

Bollywood Movie, Dubbing, Subtitling, Nigerian Yoruba Language and Audience Perception



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Abstract

This study examines the reception of Bollywood movies dubbed and subtitled in Yoruba among Nigerian audiences, focusing on their popularity, audience perceptions, and impact on viewing preferences. Before the emergence of Nollywood in the 1970s and 1980s, Bollywood was a dominant force in Nigeria's film culture. Its resurgence, driven by modern cinematic techniques and cable television platforms such as "Zee World," "Star Gold," and "Zee Cinema," includes the adaptation of films into indigenous languages like Yoruba. The research employed a survey of 2,131 respondents drawn from Ikeja, Mainland, and Lagos Island. Data were analyzed to determine demographic distribution, viewing frequency, attitudes toward legality, humor, contextual quality, and support for promotion or bans. The results show Bollywood-Yoruba films enjoy notable popularity. Demographically, females (58.9%) outnumbered males (41.1%), while the 18–20 age group constituted the largest segment (38.7%). Geographically, respondents from Ikeja represented 38.05%, Mainland 28.3%, and Lagos Island 33.5%. Viewing frequency was high, as 56.3% reported watching Bollywood-Yoruba films to a large extent, compared with 32.8% who did not watch them at all. Similarly, 56.3% expressed love for such films, while 28.2% did not, and 15.5% were undecided. Perceptions revealed nuanced positions. A majority (61.0%) viewed the movie as legal, yet 50% opposed its continued prevalence. Comic relief was widely recognized, with 39.9% strongly agreeing and 9.4% agreeing, though 28.2% disagreed. Concerns about quality were evident, as 37.5% agree and 28.2% strongly agree that the films were poor in context. On banning, 34.3% disagree and 11.3% strongly disagree, yet nearly half (49.6%) supported restrictions. Regarding promotion, 44.6% were undecided, 28.2% agreed, while 23.5% opposed. Finally, popularity within Nigeria's film industry was affirmed by 39.9% who strongly agree and 25.8% who agree. The findings highlight the dual role of localization in expanding Bollywood's Nigerian reach while raising critical issues of translation fidelity, contextual alignment, and cultural competition with Nollywood. Yoruba dubbing and subtitling remove linguistic barriers, enhance humor, and foster

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accessibility, thereby facilitating transnational cultural exchange. However, skepticism over quality and fears of Bollywood overshadowing local productions point to tensions between global media flows and indigenous content protection. This study contributes to debates on globalization, cultural adaptation, and identity negotiation in Nigeria's media landscape, underscoring how cinema functions simultaneously as entertainment and a vehicle of cultural dialogue.

Keywords: *Bollywood, Yoruba Language, cultural adaptation, media, localization, audience perception, Nigeria.*

Introduction

Among the various forms of mass communication, film is highly esteemed for encapsulating culture, emotions, and information into visual narratives (*Financial Times*, 2024). Its capacity for preservation renders it a valuable cultural artifact. Over the years, Nigeria has engaged with diverse film industries, notably Hollywood, Bollywood, and Nollywood. Before Nollywood's rise, Indian cinema, now known as Bollywood, held significant popularity in Nigeria, captivating audiences with its rich storytelling and genres (*The New Indian Express*, 2021).

Bollywood, the Hindi-language film industry based in Mumbai, India, derives its name from a blend of "Bombay" (now Mumbai) and "Hollywood." It is a segment of the broader Indian cinema landscape, which produces films in multiple languages (*Wikipedia: Bollywood*, n.d.). Linguistically, Bollywood films often utilize Hindustani—a fusion of Hindi and Urdu—broadening their accessibility. Contemporary Bollywood movies increasingly incorporate English elements, mirroring India's multilingual society and global influences (*Financial Times*, 2024).

The term "Bollywood" emerged in the 1970s when India surpassed the United States as the world's largest film producer. This nomenclature inspired other regional Indian film industries to adopt similar naming conventions (*The New Indian Express*, 2021).

The history of Indian cinema is noteworthy. Dadasaheb Phalke's *Raja Harishchandra* (1913), the first Indian silent feature film, marks the industry's beginning. The first Indian sound film, *Alam Ara* (1931), directed by Ardeshir Irani, was a major commercial success and heralded a new era for Indian cinema. The 1930s and 1940s were marked by the Great Depression, World War II, and the Indian independence movement, which influenced the thematic content of Bollywood films. Many films from this period focused on escapism, while others tackled social issues and independence struggles (*Financial Times*, 2024).

The Golden Age of Hindi cinema (late 1940s to early 1960s) produced critically acclaimed films such as *Pyaasa* (1957), *Kaagaz Ke Phool* (1959), *Awaara* (1951), and *Shree 420* (1955), which delved into themes of urban life, working-class struggles, and societal critique (Academic Block, n.d.). This era often depicted the aspirations and challenges of post-independence India, addressing issues of poverty, inequality, and nation-building (*Times of India*, 2024).

The classical period (1970s to 1980s) introduced underworld crime films, notably through the works of screenwriting duo Salim Khan and Javed Akhtar. Their films, such as *Zanjeer* (1973) and *Deewaar* (1975), mirrored the socio-political climate of 1970s India, tackling themes of poverty, corruption, and urban discontent (WordPress, 2017).

The 1990s marked the era of New Bollywood Cinema, with a resurgence of themes centered on family, romance, and musicals, reestablishing Bollywood's global appeal.

This period saw the industry diversifying its genres with romantic dramas, action films, and comedies becoming prevalent (Medium, n.d.).

Today, Bollywood remains a dominant force in the global film industry, skillfully blending traditional and contemporary narratives to appeal to a wide audience. The industry's evolution reflects the dynamic socio-cultural landscape of India and its diaspora (Times of India, 2024).

