

**Intertextual Collage in the Voice-over Translation of
American Feature Films into Luganda; the Case of
*Firimu Enjogerere.***

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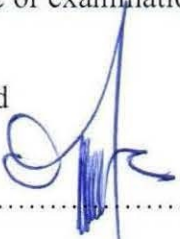
**A Research Report submitted in partial fulfillment of the requirements for the
award of a Master's Degree in Literature of Kyambogo University.**

2018

DECLARATION

I declare that this research report is original. It is submitted for the degree of Master of Arts in Literature at Kyambogo University Kampala. It has not been submitted before for any other degree or examination at any other university.

Signed



.....
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Date 26/11/18.....

Signed



.....
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Principal supervisor

Date 28/11/18.....

DEDICATION

This work is dedicated to the Almighty God, my wife Hilda, my sons; Martin, Matthew, Micah, Mark and lastly but not least my parents and the extended family.

TABLE OF CONTENTS

DECLARATION.....	i
DEDICATION.....	ii
TABLE OF CONTENTS.....	iii
ACKNOWLEDGEMENT.....	viii
LIST OF ILLUSTRATIONS.....	x
LIST OF TABLES.....	xi
ABSTRACT.....	xiii
CHAPTER 1.....	2
1.0.0 INTRODUCTION AND BACKGROUND.....	2
1.0.1 The Live Performance.....	10
1.0.2 A Brief History.....	11
1.0.3 The Video Jockey.....	12
1.1.0 Statement of the Problem.....	14
1.1.1 Purpose of the Study.....	16
1.1.2 Objectives of the study.....	16
1.1.3 Research Questions.....	16

1.1.4	Significance of the Study.....	17
1.1.5	Justification for the Study.....	18
1.6	Theoretical Framework.....	18
1.6	Related Literature.....	37
1.7	Definition of Key Terms.....	47
1.1.8	Research Methodology.....	49
1.1.9	Sources of Data.....	50
1.1.10	Synopsis of <u>Dark House</u> (2014).....	51
1.1.11	Synopsis of <u>Romeo+Juliet</u> (1996).....	51
1.1.12	Data Quality Control.....	54
1.3	Data Analysis Techniques.....	55
14	Breakdown of Chapters.....	55
CHAPTER 2.....		58
2.0.0 VJ JINGO'S ADAPTATION OF VICTOR SALVA'S <u>DARK HOUSE</u> (2014):		
	FROM FILM TO ORATURE.....	58
2.0.1	Introduction.....	58
2.1.0	Formulaic Calls and Greetings in Jingo's Version of <u>DARK HOUSE</u> (2014).....	61
2.1.1	Formulaic Calls for Setting the Mood and Ambience.....	63

2.1.2	Formulaic Calls in Paratextual Items.....	67
2.1.3	Maintaining Contact with the Audience Suspense and Comic Relief.....	67
2.2.0	Voice-quality (Voice play) as a Narrative Device.....	72
2.2.1	Voice-quality in Setting the Mood, Pace and Ambience of the Performance.....	74
2.2.2	Voice-quality in Mimicry and as a Tool for Characterization.....	75
2.2.3	Voice-quality as a Tool in Plot Development.....	80
2.2.4	Voice-quality and Gerard Genette's Narrative Mood and Stance.....	81
2.2.5	The Function of Voice-quality in the Description of Mise-en-scene.....	82
2.3.0	The Conversational/Commentary aspect of <i>Firimu Enjogerere</i>	84
2.3.1	Ideophones as an aspect of Conversational narrative style.....	89
2.4.0	Literary Language Devices in Jingo's Adapatation of <u>Dark House</u> (2014).....	90
2.4.1	Similes and Extended Similes (Digressions).....	90
2.4.2	Extended Simile in Characterization.....	95
2.4.3	Extended Simile in description of Mise-en-scene.....	97
2.4.4	Extended Simile in Plot Development.....	99
2.4.5	The Plain Simile.....	100
2.4.6	Similes in Characterization.....	101

