991:80 – 84), who states that the difference between a voice-over and a narration is that a voice-over refers to the replacement of an original soundtrack with a single monologue while in narration a translation of the whole programme is done. A free commentary on the other hand differs from voice overs and commentaries in that the translation made is not in fidelity with the original.

Kara Rader, Kimberly A. Neuendorf and Paul D. Skalski published a research paper titled International Film and Audio-Visual Translation: Intercultural Experience as Moderator in Audience Recall and Enjoyment (2016). In their study, they sought to examine cognitive and
affective outcomes of exposure to international film content that has been subtitled and those that had been dubbed.

They quoted Ramière, (2010) who viewed Audio-visual translation (AVT) as the translation of the spoken word in film and video presentations. He identified the two most common forms of AVT as subtitling and dubbing. They argued that Research into AVT, particularly the afore-mentioned, covers a range of approaches. Much of the AVT research focuses on challenges encountered during the translation processes. Some of which are linguistic and others technical.

Challenges faced in the course of subtitling and dubbing are numerous most of which are critical. Word choice can be tricky, especially if there is no equivalent in the target Language, resulting in the original word being left intact and causing audience confusion. Schroter, (2003). Often, with comedies, especially comedies that rely on puns or plays on words, the punch line is nearly impossible to understand by the foreign audience, and the film loses its original appeal. Antonini, (2005); Vanderschelden, (2002).

According to Branigan (1992: 112), a narrative scheme is a re-description of a film that does not have to be performed as it is optional. It is majorly concerned with rational and orderly explanation of a story and in the decoding of a message in a film by its audience. Narrative Comprehension and Film introduces Edward Branigan as a theorist who explores narration beyond books and film. He describes narrative as a large broad class in literature in which written messages are only a part. He advocates for narrative to be classified as a feature of general view which compiles data into a form that stand for and describes its events. He views narrative, cognition and knowledge as equal
components of life and film. Branigan feels that narrative is important in film because the audience is able to remember the occurrences of a film rather than having the obligation to remember every detail of a story as in written text.

Manipulation in audio visual translation has further been discussed by Boukhaffa, (2017) who outlined two types of manipulation in AVT where he quoted Diaz, (2012)

1.8.9 Practical manipulation: He describes practical manipulation as tactics of mitigating quantitative and qualitative limitations in AVT. These are the instances where original texts are modified due to technical deliberations. In this respect however, Diaz-Cintas notes that it’s rather unfortunate that some translators use these technical modifications to deviate from the message intended in an audio visual item. When a narrator digresses from the meaning and sense as intended by the producers of a film they may divert the perspective or their audience or alter the point of view of a film altogether. This leads to lack of communicative equivalence as well as loss of meaning and sense.

1.8.10 Conceptual manipulation: it refers to the cultural and political contexts that surrounds an AVT item in order to be made familiar and acceptable to the target audience. According to Thompson, (1999: 10-11), movies are stories that are conveyed as narratives. They are presented in different cinematic structure and are all formulaic. Movies can be fine art that is pleasurable and informative at the same time and should not be ignored. They can be used to convey important messages to an audience as does books and other forms of literature. Based on Thompsons’s thoughts, movies are produced to convey a message and have a purpose and intent. Translation of
any text is made so as the text can reach a larger audience with the aim of transferring the meaning this text carries to the target audience. Narration in movies is not an exception and the message carried by the original movie should be transferred to the target audience. Even when practical and conceptual manipulation is done during the translational action of a film, the translator should ensure that they retain the message of the film.

1.9 Literature on D.j Afro

A column on the Daily Nation dated Friday November 4 by Wanja, (2016) introduced DJ. Afro as the voice behind narrated movies in Kenya. She describes him as a thriving, funny voice that narrates scene by scene in action movies in Kenyan slang. She notes however that he spices up the plot. She notes that DJ. Afro has been in this business for more than ten years and became very popular amongst movie lovers especially those with little earnings and narrates any movie, Chinese or Indian into Sheng and Gikuyu. According to this author, DJ. Afro wears a serious look but narrates movies in such a humorous way that earns him the love he gets from his fans. Today, his movies are also aired in Gikuyu T.V. When he initially started narrating movies, not many people owned television sets. He therefore narrated movies live to his audience in Kiserian and Rongai in video shows that were very popular back then. He would be hired by video show owners who would pay him according to audience turnout, the duration of the movie and how difficult the scenes were to interpret and narrate. With time his popularity grew amongst his fans but one day, things took a wrong turn when some of his audience complained that he had lied on the true happenings of the movie after which jobs became hard to come by. This made him relocate from Rongai to Nakuru
where he hired recording equipment from a friend and placed a daily order for supply of movies from a certain movie seller. He started narrating in a studio and recording these movies and later duplicating them for sale. In 2016, he narrated Mel Gibson’s movie *Apocalypto* and it went viral earning him fans all over the country. DJ. Afro is therefore not professionally trained on the skill of translation. He developed a passion in film narration and attempted to perfect it through exploring his comic talent and transformed it into a career and has earned a large following. His lack of professional training may be a contributing factor to his distortion of movies while providing narrations.

### 1.9 Research Methodology

This study involves both qualitative and quantitative methods. It relies heavily on the English version of the movie *Kill Ratio* as well as its narrated version by DJ. Afro. It also relies on library research from published books, journals as well as previous scholars’ dissertations.

