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ЛИНГВОКУЛЬТУРОЛОГИЧЕСКАЯ КРЕОЛИЗАЦИЯ НИГЕРИЙСКИХ КИНОСЦЕНАРНЫХ ТЕКСТОВ

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Аннотация. В данной статье рассматриваются особенности киносценарных текстов, являющихся частью такого вида искусства, как кинематография. Научная проблема определяется тенденцией к глобализации всех видов современного искусства, с одной стороны, и необходимостью сохранения культурного наследия, с другой стороны. Целью работы является исследование характерных особенностей нигерийских киносценарных текстов на английском языке, которые подвергаются явлению креолизации, представляющему собой процесс адаптации норм британского английского языка к реалиям местных языков и культур. Нигерийский киносценарий представляет собой креолизованный тип текста, для которого характерны уникальные свойства: наличие детальных инструкций в форме авторских ремарок, представляющих собой расширенную информацию для последующих пошаговых действий режиссера, актеров, монтажеров, художников по гриму и костюмам; двойной процесс креолизации из-за необходимой адаптации к многочисленным местным языкам и культурам. Доказано, что нигерийские киносценарные тексты вследствие процесса креолизации в значительной степени подвержены грамматическим трансформациям. К наиболее продуктивным грамматическим изменениям относятся: последовательное применение существительных и местоимений в рамках одной смысловой группы; симплификация видовременных форм глагола, что проявляется в употреблении простых форм и опущении вспомогательных глаголов в вопросительных и отрицательных предложениях. Высокочастотные грамматические трансформационные процессы в нигерийских киносценарных текстах продиктованы влиянием автохтонных языков и потребностями нигерийцев сохранять наследие местных культур.

Ключевые слова: кинематограф, Нолливуд, нигерийский киносценарный текст, креолизация, автохтонные языки и культуры, грамматические трансформации.

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LANGUAGE AND CULTURAL CREOLISATION IN NIGERIAN SCRIPT TEXTS

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Abstract. This article deals with the peculiarities of script texts being a part of cinematography – one of modern art form. The scientific problem is determined by the trend towards globalisation of all contemporary art types, on the one hand, and the need to preserve cultural heritage, on the other hand. The aim of the work is to identify the characteristic features of Nigerian English script texts – phenomena created due to creolisation process defined as the process of British English adapting procedure to the realities of local languages and cultures. The Nigerian script text is a creolised type of text with characteristic of unique properties – the presence of detailed instructions in the form of author’s remarks which provide expanded information for subsequent stepwise actions for the director, actors, editors, makeup and costume designers; a double process of creolisation due to the necessary adaptation to numerous local languages and cultures. It is proved that Nigerian script texts, influenced by the process of creolisation, are largely subject to grammatical transformations. The most productive grammatical changes include: the consistent use of nouns and pronouns within the same semantic group; the simplification of the specific verb forms manifested in the use of simple forms and omission of auxiliary verbs in interrogative and negative sentences. High-frequency grammatical transformation processes in Nigerian script texts are explained by the influence of tribal languages and be needs of the Nigerians to preserve the heritage of local cultures.

Keywords: cinematography, Nollywood, Nigerian script texts, creolisation, local languages and cultures, grammar transformations.

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Film industry is considered a modern type of global art. Representing a synthesis of such branches as literature, fine arts, theater, music, cinema is a special art type reflecting national, linguistic, cultural coordinated systems. The increasing interest of researchers in different texts variants led linguists to analyse script texts. It was within the framework of semiotics that the concept of cinema text was proposed. A film text is a staged motion picture. An interesting approach is the idea that, the text of a film can be broadly defined as a completed audiovisual work on the screen, or narrowly as a dialogue between characters. The film analysis needs the complex approach based not only in editing script texts but noting numerous factors of script peculiar features as intonation of characters, pauses, hesitation of heroes. The leading researcher of English-language films S. Kozloff emphasizes the importance of «non-verbal components of the film, considering that acting, shooting features, editing and sound effects are most closely related to the verbal component»¹.

The analysis of cinematographic features in our research work is based on the example of Nigerian Film Corporation, also known as Nollywood. In our work, the linguistic and cultural features of the contemporary

art, cinema, are analyzed on the example of Nigeria, being one of the leading developing cinematography worldwide.

A motion picture as an object of film discourse realization. There are several definitions in relation with the film named «media text», «creolized text», «film text», «film discourse», «cinematic discourse» which are used as synonyms in modern cinematography. A movie is a «media text, it is a message containing information and presented in any form and genre of media (newspaper article, TV show, video clip, film, etc.)» [Ezepue: 5], while media (mass communication media) are «technical means of creation, recording, copying, replication, storage, distribution, perception of information and its exchange between the subject (communicant) and the object (communicator)» [Language and Cultural Peculiarities of Gender Realisation: 539].

