

Oral Narratives as Intertexts in Selected Nigerian Films

Joshua Usman

**Submitted in fulfilment of the requirements for the degree of Doctor of Literature
in the Faculty of Arts at Nelson Mandela University**

April, 2019

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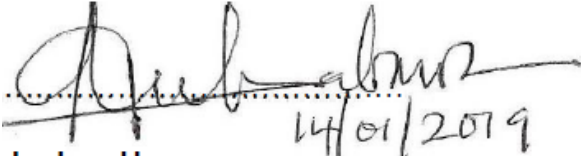
April, 2019

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DECLARATION

I hereby declare that this thesis is my original work and that it has not previously been submitted for assessment or completion of any postgraduate qualification to another University or for another qualification.


Joshua Usman

14/01/2019

TABLE OF CONTENTS

Declaration	ii
Dedication	iii
Acknowledgement.....	viii
Abstract.....	ix

CHAPTER ONE

1.0	Introduction.....	1
1.1	Background to the study.....	1
1.2	Intertextuality:conceptual framework	4
1.3	Nollywood and/as third cinema.....	11
1.4	Research problem.....	14
1.5	Research objective.....	15
1.5.1	Research question.....	15
1.5.2	Research hypothesis.....	16
1.6	Theoretical frame work.....	16
1.7	Research methodology	18
1.8	Movies considered for the study	19
1.9	Justification of the study.....	19
1.10	Key terms.....	20

CHAPTER TWO

2.1	Orality in Nigeria cultural studies	21
2.1.1	Nigeria ethnic group and culture.....	24
2.2	Oral Tradition: early ethnic-linguistic festivals and culture.....	25
2.2.1	Igbo Festivals.....	26
2.2.2	Yoruba Festivals.....	28
2.2.3	Hausa Festival.....	30
2.3	Oral tradition and development of literary tradition in Nigeria.....	31
2.3.1	The nature of study telling in Nigeria traditional milieu.....	35

2.3.2	Overview of literature and film.....	37
2.4	The basic forms of oral tradition in Nigeria.....	45
2.5	Oral narratives and film making	47
2.5.1	The artistic process of engaging oral narratives in films.....	48
2.6	Historical background of Nigerian films.....	51
2.6.1	The emergence of Nollywood film industry.....	52
2.7	contemporary ethnic custom and beliefs in Nigeria.....	52
2.8	Nollywood culture.....	68
2.9	Intertextuality	74
2.10	Adaptation	75
2.11	Folklores and film making in Nigeria	76
2.12	The Nigerian audience and culture-oriented films.....	79
2.13	Orality in African films other than Nigerian films	83

CHAPTER THREE

3.0	Analysis of oral narrative forms in Nollywood following	87
3.1	Prose narrative	88
3.1.1	Methodology narratives.....	97
3.1.2	Proverbs.....	98
3.1.3	Beliefs	106
3.1.4	Legend	108
3.1.5	Myths.....	110
3.1.6	Wise saying.....	112
3,1,7	Witticism	113
3.1.8	Adage.....	114
3.1.9	Occult arts.....	116
3.1.10	Riddles	116
3.1.11	Oral performance	117
3.2	Analysis of poetic forms of oral narratives in selected films.....	117
3.2.1	Oral poetry.....	117
3.2.2	Songs	188

3.2.3 Praise-Songs (Praise-singing).....	128
3.2.4 Music and Dance	132
3.2.5 Incantation.....	132
3.2.6 Invocation.....	133
3.3 Dramatic forms of oral narratives in Nollywood films.....	133
3.3.1 Dramatic music and dance	139
3.3.2 Dramatic oral performance	140
3.3.3 Festival	141

CHAPTER FOUR

4.1 Yoruba secret worship and traditional practices in Nollywood films	144
4.2 The Igbo secret worship and ritual practice in films	146
4.3 Ritual killing and occult practice in Nigeria films	153
4.4 The secret practice of witchcraft in Nigerian ethnic films	154
4.5 Magic power in Nigerian films	155
4.6 The Hausa-Fulani festival	156
4.7 The Yoruba 'Magun' (charm) practice	157
4.8 Inheritance of women in Igbo land	157
4.9 Practice of widowhood	157
4.10 The Igbo 'Nwaboy' (master-servant agreement)	158
4.11 Female circumcision	158
4.12 The practice of witch hunting among the Edo people in Nigeria	159

CHAPTER FIVE

5.0 Intertextual relations in the selected Nollywood films	160
5.1 Pastiche.....	161
5.2 Adaptation	161
5.3 Imitation	163
5.4 Allusion	164
5.5 Reference.....	165

5.6	Appropriation.....	165
5.7	Quotations	166
5.8	Intertextual translation	167
5.9	Parody.....	167

CHAPTER SIX

6.0	Conclusion.....	169
6.1	Discussion and research questions	175
6.2	Research Findings	180
6.3	Recommendation..	185
5.4	The research contribution to knowledge	187
5.5	Suggestion for further research	188
	Bibliography.....	190
	Appendix 1.....	235
	Appendix 2	261

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Abstract:

This research into the interface between orality and Nigerian film builds on previous scholarly works in the field (Ladebo (1992), Onabajo and M'Bayo (2009), Omolola (2013), Ezeigbo (2013), Mgbemere (2015) and Onzuike (2016)). Evident from these studies is the prevalence of recurring patterns of oral narratives in Nigerian film.

The aim of this study is to consider the following research questions:

- Do film producers/directors adopt the use of oral narratives in Nigerian film texts?
- How do oral narratives translate into films?
- What is the rate of recurrence of oral narratives in Nigerian films?
- Do oral narratives aesthetically influence the quality of Nigerian films?

For the purpose of this study a selection of nine Nigerian films (three each from the Yoruba, Hausa and Igbo groups). These films are analysed as primary texts to show the occurrence of elements of orature and oral narratives. Underpinning such analysis is the theory of intertextuality as coined by the French linguist Julia Kristeva. Kristeva sees the text as “intertextuality [...] within the text of society and history” (Kristeva, 1980: 37). This approach is augmented by the views of Greenblatt on New Historicism, which implies literature should be studied and interpreted within the context of the history of the author and cultural/social context. The nine films under discussion are considered within their cultural/social context.

Keywords: Oral narratives, Nigerian film industry, orality, intertextuality, New Historicism, film analysis

When Nollywood gets it right, there is something marvellous in having your stories told in a way that you can just lap up like syrup. Even when you know that the story has been badly told, you still want to know what comes next. There is a self-flattering in it for many Africans. And beyond that, people are generally looking for answers for questions that they don't have answers to, and you can't be too sure whether the next film might provide an answer.

Odia Ofeimun in *The Guardian*, 1 October 2012.

Mostly, we are magicians. Out of nothing, we create something, which has held Africa spellbound.

Teco Benson (qtd in Laramée, 2013: 237)

Chapter One

Introduction

1.1 Background to the study

In this introductory chapter of the thesis I shall give an overview of the rationale for the study, explain the context within which the research is conducted, as well as the research background which covers the key ideas such as orality, intertextuality and the Nigerian film industry and Nigerian films. Subsequently, the chapter proceeds to highlight the objectives of the study. The research problem, theoretical framework and the definition of terms commonly used in the thesis were briefly outlined. Finally, the method in which the research is conducted is also provided.

According to Straitharn (2017:1) stories and the telling of stories play an important role in any culture and especially when told through a medium such as popular film, he implies that such stories help us “to learn something about ourselves”. The value of storytelling should not be underestimated because, according to Chinua Achebe,

To be human ... one must have a story. It's one of the things humans do. Not just have a story, but tell a story. (Sengupta, 2000).

The telling of stories is the core element of an oral culture and the theoretical discipline of orality. *The Oxford English Dictionary* defines "orality" as “the quality of being oral or orally communicated” or as a “preference for or tendency to use spoken forms of language.” Szilard (1989b:5) elucidates that orality incorporates the collective body of oral texts defined in the different contexts of oral tradition, oral narratives, folklore, oral literature, verbal arts, orature and virtually all forms of traditional texts.

In his seminal study called *Orality and Literacy* (1982) Ong investigates the predominance of speech over writing in most cultures, especially if the majority of a particular group is largely illiterate and relies on the spoken word to communicate. Ong (1982: 6) defines what he calls primary orality as follows:

I style the orality of a culture totally untouched by any knowledge or writing or print, 'primary orality.' It is 'primary' by contrast with the 'secondary orality' of present-day high-technology culture, in which a new orality is sustained by telephone, radio, television, and other electronic devices that depend for their existence and functioning on writing and print. Today primary oral culture in the strict sense hardly exists, since every culture knows of writing and has some experience of its effects. Still, to varying degrees many cultures and subcultures, even in a high-technology ambience, preserve much of the mind-set of primary orality.

Orality is a broad term widely used in various disciplines. It is essentially ingrained in Oral literature and other related fields of study which include, but are not limited to, philosophy (the truth about African identity), sociology/anthropology (interprets verbal arts), sociolinguistics (understanding social contexts of oral/verbal communication), religion/cultural studies (oral cultures), history (oral history and the interface of oral features and early literacy) and comparative literature. As a universal concept, it has artistically influenced other forms of art and in some cases; it is literally enshrined in its related contexts. According to Ong (1982: 29):

Words acquire their meanings only from their always insistent actual habitat, which is not, as in a dictionary, simply other words, but includes also gestures, vocal inflections, facial expression, and the entire human, existential setting in which the real, spoken word always occurs.

Orality which forms the crux of African literature inspires other cultural and art forms such as sculpture, painting, music and film which form the crux of this research. Tomaselli and Eke (1995: 29), when discussing orality and/in African film, observe:

In contrast, sound incorporates, locating the observer at the center of an auditory world. Literate cultures, which stress the visual, store knowledge in written and other kinds of documents provided by recording and retrieval technologies. Oral cultures, in contrast, encode knowledge in the popular communal memory. The encounter between the two kinds of cultures through industrialization has resulted in imbalances which favor the dominance of the technological.

Literary artists like Tutuola (1952), Achebe (1966), Clark (1966), Soyinka (1972), Okpewho (1991), Sembene (2000) and a host of others submit that modern African literature grows out of a tradition of storytelling and historical remembrance that has existed in Africa for ages. Notable among prose forms of orality in African literature are the folktale, myth and legend. Akporobaro (2012:15) expounds that "African myths

typically explain the creation of the universe, the activities of the gods at the beginning of creation, the essence of all creatures, and the nature of their interrelationships.” A second form is the legend which deals with events that occurred after the era of the gods, it describes such heroic human accomplishments as establishing dynasties or single-handedly preventing disaster. The African legend has much in common with the epic because they both focus on heroism. Unlike epics, legends are less elaborate and are not performed on special occasions or in formal settings. Instead, these prose works are shared in the context of everyday life.

According to Devantine (1992:18), the folktale is a form of traditional fiction usually told for night time entertainment. Folktales feature human beings and animals, either separately or together and often serve as a form of social commentary and instruction as well as a potent means of affirming group values and discouraging antisocial behaviour. A popular type is the trickster tale, which features a small but wily animal that employs its cunning to protect itself against much larger and more powerful animals. In the Yoruba folktale, there is Àjàpá, a tortoise in the Yoruba folklore of Nigeria; and in Sungura, a hare (Central and East African folklore). Several African cultures possess a rich repertoire of witticisms, including proverbs and riddles. In many African societies, effective speech and social success depend on a good command of proverbs. Proverbs are considered integral elements of people’s culture and identity. This aspect of orality as mentioned by Adeleke (2013) conveys the demonstrated wisdom of the ages and therefore serves as a reliable authority in arguments or discussion. Closely related to proverbs are riddles—both are based on principles of analogy that require the listener to decipher the intended meaning.

Devantine (1992), Haynes (1995) and Ukadike (2003) conducted similar research on the Creation of a Nigerian Film Genre and the findings reveal that the development of Nigerian films is deeply rooted in various languages and traditional cultures. Haley (1976:719) asserts that the continent has a long history of oral antecedents:

History of our ancestors and the society they lived in was usually remembered by people and kept alive by word of mouth. In most ancient societies including those of Africa, legacies, culture and traditions were passed from one generation to other by this ‘Oral Tradition’. While books did get written, the best account of life and times of

ordinary men and women of Africa can often be found in the oral traditions of the society.

The multi ethnic nature of/and the cultural differences in Africa make the literature in African languages not to receive the desired scholarly attention. This is because most scholars in African culture do not know much of African languages other than their own. The colonial powers utilised this as a dividing factor. Written expression was valued higher than orality.