#### 1.9.0 Data Sampling

The methods of sampling used in this research are purposive sampling, where we selected our sample only from the section of the population who exhibited the qualities that we required to carry out this study. These respondents were drawn from the cinema shows. We then applied random sampling where we selected respondents at random from the cinema shows and from our selected towns. Random sampling therefore, was applied to select all our 12 respondents.
1.9.1 Data Collection

We used a number of methods to collect our data: watching the original and the narrated movie, *the Kill Ratio* where we watched the original movie; *the Kill Ratio* and its narration by DJ. Afro and highlighted the parts that exhibited mistranslations, modifications and difference in culture between source language culture and target language culture. Observation where we identified the cinema shows with the highest number of clients in our identified areas. In each area we settled for one cinema show whose clients we used as our respondents. Two forms of survey: face to face interviews where we visited the selected cinema shows and interviewed the person-in-charge of each cinema on which movie narrated by DJ. Afro received the highest rating, a decision that they made based on which movie had received the highest client turn out and had been requested for the most number of times. Based on their responses, we settled on the American movie, *The Kill Ratio*. Written questionnaires where after selecting the cinema shows from where to conduct our study and the movie to study, we designed our questionnaires. We then visited the selected cinema shows and requested the person-in-charge of each cinema show to project (show) our selected movie at a certain time, at which time we also visited the cinema shows. After watching the movie, we selected our respondents and asked them questions from our designed questionnaires. We also used the same questionnaires to interrogate our respondents who were randomly selected around the identified towns.

1.9.2 Data Presentation

We presented our data in pie chart showing the demographic information of our respondents.
We also presented some of our data in tables showing what was said in the original movie versus what the D.J translated it into and how it was understood by different TT audience using the responses we will get from our respondents from the questionnaires. In addition to tabulation, we provided a textual form to describe the data. We also used bar graphs to present our data in showing the results from our respondents. The data in the bar graphs were also described in textual form.

### 1.9.3 Data Analysis

We used content analysis to analyze our data. Here, we applied the theory of sense to analyze the content by describing the data (what is the data) and interpreting it (what is meant by the data). We used our findings from our respondents to determine whether the meaning they decipher from the narrated movie is the same meaning that is interpreted by the audience of the original movie.

### 1.10 Conclusion

This chapter lays a framework of what is to be done in this study and how it is to be done. It gives a background to the study, provides a statement of the problem, and lists down the objectives guiding this study as well as the research questions. It then defines the theoretical framework that will be used to analyze the data collected. Reviews the literature available concerning the topic under investigation and then finally describes how data will be sampled, collected and presented.
CHAPTER TWO

2.0 Introduction

This chapter presents a synopsis on narration where the researcher gives an overview of narration in general then narrows down to narration in film where the researcher provides a brief history of narration in film. The researcher then describes narration in film in modern days and demonstrates the various procedures through which narration in film is done.

2.1 An Overview on Narration

According to Merriam Webster online dictionary, narration is the act of relating the happenings of a story in detail through a process known as narrating. It is the use of verbal units, written or spoken to tell a story to a reader or a listener. It involves techniques used by the narrator to create and deliver their story such as; narrative point of view, the script, narrative voice, narrative time, narrator and narration itself.

2.2 Narration in Film

Narration in film is defined as a form of AVT that pays no attention to lip synchronization with the original text and its aim is not to replicate the source text lexically but rather deliver a translation that is as faithful as possible to the source text Luyken, (1991). According to Mack, (2001) Narration is a voice-over that has been extended to cover the whole film and makes use of formal grammatical structures and sometimes uses more than one voices in the same film.
Narration in film therefore, is a type of re-voicing in AVT that involves a voice relating the events of a film to an audience. This voice is referred to as the narrator and can be incorporated in a film during its production (in-production narration) or after its production (post-production narration). Narration as a form of AVT can be done in the same language as the language of the film (intra-lingual narration) or in a translated language (inter-lingual narration). It can be used to relate the events of some parts of the film or the film in its entirety. It does not concentrate on lip movements as its aim is to transfer the sense of the film as opposed to transferring the lexical units as used in the source language.

2.3 History of Narration in Film

According to Elsaesser, (1990) Narration in film is characterized by two main components: Audiovisual concepts and technological equipment used during production of the item.

Films have a long history and existed since many years ago when silent movies were produced from 1895 onwards. These kinds of movies lacked spoken voices and narrative structures that made the movies highly incomprehensible. The only narrative device that was used in these movies was the order and sequence of scenes that was projected within a framed space and in continuity. These types of movies therefore were merely videos that lacked audio complements.

According to Gunning, (1986), the early cinema of attractions gave birth to what he refers to as “narrativization of film” from 1907-1913. This was initiated by David Wark Griffith
Whom Gunning identifies as the mastermind of the “narrator system” which Schweinitz, (1999) refers to as “classical narration”. The dialogue in film was meant to create harmony in vision with no distractions while viewing the film. Chatman, (1990) describes the main aim of classical Hollywood Ideal as to enable films have a logical cause-effect and subject-object relation as well as a synchronized verbal and acoustic elements with an aim of giving the film a seamless meaning.

2.3.1 The Griffith Legacy

D.W. Griffith had managed to maintain an anonymous profile in his career at Biograph- a movie producing company he worked for. In 1913 however, he revealed who he really was by placing an advertisement in the New York Dramatic Mirror- a local daily in the New York, where he first introduced himself to the public as the hand behind the successful Biograph. He identified himself as its producer. This was in a bid to declare his prominence in the industry of film in the U.S. He also wanted to introduce himself as the brain behind revolutionizing the technique of art in the motion picture drama. Griffith, (1913) Also discussed the influence of this revolution and how the changes had been embraced by famous producers. He placed this advert with the aim of positioning himself as a key figure in this revolution. This revolution is what Gunning refers to as the “the narrator system”

According to Thompson and Bordwell, (2003), early historians were unable to watch many films produced before 1913 because they were inaccessible, a verity that proclaimed Griffith as the father of cinema. As Bowser, (2009) puts it Griffith’s works were archived for access
by future generations as opposed to the works of his peers, a preservation that saw Griffith’s legacy live.