Problem Statement

Before the advent of Nollywood in the 1970s and 1980s, the Indian film industry (Bollywood) was a significant cultural force in Nigeria. Bollywood captivated audiences with its dramatic scenes, surreal themes, eccentric characters, and engaging storytelling (Times of India, 2024). However, the emergence of Nigerian cinema in the mid-1980s led to a gradual decline in Bollywood's dominance (Academic Block, n.d.). Despite this, Bollywood has recently revitalized its appeal by leveraging modern cinematic techniques and cable television platforms such as "Zee World," "Star Gold," and "Zee Cinema" (WordPress, 2017).

This resurgence, often referred to as the "New Bollywood Cinema," includes a strategic adaptation: translating Bollywood films into indigenous Nigerian languages, including Yoruba. This development is both practical and culturally significant. Language barriers often prevent audiences from fully engaging with Bollywood content, as many viewers find subtitles inconvenient. Translating films into Yoruba not only bridges this gap but also infuses humor, offering comic relief that enhances the viewing experience (Medium, n.d.). (Khanna, 1980).

Although several studies have explored Bollywood's influence on Nigerian culture, limited research exists on the impact of dubbing and translating Bollywood films into Yoruba. This gap in scholarly attention leaves unanswered questions about how this development has affected Bollywood's audience in Nigeria. Addressing this gap is critical to understanding the evolving dynamics of cultural exchange and media localization in the Nigerian context (Times of India, 2024).

Research Objectives

The major objectives of this study are to examine the following:

- i. To find out the extent to which dubbed Bollywood movies subtitled in Yoruba Language is watched among viewers in Nigeria.
- ii. To find out audience perception of dubbed Bollywood movies subtitled in Yoruba Language among movie viewers in Nigeria.
- iii. To find out how transcribed Bollywood movies have affected preference for movies among viewers in Nigeria.

Research Questions

This study seeks to examine the following questions;

- i. To what extent are dubbed Bollywood movies subtitled in Yoruba language watched among movie viewers in Nigeria?
- ii. What is the audience perception of dubbed Bollywood movies in the Yoruba language among movie viewers in Nigeria?
- iii. How has dubbed Bollywood movies subtitled in Yoruba Language affected preference for movies among viewers in Nigeria?

Literature Review

Movies, also known as films, are a form of visual communication that combines moving images and sound to tell stories or convey information. They serve as a powerful medium for storytelling, capable of evoking a wide range of emotions, from laughter to tears or fear, depending on personal preferences. Initially, most movies are produced for theatrical release, allowing audiences to experience them on large screens. Subsequently, they are distributed through various channels, including pay television, cable networks, DVDs, and online platforms such as streaming services. Older films also find renewed viewership through television broadcasts and digital platforms, ensuring their accessibility to new generations (Fagbile, 2024; Gil & Spiller, 2020).

The production of movies involves multiple stages and professionals. A movie camera or video camera captures images rapidly, typically at a rate of 24 or 25 frames per second, creating the illusion of motion when projected. Sound elements, including dialogue, music, and sound effects, are either recorded simultaneously or added during post-production to enhance the storytelling experience. While early films relied on photographic film, modern productions predominantly utilize digital formats, though the term "film" remains in common usage (Stiller, 2016). Creating a movie begins with a script crafted by a screenwriter, outlining the narrative, dialogue, and actions of the characters. Producers play a crucial role in assembling the production team, securing funding, and coordinating logistics, operating either within movie studios or independently. Directors guide actors in their performances, while cinematographers capture scenes using motion picture cameras. After filming, editors organize the footage into a coherent narrative of a specified duration. Sound engineers then synchronize music and effects with visuals, culminating in the final product (Stiller, 2016).

Once completed, the film undergoes mass reproduction and distribution. Copies are created and sent to cinemas, where projectors display the movie on large screens. This process underscores the intricate collaboration required to produce films, which continue to be a significant cultural and entertainment medium globally (Cook, 2004; Fagbile, 2024; Gil & Spiller, 2020; Financial Times, 2023).

History of Movies

The growth of both independent movies and special-effects-laden blockbusters continues to the present day (Filmstage, 2023; NYFA, 2022). The movie industry, as we know it today, originated in the early 19th century through a series of technological developments: the creation of photography, the discovery of the illusion of motion by combining individual still images, and the study of human and animal locomotion. The history presented here begins at the culmination of these technological developments, where the idea of the motion picture as an entertainment industry first emerged. Since then, the industry has seen extraordinary transformations, driven by artistic visions, commercial necessity, and technological innovation (NYFA, 2022).

In 1891, Thomas Edison and his assistant William Dickson developed the Kinetoscope, an early motion picture device that allowed individuals to view moving images through a window on a cabinet (Library of Congress, 2023). The Kinetoscope used a perforated celluloid film strip spooled rapidly between a light bulb and a lens, creating the illusion of motion. Edison's Kinetoscope showcased staged performances such as circus acts, boxing matches, and even a tooth extraction at his New Jersey studio (Library of Congress, 2023). Despite its popularity, Edison declined suggestions to

project the Kinetoscope's images for larger audiences, citing profitability concerns (Library of Congress, 2023).

Meanwhile, in France, Auguste and Louis Lumière developed the Cinématographe, a lightweight device that combined film projection, camera, and printer functions. This invention allowed for outdoor filming and was more commercially successful than Edison's Kinetograph. The Lumière brothers held the first commercial film screening in December 1895, which included their famous film *Workers Leaving the Lumière Factory*. Though initially skeptical about the future of cinema, the demand for motion pictures grew rapidly (Petroleum Service Company, 2023).

By the end of the 19th century, filmmakers like Georges Méliès began experimenting with cinema's potential beyond mere documentation, introducing special effects and storytelling elements. Méliès' *A Trip to the Moon* (1902) became one of the most iconic films of the early era (Britannica, 2023). However, Méliès' static camera techniques eventually fell out of favor as filmmakers sought more dynamic approaches (Falmouth University, 2023).

The advent of television in the 1950s posed a significant challenge to the movie industry. Studios responded by emphasizing the advantages of film, such as color and widescreen formats. Innovations like Kodak's Eastmancolor and the introduction of widescreen technologies, exemplified by *The Robe* (1953), aimed to lure audiences back to theaters. Nonetheless, cinema attendance never again reached its mid-20th-century peak (Amarello, 2023).