Secondly, the introduction of literature in European languages later became a central point of literary attraction where literary artists rendered their ideas for global effect. Nevertheless, some of the best-known literatures in African languages include Yoruba and Hausa in West Africa; the ten indigenous official languages in South Africa; Amharic, Somali, and Swahili in East Africa. In a later development, African literatures achieved an important milestone in 1986, when Wole Soyinka became the first African to win the Nobel Prize for literature. Makward (1990:4) supports that the spread of international literary awards has offered a powerful incentive to African writers. In spite of these major literary developments, the African society still holds traditional cultures in oral format in high esteem.

1. 2. **Intertextuality: Conceptual framework**

This research centres on the approach to literary studies defined as intertextuality, a concept coined by Julia Kristeva but based on her readings of Bakhtin (Martinez-Alfaro, 1996: 267). Drawing from Bakhtin's spatialisation of literary language, Kristeva argues that 'each word (text) is an intersection of other words (texts) where at least one other word (text) can be read' (1980:66). Kristeva, according to Martinez-Alfaro (1996: 268) rejects:

the New Critical principle of textual autonomy, the theory of intertextuality insists that a text cannot exist as a self-sufficient whole, and so, that it does not function as a closed system.

From the analysis and other variations of Bakhtin and Rothstein's (1991:20) ideas, Kristeva proffers several definitions of intertextuality as:

Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double (1980: 66)

Dialogue and ambivalence lead me to conclude that, within the interior space of the text as well as within the space of texts, poetic language is a "double". (1980: 69)

The writer's interlocutor is the writer himself, but as reader of another text. The one who writes is the same as the one who reads. Since his interlocutor is a text, he himself is no more than a text rereading itself. The dialogical structure, therefore, appears only in the light of the text elaborating itself as ambivalent in relation to another text. (1980: 86-87).

Kristeva is of the view that that when readers read a new text, they are always influenced by other texts, which they have read earlier. When a writer borrows from other texts while writing his own, he attaches layers of meanings to his work as well. When that work is read under the light of the others, it gives it a new meaning and interpretation.

Although the concept of intertextuality has 'Euro-western origins' Kehinde (2003:374) shows the prevalence thereof in African literature as follows:

Contemporary African writers are participating in the global literary trend of intertextuality for several reasons, chiefly among which are the following. In the first instance, there is cultural homogeneity among the peoples of the world; this calls for writers to model their works on some precursor works. Again, human existence revolves in the same vicious circle of tumult consequent upon bad leadership and other social and ontological ills. Therefore, there are configurations and connections between works and writers within the different literary genres (Biodun Jeyifo, 1988: 277). Literature does not evolve within a vacuum. It depends on the socio-political realities of its enabling milieu and the precursor texts (oral/written) for its impetus. Thus, for the proponents of intertextuality literature evolves from literature. African writers also depend on earlier texts for their themes and styles. This is quite pertinent in this era of multiculturalism and globalization.

Kehinde (2003) quotes Izevbaye who examines the interplay between intertexts in African literature and concludes that it "establishes a relationship among a variety of writers and literatures, and helps to enhance... understanding of literature as a human activity with similar aesthetic and social functions in different cultures". A classic

example of intertextual writing in African literature is Achebe's rewriting of Conrad's *Heart of Darkness* in *Things Fall Apart* (1958), wherein he also includes elements from the Igbo folklore and culture. His novel is set in an Igbo village and deals with the arrival of the missionaries and how they disrupt traditional cultural beliefs, practices and values.

Other critics who have influenced Kristeva and developed her idea further are Derrida (1980:65), Barthes (1988:39) and Lacan (1980:70) by demonstrating the 'inter section of textual surfaces'. Barthes's notion of intertextuality also suggests the frequent anonymity of the 'sources' of intertextual quotations. Julia Kristeva's conceives textuality in much more the same way as Barthes' by supporting the fact that "any text is constructed as a mosaic of quotations and 'any text is the absorption and transformation of other texts' (Barthes, 1987:37). Culler (1976:2), Riffaterre (1987:55) and Genette (1989:33) are of the same opinion that intertextuality is used to achieve higher interpretative certainty.

Marko (2008) in his work on intertextuality, cites a series of pronouncements in which writers from ancient times to our postmodernist age prove awareness of intertextual occurrences and the fact that every work necessarily takes into account that which was written before. Juvan (2008:24) testifies that:

Would I have phrases that are not known, utterances that are not strange, in new language that has not been used, free from repetition, not an utterance which has grown stale, which men of old have spoken? Nothing is said now that has not been said before.

More precisely, it means that a text is a collection of quotations; and or the application and modification of another. In the space of a work of art, many words or expressions, taken from other works, intersect and neutralize one another in form of cross cultural influences. By its natural linguistic logic, it means relation between texts, interweaving of texts, weaving of one text into another, connectedness and interdependence of at least two related texts, as established in literature and film, the characteristic of a text of establishing a relation with another text or having another or multiple texts woven into it or interrelatedness or interaction of texts (Marko 2008: 13).

Abrams (1981:200) in his own view asserts that intertextuality

(signifies) the multiple ways in which any one literary text echoes, or is inescapably linked to, other texts, whether by open or covert citations and allusions, or by the assimilation of the feature of an earlier text by a later text, or simply by participation in a common stock of literary codes and conventions.

In the early 1980s, media critics observed that films and television shows had increasingly begun quoting and referencing other popular cultural artifacts. Seeking to describe this phenomenon, critics both academic and popular like Campbell & Freed (1993), Collins (1992), Bark (1998) and Griffin (1998) adopt the term intertextuality. Television critic John Fiske, for instance, uses intertextuality to describe the way audiences unconsciously create meaning by utilizing their vast knowledge of cultural codes learned from other texts to read a particular text. For Fiske:

The theory of intertextuality inscribes or proposes that any one text is necessarily read in relationship to others and that a range of textual knowledge is brought to bear upon it. These relations do not take the form of specific allusions from one text to another and there is no need for readers to be familiar with specific texts to read intertextually" (Fiske, 1987:108).

Hutcheon (1986:11) tries to relate intertextuality to adaptation by linking the two concepts in her book *A Theory of Adaptation*, where she comments,

If you think adaptation can be understood by using novels and films alone, you're wrong. Adaptation includes not only film, television, radio, and the various electronic media, of course, but also theme parks, historical enactments and virtual reality experiments.

Discussing intertextuality, Awung (2005) bases his views on ancient Greek philosophy and indicates that Plato's theory of imitation has correspondences with the notion of intertextual references. According to Awung, in the theory of imitation, Plato emphasises that imitation assumes reference to a pre-existent reality which is factual, tangible as well as textual. Plato's theories of poetry also highlight an intertextual relation. For Plato, the work of art is characterised by references to pre-existing works. Therefore, the work of art is not autonomous but overlapped. For example, various references are made to ideas, context, pattern, themes, events and social knowledge.

To further elucidate on intertextuality, Plato's theory of imitation also exemplifies the classical idea of intertextuality. The film versions of real events flourish (imitation). A classic example is the film version of the September 11 attacks on New York and Washington DC where the events are produced; such as Hood's (2002) *The Double Dream of Falling*, Harjo's (2002) *When the World as We Knew it Ended* and Robicheau's (2002) *The Eleventh of September* are composed to reflect the memory of the historical event in New York. Equally, a film like *The rise and fall of Idi Amin* (1984) is a replica of the dictatorial leadership of late president Idi Amin in post-independent Uganda. In these cases, the events are known and the film version of the events is also treasured by the people. Still and Worton (1990:7) narrate the contribution of Cicero and Quintilian on intertextuality, where it is illustrated that imitation is a consciously intertextual practice.

Both Young (1981) and Miola (2004) contribute by stating that, in the cases of conventions and configurations, the author modifies or adapts various conventions. The genre variety of intertextual relations provides a wide range of connections which are both implicit and explicit in generic or eclectic choices. For instance, the Hausa film under review, *Duniya Gidan Dadi - The World is a Home of Enjoyment* (2016) has a similar plot line as in the biblical story of the prodigal son in the Bible. The film *Daskin Da Ridi* (1996) is an adaptation of Hausa traditional folktale on morality.

The fundamental magnitude of intertextuality in any direction is paying homage or giving credit to previous writers (Robert, 2004). It is a cause for challenging the ideas of other writers or works and above all using them as source of inspiration. Television stations in Africa use oral narratives to boost their programmes or storylines in films which are embedded in witticisms, proverbs, quizzes and puzzles as well as archaic proverbs and language, probably because their viewers are familiar with it and are able to relate to it. The answers to riddles and questions develop deep philosophical thinking in listeners. Akachi (2013) says they teach the characteristics and behaviour of animals and also outline the succession of the events. The participants, the audience at the recording studio, and the viewers at home, learn a lot of language and

culture through this programme. It is very entertaining and educational for the youth who normally patronise it either as participants as audience.

In film production, intertextuality is significant to the key roleplayers involved in the act of producing movies; the script writer, film director/producer and the audience. Script writers invent their stories from past events, established or true stories or even adapt stories from other media like the novel or fiction. The film director in his single-minded authorship is influenced by the films directed by other directors. In directing the film, he/she applies the general standards or conventions of film directing. The director is also influenced by the languages, images, objects, genres, texts, actors/actresses of other films. The director as well as the script writer borrow or reference other situations and style of film making. Orr (2003) concurs that intertextuality is important to the audience by means of familiarity and making references of films to life experiences or other circumstances that constitute part of their experience(s). For instance, the Nigerian film *Not with my Daughter* (2002) is a Nigerian replica of the American film *Not Without My Daughter* (1991), which in turn is an adaptation of the novel titled: *Not Without My Daughter* (1987) by Betty Mahmood. This form of chain intertexts do exist in different contexts. These intertextualities interact in a cyclical form by means of adaptation. Orr (2003) further explains that that it is impossible to create original work without alluding to some or other intertext, as is evident in all forms of media.

Intertextuality focuses on the interrelation of texts and to a large extent the interrelation of one art form with another. It has immense influence in different sphere of life and cuts across disciplines, including films, newspapers, the media, riddles and jokes, the computer and a host of others.

Akinyemi (2004) explains that the performance aspects reveal some of the aspects of the people's lifestyle. Based on the performance, the performer, the audience, the structure, creativity, and stylistic devices used, including the figures of speech and the sound quality are imprints of cultural traditions. In this case, oral narratives play both a commercial and artistic role.

Adaptation as the oldest form of relationship between film and other art forms predates the advent of Nollywood. Cuddon (2013:8) defines adaptation as

The process by which one narrative form is converted into another, for example a novel to film, a stage play to screenplay, or a classical poem to graphic novel'.

The notions of intertextuality and adaptation suggest that oral arts are utilised to welcome fresh needs or ideas; thus revealing that orality is an essential influence on Nigerian movies.

Russell (1988:8) also considers orality as the comprehensive resources promoting the suitable way to venture into African film. Russell states that:

Many of those who wish to find authentic means of interpreting African film point to the role of oral tradition in people's life. They also discuss the importance of the individual's connection to the community and the past.

The attempts to employ literary forms into the medium of film art could be traced back to early Nigerian films where the film *Kongi's Harvest* (Davis 1978) is considered to be the earliest Nigeria's home-based film (Balogun 2013:56). Some other earlier films may also include; *Bullfrog in the Sun* (2004), *Things Fall Apart* (1987), and *Akpakaland* (2006) were adaptations from literary works.

Performances are not complete in isolation, except they are accompanied by dancing, music or handclapping. Kolawole (2002) explains that incantations, invocations or aphorisms that are sung by a soloist during performances or initiations are complemented by musical instruments like the xylophones, drums, rattles and zithers. Music is not only meant to sustain the rhythm of the words and the dances that go along with it, but it as well intersperse the drum bit with performance that receives the praises for the excellence of the singers or dancers. Text of different types do often associated intensely with visual art of sculpture or decorative design for better conception. Stam and other (1992:8) submit that the transmission of oral texts requires its fundamental features like dance, gesture, rhythmic movements, facial expression, voice' pitch; in order to convey meaning and function in emphatic ways that might not be transmitted by words.

...But both Hausa and Yoruba filmmaking have deeper relationships with literary as well as theatrical traditions than the Nollywood English version does. Hausa films sprang from a pamphlet literature... with Hausa literature and literacy (Adamu 2007). In the Yoruba case, much has been said about the travelling theatre influence, but Yoruba writers have been more prominent than English-language writers as sources for film scripts and as screenwriting collaborators. (Stam and others, 1992:8).