The message in the script text is transmitted by means of media texts determining multi aspects to the recipients, the need for technical means for perception, the remoteness of communicants, the reproducibility of the message and others.

Script text is a creolized text type and is perceived by future film viewers through the author’s idea revealed

in the plot which is put into the frame by group work creating special light, art space, editing to the final product. One must stress, «polycode texts are those that are distributed through the media, and, therefore, they are audiovisual and media nature when analyzing it» [Larkin: 118].

Many linguists analyze the verbal component of the film based on the editing record and deal with the written text since the editing record does not take into account prosody [Language and Cultural Education Adaptation in the Multilingual Environment: 183]. This allows the authors to make a comparison between a written type of text and a novel itself, both text types are able to be the ground for future script texts being transformed to the necessary point before turning into a movie [Haynes: 11].

While dealing with written text type the researchers stress that some elements include slang, as well as old-fashioned exclamations and local accent peculiarities preserving cultural heritage [Jedlowski: 441]. It is true to say that it is incorrect to identify a montage recording with a script text since, firstly, there may be several scripts and only one of them turns into a film, while others continue to exist as reference material; secondly, the script contains instructions concerning the meaning of replicas, the actors' acting.

Nollywood as the cinematography in Nigeria. The history of Nollywood development is comparatively young, it is about 20 years, while initially this sphere was based solely on the principle of self-financing, and it is only now that the Nigerian Government has declared its interest in promoting the film industry as a sphere of the national branch of culture. The production of the first Nigerian films dates back to the beginning of the XX century. During this period, the norms of the British English language and British culture had a key influence on the state of the film industry as a whole. Traditional theater productions of the local Yoruba people enjoyed special success, and it combined the unification of traditional art forms: music, ethnic dances, drama. This tradition flourished until the 1980 and provided a platform on representing traditions, costumes and aspirations of the indigenous peoples representing in films.

The technical revolution in the film industry began in the beginning of 1990, it was the time when digital video cameras replaced old-style movie cameras. The Nigerian film industry currently produces more than 2,000 films per year, the company employs more than a million Nigerians, with total sales of 200-300 million US dollars per year. The digitalization of Nigerian cinema has contributed to the rapid development of culture in a developing country like it had never been before [Some Aspects of African Study in the Era of Globalization: 4].

It should be noted that the broadcast of Nollywood films on the state channels began about 13 years ago. It was until 2010 when state TV channels showed

only American or Indian blockbusters. In addition, the development of cinematography contributed to the growth of local population employment while developing tourism industry. The period of the 1990-1995 was marked by the need to represent foreign films and programs aimed at familiarizing with the peculiarities of foreign cultures. It was during this period that there was a preference for importing video products from South America, in particular, the so-called «soap operas» from Mexico which were actively broadcasted.

It should be noted that English has an official status in Nigeria, Nollywood turned to English almost from the very beginning of its development, considering the impressive potential for the distribution of films not only within its own country, but also in English-speaking Africa countries, as well as internationally. Unlike the Bollywood film industry, which is characterized by the mandatory use of the autochthonous Hindi language as a film language, films in English are typical for Nollywood [Soetan: 12]. It should be added that «Nigerian films are particularly popular among English-speaking Africans, for example, in Ghana and Uganda». In addition, the number of African diasporas around the world is more than 169 million Africans, who are able to become a potential huge market customers for Nollywood cinema products. A large diaspora of Nigerians (more than 2.5 million people) lives in the capital of Great Britain – London, they prefer films produced in Nollywood, since such films demonstrate the features of numerous African linguistic cultures in general and the specifics of Nigerian traditions in particular.

Script text as the special text type. Script text presents a certain text type which has been creolized to the new reality. We believe this creolization process lies in adaptation of written text to be another complex textual formation. The new characteristics of the creolized text allow it verbally to make visual, structural, semantic and functional influence on readers by means of complex pragmatic impact. The linguistics of the text makes it possible to research textual categories of the script and to reveals the mechanisms of verbal and paralinguistic means interaction, «it considers the process of decoding verbal and nonverbal information and its interpretation»².

The analysis of creolized texts from the psycholinguistic point of view includes verbal and nonverbal elements, and it is important to say it is creolized several times switching from one culture to another [To the problem of Nigerian English peculiarities: 946]. Since the same mechanisms are used to extract meaning from a creolized text as for a verbal text, a creolized text has the same basic textual categories as a verbal text which is categorized in integrity, coherence, modality, temporal relatedness (prospectus and retrospection).