In the 1960s and 1970s, directors such as Stanley Kubrick, Francis Ford Coppola, and Steven Spielberg ushered in a new era of filmmaking. Their work reflected a growing liberalism and technical mastery, producing blockbusters like *2001: A Space Odyssey* (1968), *The Godfather* (1972), and *Jaws* (1975). These films not only achieved commercial success but also shifted production and marketing practices in Hollywood, leading to the widespread adoption of simultaneous nationwide releases (Filmstage, 2023).

The 1990s saw the rise of two divergent cinematic trends: big-budget blockbusters featuring advanced special effects and independent films appealing to niche audiences. Computer-generated imagery (CGI) became a defining feature of blockbusters like *Jurassic Park* (1993) and *The Matrix* (1999), while independent films gained prominence at award shows and with home video audiences. This duality continues to shape the modern movie industry (Falmouth University, 2023; Britannica, 2023).

Movie Genres

A genre is a term used to describe a type or style of movie. Films can be fictional, true, or a combination of both (Meinel & Bullerjahn, 2022). Despite the vast number of movies produced annually, most adhere to a limited set of plot structures (Stanfield, 2013). Some films blend two or more genres, creating unique combinations (Davids, 2023). Action movies, for instance, are characterized by exciting effects such as car chases and gunfights, often featuring stunt work. They typically involve simple plots centered around conflicts between 'goodies' and 'baddies,' as seen in *Die Hard*, where a single hero defeats terrorists to save hostages (Scoll, 2023). Conversely, adventure films often follow a hero embarking on a quest to save the world or loved ones (Zhang, Li, Zhang, & Zhao, 2024).

Animated movies, traditionally hand-drawn frame by frame, now predominantly use computer-generated imagery to tell stories, often featuring anthropomorphic

characters (King & Peters, 2022). Buddy movies highlight the camaraderie between two protagonists who overcome obstacles together, combining comedy and emotional depth (Davids, 2023). Comedies aim to entertain by presenting silly or unusual scenarios that evoke laughter, while documentaries delve into real people and events, frequently addressing serious or emotional topics (Meinel & Bullerjahn, 2022). Dramas explore complex relationships and life-changing decisions, often emphasizing emotional storytelling (Stanfield, 2013). Tragedies, a subgenre of drama, focus on characters in distress, eliciting strong emotional responses from viewers (Zhang, Li, Zhang, & Zhao, 2024).

Film noir, a hallmark of 1940s cinema, portrays crime and violence through a detective's lens (King & Peters, 2022). Family movies, such as those by Disney, cater to audiences of all ages, blending entertainment for children with elements appealing to adults (Murphy, 2022; Scoll, 2023). Horror films use suspense, music, and lighting to instill fear, while romantic comedies combine light-hearted romance with humor (Meinel & Bullerjahn, 2022). Science fiction explores futuristic and extraterrestrial themes, often raising philosophical questions and employing special effects to depict alien worlds and advanced technology (Zhang, Li, Zhang, & Zhao, 2024). Thrillers and suspense films keep viewers engaged through mystery and unexpected plot twists (Davids, 2023). Westerns, set in the 1800s American West, are typically action-oriented and may include historical or cultural themes involving Native Americans (Stanfield, 2013). Finally, fantasy movies present magical and impossible scenarios beyond human capabilities, creating enchanting cinematic experiences (King & Peters, 2022).

Language

Language is a system that encompasses the development, acquisition, maintenance, and use of complex communication systems, particularly the human ability to communicate through such mechanisms (Evans, 2021; Tomasello, 2019). A language is any specific instance of such a system, with estimates suggesting there are between 5,000 and 7,000 human languages worldwide. However, these estimates depend on the often arbitrary distinction between languages and dialects (Simons & Fennig, 2022).

Natural languages are typically spoken or signed, but they can also be encoded into secondary media using auditory, visual, or tactile stimuli, such as whistling, signing, or braille. This reflects the modality-independent nature of human language (Aronoff, Meir, & Sandler, 2020). Philosophical perspectives on language vary; for some, language represents the cognitive ability to acquire and use complex communication systems, while for others, it refers to the rules that govern such systems or the utterances generated by them (Jackendoff, 2019).

All languages rely on semiotics, the process of associating signs with particular meanings. Whether oral, manual, or tactile, languages contain phonological systems that dictate how symbols are combined to form words or morphemes, and syntactic systems that define how these words and morphemes are structured into phrases and sentences (Evans, 2021).

Human language is characterized by productivity (the ability to generate infinite expressions) and displacement (the ability to discuss things not present in time or space). These properties distinguish human communication from animal communication systems, which lack the same complexity and adaptability (Hauser, Chomsky, & Fitch, 2002).

Language is thought to have originated as early hominins gradually modified their primate communication systems, developing a theory of mind and shared intentionality. This process is often linked to increases in brain volume, with linguistic structures evolving to meet communicative and social needs (Tomasello, 2019).

Over time, languages evolve and diversify, and their history can be reconstructed by comparing modern languages to identify traits of their common ancestors. A group of languages descending from a shared origin is referred to as a language family (Simons & Fennig, 2022).

Yoruba Language

The Yoruba language is widely spoken in West Africa, with an estimated 40 million speakers (Eberhard, Simons, & Fennig, 2022). Yoruba is a pluricentric language primarily spoken in Nigeria and Benin, as well as in diaspora communities across Africa, the Americas, and Europe (Akinlabi, 2020). Its influence extends beyond daily communication, as many Yoruba words and phrases are incorporated into Afro-Brazilian religions like Candomblé and other Afro-American religious practices in the Americas and the Caribbean (Olukoju, 2019).