2.4.7	Simile in the Description of Mise-en-scene.....	104
2.5.0	The use of Metaphor.....	105
2.5.1	Metaphor in Characterization.....	107
2.6.0	Personification and Hyperbole.....	109
2.7.0	Integration/Adaptation of Traditional Orature in <i>Firimu Enjogerere</i>	111
CHAPTER 3.....		115
3.0.0	JINGO'S CURATORIAL AND PSYCHIC ADAPTATION OF VICTOR SALVA'S <u>DARK HOUSE</u> (2014).....	115
3.0.1	Introduction.....	115
3.1.0	How Diction Facilitates Jingo's Curatorial adaptation of <u>Dark House</u> (2014).....	117
3.2.0	The use of Plain and Rhetorical Questions as a Curatorial Narrative Technique.....	123
3.3.0	Psychic Adaptation in Jingo's Rendition of <u>Dark House</u> (2014).....	134
CHAPTER 4.....		151
4.0.0	VJ JINGO'S TRUMPING ADAPTATION OF BAZ LURHMANN'S <u>ROMEO+JULIET</u> (1996).....	151
4.1.0	Introduction.....	151

4.1.1 Liberations and Literalizations in Jingo's Trumping of Lurhmann's	
Characterization in <u>Romeo+Juliet</u> (1996).....	152
4.2.0 The Misreading of the Plot in Jingo's Version of <u>Romeo+Juliet</u> (1996).....	166
4.3.0 The Clash between Jingo's and Lurhmann's Rhetoric.....	236
CHAPTER 5.....	260
5.0.0 CONCLUSION.....	260
5.1.0 Introduction.....	260
5.1.1 <i>Firimu Enjogerere</i> as Oral Performances.....	260
5.1.2 Jingo's Celebratory (Curatorial) and Psychic Reading of Vitor Salva's	
<u>Dark House</u> (2014).....	263
5.1.3 Jingo's Misreading Rendition of Baz Lurhmann's <u>Romeo+Juliet</u> (1996).....	264
5.1.4 Recommendations.....	265
Glossary of Luganda Terms.....	266
List of Acronyms.....	267
FILMOGRAPHY.....	268
REFERENCES.....	269

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LIST OF ILLUSTRATIONS

Fig1 Illustration of Kamilla Elliot’s Psychic model of adaptation.....	26
Fig 2 Isidore Okpewho’s Illustration of the meaning of context in an oral performance.....	49
Fig 3 Picture of three legged dog in diner.....	58
Fig 4 Picture of Sam the surveyor (<i>Omupuntu</i>) and others fleeing.....	59
Fig 5 Picture of man with comical face in diner.....	68
Fig 6 Picture of Seth the antagonist emerging from the haunted house.....	69
Fig 7 Picture of Seth’s face with the piercing steely grey eyes.....	69
Fig 8 Picture of Sam the surveyor with an axe embedded in his chest.....	70
Fig 9 Picture of elderly lady who manages the diner.....	72
Fig 10 Picture of Nicki’s vintage car and surveyor’s van.....	74
Fig11 Picture of Nicki’s vintagecar.....	73
Fig 12 Picture of Nicki and his friends hunting for ghost in a hallway.....	100
Fig13 Picture of Juliet’s face.....	115
Fig 14 Picture of film star with heavy lidded eyes.....	115

LIST OF TABLES

Table 1 Formulaic calls in setting mood, pace and ambience of the show.....	43
Table 2 Maintaining contact with the audiencesuspense and comic relief.....	47
Table 3 Voice-quality (Voice play) as a narrative device.....	50
Table 4 Voice quality in mimicry and as a tool for characterization.....	52
Table 5 The conversational/ commentary aspect of <i>Firimu Enjogerere</i>	59
Table 6 Similes and extended similes (digressions).....	62
Table 7 The plain simile.....	67
Table 8 The use of Metaphor.....	71
Table 9 The use of plain and rhetorical questions as a “curatorial” narrative technique.....	85
Table 10 The curatorial stance in description of mise-en-scene.....	90
Table 11 Satire in psychic adaptation of <u>Dark House</u> (2014).....	93
Table 12 How the dependence on mise-en-scene facilitates the misreading of the plot.....	118
Table 13 Misreading of causation in plot strategy.....	120
Table 14 Quest for peace as causative agent in plot strategy.....	122
Table 15 Continuing with quest for peace as main plot driver.....	124
Table 16 VJ and Progenitor at cross purposes.....	125
Table 17 How the Voice-over narrative interferes with and alters the plot.....	126