We agree that the category of modality should be interpreted broadly as a special category including a variety of qualifications types including both subjective (emotional, positive, negative) and objective (logical, intellectual) assessment of the text content. Linguists stress that «in creolized texts, paralinguistic means carry a significant share of modal information. And the category of local identity in creolized texts acquires a complex meaning and is understood as a category reflecting special relations by means of verbal and nonverbal communication types» [Samuel: 62].

Nigerian script text as the reflection of the ethnic and culture identity. Nigerian script text is a special text type which is characterized by key textual characteristics: integrity, coherence, articulateness, informativeness, modality, completeness; such textual categories as local and temporal relatedness (chronotope), anthropocentricity, pragmatic orientation are considered as additional categories [Onikoyi: 248].

The practical part of our research is based on the analysis of the linguistic and cultural specifics of the script text «Arbitration», created by the Nigerian film director Chinaz Onuzo in 2016. The foundation of the script text «Arbitration» is based on the representation of the Nigerian judicial process specific features. The plot of the script develops round a judicial conflict: the director of a well-known company is accused of inappropriate behavior towards a former employee who has been fired and is trying to restore justice. A characteristic feature of both British and Nigerian scripts is the presence of the so-called «slug line» or «fade in» which are mandatory components of scripts that reveal the elements of time and place events in the film. For Nigerian script texts, a specific feature is an impressive amount of detailed description in the form of author's remarks before each episode, for example:

• FADE IN

INT. ANTEROOM – DAY

A common hotel. Afternoon time. No one in the hall. There is nobody to speak to. Not a single person. A WOMAN is just to herself. She is sitting and scanning a document using her ipad. This is OMAWUMI HORSFALL herself. She's gorgeous. Chic. In her middle twenties. Wearing perfect gray trousers suit. Designer glasses and pink purse³.

The example presents the vivid description of a place where the action of script plot takes place. The reader understands in details that the main heroine is a young attractive lady who is perfectly dressed, she's fashionable and is thinking about an important business. The script writer pays special attention to the detailed characteristics of the main character – *she is well dressed, carefully studies the information using a tablet*. So, providing the reader with detailed information, the script writer

prepares the reader to the future events by creating special atmosphere using the context.

• FADE IN

INT. BATHROOM – DAY – MOMENTS LATER

Afternoon. Just a mirror and her face. The face is intelligent. But tired and scared. Scared? Is it really her face? The face of Dara Olugobi. Could it be true that she is searching for something. Something she had never expected before. Hands are trembling. She tries to pull herself together. No use. She's nervous. Furious of not controlling herself she clasps she trembles. Stops. This is what she needs. A nod of cheer. The test. The additional one. The door opens. Dara sees Omawumi enter via the mirror. Turns⁴.

The example is the author's remark which depicts the situation when the character is extremely nervous and can't control her emotions. To make the reader understand the peculiar situation and nervousness of the heroine the script writer purposely uses detailed exaggerations while describing the scene act: firstly, we read the information about the place where the heroine is now (*Afternoon. Just a mirror and her face. The face is intelligent. But tired and scared*), secondly, we understand how nervous she is (*Hands are trembling. She tries to pull herself together. No use. She's nervous*), thirdly, the heroine is able to overcome the nervousness and pulls herself together (*Stops. This is what she needs. A nod of cheer*), finally, she has found the decision (*The test. The additional one*).

Such part of the script text as dialogic communication makes up on average from 50 % to 60 % of the Nigerian script text, the rest is for author's remarks. Dialogues among the characters are close to the real communication of Nigerians in daily life. The part of the script containing dialogic texts corresponds to various language variants typical for Nigerians: the *mesolect* language variant which is a transitional stage between the *acrolect* that corresponds to the norm – British English as much as possible, and the *basilect* variant used by illiterate Nigerians which is characterized by many phonetics, grammar and lexis mistakes.

Dialogues of script texts are based on the language variant *mesolect*, very rare in this part there may be separate inclusions of the language variant *basilect* to demonstrate the specifics of the lower strata of Nigerian society and stress their mistakes in speech.

British English, being the language of Nigerian films and scripts is the subject to the phenomenon of creolisation which we define as the process of adaptation to the realities of local languages and cultures. Creolisation of British English leads to changes at all language levels of the Nigerian English language: phonetic, grammatical, lexical. In our research work we have identified transformational processes characteristic of Nigerian scripts that results in grammatical subsystem

of Nigerian English. The most productive Grammar transformations are:

- the use of a noun and a pronoun within the same semantic syntagma, sequentially following each other:

OMAWUMI: *No need to say anything. You my sister and I obeyed. Mother we put her interest as first⁵.*

The example provides the use of nouns and pronouns directly following each other (*Mother we*) which is incorrect for British English. It should be mentioned, Nigerian English is oriented on local languages grammar rules which have the word order of putting nouns and pronouns in any order. This peculiar feature is especially typical for Hausa, Yoruba and Igbo – the main popular local Nigerian languages.