2.3.2 Griffith and the “Narrator System”

Gunning, (1986), developed the concept of “narrator system” after analyzing Griffith’s works at the Biograph. He analyzed Griffith’s contributions to narrative capacities in film development in American films in 1908 and 1909. He exhibited a particular focus on three levels of film narrative: The pro-filmic, the edged visuals and editing.

The pro-filmic level entails employing professional expertise to film-making, the edged visuals focus on how pictures in a film are projected within a frame. Editing on the other hand plays among other roles, deletion of some parts of the movie which do not contain a lot of information that is of significance to the message carried by the movie during narration or some scenes that are important in order to achieve the intended sense but which have not been described clearly in the film.

Gunning used selected Griffith’s films while at Biograph to show how he made use of these three levels of film discourse. Which he notes enhanced a film’s capacity to communicate and narrated more complicated stories which was opposed to the film’s ability to communicate effectively in the previous years. After analyzing these selected films, Gunning concluded that professional film makers must be engaged to produce a high quality communicating film, this stretches all the way from script writing, to acting out the scenes to narrating the script or the events of the film. He went further to note that a film must be displayed in edged-visuals for
example T.V sets to distinguish them from other forms of art. He saw editing as a fundamental element of film making which must be incorporated in the film making process. This is to ensure that unnecessary parts in the film are deleted and important but skipped scenes are assimilated into the film, either through addition of scenes or through narration. This level of film discourse ensures that the message intended to be passed across from the producers to the audience of a film is passed as efficiently as possible.

According to Griffith, (1913) film director should be involved in film visualization a role that incorporates all the elements of production rather than working with actors and depending entirely on the cameraman’s abilities for visualization. According to Gunning, (1986) the sense of a film is determined by its video that creates a discursive visual representation which then expresses the drama in the film. According to Gunning therefore, narration in film, be it intra-lingual or inter-lingual should be in harmony with the events of a film and should work towards delivering to the target audience the sense as contained in the film.

2.3.3 Narrational Patterns in Thanhouser’s Films

Thanhouser was a movie producing company that refrained from employing the director’s functions playing similar roles to those at Biograph. Thanhouser however employed the first discursive level as in Griffith’s narrator system-pro-filmic level which involves professional skill in film-making. Gunning examined some selected films from the Thanhouser Company that were produced around the same time as the selected films from the Biograph Company. Gunning observed that the Thanhouser Company introduced overall narration of a film in its
entirety that proved to be more communicative acquiring a better narrative role. This shows a
narrative shift from what was previously narration of only some scenes to narration of all the
scenes of a film. Thanhouser used varied means to expand the point of view of a film such as
introducing voice of God narration for an entire film which provided great narration
significance.

2.3.4 Narration in Film in the Present Day

According to Ginsburg, (2009) many films produced today particularly documentaries,
travelogues, educational and many theatrical films rely on narration as the basic element of the
soundtrack. Other types of films such as movies also employ narration sometimes using an
anonymous narrator incorporated in the film during production or post-production. Ginsburg
describes two ways in which narration can be recorded:

2.3.5 Sync to Picture

This form of recording a narration involves the narrator watching the film to be narrated and
then recording a live narration while the film is being projected. The lines may be derived from
the script being narrated or the narrator may relate the events from what they fathomed from
the film. This form of recording narrations is quite common in travelogues.

2.3.6 Wild Narration

In this approach, the narrator reads the lines from a ready script. The narration is then recorded
in isolated takes. The recorded narration is then presented to the editor who cuts the desired
lines and integrates them in synchrony with the video of the film. The narrator may also watch the film prior to providing a narration but the picture does not play any role in the actual narration. According to Ginsburg, (2009) this is the preferred approach as it gives the filmmaker total control over the synchrony of the video and the narration. It also easier to edit should changes be desired. It also enables the narrator to concentrate on the narration and delivery of the script not having to worry about the synchrony between the picture and the lines.

Ginsburg however notes that the choice of the approach to be used should be upon the narrator but should be selected with respect to the technique to be used to incorporate the narration to the video. It can be recorded either in a recording studio that has total imperviousness from background noise and room coloration or can be on location where an audience is watching a film while a narrator narrates the events of the film on location. Studio recording is mostly employed when the narrator wishes to remain anonymous, commonly referred to as the voice of God.

On the other hand, if the narration is meant to be a continuation of a discourse or an explanation of events in the film then the narration is recorded as a wild track from the prepared script. The sound track should be in synchrony with the picture. If the some scenes of the movie contains background ambience and room coloration they should also match.

The goal of any narration is to convince the audience that the narration is a continuation from the beginning to the end even if the narration was edited into the visuals on the screen.
DJ. Afro and other movie narrators in Kenya such as D.J Fish and D.J Smith employ sync to picture form of narration. He watches the film to be narrated then improvises the lines which he records as the movie is being projected.

2.4 Conclusion

This chapter provides an overview of narration and goes further to give a brief history of narration in film. It examines the narration patterns and systems in Biograph film and those from the Thanhouser Company. It then narrows down to narration in film today and how it is done.
CHAPTER THREE

Data Presentation.

3.0 Introduction

This chapter delves into data presentation. The data collected from the selected movies is presented in tables. The data collected from respondents through written questionnaires is presented in bar graphs and pie charts.

3.1 Demographic Information of the Sampled Respondents

3.1.1 Gender of the Respondents

The results of gender of the respondents is presented in figure 1 below:

![Gender of the respondents](image)

*Figure 1: Gender of the respondents*
From the above pie chart 75% of the total respondents are male while 25% of the respondents are female. The reason behind this disparity is that the researcher sampled the same number of respondents inside the cinema shows and outside the cinema shows around the selected towns. Two cinema shows (from Ndumbu-ini and Wangige) recorded no female client. One female respondent sampled therefore, was drawn from the cinema show in Gitaru and three from around the selected towns, outside the cinema shows.