Yoruba is linguistically related to the Itsekiri language, spoken in the Niger Delta, and to Igala, found in central Nigeria (Omolewa, 2018). The language itself is a dialect continuum, comprising several dialects grouped into five major areas: Northwest, Northeast, Central, Southwest, and Southeast (Akinlabi, 2020). While these dialects have distinct characteristics, boundaries between them are often fluid, with peripheral areas exhibiting similarities to adjacent dialects (Bamgbose, 2011). In Nigeria today, Yoruba remains a significant linguistic and cultural force, spoken as a primary or secondary language by millions. Additionally, the Yoruba language has millions of speakers outside Nigeria, making it one of the most widely spoken African languages globally (Eberhard, Simons, & Fennig, 2022).

Film Dubbing and Legal Framework

Currently, there is no specific Nigerian film law prohibiting the dubbing of foreign films, including Bollywood productions, into local Nigerian languages. This practice is widely accepted as a means to enhance accessibility and cultural relevance for Nigerian audiences (Adegbite, 2021). However, concerns persist within Nollywood, the Nigerian film industry, about the potential negative effects of dubbing foreign films into local languages.

Some Nigerian filmmakers argue that this practice could undermine the local film industry by diverting viewership away from indigenous productions. For instance, there has been resistance to the dubbing of Chinese and Indian films into Yoruba and Hausa, with stakeholders fearing that it could erode Nollywood's market share and cultural identity (Ogunleye, 2019). Despite being legally permissible, the decision to dub foreign films into Nigerian languages is shaped by industry sentiments, audience preferences, and market dynamics. Filmmakers and distributors must weigh the benefits of audience accessibility against the potential risks to Nollywood's growth and sustainability (Ekwuazi, 2020).

Foreign Film, Dubbing, Subtitling, and National Development

Foreign films have become an integral part of the global entertainment industry, bringing diverse cultural perspectives to local audiences. However, the challenge of

language barriers has prompted the use of two primary methods for making foreign films more accessible: dubbing and subtitling. These techniques aim to bridge linguistic gaps, allowing audiences to experience international cinema in their native languages (Baldry & Thibault, 2020; Mangiron, 2019). Dubbing involves replacing the original language of a film with a translation spoken by voice actors, while subtitling includes displaying the translated text on screen. Both methods have been widely used in countries worldwide to make foreign films accessible to their audiences. Dubbing is often preferred in regions with a strong tradition of watching dubbed content, such as in many parts of Africa and Latin America (Pérez-González, 2018). In contrast, subtitling is more commonly used in Europe, especially for educational purposes, as it preserves the authenticity of the original voice performances (Pedersen, 2020).

While both dubbing and subtitling provide an avenue for cultural exchange, they have distinct implications for how a film is perceived. Dubbing is often criticized for distorting the original tone and character expressions, as the emotional depth of the original performances might not always be captured effectively (Cintas & Remael, 2021). On the other hand, subtitling preserves the actors' original voices and cultural nuances, offering a more faithful representation of the film's content (Pedersen, 2020). However, the speed of reading subtitles can limit the audience's full engagement with the visuals and may not be ideal for audiences with low literacy levels (Pérez-González, 2018).

In the context of national development, the use of indigenous languages in film dubbing and subtitling has been seen as an important tool for cultural preservation and promotion. Indigenous languages are often endangered, with many at risk of extinction due to the dominance of global languages like English. By dubbing or subtitling foreign films into local languages, filmmakers can help revitalize these languages and promote their use in contemporary media (Abiri, 2021). Additionally, incorporating indigenous languages into popular media can foster national identity and pride, supporting the broader goals of social cohesion and cultural heritage preservation (Mufwene, 2022).

The strategic use of indigenous languages in film dubbing and subtitling can play a significant role in national development. First, it fosters inclusive communication, ensuring that people from all linguistic backgrounds have access to information and entertainment, thus promoting education and literacy. Second, it aids in the cultural integration of diverse linguistic groups, which is essential for the social and political stability of multicultural nations (Omoniyi, 2022). Finally, promoting indigenous languages through media, including films, can stimulate local economies by fostering the growth of the film industry and creating jobs in translation, dubbing, and subtitling (Mangiron, 2019).

Foreign films, through the processes of dubbing and subtitling, have become a significant part of cultural exchange, offering opportunities to preserve and promote indigenous languages. These methods facilitate broader access to global content while fostering national development by ensuring that local languages are used in contemporary media. As such, the careful consideration of dubbing and subtitling practices in the context of national development remains a crucial area of research and policy-making in the global film industry.

Theoretical Framework

This study adopted two theories, namely Perception Theory and Uses and Gratification Theory.

The Perception Theory posits that the human mind will only receive or accept information deemed relevant. It suggests that individuals tend to perceive what they expect to perceive, influenced by factors such as age, values, family, and opinions. Selective perception, a related concept, is shaped by social relationships and individual differences, such as upbringing, race, gender, socioeconomic status, and life experiences. These factors lead to varied interpretations of the world, as individuals filter information through personal prejudices and prior knowledge, framing it to make sense in their context. Recognizing shared perceptions is critical for understanding how communities form and how individuals create personal meanings of events around them (Smith & Miller, 2021; Griffin, Ledbetter, & Sparks, 2022).

The **Uses and Gratification Theory** emphasizes the audience's role in making choices and being goal-oriented in their behavior. It argues that media experiences depend on how individuals use the media and the gratifications they derive from it. For instance, watching a horror film may elicit empathy for the victim in one viewer, while another finds entertainment in the suspense of the plot. Blumler and Katz developed this model in 1974, highlighting that people use media for various purposes. Researchers have categorized these gratifications into four types: information, personal identity, integration and social interaction, and entertainment (Blumler & Katz, 1974; Sundar & Limperos, 2013; McQuail, 2010).

i. Information

People seek to find out about society and the world, satisfying their curiosity. This fits with media such as news and documentaries, which provide a sense of learning about the world (McQuail, 2010; Potter, 2021). For instance, audiences may consume media to stay informed about global events or to acquire knowledge that aligns with their professional or personal interests.

ii. Personal Identity

The media also fulfills the need for personal identity, where individuals look for models for their behavior. For example, viewers may identify with characters in a soap opera, and these characters can influence how individuals perceive themselves or make decisions about their lives. When characters succeed, viewers may feel a sense of empowerment or affirmation in their own lives (Blumler & Katz, 1974; Valkenburg et al., 2016).