- simplification of specific verb tenses due to the influence of autochthonous languages:

OMAWUMI: *Of course she understand she do it wrong. Funlayo knows what she did it twice already⁶.*

The tendency of using simple verb tenses of Active and Passive Voice in Nigerian English is explained by the local languages influence. Firstly, Nigerians tend to use simple structures; secondly, it illustrates the necessity of using simple verb forms in dialogues to sound naturally; thirdly it stresses (purposely) the level of Nigerian's illiteracy. One must stress, nearly 30 % of modern Nigerians are still illiterate and make many mistakes in their speech in English. This is the actual problem of Nigeria, as many people don't have the chance to have proper education. High education is extremely expensive for middle class Nigerians, therefore, there are many people who have no high education and don't have the chance to be successful.

It's important to stress that cinematography is a strong power to make influence on people's lives, it reveals serious problems of the society. Nigerian cinematography depicts many social problems Nigeria faces today. The hottest to discuss are corruption, ethnic conflicts, social problems (the most actual of them is education). The variety of Nigerian film genres have been changed according to the actual social needs: if previously Nigerians preferred soap operas, dramas and comedies, now the most popular are those reflecting social inequality – political and psychological dramas. Other important problems revealed in Nigerian cinema today are ecological problems and poverty.

- no rules of sequence of tenses in indirect speech:

GBENGA: *No, I said i will not do that! Never! Do it yourself⁷*

The sequence of tenses rule does not work in Nigerian English dialogic speech as the conversation of close friends shows. Moreover, the example depicts excessive exclamations in the communication. It is true to say, Nigerians are very emotional people, therefore, their speech is full in interjections of all types.

- the omission of auxiliary verbs in the formation of interrogative constructions:

DARA: *You have my back right?⁸*

It is necessary to use the auxiliary verb *will* or to express the request *would* for British English, but in the text of the Nigerian scripts we face the omission of the auxiliary verb which is due to the influence of autochthonous languages: it is not typical for the Hausa, Yoruba and Igbo languages to use auxiliary verbs to form interrogative and negative verb forms.

In conclusion, cinematography is a modern way of art, reflecting main social problems of the society worldwide. Nigerian film industry is an example of popular mass media being able to influence people not only in Nigeria but in many countries abroad due to globalization and nativization processes. Nollywood being famous film industry branch is of great interest for researchers of mixed aspects. In our research work the question of Nigerian cinematography and script text peculiarities was analyzed using aspects of historical, economic, cultural and linguistic elements.

Script text is a text of a semiotic construct, represented by a sequence of sign units united in meaning. This special text type is also an object of linguistic research of structural-semantic, compositional-stylistic and functional-pragmatic unity analysis. Scripts perform a communicative function they can be of written and oral pattern. This text type has the categories of coherence, anthropocentricity, local-temporal relatedness, retrospection, prospectus, informativeness, consistency, integrity. The leading script text category is informativeness. To understand the text, one needs information that is not contained directly, but includes background and other knowledge ground.

The text can contain different types of characters: index, iconic, symbols. A movie is a text too, it is a semiotic system that includes different codes that are in a synergy relationship. In the film, as a semiotic system, different codes are combined, creating a single value that cannot be reduced to the sum of the values of individual codes. One should not contrast text and discourse, but use a discursive approach as more convenient for describing and explaining such a complex phenomenon as the production of modern English-language film industry, scripts in English especially. We consider the film as discourse category which has the properties of integrity, coherence, informativeness, communicative and pragmatic orientation media.

Nigerian cinematography is the reflection of historical, economic, cultural and linguistic aspects. The English language being official language of the country influences much on the development of Nigerian cinematography. To be successful a film needs the perfect ground for future aspects development. We believe this ground is a profound script text as it serves as a necessary building material. Script text is a common text type, but it has its unique peculiar features as this text type is creolized to cinematography needs.

Nigerian screenplays are under the influence of transformational processes which occur contributing the adaptation of the British English language to the realities of local linguistic cultures. The grammatical structure of the Nigerian English script text is the subject to interference processes from autochthonous languages. As a result of such transformational processes in the grammatical subsystem of Nigerian script texts there is a tendency to simplify the grammatical structure.

The most important aspect of modern cinematography is the possibility to make people think. It has the real power to reflect the most actual problems of the society. For Nigerian cinematography the hottest problems to discuss are social and ethnic inequality and corruption.

Примечания

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