1.3. Nollywood and/as Third Cinema

In contextualising the status of Nollywood films, it is important to view these films from the critical approach of the concept of “Third cinema”. Prominent literary and film scholars like Tomaselli (1992), Stam (2000), Thackway (2003) and Onookome (2003) present that

[...] the practice of Nollywood films is occupied in the notion of the Third cinema.’ which is described by the choice of ideological and political perspectives that are typical of Nollywood. The concept of *Third cinema* was accredited to the emergence of other aesthetic visions of Africa, Caribbean and Latin America.

In their description of the Third Cinema, Gabriel (1982) and Willem (1989) have advanced the reality of three types of cinemas. In their analyses, they claim that the first cinema are those meant for profitmaking (commercial) distribution and gear towards larger viewers or audiences. Hollywood movie production is the perfect example of this category of cinema. The second cinema is described as the art cinema which is under the single-minded idea and authorship of the directors/producers. They are mostly presented in cinema houses or film centres and they mostly appeal to high class audiences than the majority of the public. The Third Cinema consists of the critical assessment of Third World issues.

The Third Cinema is rated as being synonymous to the ideological and political realities of Third World countries. It is conceived as an ideology or movement that ascends with the advent of alternative film narratives and aesthetic visions in the Caribbean, Latin America and Africa (Deleuze and Guattari, (2004). It was further developed by Fernando Solanas and Octavia Gentino, articulated in their declaration ‘*Towards a Third Cinema*’

used to define the film style and experiences of the Caribbean, Latin Americans and Africans. In the words of Stam (2000: 265):

The term Third Cinema was invented by the Argentine film makers, Fernando Solanas and Octavia Getino who had produced and directed the most important documentary for the Third Cinema Movement in the 1960s, *La Hora de los Hornos* (1968, *The Hour of Furnaces*), at the same time producing an important essay sustaining the radical ideas of this movement: *Towards a Third Cinema*.

The reasons behind this classification of Third Cinema as a film category as presented by Solanas and Gentino (1968:11) are:

- Third Cinema films always portray the scrambles and poverty of the Third World nations whereas, they see developed nations as capitalist or dollar centred countries which they considered as evil. It depicts the Western World as trying to take advantage of the smaller or under-developed countries.
- They create their identity and challenge their reality mostly through the audio-visual rather than academic or written exploration.
- Third Cinema engages its quest for political, ecological and social inclinations under an unbalanced or repressive circumstance while still struggling with the oppression of neo-colonialism, ethnocentrism, racism and classist issues.
- Third Cinema often showcases their national interests which is usually deserted by official dialogue or the government and transcends it to global view.
- Third Cinema is produced, developed and marketed without government support. It mostly runs by unprofessional and amateur directors.

On this note, Gabriel (1982:2) is in agreement with the notion that Third Cinema is synonymous to the Third World realities. Stam (2000) further states that:

The principle characteristic of the third Cinema is really not so much where it is made, or even who makes it, but, rather, the ideology it espouses and the consciousness it displays. In one word we may not be far from the truth when we claim the Third Cinema (as) the cinema of the Third World which stands opposed to imperialism and class oppression in all their ramifications.

Gabriel (cited in Delphine, 2007: 22) lists three stages of the development of African film as an example of the so-called 'The Third Cinema':

The first stage is characterised by African film artists' identification with the western film industry in terms of ownership, and appellation of the production companies. The thematic patterns resemble Hollywood adventure films; they 'sensationalise adventure for its own sake and concern themselves with escapist themes of romance, musicals, and comedies'.

The second phase is in which the indigenous artist takes control of training, production, exhibition and distribution of the products, and makes a return to traditional culture and history. Often they exhibit clashes between modernity and the old traditions, the latter of which is very much exalted to romantic levels. The film styles at this level, though still having western undertones, tend to lean toward indigenous aesthetics.

The third stage is a period of self-determination with both public and private ownership and running of the film industry. There is 'mass participation' and a wide use of indigenous languages. The themes of the film deal with the struggle of the Third World people to change their impoverished lot and are informed by national ideological paradigms.

Ousmane Sembene (quoted in Gabriel, 1982:38), emphasises that: "When one creates one does not think of the world; one thinks of his own country. It is, after all, the African who will ultimately bring change to Africa." Some of the works of Third Cinema include Ousmane Sembene's filmic works titled *Ceddo* (1976), *Emitai* (1971) and *Xala* (1972). In these films, Sembene depicts Africa as a place of diverse oppositional people, where each struggles for cultural identity and independence are demonstrated.

Gabriel (1982:87) explains the mystery of the Ceddo in Sembene's film as drawn from Senegalese myth and tradition:

The Ceddo is a lively mind or spirit, rich in the double meaning of words and knows the forbidden meanings. The Ceddo is innocent of sin and transgression. The Ceddo is jealous of his/her absolute liberty.

The film presents a traditional African village during the era of establishing Islamic colonies by North African Arabs in the whole of Africa. In the plot of the film, the setting consist of three sets of foreigners which occupy African spirituality; the Catholic priest, the European trader and an Arab Muslim (Imam). The film portrays the quest to invade and colonise African culture by these three categories of persons, and also confronted by local 'strangers'. Therefore, in this context, the Third Cinema is considered the

silence observing African sanctity or spirituality that need to be filmed or fortified without any form of intrusion or invasion. The film suggests a rebellion by the poor in league with their princess who kills the Imam.

The Nollywood film industry is categorised as an example of Third cinema, which means that the themes and aesthetic approaches used in Nollywood vary in terms of sophistication and levels of production which is difficult to classify. Therefore, this also suggests that there is the need for Nollywood film production to improve on the quality of their film production to meet international standards. Equally, the quality of the storylines and good production output will make Nigerian films to compete favourably with their western counterparts. In summarising the essence of Third Cinema, Marzano (2009) concludes:

The need for Third Cinema is undoubtedly a call for social and cultural transformation. Even though historical contexts and aesthetic responses may change, its mandate to face post-colonialism and to protect local identities still holds. Obviously the present aim of Third Cinema, ignoring geographical borders, is to continue in seeking its own place in a global context. Third cinema is not the cinema of the Third World but is the cinematic expression of the desire to express themselves and their identities, even though a general tendency of politics and culture is pushing towards a way of homologation and annulment.

1.4. Research problem

In contemporary Nigerian societies, it is a common belief to think of orality and all its diversified contexts only in terms of ancient or primitive oral practice/performance, with strong prejudices about its non-relevance to the 21st century. This idiosyncratic idea is further accepted by Hobsbawn (1997) who reduces oral narratives to personal memory which Hobsbawn argues could be 'slippery'. Summer (2004) disagrees with the connection between oral narratives and social reality. Scholars like Goody (1987), Sonnenschein (1995), Gibbins (2014) and Obinelo (2017) even seem to believe that orality represents an inability to handle or reason logical issues and amounts to less assured means of handling affairs in the world. Nonetheless, Nigerian and other African filmmakers like Tchidi Chikere (Nigeria), Akin Omofoso and Chico Ejiro (Nigeria), Ousmane Sembene (Senegal), John Akomfrah (Ghana), Abdelatif Ben Ammar (Tunisia)

Sebastien Kambu (Congo), and Daniel Kamwa (Cameroon) contest these claims by their persistent appropriation of indigenous oral narratives in Nigerian films.

Literary scholars like Ukadike (1994), Anyanwu and Ibagere, (2008) and Diawara (1996) as well as others reveal in their studies, the acceptance and viability of oral narratives in Nigerian films production. These efforts attest to the fact that the consciousness of our oral cultures forms a strong perception of linking aspects of modern texts (films) with inherited indigenous cultural knowledge. This claim is also driven by the need for indigenous African scholars to sustain the cultural history of the continent.

It is in the light of this, and the persistent recurrence of patterns of oral narratives in Nigerian indigenous films that the research intends to investigate the assumption that indigenous oral narratives form the dominant intertextual framework for Nigerian films.

1.5. Research aim and objectives

The aim of this study is to investigate the diverse ways in which orality (oral narratives) influenced Nigerian films. This aim is underpinned by the following specific objectives:

- The different ways film makers espouse the use of oral narratives as resource materials for Nigerian films.
- To describe ways in which oral narratives inform the plots of indigenous films.
- To rate the degree of recurrence of oral narratives in Nigerian films.
- To examine the aesthetic influence of oral narratives on the quality of Nigerian films.

1.5.1. Research questions

- In which manner do film producers/directors adopt the use of oral narratives in Nigerian film texts?
- How do oral narratives translate into films?
- What is the rate of recurrence of oral narratives in Nigerian films?

- How do oral narratives aesthetically influence the quality of Nigerian films?

1.5.2. Hypothesis

Oral narratives form the dominant intertextual framework for Nigerian film texts.

1.6 Theoretical framework

The research encompasses the examination and a critique of two art forms, namely oral narratives and fiction film. The suitable theoretical frameworks for the analysis of texts in the selected films under examination are New Historicism, Cultural theory and African film theory. Stephen Greenblatt developed the theory of New Historicism in the late 70s and later developed in the 80s. It is a literary theory which upholds that literature should be studied and interpreted within the context of the history of the author and cultural/social context. Belsey (1980) posits that New Historicism tends to fuse different types of texts where literary texts are compared to non-literary texts. The theory emphasises on the blend of literary works to the historical or social background of their time. It presupposes that one cannot study or comprehend the text independent of their historical contexts. Kristi further clarifies that oral tradition as a component of history and culture is being transmitted historically (written) and orally (word of mouth), to influence and 'make meaning' in our present life through the lenses of film production (Kristi 2003:3). Key assumptions of New Historicism are:

- Understanding literature through its historical and cultural contexts
- Considering history and culture as products of literature and art
- The principle of literary and non-literary texts
- Literary works should not be considered as isolated works.

The premises above help to draw an analogy between New Historicism and intertextuality. This similarity reflects the post structuralists' notion of (inter)textuality which believes that a text is not in isolation, it is not separated from the surrounding context. This means that there is a connection between texts and what is previously known outside (Mayer 1980:12). Cultural theory allows the study to find meaning in the

conveyance of traditional peculiarities as identified in the oral forms used in Nigerian films.

The study adopts the African film theory which links the pre-modern (ancient) with modernity (contemporary) as highlighted by Tomaselli (1995). This African film theory is in response to the failure of Western film theory to reflect African cosmology. This theory is elaborated by Passchier (2013:6) in her work *Framing a Theory from the South* where she demonstrates the relationship between film, culture and technology. Passchier asserts that:

New Nollywood films provide compelling evidence that film, culture and technology are interconnected cogs that must function together, in concert, to create relevant cinematic narratives that address the entertainment needs of the Pan-African, Post-modern audience in the 21st century.

Dovey (2009:13) expands on this:

African film makers are able, first of all, to reach non-literate African audience, and, second, to encourage audiences to react to the cinematic experience in the same way that they would to a griot's performance of an oral tale... As modern day griots, African filmmakers play two roles; as the preservers and transmitters of African culture for future generations in the wake of demise of oral story telling; and as critical mediators of social realities, encouraging audience response and (re)action.

The three theories are interrelated in ideology and practice. New Historicism connects culture/history (oral narratives) with the present (films); also validates the way literature connects with fiction films. This demonstrates the way oral narratives aesthetically influence the contents of Nigerian films. Cultural theory demonstrates how elements of culture namely: proverbs, masquerade, myth and folktales are translated in film as art. The three theories express the link between culture and media.

1.7 Research methodology

The research methodology is based on textual analysis of Nigerian movies as primary texts. The primary sources are the nine selected movies for the study while the

secondary sources are textual analyses on the films to be consulted. The data are drawn from textual analysis of selected movies for the study. The data collection procedures are:

- The researcher selects copies of the movies to be adopted for the study from the pool of movies in the market.
- These selected films will be watched (observed) and the contents evaluated to identify elements (motifs) of oral narratives and how the filmmaker utilises them. How do such oral elements contribute intertextually to the plot of the film?
- An analysis of each film will be conducted to determine the recurrence of these oral components in it.

The research data includes nine selected movies drawn from the three ethnic groups in Nigeria; Hausa, Igbo and Yoruba which are the embodiment of Nollywood films. Three movies from each regional production will be experimented, making a total of nine (9) films. Furthermore, the research adopts concepts from New Historicism, Cultural Theory and African film theory. The New Historicist concepts such as history, context and intertextuality will be used to interpret the connection between elements from oral narratives and their application in Nollywood movies. Cultural theory applies the concepts of aesthetics, beliefs and values in order to find the link which oral tradition has with the social media (Nollywood movies). African film theory emphasises the relationship of ‘text’ and ‘context’ and the fusion of culture and film which are within the domain of this study. The movies discussed in this study are presented in table one below.