3.1.2 Age of the Respondents

The results of age of the respondents is presented in figure 2 below:

![Figure 2: Age of the respondents](image-url)
From figure 2 above, the respondents that fell in the age bracket of between 10 to 20 years were 33%, those between 21-30 years were 50% while those between 31-40 years were 17%. The reason behind this disparity is that people between the ages of 10-20 were not as willing to participate in this survey as did those between the ages of 20-40. The other reason is that in the cinema shows, there were no people between the ages of 0-20 and above 31 years hence those that we interviewed were randomly sampled around the towns. In the cinema shows, the majority of the population was made up by people between the ages of 21-30 hence their high participation.

3.1.3 Geographical Information of the Respondents

![Area of residence of respondents](image)

Figure 3: Area of residence of respondents
Figure 3 above shows the areas of residence from where the respondents were drawn.

The respondents were drawn from three areas, Ndumbu-ini, Gitaru and Wangige. From each area, we administered questionnaires to 4 people. The reason behind the similarity is that the researcher sampled a similar number of people from each region.

The researcher also sought to find out the highest level of education attained by the respondents. This was aimed at addressing the second objective

3.1.4 Literacy Levels of the Respondents

![LITERACY LEVELS OF RESPONDENTS](image)

Figure 4: Literacy levels of respondents
Figure above presents the highest level of education achieved by our respondents.

From the pie chart, those whose highest level of education is primary school were 33%. Those whose highest level of education is secondary school were 42%, while those who have achieved education from tertiary institution were 25%.

The researcher sought to find out if the respondents watched narrated movies. These respondents were drawn from the cinema shows and from the selected towns. Those drawn from the cinema shows however, answered this question on the affirmative. The results are presented in fig 5 below:

![Bar Graph](attachment:bar_graph.png)

*Figure 5: whether the respondents watch narrated movies*
From fig 5 above, 9 out of 12 respondents watched narrated movies while 3 out 12 respondents do not watch narrated movies.

The researcher sought to find out if the respondents have ever watched a movie narrated by DJ Afro. The results are presented in fig 6 below:

The researcher pursued the respondents in a bid to find out if they have ever watched a movie narrated by DJ. Afro. The results from the respondents are presented in figure 6 below.

![Graph](image)

**Figure 6: whether the respondents have ever watched a movie narrated by D.J Afro**

From fig 7 above, 10 out of 12 respondents had watched a movie narrated by DJ. Afro while 2 out of 12 respondents had never watched a movie narrated by DJ. Afro.
The researcher sought to find out if the respondents preferred narrated to original movies. This was in a bid to achieve objective (ii). The results are presented in fig 7 below:

*Figure 7: Whether the respondents prefer narrated to original movies*

From fig 7 above, 8 out of 12 respondents preferred narrated to original movies. 4 out of 12 respondents preferred original to narrated movies.

The researcher sought to find out the gender of the respondents who preferred narrated to original movies. This was aimed at addressing objective (ii). The results are presented in fig 8 below:
Figure 8: Gender of the respondents who watch narrated movies

From fig 8 above, the total number of the respondents who preferred narrated to original movies is 8. 7 out of 8 of the respondents are male while 1 out 8 of the respondents is female.

The researcher sought to find out the gender of the respondents who preferred narrated to original movies. This was in a bid to achieve objective (ii). The results are presented in fig 9 below:
Figure 9: ages of the respondents who preferred narrated to original movies.

The researcher sought to find out if the respondents why the respondents preferred narrated to original movies. The results are presented in fig 7 below:

The researcher sought to find out the highest level of education attained by the respondents who preferred narrated to original movies. The results are presented in fig 10 below:
Figure 10: Highest level of education attained by the respondents who preferred narrated to original movies.

Figure 11: Why respondents preferred narrated movies to original movies
Fig 11 above, presents reasons given by the respondents who preferred narrated movies to original movies as to what influenced their preference. Some respondents had more than one reason. 5 out of 7 respondents preferred narrated movies because they found them easy to understand. 7 out of 7 respondents preferred narrated movies because they found them entertaining. 1 out of 7 respondents preferred narrated movies because they were cheaper than original movies. 1 out of 7 respondents preferred narrated movies because from them they drew inspiration as they aspired to narrate movies in the near future. 1 out of 7 respondents preferred narrated movies because watching them did not require a lot of concentration since the narrator relates the events as they unfold.

The researcher sought to find out why the respondents preferred original to movies. This was meant to address objective (ii) the results are presented in fig 12 below:

*Figure 12: why the respondents preferred original to narrated movies*
Fig 12 above presents the reasons given by the respondents as to why they prefer original to narrated movies. Some respondents gave more than one reason. 5 out of 5 respondents preferred original movies because they found narrated movies to have an altered storyline different from the original. 3 out of 5 respondents preferred original movies because they found narrated movies to contain inappropriate word especially while watching in the company of children. 2 out of 5 respondents preferred original to narrated movies they liked to concentrate when watching a movie and decode the message on their own.

_Table 1: An example of mistranslation in the narration of the movie Kill Ratio._

This excerpt was meant to address objective (i)

<table>
<thead>
<tr>
<th>ENGLISH MOVIE</th>
<th>NARRATED MOVIE (IN KISWAHILI GIKUYU)</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Lazar: clean this mess and get these people out of here.</td>
<td>General Lazar: hiyo kichwa ipikwe supu Niletewe. We, thubu ucio, thubu ucio naihenya.</td>
</tr>
</tbody>
</table>

In the English version, General Lazar is ordering his men to clean up the room after he beheaded a hotel attendant who challenged him into a sword fight claiming that he (General Lazar) was an evil man.
In the narrated version, General Lazar is ordering his men to make him soup from the head that he had just beheaded from a hotel attendant who had claims that he was an evil man.

The researcher sought to find out if the respondents believed the translation given by the narrator as captured in table 1 above to be accurate.