iii. Integration and Social Interaction

Media fosters integration and social interaction by enabling individuals to understand the circumstances of others, cultivating empathy or sympathy. Television shows and other forms of media allow viewers to think of characters as companions or even friends. This phenomenon helps individuals feel more connected, particularly in cases of social isolation (McQuail, 2010; Nabi & Thomas, 2013).

iv. Entertainment

Entertainment remains a primary motivation for media use, as individuals often engage with media to relax, unwind, or simply pass the time. It offers emotional relief, enjoyment, and a means of diversion from daily routines (Rubin & Bantz, 1989; Vorderer et al., 2021). Katz, Gurevitch, and Haas (1973) identified five key needs that media fulfill: cognitive needs (acquiring knowledge and understanding), affective needs (emotional or pleasurable experiences), personal integrative needs (strengthening self-image), social

integrative needs (enhancing social connections), and tension release needs (escape or diversion). Similarly, McQuail, Blumler, and Brown (1972) categorized media use into four types: diversion (emotional release), personal relationships (substitutes for companionship), personal identity (value reinforcement), and surveillance (gathering useful information). Rubin and Bantz (1989) extended these ideas by examining new technologies such as VCRs, identifying motives like library storage, time-shifting, and viewing as a social activity.

Research Design

A quantitative research design was adopted for this study, while the data collection method was the questionnaire. According to Suleiman (2006:27), the survey research method consists of gathering data from a usually large number of respondents who themselves consist of a sample. In other words, it involves the development of a questionnaire, the selection of a sample referred to as the respondents, and administering these questionnaires to the respondents. This method helps to standardize the research questions and facilitate data processing through easy coding.

A quantitative research design was adopted for this study, utilizing the survey method for data collection. The survey research method involves gathering data from a significant number of respondents, often representing a sample of a larger population. Suleiman (2006:27) defines this approach as the process of developing a questionnaire, selecting respondents, and administering the questionnaire to gather standardized responses. This method allows for consistent research questions, facilitating streamlined data processing through coding and statistical analysis.

Surveys are particularly valuable in quantitative research due to their ability to gather broad and generalized data efficiently (Creswell & Creswell, 2018). They are used across various fields to explore relationships between variables, measure attitudes, and describe trends within populations (Groves et al., 2009). The use of structured questionnaires ensures uniformity in responses, making the data easier to compare and analyze. Additionally, the method allows researchers to reach large, geographically diverse samples, enhancing the generalizability of findings (Fowler, 2014).

However, survey research has limitations, including potential biases such as nonresponse bias, where certain groups may be underrepresented in the data (Dillman et al., 2014). To mitigate these issues, researchers must carefully design their sampling techniques and questionnaire to ensure clarity, cultural relevance, and inclusivity (Bryman, 2016).

Population of the Study

The population of the study was Nigerians in the metropolitan city of Lagos, Nigeria. Lagos was formerly the capital city of Nigeria and remains the commercial nerve of the country. The characteristics of the sampled population include educational background, gender representation, religious beliefs, and socioeconomic status in terms of occupation. The total population of metropolitan Lagos as of 2024 is 16,536,000. The metropolitan Lagos consists of Ikeja, Mainland, and Lagos Island.

Sample Size and Sampling Technique

A total of 2,200 samples adopted, which, of course, is not representative of the entire population; therefore, the result cannot be generalized but is specific to this study. The convenience sampling technique was used in gathering the data.

Research Instrument and Data Collection

The research instrument used was a self-designed and self-administered questionnaire. Out of a total of 2,200 questionnaires distributed, 2,131 were retrieved and used for the analysis, while 69 were not retrievable. Being a cross-sectional study, the data were gathered at the same time with the aid of research assistants.

Instrument Validity and Reliability

The instrument was validated by other communication scholars, while the reliability was established using a pilot study. Thirty qualified respondents were first administered the question, and the result obtained was analysed based on Cronbach's alpha reliability test formula.

Data Analysis and Interpretation

Data collected was analyzed using descriptive statistics, and the data presentation is by frequency and percentage tables.

Demographic Data

Table 1: Respondents Distribution by Gender

Gender	No of Respondents	Percentage
Male	874	41.0
Female	1,257	58.9
Total	2,131	100

Table 1 above shows that 874 respondents are males, thus constituting 41.0 % of the sample population while 1,257 respondents are females, thus constituting 58.9 % of the sample population. This denotes that there are more female respondents than male respondents.

Table 2: Respondents Distribution by Age

Age	No of Respondents	Percentage
18 - 20	826	38.7
21 - 30	639	29.9
31 - 35	340	15.9
36 & above	326	15.2
Total	2,131	100

Table 2 above shows that 38.7 % of the respondents are within the 18 - 20 age range, 29.9 % are within the 21 - 30 age range, 15.9 % are within the 31 - 35 age range and 15.2 % are within the 36 and above age bracket. This denotes that respondents from the 18 - 20 age range responded to the questionnaire than the others.

Table 3: Location of Respondents

Areas	No of Respondents	Percentage
Ikeja	811	38.05
Mainland	605	28.3
Lagos Island	715	33.5
Total	2,131	100

The table above shows that 38.05% of the respondents are from Ikeja, 28.3 % are from Mainland, and 33.5 % are from Lagos Island. This denotes that respondents from Ikeja are more than others.

Descriptive Data

Table 5: Extent of Watching Bollywood Movies dubbed into Yoruba Language

Response	No of Respondents	Percentage
Sometime	231	10.8
At all	700	32.8
Large extent	1,200	56.3
Total	2,131	100

Table 5 above shows that 10.8 % of the respondents sometimes watch Bollywood Movies dubbed into Yoruba Language, 32.8% of them do not watch it all and 56.3 % of the respondents do so to a large extent. This indicates that the majority of the respondents watch Bollywood Movies dubbed into Yoruba Language.