1.8 Movies considered in this study

S/No	Film	Ethnic group	Producers	Year of production
1	<i>Ara-Ire (Special Blessing)</i>	Yoruba	by Corporate Pictures in conjunction with Adeola Jusek Productions	2016
2	<i>Kadara (Destiny)</i>	Yoruba	Dynamic Pictures Ltd	2017

3	<i>Sango Ati Baata (Symbolic Names of Two Friends)</i>	Yoruba	Sir White Media Network Ltd	2012
4	<i>Rumfar Kara (A Mysterious Hut)</i>	Hausa	Media Arts Suite Ltd	2017
5	<i>Duniya Gidan Dadi (The world is a place of Enjoyment)</i>	Hausa	by Hamrahz Film Ltd	2016
6	<i>Sai Na Dawo II (I Shall Return)</i>	Hausa	2Effect Empire	2011
7	<i>Ada Eze (The beautiful princess)</i>	Igbo	Chiemelie Nwonu Mishak Ltd	2016
8	<i>Idu Kingdom (The Kingdom of Idu)</i>	Igbo	Sofitel Production Ltd. in conjunction with Mechnony-nazy Productions	2017
9	<i>Ebelebe (Catastrophe)</i>	Igbo	ABK Productions Ltd	2017

1.9 Justification of the study

The proposed research will concentrate on the relevance of oral narratives in contemporary Nigerian films, as opposed to viewing acts of cultural expression as merely examples of ancient performance. With increasing global concern about the status of oral tradition in Africa and internationally, there is an urgent need for scholarly research into African folklore at the interface with contemporary cultural art forms.

1.10. Key list of terms

Nollywood: Nollywood is used in the context of this research to refer to Nigerian film industry and all its activities.

Oral narratives: As a result of the complex context to situate a generally acceptable definition or context of oral narrative, the use of the concept in this research refers to its elements (folktale, songs, proverbs, epic stories, myth, legend, wise sayings, oral performance, dance, music, hymn, folklore etc.) and all that is associated with it.

Yoruba and Yoruba films: This refers to Yoruba people of South-western Nigeria, their culture and unique style of film production.

Igbo: This refers to Igbo people of Eastern Nigeria, their culture and unique style of film production.

Hausa: This refers to Hausa people of Northern Nigeria, their culture and unique style of film production.

In this first chapter I have given the basic premises of the thesis by providing the background of the study. It explains the methodology, theoretical and contextual framework that guides the research. The chapter further describes the research problem which anchors the research questions, research assumption and introduces the reader to the significance of the topic being studied. The chapter concludes with an outline of the research tools (Nigerian films) and the definition of key terms. In the next chapter I will highlight the theoretical and empirical bases to be approached in relation to film productions in Nigeria, in relation to the study of oral tradition, orality and film.

Chapter Two

The scope of orality and film in the Nigerian context

Having considered the fundamental issues informing the research in chapter one, this chapter highlights the theoretical and empirical bases to be approached in relation to film productions in Nigeria, in relation to the study of oral tradition, orality and film. The emphasis is on aspects of oral narrativity as intertextual points of reference in Nigerian films. The chapter will further carry out an in-depth review of the scope of orality and film as opined by different scholars. It will further conduct a cross-cultural review of the intertext between orality and film culture of relevant film industries in order to validate the crux of the study.

2.1. Orality in Nigerian cultural settings

In reviewing Arndt's (1998) study on Igbo narratives by women, Azodo (2002) discusses the relation between orality and literacy as follows:

Oral and written performance are but two sides of the same enterprise : humankind's drive to engage its verbal facility in creating, re-creating, entertaining, questioning, digesting, reflecting the human predicament in the most captivating and relevant way and he also states that on its part however, orature can do what literature cannot do. There are common grounds worthy of exploration, which could contribute to a better understanding of the verbal message in creative capacity.

Azodo acknowledges the opposition between the written and the spoken word and implies that a preoccupation with the "verbal message" can open new possibilities for the viewer.

Orality as defined by Finnegan (1985) refers to all the artistic works that passed from one generation through word of mouth. This includes oral tradition (cultures, customs or beliefs) which are verbally transmitted from one generation to another. Orality is viewed from an African perspective by Ukadike (2003: 29), as the entire oral tradition of African people, the whole oral discourse on every subject and in every form of expression initiated by people of African descent. Goody (1987) and Watt (1991)

comment on orature as a form of expression which include song, dance, folklore, rites and ceremonies stored in human memory and transmitted verbally.

Orature also finds expression in African films because as Tomaselli and Eke (1995: 112) observe, African film makers act as “cultural intermediaries” between the two form of expression, namely literature and orature. Focusing on the new way in which aspects of oral culture find expression in film language, they observe:

Africa participates in ontologies that suggest the generation of new and alternate visual grammars, different from those found in more industrialized societies. These draw on linguistic structures that have no grammar for dealing with things that exist quite without relation to other things. African languages, unlike languages that have emerged from industrial economies, describe a world consisting of more than objects. In an important way, their grammar (especially when it has not been subjected to the attentions of European educational specialists), has a place for qualifying something in terms of its relatedness to the other things, persons, and animals around it. (1995: 115-6)

Through films, cultures are being expressed, societies are being mirrored, and information is being exchanged and transmitted. It is primarily considered as an agent of entertainment. Adesokan (2006:7) reiterates that in cinematic communication:

[...] film communicates through imagery, metaphor, and symbolism. The integration of oral features, such as music, and dance, oral performance, folktales, proverbs, myth, legend, fable, folklore, call-and-response into other media like the screen, transforms the usually solitary act experience into a more responsive and interactive act of listening and seeing. This helps to incorporate aural-oral texts within the visual texts that consciously use oral features as film techniques.

Similarly, Devantine (1992:12) asserts as follows:

Orality has boundless domains that it reaches through speech and hearing while initiating change. Each interlocutor must connect to his or her sensibilities while entering into a resonating, accepting and conciliatory relationship with orality.

Husseini (2005: 6) clarifies that in visual communications like electronics, sounds, films, computers and cell phones, orality floods our senses with new cultural strategies, participation and documentation.

However, by virtue of developments in digital technology, it has recently become possible for human thoughts and ideas to be effectively and efficiently documented not only in writing but also in still images and motion pictures as well as in speech and other sound symbols. Such video cameras present new possibilities for the documentation of thoughts, ideas and human experiences.

The prospects and future of orality are furthermore found in recent global developments in community radio, television and its rapid spread in rural Africa. Mahir (2010:22) says that such new global development give society a capacity to record their thoughts, ideas and beliefs without being able to read and write. These new approaches to information documentation are consciously cultivated to serve the specific needs of oral cultures. They should also be seen as an opportunity for technology to enhance the way people live without necessarily altering their ways of life. Opportunities are created thus to the global knowledge production industry to tap into the indigenous knowledge of various oral cultures in Africa and other parts of the world (Merolla, 2008:44). The potentiality of the global information community will be increased since there is a diversity of knowledge and knowledge systems available now.

The blend of orality with Nigerian film production has been a unique characteristic of Nollywood films. In 2015, statistics by the Nigerian Film Censor Board (NFCB) show that cultural representation is an important dynamic in Nollywood-Nigerian films production. These films demonstrate the culture of Nigerians on multiple levels giving viewers a look into Nigeria through films. It is recorded that 75% of the films included African representation, 14% of them are grounded in modern or western representation, and 11% of the films are a combination of both African and modern cultural representation (Ukadike, 2015:2).

The detailed storylines and plots make for rich content in Nigerian films. Given that culture is what defines a people, it also represents where they come from; more so,

culture generally entails the people's beliefs and values that shape them (Haynes and Okome, 2013).

According to Ukadike (2014:34), most film audiences in Nigeria attest that the Nigerian films remind them of their culture and encourage them to stick more to their culture demonstrated in Nigerian films. Nigerian (Nollywood) films are often defined within the continuums of Hausa, Yoruba and Igbo language film studies, but recently, new frontiers of Nollywood films are strongly emerging, through Benin, Nupe, Igbira and Ibibio language films (Abere, 2017:10).

To examine the role of orality in Nigerian film, it is essential to first delineated the different ethnic groups and their forms of cultural expression so as to eventually analyse the interplay between orality and filmic representation.

2.1.1. Nigerian ethnic groups and culture

From the time preceding 1500, Nigeria was a collection of ethno-religious settlements in forms of empires, kingdoms, chiefdoms and communal tribe habitations. Ekpo (2008:1), comments that these settlements were based on ethnic groups. The early kingdoms in Nigeria were the Hausa empires, Benin, Yoruba and Nupe kingdoms. Neighbouring empires and kingdoms overlapped into the Nigerian territories like the south and west of Lake Chad which constitute an extension of Kanem Borno Empire. There were many other smaller states that probably existed alongside these well-known settlements, but neither archaeological data nor oral tradition could provide details of their accurate dates.

In contemporary Nigeria, there are over 350 ethnic groups that exist as an entity; with none claiming the-middle-of-the-road position (Ike, 2009:128). However, the three major languages and ethnic groups in Nigeria are Yoruba, Hausa and Igbo. The population densities respectively showcase 28% for Hausa, 22% for Yoruba and with the Igbo people floating between 20-22% of the entire population of the country. Other ethnic groups are the Ijaw people of Southern Nigerian that approximately make up for about 12% in population, with the Fulani and Kanuri people from the far North of about 10% each. The Ibibio (4%), Nupe people (5%) and the Tiv people and the Gbagyi

people formed 3% population each. Other minority languages of over three hundred are sprinkled around the axes of these major languages (Ike, 2009:128).

The Hausa people dominate the Northern part of the country, covering about 50% of the population in the North. Besides that, the Hausa language is the dominant lingua franca in the Northern part of Nigeria. The Yoruba people occupy the Western part of the country, virtually covering about 98% population of the region, while the Igbo ethnic population dominates the Eastern part of the country with a population of about 70% in Eastern Nigeria. Inasmuch as there are over 350 languages in Nigeria, the three major languages are widely spoken both as mother tongue and lingua franca in their respective regions; leaving English as the sole official language (Ebele, 2012:12). In Nigeria, religious affiliations are also well rooted in ethnicity. Shaka (2003:8) corroborates that colonial invasions immensely influenced the regional religious majority. In the same vein, the invasion of the North by the Muslim Arabs inspires Islam in the far North. The North is a blend of Christians and Muslims. The Hausa and Fulani people are predominantly Muslims. The Igbo people are dominantly Roman Catholic Christians. The Yoruba people are a mix of Christians and Muslims.

2.2. Oral tradition: Early ethno-linguistic festivals and cultures

Prior to Nigeria's independence and post-independence era, Nigeria was a predominantly oral community with varied cultures, festivals and beliefs. The major reason for the observance of these cultures and beliefs was principally to entertain the people at traditional occasions and by way of traditional rituals. Njoku (2005:34) adds that some of the events are an integral part of everyday living, while others are seasonal, either annual, bi-annual or circumstantial. But most of these cultural festivals are annual events while few are embedded in the people's way of life (Ademuleya and Fajuyigbe, 2015:22). Culture in Nigeria is like the platform of the people where they find succour to practice folklore in their respective milieus.

The following overview of festivals shows that they play a vital role in Nigerian society.

2.2.1. Igbo festivals

The Igbo community has a strong affinity to culture and tradition, even to date. Some of their key cultural celebrations as festivals are the New Yam Festival and the Masquerade Festival. These are annual events. Offiong (1991:1) elaborates that most of these festivities celebrates humanity, while some are observed in relation to the deities.

New Yam Festival

Yam is the major farm produce among the Igbo people. It is usually cultivated between the months of March and April and harvested between September and December. Usually, rituals are made before planting while festivals are held at harvest in honour of the gods. At harvest, the priest is consulted to seek the consent of the gods before any early harvest. Onzulike (2014:4) narrates that in Igbo culture, the new yam festival is held in such high esteem that it is a taboo to harvest your yams without the consent of the gods. Sighting a new moon in the month of harvest by the priest is the sign that the gods have given their consent for new yam harvest. This ancient tradition is being held till date, but not in all places anymore, owing to the influence of Christianity.

Masquerade Festival

The Masquerade dance or festival is a common phenomenon among the Igbo, the Yoruba and the Hausa. Onzulike (2014:20) confirms that this festival is part of the annual calendar. It is usually celebrated any time of the dry season where every clan produces its masquerade according to the title given to the clan or based on the spiritual events at the time. Ukadike (2003:2) commends that:

Traditional fabrics, costumes and other robes are sown or designed specially to grace this occasion. Usually, all sons of the soil within and outside the community are mandated to grace this festival. The event has a dual signification, as spiritual to appease the gods and secular to celebrate the season.