![Chart](chart.png)

**Figure 13: Whether general lazar ordered his men to make him soup from the beheaded head**

From fig 13 above, 2 out of 7 respondents believed that general Lazar ordered his men to make him soup from the beheaded head while 5 out of 7 respondents took it as a mistranslation.

**Table 2: An example of a mistranslation in the narration of Kill Ratio.**

This was in a bid to achieve objective (1)
<table>
<thead>
<tr>
<th>ENGLISH MOVIE</th>
<th>NARRATED MOVIE (in Kiswahili)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gabrielle: Excuse me, sorry do you mind?</td>
<td>Gabrielle: Ai, mbona mnafungua mlango bila kubisha?</td>
</tr>
<tr>
<td>Soldier: Sorry we have to check the room</td>
<td>Soldier: Sisi ni afisa tunakuja tukiangalia</td>
</tr>
<tr>
<td>Gabrielle: Sure you do</td>
<td>kama tunaweza pata kitu mzuri.</td>
</tr>
<tr>
<td>Gabrielle: Hope you found what you were looking for.</td>
<td>Gabrielle: Na sasa si mtoke si mnaona navaa nguo.</td>
</tr>
<tr>
<td>(end of excerpt)</td>
<td>nguo. Tokeni ninavaa nguo.</td>
</tr>
<tr>
<td></td>
<td>Soldier: Heh, afande hebu tutokeni nitarudi nikiwa peke yangu.</td>
</tr>
<tr>
<td></td>
<td>Tokeni twende.</td>
</tr>
<tr>
<td></td>
<td>Soldier: Lakini ujue narudi nikiwa peke yangu, huwezi onyesha mimi mzuri namna</td>
</tr>
<tr>
<td></td>
<td>hiyo alafu ati niende hivi hivi.</td>
</tr>
<tr>
<td></td>
<td>Gabrielle: Ah, ni sawa, rudi ukitaka</td>
</tr>
<tr>
<td></td>
<td>Soldier: Narudi ata nimeona umekubali.</td>
</tr>
</tbody>
</table>
In the English movie, soldiers walk into Gabrielle’s room while she’s dressing up. She asks them to allow her space to finish dressing up. They however insist that they need to check the room. They check the room for a few seconds and leave. While they are leaving, Gabrielle tells them that she hopes they found what they had gone to search for.

In the narrated movie, Gabrielle asks the soldiers why they entered her room without first knocking on the door. They reply that they are walking around looking for some good things in the hotel rooms. At this time she ask them to leave because she’s dressing up. One soldier tell the rest of the soldiers that they should just leave then he’ll come back for Gabrielle alone. He then tells Gabrielle that he’ll be back. And Gabrielle tells him to come back if he likes. The soldier walks out happy as Gabrielle had said yes to him.

The researcher sought to find out if the respondents believed the translation given by the narrator as captured in table 2 above to be accurate. This was in a bid to achieve objective (1)
Figure 14: Whether the soldier that went back to rape Gabrielle had fore-warned her

From fig 14 above 6 out of 7 respondents believed that the soldier who went back to Gabrielle’s room and attempted to rape her had fore-warned he of his coming back. 1 out of 7 respondents took it as a mistranslation.

Table 3: An example of a mistranslation in the narration of Kill Ratio

<table>
<thead>
<tr>
<th>ENGLISH MOVIE</th>
<th>NARRATED MOVIE (IN KISWAHILI)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vowzer: Am sorry general, it’s too late. The people will be against us. This will be about ruling them. We shouldn’t kill her. We need her to get out of here.</td>
<td>Vowzer: general, yani hii ndiyo unafanya? unajaribu kuchukua serikali yake president Petrenko (elewa Vowzer wanajua wako on air). General lazar: ati unasema nini? Kwani hujui venye tunafanya?</td>
</tr>
</tbody>
</table>
In the English movie, Vowzer,-the leader of general Lazar’s army- advises him not to kill the president as it is too late and the people will be against them yet what they want is for the citizens of this country to see them as their new leaders. He asks Lazar to let the president free.

In the narrated version, Vowzer turns against lazar and asks him why he wants to overthrow Petrenko’s government. Lazar is surprised and asks him why he’s asking questions like he does not know what they are doing. Vowzer asks him whom he is doing what with pretending not to be part of the coup.

The researcher sought to find out if the respondents believed the translation given by the narrator as captured in table 3 above to be accurate. This was in a bid to achieve objective (i)

![Figure 15: Whether vowzer turned against general lazar on camera](image)

Figure 15: Whether vowzer turned against general lazar on camera
From fig 15 above, 6 out of 7 respondents believed that Vowzer turned against General Lazar on camera while 1 out of 7 respondents took it to be a mistranslation.

The researcher also sought to find out if the respondent believed (as in the narrated movie) that President Petrenco’s army had given up after her supposed death and started joining General Lazar’s army. This was in a bid to achieve objective (i). The results are presented in fig 8 below:

![Bar chart showing whether President Petrenco's soldiers had given up on her and started joining General Lazar's army](image)

**Figure 16: whether President Petrenco's soldiers had given up on her and started joining General Lazar's army**

From fig 16 above all 7 out of 7 respondents believed it to be true that President Petrenco’s soldiers had given up after she was pronounced dead and started joining General Lazar’s army.
Table 4: An example of modification in the narrated movie

This was in a bid to achieve objective (i)

<table>
<thead>
<tr>
<th>ENGLISH MOVIE</th>
<th>NARRATED MOVIE (in Kiswahili)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Petrenko: we have seen what has happened in other countries and we are trying our best to learn from their mistakes.</td>
<td>Petrenko: tumeona venye pahali kama Afghanistan kunakaa, tueona venye Iraq kunakaa, tueona venye Somalia kunakaa, tueona venye ambavyo Syria kunakaa na tunajaribu tusirudie hayo makosa.</td>
</tr>
</tbody>
</table>

In the English movie, the president notes that they are trying their best not to fail, using other countries as their illustration. In the narrated movie, the president gives examples of failed states and notes that they are trying their best not to make the mistakes that these countries made.