Table 6: Love for Watching Bollywood Movies dubbed into Yoruba Language

Response	No of Respondents	Percentage
Yes	1,200	56.3
No	600	28.2
Undecided	331	15.5
Total	2,131	100

Table 6 shows that 56.3% of the respondents love watching Bollywood Movies dubbed into Yoruba Language, and 28.2% do not love watching it, while 15.5% of the respondents are undecided in their response. This portrays that the majority of the respondents like watching Bollywood Movies dubbed into Yoruba Language.

Table 7: Preference for Bollywood Movies dubbed into Yoruba Language

Response	No of Respondents	Percentage
Yes	500	23.5
No	1400	65.7
Undecided	231	10.8
Total	2,131	100

Table 7 above shows that 23.5% of respondents prefer watching Bollywood movies dubbed into the Yoruba Language, while 65.7% prefer watching it and 10.8% were undecided. This indicates that the majority of the respondents prefer Bollywood movies dubbed into Yoruba Language.

Table 8: Legality of Bollywood movies dubbed into Yoruba Language

Response	No of Respondents	Percentage
Yes	1,300	61.0
No	600	28.2
Undecided	231	10.8
Total	2,131	100

Table 8 above shows that 61.0% of respondents perceive Bollywood movies dubbed into the Yoruba Language as legal, while 28.2% say it is legal and 10.8% are undecided in their response, majority of the respondents say Bollywood movies dubbed into the Yoruba Language are legal.

Table 9: Prevalence of Bollywood movies dubbed into Yoruba Language

Response	No of Respondents	Percentage
Yes	640	30
No	1,065	50
Undecided	426	20
Total	2,131	100

Table 9 shows that 30% of the respondents support the prevalence of Bollywood movies dubbed into Yoruba Language, 50% thought otherwise, and 20% were undecided. This means that the majority does not want Bollywood movies dubbed into Yoruba Language to keep prevailing.

Table 10: Comic Relief Provision by Bollywood Movies Dubbed into Yoruba Language

Response	No of Respondents	Percentage
Strongly Disagree	81	3.8
Disagree	600	28.2
Undecided	400	18.8
Agree	200	9.4
Strongly Agree	850	39.9
Total	2,131	100

Table 10 shows that 3.8% of the respondents strongly disagree that Bollywood movies dubbed into Yoruba Language provide comic relief, and 28.2% disagree. However, 18.8% were undecided in their response, while 9.4% and 39.9 % agree and strongly agree.

Table 11: Poor in Context of Bollywood movies dubbed into Yoruba Language

Response	No of Respondents	Percentage
Strongly Disagree	131	6.1
Disagree	200	9.4
Undecided	400	18.8
Agree	800	37.5
Strongly Agree	600	28.2
Total	2,131	100

Table 11 shows that 6.1% of the respondents strongly disagree that Bollywood movies dubbed into the Yoruba Language are poor in context, 9.4% disagree, 18.8% are undecided, 37.5% agree and 28.2% strongly agree.

Table 12: Banned of Bollywood movies dubbed into Yoruba Language

Response	No of Respondents	Percentage
Strongly Disagree	240	11.26
Disagree	731	34.3

Undecided	101	4.73
Agree	546	25.6
Strongly Agree	513	24.04
Total	2,131	100

Table 12 shows that 11.26% of the respondents strongly disagree that Bollywood movies dubbed into the Yoruba Language be banned, 34.43% disagree, 4.73% are undecided, 25.6% agree and 24.04% strongly agree. Thus means majority of the respondents do not want it banned.

Table 13: Promotion of Bollywood movies dubbed into Yoruba Language in Nigeria

Response	No of Respondents	Percentage
Strongly Disagree	300	14.08
Disagree	200	9.39
Undecided	950	44.58
Agree	600	28.16
Strongly Agree	81	3.80
Total	2,131	100

Table 13 shows that 14.08% of the respondents strongly disagree that Bollywood movies dubbed into the Yoruba Language be promoted, 9.39% disagree, 44.58% are undecided, 28.16% agree, and 3.80% strongly agree. This indicates that the majority of the respondents were undecided.

Table 14: Popularity of Bollywood movies dubbed into Yoruba Language in Nigeria Film Industry

Response	No of Respondents	Percentage
Strongly Disagree	283	13.3
Disagree	267	12.5
Undecided	181	8.5
Agree	550	25.8
Strongly Agree	850	39.9
Total	2,131	100

Table 14 shows that 13.3% of the respondents strongly disagree that Bollywood movies dubbed into the Yoruba language have gained more popularity in the Nigeria film industry, 12.5% disagree, 8.5 % are undecided, 25.8 % agree while 39.9 % strongly agree. This means the majority of the respondents strongly agree.

Discussion of Findings

Research Objective 1:

This study seeks to find out the extent to which dubbed Bollywood movies subtitled in the Yoruba Language are watched among viewers in Nigeria. The findings as presented in Tables 5, 6, and 7 indicate that the majority of the respondents watch Bollywood movies dubbed into Yoruba Language to a large extent, and love and watch frequently. The empirical finding aligns with broader trends in media consumption and localization.

This result highlights the growing influence of global cultural products, like Bollywood films, when they are adapted to fit the linguistic and cultural preferences of local audiences. The preference for Bollywood movies dubbed into Yoruba underscores the importance of cultural localization in media consumption. Language plays a critical role in making foreign content relatable and accessible to local audiences. By dubbing films into Yoruba, a major language in Nigeria, filmmakers bridge cultural gaps and enable deeper emotional connections with the narratives. This practice resonates with earlier findings, such as Adeyanju (2017), who noted that localized content in native languages increases viewer engagement and cultural resonance. Furthermore, Bollywood films are renowned for their rich storytelling, emotional depth, vibrant songs, and elaborate dance sequences. When these elements are translated into Yoruba, they not only maintain their entertainment value but also adapt to the linguistic nuances and humor appreciated by the local population. This result also aligns with the findings of Suleiman and Ahmed (2020), who observed that culturally adapted media has a higher likelihood of being embraced by local audiences due to its inclusiveness. In addition, the frequent viewing habit observed among respondents suggests that Bollywood films dubbed into Yoruba fulfill both entertainment and social functions. These movies might serve as a medium for relaxation, cultural exploration, and even education, offering insight into Indian culture while resonating with local experiences. This aligns with the cultural proximity theory discussed by Straubhaar (1991), which suggests that audiences prefer media content that reflects familiar cultural values, even when it originates from a foreign context.