Sacred Week of Peace

The sacred week of peace is a preternatural ritual in honour of the deities in Igbo land. Ukadike (2000:10) explains that the ritual is observed in honour of the goddess 'Ani'. This cultural rite is observed before the planting season as a respect for the goddess. It is a week of solemn prayer and humility in all the community. Usually, no offensive language is allowed or physical abuse and even marital relationship within the week. As the ritual is observed without any defile, it is alleged that the goddess will cleanse the farms to usher in the new planting season as well as produce healthy and good farm products. Onzulike (2014:9) adds that the sacred week of peace is also a period of reconciliation among the Igbo people and a period of strengthening family ties through gifts and exchange of pleasantries.

Presentation of Kola nuts

Kola nut is a fresh seed of kola tree which is bitter in nature, a chestnut-sized seed which contains caffeine, and is usually chewed or masticated as appetizer. It is usually eaten by average age men and older people. It has a lot of medicinal value but can also be dangerous to health if it is abused. Kola nut has received a wider acceptance among virtually every culture in Nigeria. In Igbo community, the kola nut symbolises peace and hospitality especially when welcoming visitors. Mohammed (2003:6) concurs:

It is a normal thing to welcome people by offering them the traditional kola nuts. It is also part of marital rites to offer kola nuts to both families as a mark of acceptance of a union. It is valued in other cultural festivities and family meetings. It is an ancient tradition that still exists among the Igbo people and is largely produce in western Nigeria by the Yoruba people.

Washing of hands

In addition to the presentation of kola nuts is the washing of hands. Ebere (2008:22) confirms that washing of hands in Igbo land is connected with basically the offer of kola nuts. Besides the fact that washing of hands is a common tradition among Nigerians, hence, food is eaten with bare hands, especially, the locally prepared

cuisines from yam (pounded yam), cassava, guinea corn and maize. Visitors are usually given water to wash their hands, believing that they must have come in contact with different spirits or dirt. In a normal situation, it is believed that the visitor should wash his hands before chewing the kolanuts, especially the ones that are kept sacred for rituals.

Pouring of Libation using palmwine as a ritual process

In addition to using kolanuts to welcome guests or visitors, the palm wine is a natural domestic beverage usually tapped from a palm tree. It has both the sweet palm wine and the fermented palm wine. By extension, Omoera (2009:6) attests that in many traditional settings in Igbo land, palm wine is used for medicinal purposes. Children affected with chicken pox are usually given palmwine to drink and a portion of it is massaged over the body of the sick child. It is a common drink that is usually found in every household among the Igbo people. Osofisan (1999:11) in his work "Cultural Identity and the Challenges of Nigerian Drama" describes the palmwine as an appetiser used in welcoming visitors after giving them water. It shows that visitor has the goodwill of the host. Culture demands that the host first drinks or tastes the palm wine before giving it to the visitors for fear of being poisoned. This usually gives the visitor the confidence to feel at home. The palm wine is a special drink used for rituals of different types. When this is done, the palm wine is shared in the order of seniority or eldership or status. It is also used in traditional shrines to appease the gods. The eldest man among a gathering of people will take the first cup as a way of blessing it in a traditional gathering; after taking it, the elder leaves part of the content in the calabash. The elder later pours it on the ground as a mark of respect to the gods; it is assumed they are the providers. Subsequently, this will go round to all the people that are present in the gathering or ceremony of any kind.

2.2.2. Yoruba festivals

Like the Igbo people, the Yoruba people of Western Nigeria are also deeply rooted in culture and tradition. Despite the influence of Christianity and Islam in Yoruba land, many people of the region still practice these cultures. Kola (2005:8) streamlines the major festivities in Yoruba land: The Sango festival, masquerade dance, Ojude oba

festival, Osun-Osogbo festival, Igogo festival and Lisabi festival which is the celebration of Egbaland independence from external invasion and the Sango festival.

Lisabi festival

Kola (2005:7) expounds that Lisabi festival commemorates the celebration of the Egba hero called Lisabi. Lisabi is a great warrior who fought for the peaceful settlement of Egba people during the tribal wars around 1930. Kola describes it as an annual celebration in honour of a late legendary warrior called Lisabi Agbongbo-Akala of Egba community as one of the Yoruba ancient historical towns. Alamu (2010:1) comments that the legendary warrior is said to have liberated the people of the town from the oppression and bondage imposed on the entire community by a superior kingdom called Oloyo. In modern day Nigeria, this festival is held in Abeokuta, a capital city in one of the Yoruba states called Ogun State. The observance of Lisabi festival is a common practice in the old Yoruba kingdom where bigger communities dominate the smaller ones.

Oke'badan festival

This festival is in praise of the ancestral founding fathers of the modern day city of Ibadan traditionally known to be the capital city and headquarters of the Yoruba ethnic race. It is an annual celebration that draws all the Yoruba people from different clans, communities, Yoruba states and those in diaspora to come and pay homage as well as celebrate the old city of Ibadan (Alamu, 2010:2).

Obitun festival

The Obitun festival is a ceremony of initiation. Young girls of adolescent age that are crossing to maturity are being initiated into womanhood. Kola (2005:5) describes the ritual as usually celebrated in Ondo, one of the Yoruba states. Young girls are exposed to the expectations of womanhood in terms of marriage, housekeeping, home economics and other spousal responsibilities. The Ondo people are grounded in culture and tradition, which they respect very well.

Osun-Osogbo festival

This festival is held in worship and praise to the Osun goddess that is traditionally known to represent the people's prosperity, wealth, beauty, fertility and love. This is an annual event that always takes place in the month of August (Kola, 2005:5).

The festival of Sango

Sango is one of the traditional gods in Yoruba land. Sango is said to be the god of thunder that exercises justice to the people. Sango takes the form of a thunder that strikes the guilty who fail to confess their secrets crimes before the people. Such people are taken to the shrine of Sango and force them to take an oath of justice of whether guilty or innocent. Alamu (2010:2) and Esan (2015:13) approve that the ritual is usually led by a hereditary priest who possesses magical powers from the gods. Adesokan (2007:8), commenting on the deityship of sango states that sango priest is believed to eat fire and swallows gun dust or powder. In observing this festival, a long procession is held to the Obas (King) palace where the feast begins with drinking of palm wine, eating of traditional cuisines and roasted meat. These follow with a continuous dance till the following morning. This is an ancient festival that is still in existence in in Yoruba land.

2.2.3. Hausa festivals

The Hausa culture and tradition is deeply rooted in Islamic tradition and worship. Most of their cultural activities are connected to Islamic injunctions and teaching.

Notwithstanding, Adamu (2000:1) and Teslim (2009:4), who conduct a related research on Hausa customs reveal that there are unique festivals that are associated with Hausa people which include the Durbar festival and the Argungu fishing festival.

Durbar festival

The Durbar festival as described by Galadima (1993:1) and Husseini (2005:3) is an annual celebration around the Muslim occasion of Eid al-Ftr and Eid al-Adha. This occasion is celebrated in many northern states in Nigeria. Liman (2009:16) also added

that it is a horse-riding occasion, going round town on horses by Hausa traditional title holders big or small. It usually lasts for a whole day.

The Argungu fishing festival

This is a fishing festival annually held in the town of Argungu in Kebbi state, one of the Hausa states in Nigeria. There is a mysterious lake where fishing only takes place occasionally. The fishing is done by a fraternity of fishermen who possess some spiritual powers. Ordinary fishermen only have access to fishing in the lake on the Argungu fishing festival day. On that day, people come from every nook and cranny to partake in the fishing exercise. Liman (2009:22) describes the fishing festival as being celebrated in commemoration of the hostility between the Sokoto Caliphate and Kebbi kingdom. Therefore, the fishing festival comes to be when the then Emir of Kebbi also known in Hausa as ‘Sarkin Kabbi’ organises this festival in order to honour and entertain the Sultan of Sokoto, the Islamic leader in Nigeria on a night he visits the town. The festival was first celebrated in 1934, to celebrate the end of the hostility between the Sokoto Caliphate and the Kebbi Kingdom.

Festivals as expression of oral culture play an important role in Nigerian society and act as a unifying social agent. :

This is especially so today during festivals and rituals when people are gathered together for a common cause and cannot claim to know each other. However, the ritual ceremony becomes the discourse that has united the people into a whole unit, a public. (Aloh, 2015: 32)

2.3. Oral tradition and development of literary tradition in Nigeria

The influence of oral tradition on the development of literary tradition in Nigeria as demonstrated by scholars like Melville (1968) and Marko (2008) Merolla (2012) validate the fact that the people’s rooted tradition has immensely influenced the literary development in Nigeria. Traditional epic and folktales have influence the rise of the novel and early writers of the 20th century. Orality and its different contexts of application are being transformed into literary works. Numerous works of early

Nigerian writers like Cyprian Ekwensi (1962); Osofisan (1999) and Ola Rotimi (1988) are a reduplication of a collection of traditional folktales and other forms of oral tradition narrated in literary form. Wole Soyinka's *Death and the King's Horseman* (1975) is a replica of the people's inherited beliefs and culture presented in a literary approach. John Pepper Clark's *Song of a Goat* (1963) and Ola Rotimi's *The Gods Are Not to Blame* (1968) are Yoruba adaptation of the Greek myth of Oedipus, which connects the Greek tragedy and African ritual.

The oral tradition has contributed greatly to the successes of most African writers who take the advantage of the resources embedded in the oral tradition of the people to develop their works. These writers use the images, material resources and the structures of the people's tradition and reinventing them using literary tropes (Kabore, 2000:1).

In her discussion on the influence of orature on literary writing, Arndt (1998:18) distinguishes three academic approaches, namely, the impressionistic, the ethnocultural and the interpretative approach. When using pure elements from oral narrative it is deemed impressionistic. The ethnocultural approach implies:

Ethnoculturally oriented studies detail the way in which borrowing from orature manifests itself. But the authors of these articles and monographs are not satisfied merely with noting that there is a bridge between oral and written literature. From this insight they derive the additional question as to the cause of the continuity. The central thesis of this approach is that the author's cultural background is responsible for his use of structural elements of oral narratives or the integration of entire "oral" texts. (Arndt, 1998:20).

Regarding the interpretative approach, Arndt (1998: 22) writes that it signifies:

[...] that African writers introduce structural elements of orature as well as independent "oral texts" into their literary texts.

The present study of the nine selected films is a combination of the three approaches, although the ethnocultural element predominates in contextualising and analysing the selected films.

Development of literary writing in Nigerian languages

It has always been a problem when standardising the three major languages in Nigeria (Hausa, Igbo and Yoruba) to produce a standardised orthography. This is due to the fact that most of the orthographies in local languages were not fully developed. Nevertheless, a small number of literary writings later emerge in form of novels. The Hausa language of Nigeria records the earliest novels written by Muhammadu Bello titled *Gandoki* which was published in 1933 by the translation Bureau in Northern Nigeria. Bello's novel blended and diluted the typical Hausa oral tradition and literary narratives; giving it a heroic pattern using a strong trace of Islamic history, dating back to the 14th and 15th century. Adamu (2000) claims that these writings are mostly Arabic writing cherished among the Hausa people. Early Hausa poets include Ibn Al-Sabbagh, Muhammad al-Barnawi and Abdullahi Sikka. These poets express the Hausa culture in their poems such as "Alura da Zare" –Needle and tread (2008), Soyaya- Love (2005).

The development of Hausa drama is greatly influenced by the peoples rooted oral tradition. Hausa playwrights like Aminu Kano, Adamu dan Goggo, Dauda Kano, Muhammad Sada (2009) have written quite a good number of Hausa folktales and fairy tales. These plays include; *Alura chikin ruwa*-Needle in Haystack (2016), *littaffian Soyayya* - Books of love (2009), *Waya san gobe?* - Who knows Tomorrow (2013), *Ki yarda da ni* -Believe in Me (2013) and a host of others.

In the Yoruba language, most writings are a development of Yoruba traditional tales. One the popular writers in Yoruba language is D. O. Fagunwa who produced a novel in Yoruba based on folktale titled *Ogboju ode ninu Igbo irumalein* (1938), *The Forest of a Thousand Demons* (1939). The development of Yoruba literature has dual strands; that is, those that are highly influenced by Yoruba rich oral tradition and those influenced by western literary patterns. Over a short period of time indigenous literary writing, led to the dawn of Yoruba English literary writers like Wole Soyinka, Amos Tutuola, Daniel O. Fagunwa, Femi Osofisan, and Niyi Osundare. These writers weaved elements of Yoruba culture into English literary fiction. Famous among them is Wole Soyinka's early works: *The Lion and the Jewel* (1963), *A dance of the forest*

(1963), *African Culture: The Rhythms of Unity* (1985), *Death and the King's Horse Man* (1975) and *Kongi's Harvest* (1972).