Table 18 The alteration of causation by the VJ	127
Table 19 How Jingo misses a vital complication in the ante-text's plot strategy.....	128
Table 20 A rare close translation of the plot by the VJ.....	130
Table 21 A wider divergence between ante-text and progenitor.....	131
Table 22 How the VJ's rendition reflects the wishful thoughts of a character in the film.....	133
Table 23 Divergence between VJ and ante-text produces identical plot trajectory.....	134
Table 24 Misreading of a coma inducing drug causes a divergence in plot strategy.....	139
Table 25 Missing the mailman and his role in the progenitor's plot.....	142
Table 26 How the VJ reconciles or aligns his plotline with that of the progenitor.....	146
Table 27 A patchwork of the VJ's plot in an attempt at reconciliation.....	147
Table 28 A clash in rhetoric between the VJ's and the progenitor's denouement stages.....	149

ABSTRACT

This study examines voice-over translation of American feature films into Luganda as film adaptation which involves the adaptation from film into an oral performance dubbed *Firimu Enjogerere*. The study therefore runs along three strands namely translation, adaptation and orature. First of all it is translation because the voice-over artiste known as the Video Jockey (VJ) renders his own interpretation of the mise-en-scene, action, dialogue and the sounds of an exotic film in Luganda a local language. Secondly, *Firimu Enjogerere* is adaptation because the aptly named Video Jockey rides on the above mentioned elements of the original film to create his/her own narrative in the new text which becomes a hybrid of Luganda orature and film narrative. Thirdly *Firimu Enjogerere* is orature because the Video Jockey transcends the traditional notion of Audio-Visual Translation (AVT) by performing orally before an audience that is, to a great extent, more interested in the oral performance than the source film itself. The study has adopted the term orature which was coined by Ugandan poet/playwright/author Pio Zirimu in a “rejection” of the term oral literature (Ngugi:2007).

The study finds its rationale in two schools of thought namely; the reader response approach to literary criticism whose guiding principle is that the reader/recipient of a literary text brings their world view to its interpretation. Secondly, the view in narratology, advanced by scholar Gerard Genette, that a narrative is a composition of two distinct aspects; the story itself and the act of telling it. In this study the source film is the *story* that is retold in an oral performance by the Video Jockey. These theories account for the Video Jockey’s act of interpretation/adaptation and creation of a parallel or an alternative narrative to that of the ante-text. The study regards the ante-text as the *story* whose *telling* has been supplanted by the Video Jockey’s narration in what becomes the adaptation. For analysis, the study uses two *Firimu Enjogerere* texts by Video

Jockey Kizito Tabula Ssalongo A.K.A. VJ Jingo namely; Baz Lurhmann's Romeo+Juliet (1996) and Victor Salva's thriller Dark House (2014). The study relies on the work of African oral literature scholar Ruth Finnegan to demonstrate that these two adaptations are indeed works of orature. In the notion that orature is not confined to traditional forms alone the study finds support in the view of scholars Russell Kaschula and Andre Mostert (2011) that orature has merged or embraced modern technology in its nature and dissemination. (1) As regards adaptation the dissertation deploys the theories of a number of film adaptation scholars. Kamilla Elliot (2003) who believes that the content of a text can split from its form to emerge in another form and suggests that images, like words, are translatable proposes six configurations in which a source text can manifest in its adaptation. The study mainly utilizes two of these namely; the *trumping* and *ventriloquist* modes of adaptation and bases on them to describe the way VJ Jingo supplants and alters the element's in his adaptation of Baz Lurhmann's Romeo+Juliet (1996). Additionally Kamilla Elliot's concept of a *psychic* mode of adaptation is used to describe the way VJ Jingo captures what can be described as the *spirit* of Victor Salva's Dark House (2014). The study also appropriates Thomas Leitch's description of a *curatorial* adaptation in the analysis of VJ Jingo's rendering of Victor Salva's Dark House (2014). The study also incorporates the typology and nomenclature of Gerard Genette's *transtextuality* as well as Robert Stam's (2000) view of adaptation as a conversation between two texts in his "Dialogics of adaptation" (54 to 75), to describe the phenomenon of hybridity in *Firimu Enjogerere*.