The love for Bollywood movies among Yoruba-speaking Nigerians also reflects the broader impact of globalization. Bollywood's ability to transcend borders and gain traction in diverse cultural contexts has been documented in studies like Ganti (2012), which highlights its global appeal. The Yoruba language adaptation amplifies this appeal, creating a unique fusion of Indian and Nigerian cultures that enhances viewer satisfaction and loyalty. This study's results suggest significant opportunities for media producers and distributors. The success of Bollywood movies dubbed into Yoruba demonstrates the viability of culturally tailored content in penetrating non-native markets. Producers can extend this approach to other languages and cultural contexts within Nigeria and beyond, potentially increasing their market reach and profitability.

The frequent and enthusiastic consumption of Bollywood movies dubbed into Yoruba by Nigerian audiences illustrates the power of cultural adaptation in media. This finding corroborates previous studies on the significance of localization in enhancing viewer engagement and satisfaction. Furthermore, it highlights the dynamic interplay between global cultural flows and local traditions, emphasizing the value of linguistic and cultural inclusivity in fostering cross-cultural understanding and entertainment.

Research Objective 2

Research Objective 2 seeks to find out the audience's perception of dubbed Bollywood movies subtitled in the Yoruba Language among movie viewers in Nigeria. The findings as presented in Tables 9, 10, 11, 12, and 13 show that the majority of the respondents perceive dubbed Bollywood movies subtitled in Yoruba Language among movie viewers in Nigeria as legal, but do not support the prevalence and also strongly agree that it provides comic relief. However, many perceive it as poor in context but disagree that it should be banned.

The findings highlight a complex and nuanced reception of Bollywood movies subtitled in Yoruba among Nigerian audiences. The respondents' perceptions—regarding the legality, prevalence, comic relief, contextual quality, and the question of banning—reveal important insights into audience attitudes toward localized media content. The majority of respondents perceive subtitled Bollywood movies as legal. This indicates an acknowledgment of the legitimate adaptations and translations facilitated by media producers or distributors to cater to the Yoruba-speaking audience. However, the lack of support for their prevalence might be attributed to concerns about the oversaturation of foreign cultural content in Nigeria, overshadowing local productions. As noted by Adeyanju (2017), the balance between global and local media content is essential for sustainable cultural development in media industries.

The strong agreement that dubbed and subtitled Bollywood movies provide comic relief reflects their entertainment value. The humor in such adaptations often stems from linguistic creativity, where translations incorporate local idioms, jokes, and cultural references. This aligns with the findings of Ganti (2012), who highlighted the adaptability of Bollywood narratives in blending with local humor and contexts. Such entertainment value fosters emotional engagement and resonates with the audience, making the movies enjoyable and memorable.

Despite the humor and perceived legality, many respondents criticized the subtitled movies for being poor in context. This critique might relate to translation inaccuracies, cultural mismatches, or loss of narrative depth during adaptation. Suleiman and Ahmed (2020) similarly observed that localized media could suffer from "contextual dilution," where cultural and linguistic subtleties of the original content are lost or misinterpreted during adaptation. Addressing these concerns requires a deliberate effort to improve the quality of translations and preserve the integrity of the original narratives.

The respondents' disagreement with the notion of banning Bollywood movies subtitled in Yoruba underscores their acceptance of such media as part of Nigeria's diverse entertainment landscape. Rather than outright rejection, audiences appear to advocate for improvements in quality and balanced representation of both foreign and local content. This finding aligns with the cultural hybridity concept described by Pieterse (2009), which emphasizes the coexistence and mutual enrichment of global and local cultural elements.

The mixed perceptions present opportunities and challenges for media producers and policymakers. While there is a clear demand for localized foreign content, efforts must be made to enhance contextual accuracy and quality. Producers can collaborate with cultural and linguistic experts to refine translations and ensure they resonate with local audiences. Additionally, fostering greater collaboration between Bollywood and Nollywood could provide avenues for cultural exchange and mutual growth.

This study's findings demonstrate that while Bollywood movies subtitled in Yoruba are perceived as legal and provide comic relief, concerns about contextual quality and their overwhelming prevalence persist. The disagreement with banning these movies reflects a call for refinement rather than rejection, emphasizing the need for improved localization strategies. These results align with previous studies on cultural adaptation and audience engagement, highlighting the dynamic interplay of global and local influences in shaping media consumption.

Research Objective 3

Research Objective 3 seeks to find out how the Promotion of Bollywood movies dubbed into Yoruba Language in Nigeria has affected preference for movies among viewers in Nigeria.

The findings as presented in Tables 14, and 15 show that the majority of the respondents were undecided on the promotion of Bollywood movies dubbed into Yoruba Language, but strongly agree that it has gained popularity in the Nigerian film industry. The findings that most respondents are undecided on the promotion of such movies subtitled in Yoruba but strongly agree on their growing popularity in the Nigerian film industry provide insightful perspectives into the dynamics of media localization and audience reception. The respondents' indecision regarding the promotion might stem from several factors. Some audiences may not have enough exposure to this format of entertainment to form a clear opinion. As noted by Odebunmi (2019), awareness and familiarity significantly influence perceptions of new media adaptations. The undecided stance could also reflect a preference for dubbed over subtitled content. Dubbing allows for a seamless viewing experience without requiring active reading, which might appeal more to audiences with varying literacy levels or preferences for auditory engagement.

The subtitling of Bollywood movies in Yoruba might still be in its nascent stages, with insufficient market penetration or promotion efforts to elicit strong opinions. Similar findings were highlighted by Suleiman and Ahmed (2020), who observed that emerging cultural products often face audience ambivalence during their early stages of adoption.