Little of literary writing in Igbo language was done before the advent African English literary writers. The literary works were more of Igbo oral culture. Prose narratives in Igbo were of imaginary stories or events which emanates from Igbo oral literature. The rise of Igbo English literary writers like Chinua Achebe, Ben Okri, Buchi Emecheta, Chimamanda Ngozi Adichie and others change the course of literary writing from Igbo language to English literary writing. But not far-fetched, these Igbo literary writers also took the pattern of the Igbo oral tradition. Chinua Achebe's early fictions like *Things Fall Apart* (1958), *Arrow of God* (1964), *No longer at Ease* (1966), *Chike and the River* (1966) and *The Drum* (1979) analyse the colonial experience of the Igbo people. Chinua Achebe weaves together the Igbo oral tradition with folktales into his classic novel *Things Fall Apart* (1958). Emenyonu (2001) opines that the modern Igbo prose fiction, poetry and drama have their roots in the Igbo oral tradition. Expatiating on this, Onyekaonwu (1986: 22) says

Creative writers in Igbo see the body of Igbo oral tradition as a means or rich source of literary materials; open to them for exploitation for the purpose of writing their own original works.

In addition, Okphewo (1977:1) adds that “[t]he store-house of folk myth and fancy are gainfully plundered by writers for their own original literary production.”

Similarly, Ekwealor (2009:112) claims that the Igbo traditional stories (folktales) serve as a vital instrument for the contemporary Igbo prose writers. Several modern Igbo prose writers draw a lot from the Igbo traditional stories, while in some cases elements of oral tradition are incorporated in these writings. Some Igbo oral forms like the anecdotes, Igbo myths, proverbs, oral performance, folktales, and traditional music tremendously influenced their works. The practice of traditional story method (African folktales) is seen in D. N. Achara's *Ala Bingo* (1993); in which the plot in this early Igbo novel is said to be a remodelling of an Igbo tale, 'Iduu', a type of traditional folktale titled “The famous king of the mountains.”

2.3.1 The nature of storytelling in Nigerian traditional milieu

The act of good storytelling is part of the people's traditional entertainments that is highly respected by the society. These stories help to pass traditions, beliefs, mode of behaviour, socio-religious order as well as thoughts and feelings. The auteurs use various forms of myths, arts, ceremonies and traditional events in their films; hence, storytelling comes in different means. In Nigerian films, Utley (2008) regards storytelling as a literary narrative of Nigerian experience. One of the famous storytelling acts is the moonlight stories common in Nigerian traditional settings. This moonlight stories usually featured in the National television programmes.

Utley (2008:7) describes storytelling as an act of retelling a tale to one or more listeners through voice and gestures. Scholars like Tabackova (2015:1), McLuhan (1962:1), and Ong (1982:34) classify tales/stories as distinct features of orally based thoughts where the concrete nature of tales(s) points to oral thoughts. One of the exciting memories of that time was stories told to children by parents. Some stories are fictional while others are from parents' life experiences. Every day after supper, children sit around our parents in anticipation of their wonderful stories. Some stories are logical, stories about why the tortoise has a cracked shell, how the lion became the king of the animals, why the hare has long ears, why the chameleon changes different colours, the hare (wise) and the hyena (foolish) and so on.

At every point in time, parents do ask the children about the moral lessons children learnt from these stories. A lot of lessons ranging from honesty, one should refrain from greed, goodness to strangers or visitors, encouraging hard work and avoiding laziness, wisdom in diligence and a host of other morals are learnt. Parents do tell their children of their personal experiences in form of storytelling; with particular example of the Nigerian civil war in the late 60s. How the Biafra (Igbo people) intend to split Nigeria and call their new state Republic of Biafra. Parents tell their wards how the then government subvert the plan of secession, holding that Nigeria must be one.

The Nigerian civil war lasted for three and the half years, from 1967 to early 1970. Parents narrate how the Biafra soldiers took advantage of their fondness for monkeys to attack other Nigerian soldiers. At that time, the Igbo people did not eat monkeys but

kept them as pets. When the Nigerian armies approached, the monkeys would warn the Biafra soldiers. These techniques helped them to destroy many Nigerian armies. The Nigerian soldiers later discovered this tactics and began to kill the monkeys sporadically. In the end, the children were convinced that people need animals around them. Just like the dog being kept as a domestic animal, children learned that the monkey was also close to humans.

In an average rural setting, it is a common practice that when the moon disappears, villagers sit by the fire side and tell their stories. Stories have become part of people's life. There is excitement when stories are told during leisure times. Utley (2008:6) describes that 'story telling takes you on a journey that inspires you to learn about yourself and the world around you'. Fireside side stories are common among children and peers. Children take turns in storytelling whether fictitious or realistic. Everyone will go into creativity to entertain themselves. Most of the stories centre on animal kingdom which are read or told and retold. These stories make great impact in people's lives. Such storytelling exercises influence literary interest among young school children.

Like the fireside stories above, in most rural settings in Nigeria, there used to be playgrounds, a central place where the young and adult as well as children gathered to play after supper, sing and dance with the brightness of the moon in the night. This is practised in order to reduce stress or idleness of the day time. This exercise is usually entertaining; therefore, young villagers take advantage of these courtyards to reduce boredom. Activities in such places are singing and dancing. While the aged are glued to the fireside in their huts, the youths are busy entertaining themselves in the square. Most youths use this opportunity in wooing young girls into becoming their future betroths. It is usually an exciting event to behold. Okpewho (1990:16) classifies these activities as oral performance where he states that a peculiar characteristic of African oral performance is how they express themselves as play. Kennedy (2011: 60) describes this in ethnographic term as 'human symbolic interaction of a performing kind'.

Playing hide and seek is a children's game. The Nigerian version of the hide and seek is called 'Boju-Boju' in Hausa language. It is an act where someone goes into hiding

while his partner seeks to catch him/her. The act is usually accompanied by singing a song and clapping. When your partner is able to locate and catches you, you in turn will seek for your partner. Scheub, (1974, cited in Okpewho, 1992:16) illustrate how storytelling is used as relaxation tool to release tension after a long day work:

For the evening story telling session, we go to a compound in a ward of Ibadan where we find an extended family.... After evening meal, the member of the family gather on a porch and if there is moonlight, the younger membersgather in the courtyard to play games like hide and seek. On the porch, the entertainment begins with riddles.... After few riddles, the tales begin.

This form of entertainment using traditional storytelling and dances has positively influences people's moral upbringing by teaching the people good values and a decent way of life. It is also pertinent to note that these traditional stories have been transposed into the media as forms of interlude, social activity or event on its own.

2.3. Overview of literature and film

Insight from Akech Obat Masira (2010:1) reveals that the interface between the two art forms has existed for over a century. This interface is demonstrated in forms of intertextuality – I will discuss the concept in more detail below, adaptation, recreation, inspiration, transformation, interlinks (co-exist) and the rest. This relationship is articulated where literary works are given pictorial styles and musical structures which present the film as meta-narrative or hyper-text, being that they share parallel narrative devices or structures. Film has a stronger affinity to fiction (narrative) as it uses images to tell a story while literature (narrative) uses verbal imagery for the same purpose; but their common ground is the use of language; which they both use artistically to achieve an effect (outcome). Film virtually replicates the basic structural components of the literary narrative (novel) using images or motion pictures.

The intertextual relationship between film and literature shows that film draws from drama or theatre majorly in the use of action, dialogue, movements, style gestures and plotlines. With the novel, film also borrows from structure, setting, theme and characterization, while in poetry; it uses metaphor, irony, imagery or symbolism, rhythm, repetition and song/music. The introduction of cinema was a window to

adaptation of literary sources to film. Film adaptation of different art forms (novel, theatre, art, history, folktales) came into being when film began to concentrate on entertainment than information. Adaptation of literary materials into film were evident from the early days, as is attested to in George Bluestone's (1957) study. The film did not create original work but chose the adapted material as resources for their film texts. The same applies to the early classical Greek playwrights who adapted myth that has been told as traditional stories to develop their plays (Brady, 1994:22). It is a phenomenon that novels by prominent writers are adapted into film.

The intertwining of Nigerian indigenous narratives and Nigerian films as intertexts started from early Yoruba travelling theatre in 1963 to the emergence of a professional film making industry in the 90s. Abiodun Olayiwola (2010) indicates that in 1963, culture lends itself a feature film and a collection of desperate aspects of traditional cultural forms of the Nigerian society. This was succeeded by the adaptation of Soyinka's play *Strong Breed* (1963), *Kongi's Harvest* (1965), and Maro Ladipo's *Oba Maro* (1960). These gave rise to the emergence of indigenous language films in 1975, beginning with the Yoruba film *Ajani Ogun* (1976) and a Hausa film *Shehu Umar* in 1977. Adedeji and Ekwuazi (1998:5) state that:

The Yoruba theatre is influenced by Yoruba culture and tradition which made an indelible impression on the whole country. As a traveling theatre, it has taken the theatre to the people and entertained vast and diverse audiences throughout the country. Not earning any subsidies from the government or financial support from any foundations, the artists have progressively managed to survive in a very big way. They draw their income not only from their stage shows but also from television shows, from waxing their music and plays on discs, by printing their plays as photo plays and as literature.

Cham (2004:5) discloses that the participation of indigenous African scholars in their people's oral tradition has been in existence since the 1960s Merolla (2012). This is aimed at bringing the African identities and sensibilities to the fore. It is on this note that Cham (2003: 33) also highlights that African cinema and indigenous African oral narratives perform the role of defining, enacting and performing African identities:

African filmmaking co-exists and interacts with these (i.e. indigenous oral narrative tradition and written literature) other forms of creative practice on the level of subject matter, theme, form, style and conceptions of art and artist and their role in and relationship to society.

Ruth Finnegan (2007:6) gives an in-depth account of scholarly works in the field of orality, from early 19th century to its prime in the 1960s. African indigenous oral tradition and its features have a wide influence on various contemporary art forms. In fiction, many African texts such as Ngugi Wa' Thiong'o's *Weep Not Child* (1964); *The River Between* (1965); Ousmane Sembene's *Xala* (1973); *Tribal Scars* (1975) and Ben Okri's *Tales of Freedom* (2009) have exploited and embraced the features as well as formal conventions of oral narratives in their literary works. In art, Nigeria's *Uche Okonkwo's Wakaa*, (2014) and Congo's *Trigo Piula Ta Tele* (2003) as well as Cote d'Ivoire's *Vincent Ouattara Ideologie et Tradition en Afrique Noire* (2002) have also adopted the use of mythical themes in their artistry.

Contemporary African writers/poets such as Chinua Achebe adopted elements of indigenous oral forms like proverbs, masquerade, songs and dances in his novels *Things Fall Apart* (1958); *A Dance of the Forest* (1963) and *Arrow of God* (1964). In poetry, the early adoption of oral motifs by Leopold Sedar Senghor's *Négritude* (1965); Mazisi Kunene's *Emperor Shaka the Great* (1979) and Kofi Awoonor's *Songs of Sorrow* (1964) is continued by Niyi Osundare's *The Eye of the Earth* (1986) and Tchicaya U'tamsi's *Négritude Poet* (1989). In drama, Wole Soyinka's use of ritual and mythic elements in *A Dance of the Forest* (1963) has a great influence on the work of Femi Osofisan's *Women of Owu* (2006). Okoye (1993) contributes that, in the literary writings of many indigenous African writers, the consciousness of their indigenous oral tradition forms a strong dimension, intermingling aspects of the modern text with inherited indigenous cultural knowledge.

Looking beyond the boundaries of Africa, in the early 20th century, the aesthetic of traditional African sculpture transformed the work of certain leading modern European artists, such as works of Picasso and Matisse. Denise Murrell writes that Matisse and Picasso and their school of Paris friends blended the highly stylized treatment of the human figure under the influence of their new awareness of African sculptures. The

work of Picasso and Matisse continued to reflect on the influence of African aesthetics well into the mid-twentieth century (Murrell 2000:79).