Table 5: An example of a translation of a culture-bound term

This was in a bid to achieve objective (iii)
<table>
<thead>
<tr>
<th>ENGLISH MOVIE</th>
<th>NARRATED MOVIE (in Kiswahili)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gabrielle: where did you learn to do this?</td>
<td>Gabrielle: ulijulia wapi kufanya haya mambo?</td>
</tr>
<tr>
<td>James: from the Boys’ Scout</td>
<td>James: N.Y.S</td>
</tr>
</tbody>
</table>

In the original version, Gabrielle asks James where he learnt to stitch a wound so well. James responds that he learnt that from the boys’ scout.

In the narrated version, when Gabrielle asks James where he learnt to stitch a wound that well, he responds that he learnt from the National Youth Service (NYS).

The researcher sought to find out from the respondents if DJ. Afro faithfully related the events of the movie as they are in the original movie. The results are presented in fig below:

**Figure 17: Whether in general, DJ Afro renders a faithful translation of movies**

![Bar chart showing the results of the survey.](chart.png)
From fig 17 above, 4 out of 10 respondents felt that DJ. Afro renders a faithful translation of the original movies, while 6 out of 10 felt that the meaning and sense of the original movie is not transferred into the movies narrated by DJ. Afro.

3.5 Conclusion

This chapter presented the data that was extracted from the narrated movie that exhibited mistranslation and modification. Excerpts containing culture-bound terms were also extracted and presented in this chapter. The researcher presented the data in tables, pie charts and bar graphs that were accompanied by textual description.
CHAPTER FOUR

Data Analysis

4.0 Introduction

This chapter presents the interpretation of the findings collected in chapter three above. These interpretations are presented under six subtitles. These subtitles are in line with the research questions as they aim at answering these questions whose aim is meeting the objectives of this research. These subtitles include: the effect of mistranslation on transfer of meaning and sense, the effect of modification on transfer of meaning and sense, who the consumers of narrated movies are, why consumers of movies preferred narrated movies to original movies, effect of cultural differences on transfer of meaning and sense and the strategies applied by DJ. Afro to translate culture-bound terms. The data presented in chapter three above is analyzed in this chapter using the theory of sense.

4.1 The effect of mistranslation on transfer of meaning and sense.

The study identified four instances of mistranslation. The researcher sought to find out whether or not the respondents detected these instances as mistranslation and presented the results from the respondents in fig 5, 6, 7 and 8 under data presentation.

From the first instance, 5 out of 7 detected the mistranslation while 2 out of 7 believed the translation was accurate.
From the second instance, 1 out 7 respondents detected the mistranslation while 6 out of 7 respondents believed the translation was accurate.

From the third instance, 1 out 7 respondents detected the mistranslation while 6 out of 7 respondents believed the translation was accurate.

From the fourth instance, none of the respondents detected this instance as a mistranslation.

From these findings, most of the respondents did not detect most of the instances of mistranslation. This shows that most of the audience of movies narrated by DJ. Afro believe that he provides accurate translation even when he does not. Audience of the narrated movie rely on the narrator to describe the events of the movie to them since those that prefer watching narrated movies do not watch the original movie. They believe that the narrator relates the events faithfully and take the narrator’s description to be true. This means that where meaning and sense of the movie is altered through these mistranslations, most of the audience do not detect this hence the meaning and sense is not accurately transferred from the original to the narrated movie. When the narrator fails to transfer the meaning and sense of the movie as was intended in the original movie, they mislead their audience and make them miss out on what the purpose of the originator was when producing that movie. This way, the target audience do not benefit from the information that was meant to be passed through that movie and hence the source audience gets an advantage over them. This is failure on the narrator’s part as the aim of any translator should be to aid the target audience get the information/ meaning of the original text as does the source text audience. From our findings therefore, narrated movies exhibit loss...
of meaning and sense. To effectively transfer meaning and sense of a film or scenes in a film, the narrator needs to possess competence in related world and contextual knowledge as well as competence in translating method which demands that the function of a translator is to make the information in the source text available to their target audience in a language that they understand.

4.2 The effect of modification on transfer of meaning and sense.

The researcher identified one instance of modification and captured it in table 3 in chapter three. This modification includes additional information related to the information given in the original movie. This modification however does not alter the meaning of the modified scene since it gives information related to the scene in the original movie. This means that the narrator should identify instances that require elaboration. These are the scenes which the narrator feels that they are difficult for their audience to understand. To elaborate such scenes, the narrator needs to possess competence in the related world and contextual knowledge. This means that the narrator needs to understand the world surrounding that particular scene and reasons why events are unfolding the way they are in that instance. When the narrator has a command of this background knowledge they are then able to describe the scene effectively by providing the relevant information that may have been left out making it available to their audience so that they can better understand that scene. In addition to that, the narrator needs to be conversant with both the source and the target language in order for them to be able to select the best equivalent of the term in the source language in the target language.
4.3 Who the consumers of narrated movies are

The researcher sought to find out who the consumers of narrated movies are and the reasons why they watch these movies. The results gathered from the respondents were presented in fig 7, 8, 9 and 10.