The respondents' strong agreement about the popularity of subtitled Bollywood movies in Yoruba reflects a broader recognition of their growing influence in Nigeria's film industry. This trend aligns with several key factors. Subtitling provides linguistic accessibility while preserving the original audio, allowing audiences to experience authentic Indian cultural nuances. This supports Straubhaar's (1991) cultural proximity theory, which suggests that localized content increases relatability and acceptance.

Bollywood movies, with their vibrant storytelling, colorful costumes, and emotional narratives, have found favor with Nigerian audiences. The subtitling enhances inclusivity, enabling wider engagement among Yoruba-speaking audiences. Ganti (2012) notes that Bollywood's global appeal is driven by its ability to adapt to different cultural contexts while retaining its universal themes.

The integration of Yoruba subtitling into Bollywood movies exemplifies cultural hybridity, where global cultural flows interact with local traditions. This aligns with the findings of Pieterse (2009), who emphasized the role of cultural globalization in creating hybrid cultural forms that resonate with diverse audiences.

The discrepancy between recognizing the popularity of subtitled Bollywood movies and indecision about their promotion may indicate untapped opportunities. The film industry may need to invest more in marketing these subtitled movies to raise awareness and highlight their value. Studies like Adeyanju (2017) suggest that targeted promotion strategies can significantly impact audience perception and engagement.

Subtitling provides an opportunity for language learning and cultural exchange. Promoting these films as educational tools can enhance their appeal to a broader audience. As popularity grows, subtitled movies could attract a niche audience willing to

pay for culturally tailored content, thus creating economic incentives for greater promotion.

Adeyanju (2017) found that localized media content in native languages gains faster traction among local audiences but requires robust promotional strategies to maximize market penetration. Suleiman and Ahmed (2020) observed that while localization fosters audience engagement, initial market ambivalence is common and can be mitigated through effective promotion. Highlighted how hybrid cultural products, like subtitled foreign films, represent a fusion of global and local cultural elements that resonate with audiences seeking diversity.

The findings reflect the nuanced reception of subtitled Bollywood movies in Yoruba within Nigeria's film industry. While audiences recognize their popularity, the indecision about promotion suggests a need for more strategic marketing and advocacy. These findings align with previous research on media localization and globalization, underscoring the potential for subtitled films to bridge cultural gaps and enrich the media landscape if adequately promoted.

Summary, Conclusion, and Recommendations

The findings of this study reveal a multifaceted reception of Bollywood movies subtitled in Yoruba among Nigerian audiences. While the majority perceive these movies as legal and enjoy their comic relief, there is mixed support for their prevalence and concerns about contextual quality. Many respondents feel that the humor and entertainment value of these adaptations make them appealing, but issues with translation accuracy and cultural relevance diminish their overall impact. Despite these criticisms, there is a consensus against banning these movies, suggesting a level of acceptance and appreciation for their contribution to Nigeria's media landscape.

This nuanced reception reflects the opportunities and challenges of cultural adaptation in the film industry. It underscores the importance of balancing global cultural flows with local traditions and improving the quality of localized content to foster deeper audience engagement and satisfaction.

To address concerns about contextual accuracy, media producers should collaborate with cultural and linguistic experts to ensure subtitled content accurately reflects the narrative and cultural nuances of the original Bollywood films. Producers should integrate more local elements and humor that resonate with Yoruba-speaking audiences, enhancing while maintaining the essence of the original content. Policymakers and industry stakeholders should ensure a balance between foreign content like Bollywood adaptations and local Nollywood productions to preserve and promote Nigerian cultural identity.

To improve public support for subtitled Bollywood movies, stakeholders can run campaigns highlighting their educational, cultural, and entertainment value while addressing criticisms about contextual quality. Establish partnerships between Bollywood and Nollywood to produce collaborative works that blend the strengths of both industries, offering audiences fresh and hybrid cultural narratives. Further studies should explore specific audience preferences and behaviors regarding subtitled foreign films in Nigeria to guide better localization strategies and production decisions. Implementing these recommendations can help media producers and stakeholders capitalize on the growing popularity of Bollywood movies subtitled in Yoruba, improving audience satisfaction and fostering cultural exchange.

Suggestions for Further Studies

The study focused only on dubbed Bollywood movies subtitled in Yoruba Language among movie viewers in Nigeria. Subsequent researchers could conduct detailed studies on the demographic characteristics (age, gender, education, and socioeconomic status) of audiences watching Bollywood movies subtitled in Yoruba. This will investigate how Bollywood movies subtitled in Yoruba compared with other foreign films localized for Nigerian audiences, such as Hollywood and Chinese films, in terms of popularity, reception, and cultural impact.

Furthermore, audience preferences could be explored between subtitled and dubbed Bollywood movies in Yoruba. And could also, examine the influence of watching Bollywood movies subtitled in Yoruba on the Yoruba language, culture, and traditional storytelling practices. This could reveal how foreign films impact local cultural preservation. Moreover, a study could be carried out on the economic implications of subtitling Bollywood films into Yoruba, focusing on the revenue generated, job creation, and contributions to the Nigerian film industry.

Also, an investigation into how these movies influence viewers' understanding and perceptions of Indian culture, traditions, and values is another potential area. This could provide insights into the educational and cultural exchange potential of localized films.

In addition, researchers could analyze the production process of subtitling and dubbing Bollywood movies into Yoruba to identify challenges such as translation accuracy, budget constraints, and technical issues. This can help in developing strategies for better localization practices.

Longitudinal research could also be conducted to track changes in audience attitudes toward subtitled Bollywood movies over time. This could assess how evolving media consumption patterns influence perceptions. Aside from these, the role of humor in subtitled Bollywood movies on audience emotions and stress relief, highlighting its mental health and entertainment value could be studied.

Finally, the potential of using subtitled Bollywood films as tools for teaching language, cultural diversity, or communication skills in Nigerian schools and universities could be explored.

By addressing these areas, further research can deepen understanding of the cultural, social, and economic dynamics surrounding Bollywood movies subtitled in Yoruba and their role in Nigeria's media landscape.

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