Nigerian society still observes its oral cultures, documented from early history (pre-1500) to the first republic (1960–1979). The early settlements were made up of kingdoms, chiefdoms and empires with their own unique cultural settings and practices as stressed by Falola & Heaton (2008:67). Many contemporary Nigerian scholars (born in the late twentieth century) are characterised by pastoral childhood and youth that is highly dominated by oral tradition from infancy to adolescence. Many grandparents and parents are exclusively orally orientated and basically not literate. Central to community life and means of entertainments were folktales (such as ‘The Hare and the Hyena’, ‘The Great Hunter’ and ‘The Honest Poor Farmer’). These are usually told by moonlight by parents and grandparents. Night songs in the Hausa language like ‘Kachichi-kachichi’, ‘Ndalele’, ‘bojiboji’ and communal fireside dances like ‘Hide and Seek’, ‘Choose your Bride’ in the village square as well as other cultural values are emphasised. Phatic communications like greetings, handshakes, love, unity and respect for elders are core values. This research draws heavily on this intimate knowledge of the rich indigenous oral tradition of northern Nigeria. Abodyade (2013:2) observes that:

In pre-literate Nigeria as well as most pre-literate societies, people used narratives, myths, songs and performances as forms of recording great events and thus transforming them into memorable experiences or history for future generation. Myths, legends and epic narratives, songs and praise poems and heroic citations were created to communicate people’s historical consciousness, especially events and memorable deeds in the lives of the people.

Despite the onset of modernity as a result of colonialism, the people’s oral tradition is still held in high esteem. Yet, there is an urgent need to improve it and make it relevant as a valuable cultural commodity. The leading South African orality expert, Russell H. Kaschula states that ‘Orality exists only insofar as society allows it to exist’ (Kaschula, 2012:12).

Kaschula’s views are exemplified by Van Vuuren when she alerts the reader to the loss of stored culture and indigenous knowledge which comes about with the loss of

twenty-nine South African Khoi and San languages (Van Vuuren, 2016:1). For oral culture resilience, Ngugi wa Thiong'o refers to a 1964 speech in which Achebe formulated a rhetorical question: '(Is it) right that a man should abandon his mother tongue for someone else's?' (WaThiong'o, 1987:7). These views point to the need to revitalise and sustain our oral cultures with the view to bringing them to limelight and also see their relevance in our contemporary world. Oral tradition in Africa is an ever-growing phenomenon in the lives of the people. It has a wide range of dynamism and social influence in the society's existence, especially, via the media. Traore (2010:1) in the same line of thought with Ngugi agrees that the common denominator of the cultures of the African continent is undoubtedly the oral tradition. Scheub (2000:2) concurs and write about the influence of the oral tradition on written literatures as follows:

Modern African literatures were born in an educational system inspired by colonialism with models drawn from Europe to the then existing African tradition but the African oral tradition exerted their own influence on these literatures.

The analysis above shows that intertextual relations of literary works and films inevitably influence other art forms. Elements of oral tradition are used side by side with their media influences. Elements of our tradition have been fashionably weaved into print, film, radio and the video. The practitioners or performers of such oral programmes build their plots around customs and cultural traditions of the people. It is possible for the inhabitants of a society to obtain knowledge about their culture and also preserve it for the sake of cultural continuity through oral tradition. Oral tradition may also deal with some historical events such as the festival of culture among Yoruba, Hausa, Igbo, Itsekiri people of Nigeria. It may portray the deeds and the excellent traditional practices of the prior generations of the society which the modern generation should imitate so as to maintain the dignity of the people. Such aspects of oral history try to promote the group over and above all other societies. Okpewho (1992:115) complements that these historical notions inculcate nationalist and patriotic ideologies in the new generation. Such ideas are embodied in the oral literature practised daily in the form of songs; proverbs, praise poetry, narratives, riddles and many others.

Wakeway (2011:9) conducted research on Oromo oral narratives and rates oral narrative under the general class of 'folklore'. This view expresses why oral narrative is a relative term which demonstrates the way narratives are classified based on its understanding and practice in different societies and the context in which they are performed. For example, some narratives dwell on ancient kings or spirits who are important to the people, some focus on people's gods and heroic achievements while others on the cultural strengths that keep their people alive.

Oluyinka (2008:22) contributes that the Yoruba people of Nigeria have certain form of divination, for example, the Ifa system found in the Yoruba narratives or proverbs. The Ifa system is embedded in the body of their traditional knowledge which are connected to the process of establishing the right treatment to specific issues or cases. Many folktales about heroes, legends, myths are directly connected to the ritual of purification or initiation. This has transposed to modern Yoruba society, the narratives always contain similar plots and themes.

Oral narrative is part of a society's life whether literally or affectively. Evidence in scholarship reveals that Oral narrative is recognised by historical, anthropological, sociological, linguistic and literary research as amplified by Okpewho (1992:18) and Kaschula (2001:3). Beck and Wittmann (2004:23), and Ricard and Veit-Wild (2005:6) foreground extensively the ground-breaking influence of oral narratives on media technology. The authors reiterate that the study of African Oral Literatures faces new research challenges due to expanding technologies of audio-video recording and their increasing popularisation and mass- diffusion. The media use these narratives to demonstrate or express the philosophy, environmental knowledge, and socio-cultural norms and values of the people. Traditional motifs expressed on TV and Radio mirrors the cultural experiences of the people. This experience reveals that listeners and viewers frequently call to say 'people must continue learning a lot of expressions and proverbs from you'. Okpewho (1992:115) confirms this function in saying that 'through oral literature, younger members of the society absorb the ideas that will guide them through life, and the older ones are constantly reminded of the rules and ideas that must be kept alive for the benefit of those coming behind them'. Oral narratives in electronic media touch on all aspects of traditional and contemporary life. They cover

marriage, urbanisation, morality, service to the aged and the entire family, conformity to tradition and culture and so on.

Okpewho classifies oral narrative as a form (genre) of oral literature; a prose account of people, events and places, which may be factual or fictional and is passed from generation to generation through word of mouth. It is also referred to as a tale, folktale or story (Okpewho, 1992: 22). The study of narratives extends over a broad range of human activities:

novels, short stories, poetic and prose epic, film, folktale, interviews, oral, memoirs, chronicles, histories, comic strips, graphic novels and other visual media. These forms of communication may draw upon the fundamental human capacity to transfer experience from one person to another through oral narratives of personal experience (Labov, 2001: 33-38).

Labov shares similar ideas with Okpewho, stating that both definitions could be considered in the context of literature. Although, Labov's (2001:34) definition is broader in context whereas Okpewho limits his idea within the African context. Nonetheless, both ideas exist within the borders of oral narratives. It is appropriate to note that the long tradition of oral artistry in Africa has an in-depth influence on contemporary African societies and their modern literary works. Prior to the advent of literacy in the 19th and 20th century, texts and all its forms are sealed in memory, they were well recited and performed in oral forms. These cultural observations and forms provided comparable functions that written texts do in learned societies- entertaining, instructing, and commemorative and safeguarding tradition. Okpewho stresses this when he states that many modern African writers consciously borrow techniques and ideas from their oral traditions in constructing works dealing essentially with modern life (Okpewho1992:18). A good example is Amos Tutuola who published literary fiction such as *The Palm Wine Drinker* (1950) and *The Wild Hunter in the Bush of Ghost* (1954), are based on oral sources. Although, Africans are becoming increasingly modernised, many people remain loyal to traditional institutions and cultures and the genres pertaining to orality.

Akporobaro (2012: 22) classifies oral genres into two styles: those conveyed in a conventional way and those transmitted freely, changing with differences of time,

place, and individual speakers. The author further extrapolates that the conventional category has to do with the practices of cult and ritual which include traditional songs of different kinds (funeral, praise, and ceremonies), invocations, and incantations. The style of language in this group is specialized; every utterance is given a specific force. Meanwhile, the oral genre that is transmitted freely has to do with those in the prosaic forms; traditional tales, other stories meant for moral instructions and entertainments, legend and myths. Myths and legends are conceptions and beliefs about the origin of a people, race or heroic individuals. This showcases the occurrences of natural events such as times and seasons, from one generation to another. Thus, myths contain issues that are mysterious and require divine intervention. This confirms Alan Dundes' (1984) definition of myth as 'a sacred narrative that explains how the world and humanity came to be in their present form'. It further explicates Levi-Strauss's structuralist theory of mythology where myth is considered language that is functioning on an especially high level where meaning succeeds practically. The myth-ritual theory by Frazer (1984) also explains that myth is tied to ritual, that is, in its extreme form; it shows that myth arises to explain ritual. Cohen (1969:1) in his theory of myth illustrates that myths are

[...] really not errors; they always contain reference to some objects and events which could not possibly exist and occur... their truth for those who accept them, is preserved for eternity.

Therefore, the auteurs find reality in certain myths and adapt them in the film text.

Few Nigerian mythologies that become movie blockbusters today are the myth about 'Sango' (Yoruba god of thunder) and 'Amadioha' (Igbo god of vengeance). These are the versions of the 'Zeus', 'Poseidon' and 'Thor'. The existence of 'Bush babies' and 'Mami water' (mermaids) are mythical stories that form part of the universal Nigerian folklore. The belief in the existence of these entities adds meaning to the allegiance of the people to humanity.

Folktales (traditional folk stories) are traditional stories deep-rooted in the people's culture and psyche expressed in memories. Stories convey traditional truths passed orally from one generation to another. Their main discourses are found in the people's belief which include; people's connection with the universe, creation, the sources of disease, marriage and family, witchcraft, and relationship with animals. Akporobaro (2012:24) classifies oral genres into three different genres:

- Prose forms: Folktales, riddles, proverbs, narrative, myth, epic, legendary and tales.
- Poetic forms: Chants, praise songs, incantation, songs, oral poetry, hymns and psalms and ballad.
- Dramatic forms: masquerade, ceremonies, festival, ritual, drama and dance.

This classification is evidence that oral genres could be used as intertexts in all three genres of literature. It shows the pattern with which the data collected for this research will be analysed.

2.4 The basic forms of oral tradition in Nigeria

Elements or aspects carried over from the variety of rich indigenous Nigerian oral tradition still function along a wide spectrum of fields in contemporary Nigeria. These vary from community-based needs to micro-individual specificities. Myth, folktales and epic narratives are utilized to help in dealing with difficult and critical experiences ranging from premature deaths to serious or mysterious diseases. They are also used in explaining the geographical features of nature in a symbolic framework (Khalil 2003). These geographical features include the origin of lakes, rivers, mountains or volcanoes. Some common folktales in Nigeria, well known by all are: 'The Tortoise and the Rabbit' - an adaptation of Aesop's fable 'The Hare and the Tortoise'; a didactic folktale on why people should regulate their excesses. These also include the moralistic tales; 'Why the Fowl is the Most Used Domestic Animal for Food', 'The Boy and his Flute', 'The Snake' and 'Ingratitude'. The description of these tales reflects the distinctive realities or characteristics of the environment in which they are told (lifestyle, culture, beliefs and customs).

Myth and legend are used to explain people, deities or events associated with infinite power like 'Sango' (The god of Thunder) in the Yoruba language, 'Yar Aljani' (sorcerer) in the Hausa language, 'Chi' (Small god), 'Chukwu' (Almighty God), 'Amadioha' (The god of Justice) in the Igbo language. These myths all deal with deities well known through the various language groups. Elements of oral narrative such as proverbs are powerful carriers of traditional wisdom, social customs, and they also express the moral

fibre of a society. Most Nigerian proverbs are expressive of feelings or opinions, or intended to influence people's actions.

The use of proverbs is artistically crafted into Nigerian films. Every language and culture has its flair of proverbs. The image of proverbs varies from culture to culture as well as language to language. Experience and culture provide the ingredients of proverbs. Proverbs do identify native speakers. It is commonly known or associated with elders. One's wisdom, knowledge and maturity is measured through one's ability to use proverbs correctly to suit the appropriate occasion or circumstances.

According to Okpewho (1992:235) proverbs are the 'storehouse of the wisdom of the society'. They reflect truth tested over time. This accounts to why literary artists and actors/actresses love to employ proverbs in their talents. Thackway (2003:55) asserts that in the use of proverbs and other traditional narrative forms,

the transmission of learning via a system of codified tales, myths, legends, riddles and proverbs helps to account for the predominant role orature continues to play in Anglophone Africa still widely non-literate and also explains the extensive influence it has on more recent cultural forms, such as literature, theatre, and cinema.

The language of proverbs is drawn from the people's culture. The use of proverbs in recent cultural forms like literature and films is to bring out the uniqueness of a people and also shows the strength of their ideology and sense of self-worth among them. The Nigerian cultures considered proverbs the reliable means, by which meanings are driven to their end points or hearts of the listeners. In Hausa, Igbo and Yoruba culture, proverbs are ways of imparting wisdom. It is a form of passing the truth of an issue or circumstance and situation. It is often said that 'A word is enough for the wise'. This is a proverb on taking advice. Proverbs are used in Nollywood movies to demonstrate the strength of communication and language use. Most of the proverbs are linked to the themes of the movies. They help to build the structure of the film's theme.