We found out that narrated movies receive a mixed clientele that cuts across all genders and literacy levels. We however found out that more males than females prefer narrated movies to original movies. The female that preferred narrated movies were 33% of the total females interviewed while the male that preferred narrated to original movies made up to 78% of the total males interviewed. From all the three regions that we derived our data, the females sampled were found around the towns and none was found in the cinema shows. This means that female shy away from visiting cinema shows to watch movies since cinema shows are viewed as a place for men in the society. Amongst the females interviewed, 67% do not like watching narrated movies as they find the language used inappropriate and hence not comfortable to watch in the company of children. The female respondents admitted to being very concerned with what their children watch and avoid buying such content with inappropriate language in an attempt to keep it away from their children. 67% of male respondents were interviewed from the cinema shows where 30% of them admitted to watching the narrated movies from cinema shows because it is away from their children. This means that were it not for these male respondents being able to access the cinema shows they would not watch these
movies from home in the company of their children. Nevertheless, the biggest consumers of narrated movies are males and most of them watch these movies from cinema shows.

Most consumers of narrated movies are aged between 31-40 years. All (100% of) the people that we interviewed that fell between the age brackets of 31-40 preferred narrated to original movies. People between these age brackets preferred watching narrated to original movies because they found them easy to comprehend. All the respondents between the ages of 30-40 did not understanding the source languages the movies were produced in and hence relied on the narrator to describe the scenes to them so they can comprehend the events of the movie.

People between the ages of 21-40 years were the next biggest consumers of narrated movies as 83% of the people between these ages that we interviewed preferred narrated to original movies. All (100%) of the respondents between the ages of 21-30 preferred watching narrated to original movies because they found the entertaining. All (100%) of the respondents aged between 21-30 found the narrators’ word choice entertaining rather than inappropriate. 20% of the respondents between the ages of 21-30 years watched narrated movies because they found the narrators ability to narrate movies intriguing.

Most people between the ages of 10-20 years preferred original movies to narrated movies as only 25% of people between 10-20 years that we interviewed preferred narrated to original movies. 75% of the respondents between the ages of 10-20 that we interviewed still live in the same homesteads as their parents and watch movies from their parents’ houses. They admitted to finding it uncomfortable to watch narrated movies in the company of their parents and some
in the company of their younger siblings because of the inappropriate language contained in these narrations. They therefore prefer watching original movies because the language used is well selected compared to that used in narrations. 50% of the respondents between the ages of 10-20 that we interviewed preferred original movies to narrated movies because that felt that the narrators alter the storyline of the movies they narrate. This means that this 50% understand the original language particularly English and can tell when the narrator describes the events contrary to what is actually happening in the movie (for a movie that they have watched without a narration). The 25% of the respondents between the ages of 10-20 preferred narrated to original movies because they are cheap when watched in a cinema show as opposed to original movies that are not aired in these cinema shows.

From our findings, most consumers of narrated movies have primary school education as the highest level of education attained. All (100% of) our respondents that had primary school education as the highest level of education attained preferred narrated to original movies because to them, narrated movies are easy to comprehend. They partially or totally do not understand the original languages the movies are produced in and therefore need a narrator to describe the events of the movie to them in a language they understand.

The next biggest consumers of narrated movies have secondary school education as the highest level of education attained. 60% of the respondents that have secondary school as the highest level of education attained preferred narrated movies to narrated movies. 50% of these respondents however admitted to be aware that what the narrators say is not entirely in line with the true happenings of the movie but they still watch them because they are entertaining. 25%
of these respondents with secondary school education as the highest education attained watched narrated movies because they do not require a lot of concentration. i.e., in order to watch and understand a narrated movie, one only needs to watch the events and listen to the narrator’s description of scenes unlike original movies where the person needs to watch, listen and decode the encrypted message from the scenes.

Most people that have received tertiary education prefer watching original movies to narrated movies. Only 33% of the total respondents that we interviewed who have received tertiary education preferred narrated to original movies. The other 67% of the respondents that have attained tertiary education prefer watching original to narrated movies because they feel that the narrator alters the storyline of the movies they narrate. These respondents (the 67%) also preferred original to narrated movies because they love to decode the message in the movie on their own without having someone to describe the events to them.

4.4 Why clients of movies preferred narrated movies to original movies.

We established a number of reasons why some consumers of movies preferred narrate to original movies. Some clients gave more than one reason as to why they preferred narrated movies to original movies:

4.4.1 Narrated movies are entertaining

7 out of 8 of the respondents who made up to 88% of the respondents who preferred narrated to original movies preferred them because they found them more entertaining than original
movies. They found the word choice of the narrator interesting and feel that narrators make movies more interesting than they were before a narration was provided.

4.4.2 Narrated movies are easy to understand

5 out of 8 respondents (who made up to 63% of the respondents) preferred narrated to original movies because they found them easily comprehensible. This is because the narrator uses a language that they are conversant with and describes difficult scenes in a way that is easy for them to understand. 100% of the respondents between the ages of 30-40 years admitted to not understanding the source languages the movies are produced in hence rely on the narrator to describe the events to them so they can comprehend the events of the movie.

4.4.3 Narrated movies are cheap

1 out of 8 respondents who preferred narrated to original movies (who made up to 13% of the respondents) preferred narrated movies because they were cheaper than original movies. This respondent watched narrated movies from a cinema show where it cost them ten shillings per movie. Cinema shows in the sampled areas only projected (showed) narrated movies. Paying ten shilling for every movie watched makes watching movies from a cinema show cheaper than buying a movie to watch at home which goes for fifty shilling per movie. 25 % of the respondents between the ages of 10-20 years preferred narrated to original movies because they are cheap when watched in a cinema show as opposed to original movies that are not projected (showed) in these cinema shows.
4.4.4 Narrated movies do not require a lot concentration.

1 out of 8 respondents who made up to 13% of the respondents who preferred narrated to original movies liked them because they do not demand a lot of attention as do original movies while watching. One does not need to pay too much attention while watching narrated movies as the events are described by the narrator unlike original movies where in order to understand the events of the movie one has to concentrate and pay attention to all events as they unfold.

4.4.5 Listening to narrators is inspiring

1 out of 8 respondents who made up to 13% of the respondents who preferred narrated to original movies loved listening to narrators provide narrations. This is inspiring to them as they have an aspiration to narrate movies in the near future. They love the way these narrators render their narrations in an interesting attracting a large audience.

4.4.6 Effect of cultural differences on transfer of meaning and sense.

The researcher identified one instance of cultural difference and captured it in table 4 under data presentation. In the source culture, the boys’ scout is common and familiar to the society. From the boys’ scout young men learnt among other skills, first-aid administration. In the target culture however, the boys’ scout exists but the National Youth Service (N.Y.S) is more common to the target audience. The narrator therefore chose to use the N.Y.S in place of the boys’ scout. This word choice does not alter the sense of the scene. It instead aids the target audience to better identify with the event of this scene. This means therefore that if the narrator identifies instances that exhibit cultural differences and choose the best word that the target
audience identifies with, they not only achieve in transferring meaning and sense of the film but also aids their audience to better understand the film.

4.4.7 The strategies applied by DJ. Afro to translate culture-bound terms.

From the identified instance of culture-bound term DJ. Afro used domestication as the strategy to overcome the challenge of lack of familiarity to the term by his target audience. He replaced the term ‘Boys’ scout’ with a term in the target culture ‘NYS’ that was better understood by his target audience.

This strategy was effective as the target audience can better identify with the term used in the narration as it is a term that has been used around the target environment numerous times and a lot of people within this environment are familiar with it.

4.5 Conclusion

Chapter four presented interpretation of the data collected and presented in chapter three. It involves analysis of the excerpts extracted from the movies as well as the responses from our respondents. The analysis has been divided into six subtitles in line with the research questions.
CHAPTER FIVE

Summary, Recommendation and Conclusion

5.0 Introduction

In this chapter, the research presents the summary, conclusion and recommendations for further study. The purpose of the study was to analyze narrated movies to show to what extent they transfer the purpose intended by the originator of the movie to the target audience (TA). To achieve this, meaning and sense within the TT was explored. We identified instances of mistranslations and modifications in the narrated movie. The researcher explained the findings and evidence obtained from the respondents.

5.1 Summary and Conclusion

Movies are used as a medium of dissemination of information. The producers of movies have a purpose for their movies which entails the information that they wish to pass across to their audience. Various translators in Kenya narrate movies from various foreign languages to languages understood by Kenyan locals. This study had a particular focus on DJ. Afro. In order for a translator to provide an effective translation, they must seek to transfer the meaning and sense of the original text to the target audience. This study also presented an overview of narration and provided a particular focus on narration in film. It then looked at some excerpts from the selected film- the Kill Ratio that exhibited mistranslations, modifications and those that exhibited culture-bound terms. The study found that indeed narrated movies failed to
effectively transfer the meaning and sense of the original movie due to the narrators, mistranslations and intentional modifications. The study also found out that if the narrator understood both cultures well, translation of culture-bound terms with terms from the target culture that is related to the culture-bound terms from the source culture aids the audience to better understand the film. The research was highly supported by the written questionnaires that the researcher developed and distributed to the respondents. Their feedback was a useful input to this study. People expressed their view without fear or constraint, and every respondent’s opinion was taken into account, and this helped the study to meet its objectives.

5.2 Recommendations

The study has not exhausted all the areas under the topic of transference of meaning and sense in narrated movies. The researcher therefore recommends that a research could also be carried out to investigating meaning and sense in other fields and other types of A.V.T such as dubbing and subtitling.

The researcher also recommends that students in this field of translation show interest and write at least some articles on loss of meaning and sense in translation.

The research also recommends that students of translation study other movie narrators in Kenya such as D.J Fish and D.J Smith.

Based on the insights gained from this study, more studies are needed in this field.
Bibliography


Appendix 1
A survey to investigate transfer of meaning and sense from original to narrated movies

The objective of this questionnaire is to gather responses from respondents on whether they watch narrated movies and if they get the same meaning as intended in the original movie. The responses of this survey will assist in determining who the audience of narrated movies in Kenya are and if meaning and sense is transferred from original movies to narrated movies.

Respondent’s profile

<table>
<thead>
<tr>
<th>Region</th>
<th>Age group</th>
<th>Highest level of education</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10-20[ ]</td>
<td>21-30[ ]</td>
</tr>
<tr>
<td></td>
<td>31-40[ ]</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name</th>
<th>Gender</th>
<th>Date</th>
</tr>
</thead>
</table>

Narrated movie assessment

1. Do you watch narrated movies?  
   Yes [ ]  
   No [ ]

1 b. If yes, where do you watch them from?  
   Home [ ]  
   cinema [ ]

2. Have you ever watched any movie narrated by D J. Afro?  
   Yes [ ]  
   No [ ]

3. Do you prefer narrated movies to original movies?  
   Yes [ ]  
   No [ ]

3 b. Reason why

..........................................................................................................................................................................................................................................................................................................................................................................................
Illustrations from the selected movie: instances that exhibit mistranslations.

4. Have you watched *The Kill Ratio* narrated by D.J. Afro?  Yes [ ] No [ ]

In your opinion (based on your understanding of the *kill ratio* narrated by D.J. Afro), do you think:

5 b General Lazar really ordered his men to use the hotel attendant’s head to make him soup after beheading him?  Yes [ ] No [ ]

5 c President Petrenco’s soldiers had started to join General Lazar’s army believing that the president was dead?  Yes [ ] No [ ]

5 d The soldier that went back to Gabriele’s room to rape her really forewarned her?  Yes [ ] No [ ]

5 e Vowzer really turned against General Lazar on camera?  Yes [ ] No [ ]

Illustrations from the selected movie: an instance that exhibit modification.

5f Between NYS and Boys’ Scout which institution gives training on first aid to its trainees?  NYS [ ] Boys’ Scout [ ]