The proverbs used in films always reflect the thematic contexts of the films. In the same vein, some of the proverbs are usually memorised by the film audience to remind them of the events in a particular film. This form of oral repertoire traverses many fields of human endeavours. The use of proverbs in Nigerian films adds to thematic intensity of

the film contents. Lauhakangas (cited in Omoera *et al*, 2013:28) further illustrates the value of proverbs in the society:

If one focuses on the use of proverbs and their functions in social interaction, one will find issues of selective memory, reconstruction of experiences, explaining and reasoning about the past; giving instructions and warnings for the future, amusing or encouraging each other.

Most proverbs refer to the future in form of warning to the hearer, so that the listener will take caution against impending danger. The proverbs illustrated in the films under review take the patterns of instructions and warnings.

2.5. Oral narratives and film making

Oral narrative and all that it entails is not made of timeless archaisms, but is being reshaped and recreated constantly (Dundes 1984:2). The relationship between orality and history (oral history) suggests that there are popular films and documentary films that gather raw materials from oral sources. Ethnographic films are examples of didactic expository narration (Barnouw, 1993: 251)

Like the oral tradition, oral narrative in all its contexts favours utilitarian values (Ganyi and Inyabri, 2013). According to Ganyi and Inyabri oral texts establish the living symbols of valid cultural data such as cultural activities, moral instructions, values and history. Oral narrative is well known for oral history, because they predominantly historical sources told from one time to another as knowledge, language, literature and cultural resources of the people. The history, philosophy, ideology, perception and world view of a people are the bases mostly derived from oral sources. There are different opinions and viewpoints on cultural issues, these debates on old and new assumptions are the ways in which the values renovates, reaffirm, and restores itself in music and words.

The integration of oral features (traditional ritual performance through storytelling, music and dance, as evident in folktales, proverbs, myths, legends, fables, folklores, call-and-response) into contemporary media especially films bring them alive and adds

to their value, in the same way that a demonstration of songs and dances in a movie elicits response from the viewer. In the Nollywood film titled *Ada Eze* (Name of a Princess), the poor hunter boy is able to elicit the princess' emotions indicated by flowing tears from the eyes of the princess through the song he sang for her. This goes further to illustrate that oral African tradition is more than text created orally because it is a realistic art with functional value, meant to inspire its people to accomplishment.

2.5.1 The artistic process of engaging oral narratives in films

In relating oral tradition to films, the filmmakers make selective use of resources from oral traditions and as such incorporate the entirety of motifs from the oral tradition. What is important to the auteur in the choice of oral motifs is the aesthetic nature and accompaniment of elements of oral tradition in achieving the theme(s) of the new scripts (film). Consequently, the legacies of oral tradition are documented in motion pictures in ways that signify a slight or radical/total departure from it. Reader (1990:16) lends his voice that oral elements are used symbolically and metaphorically instead of being mirrored slavishly. These appeals to the viewers/audience and wins their passion for the filmic texts. There are different levels of subtlety in film directors/producers' exploitation of the oral material. One level is where there is no noticeable effort on the director's or producer's part to structure the films on any known folktale pattern. He merely 'sprinkles' his films with elements of content and technique drawn from the oral tradition. Selective use is made of the people's oral art to suit the film script. Ocelot (2016), a French auteur on animation expresses how the fairy tales have been an inspiration to his film-making. Ocelot affirms that he tries to incorporate elements from fairy tales into each and every of his films, so that the message of the films are properly conveyed to the audience through the visual media. Udomisor and Sonuga (2012:13) outline elements of film content and technique drawn from the oral forms which include the traditional rural settings which the films are shot, traditional lifestyle, expression of culture through indigenous songs and other motifs, culture-based themes and storylines such as; polygamy, beliefs and superstition, 'juju'-black magic or power, sorcery, witchcraft and divination and many others. In sustaining this claim, Akpabio (2004) declares that movies have the ability to reflect happenings in the society and this determines the influence they have as follows:

Some of these films reflect the Nigerian culture. Some movies are based on myths, legends, folktales and other traditional forms which bring about the synergy that is required for better message reception and influence on the larger society (Akpabio, 2004:30).

This is further supported by Haynes (2005:32), who states that 'Nollywood draws on cultural influences, both domestic and foreign, but it remains fundamentally distinctive'. The thematic and aesthetic choices of Nollywood are determined to a large extent by the preferences of its audience and those themes with broad appeal. For this reason, films display a range of ethical and cultural positions. The range of oral cultures in Nigerian films as intertextual relations is supported by Parson's (1964:22) theory that 'culture and the social actions of individuals, which results in social institutions involve choices based on values and norms that are specified within cultural system of a society. Reader (1990: 35) identifies the role of cinema when it comes to intertextual relations; where he asserts that:

The very concept of a film star is an intertextual one, relying as it does on correspondences of similarity and difference from one film to the next, and sometimes too on supposed resemblances between on and off-screen personae.

Here, the author is at liberty to either twist or modify what interest him in his search for raw materials from the oral tradition. Sometimes he/she adapts the storyline from a well-known folktale. An example is the Yoruba film *Ara-Ire-Good act* (2016). The producer merely adapts this folktale and makes it relevant to the contemporary society. This is because there is a moral lesson to drawn from it and which has a connection to the modern world. The director or producer in some cases sprinkles these oral elements in his film. There are popular Nollywood films that address issues of urban life. In this case, the director/producer accompanies the storyline with oral performance, songs and proverbs to help in achieving the artistic piece. The Hausa film *Duniya Gidan Dadi - The world is a place of enjoyment* (2016) is a blend of oral tradition in urban context (city life). The film centres on recklessness-a lesson to be learnt by modern youths. The director accompanies the film with oral motifs; proverbs, praise-singing, myth, music, oral performance and music and dance.

Reader (1990:11) further points to the fact that intertextuality is demonstrated in the context of cinema/film/movies to examine a phenomenon like the Hollywood star system. Film stars are prototypical. Nollywood stars model after most Hollywood stars. Sometimes, Nollywood actor/actresses consciously copy their counterparts in Hollywood, and in rare cases, some actors/actress naturally possess the attributes (physiques, attitudes or actions) of others. The Nollywood actress Genevive Nnaji in the Nollywood film *Prostitute at Night* (2012) imitates Valera Golino in the Hollywood film *Leaving Las Vegas* (1995). Nollywood actress Chacha Eke in the film *the Flying Casket* (2014) and *Bloody Carnivals* (2015) follows the pattern of Angelina Jolie's character in the Hollywood film *Lara Croft: Tomb Raider* (2001). These Nollywood actors and actresses imitate Hollywood film stars without the influences of scripts or adaptation; sometimes, it is coincidence in role play.

2.6. Historical background of Nigerian film industry

The development of Nigerian films underwent three phases: the pre-independence (before 1960), post-independence (1960-1990) and the emergence of a definitive film industry known colloquially as Nollywood in 1990. The first phase is the emergence of cinema in the colonial era brought about by a Spanish firm known as *Balboa and Company* in August 1903, which survived on exhibition of films in cinema houses. These films were mostly Westerns and documentaries. The second phase is the emergence of Nigerian Home Video in the late 90s. The first film produced in Nigeria had the resounding title *Freedom* (1957). Sponsored by Moral Rearmament, the script was written by a South African writer, Ezekiel Mphahlele, at the time a lecturer at the University of Ibadan in Nigeria. Barber (2002:56) writes in this regard:

The picture begins with an African man, dressed in traditional clothing, addressing a large crowd, all of whom are shouting "Freedom." Voice-over narration by the man about life in Africa and its varied population is heard over a montage of scenes of contemporary village and city life throughout the country. The narration describes Africa as a place where "man traverses mankind's history in a generation, while the future with tender steps bows hesitant to the past." The scene then shifts to the fictional country of Bokondo (...). By the time *Freedom* opened a one-week run in Los Angeles in May 1958, it had been exhibited by MRA throughout Africa, Europe, Canada and in Washington, D.C. and San Francisco. According to a May 8, 1958

Beverly Hills-Citizen article, the picture won the Grand Prix at the French Film Festival in Lille, France (Barber, 2002:56).

The success of *Freedom* paved the way for the fledgling Nigerian film industry to develop and led to the establishment in 1966 of Latola Films, the first Nigerian film company. At first, it was engaged in the production of documentary films on celluloid and news reports, especially for foreign agencies. During this time, locally made films followed: *Kongi's Harvest* (1970); *Bull Frog in the Sun* (1970), and an adaptation of Chinua Achebe's novels *Things Fall Apart* (1958) and *No Longer at Ease* (1970), *Son of Africa* (1970) and *Golden Women* (1970). Barnouw (1993) analyses the themes of these films and concludes that they centre on crime, domestic crimes, love and passion. The third phase is the formalisation of Nigerian film industry suggested as the Nigerian Film Corporation in 1979. According to Evuleocha (2008: 407):

In the late 1980s and early 1990s, Lagos and other African cities faced growing epidemics of crime and insecurity. Movie theaters closed as people became reluctant to be out on the streets after dark. Videos for home viewing imported from the West and India were only mildly popular. Nigerians saw an opportunity to fill the void with products of their own.

The popularity of VHS and DVD productions prompted Evuleocha (2008:409) to conclude:

What continues to puzzle pundits, critics and all Nollywood watchers is what caused this domestic market in videos to transform into a booming industry that has displaced foreign media in much of Africa and is now marketed all over the world. What is certain however, is that the use of English rather than local languages may have contributed to the expansion of the market.

In 2000 a national film policy, formalizing policies for film distribution, exhibition and private sector investment was introduced.

2.6.1. The emergence of Nollywood film industry

The name 'Nollywood' as short hand for Nigerian films was first mentioned in a Washington Post article on the Nigerian film industry (Haynes and Okome 2013:3). It is

a neologism based on American terms 'Hollywood' and the Indian 'Bollywood'. Prior to the Nollywood success story, some Nigerians produced films such as Nebue Enebelle's *Living in Bondage* (1992) and *Glamour Girls* (1994). As the industry grew and expanded, diversification developed. This led to the emergence of ethnic and regional film productions in Hausa, Yoruba and Igbo film studios, with themes reflecting their specific cultural milieus. The three major ethnic groups, Hausa, Yoruba and Igbo, began to produce films in their local languages. The first set of actresses and actors in these regional films are drawn from the preceding film productions of the early travelling theatres and melo-dramas of the 70s to 80s.

Haynes (1995:13) confirms that the heroes are usually those that represent Nigerian culture and the approach is based on the use of melodrama, satire, comedy, songs dances and popular theatre. The storylines of the first films set a tradition which affect films by Hausa, Igbo and Yoruba directors/producers alike. Mgbejume (1989:34) expounds on the themes and concludes that the films focus on immoral sex, fraud, infidelity, violence, conflict and intrigue intended to amuse, entertain, provide relaxation and also appeal to the feelings of audience/viewers in order to enhance business and profit. The early traditional Yoruba travelling theatre and the Hausa performing arts are influenced by the culture-based film materials, like the settings and the costumes for their productions; whereas, the contemporary film-maker explores the modern day technology in his artistry.

2.7. Contemporary ethnic customs and beliefs in Nigeria

The culture, tradition and beliefs of the people of Nigeria are shaped by Nigeria's multi ethnic groups. Deluca (2014:23), Adedini (2015:10) and Dickens (2017:2) are of the view that there are over 250 ethnic groups and tribes, each with their own culture and traditions, including different languages. These tribes contribute to the vast cultural and linguistic diversity of the country. The three largest ethnic groups are the Hausa-Fulani in the north, the Igbo in the southeast, and the Yoruba ethnic group dominates the southwest. Others are the Efik, Ibibio, and Ijaw from the South-south Nigeria.

Hausa customs and tradition

The demonstration of Hausa customs and tradition will help in understanding why these cultures are very influential in Nigerian film making. Dul Johson (1997: 99) reiterates that seventy percent (70%) of Hausa films are deeply concentrated on the customs and traditions of the Hausa people. Films are vital tools that transmit culture and also promote other ethical values of people through entertainments. Alamu (2010), comments that these films reflect Hausa beliefs, attitudes, religious practices and lifestyle of the people.

Hausa people are mostly farmers. Farming is their most dominant occupation. It is a seasonal occupation which lasts for half a year. This therefore, makes it imperative for the people to delve into some traditional subsidiary skills such as dyeing, tailoring, masons, smithing, cobbling, trading, butchery, barbing, weaving and fishing. Usually, these trades run in families, and in order to maintain the tradition, children are always trained in their fathers' occupations so that in future there will always be somebody to keep the "flag of the family flying". This exists without prejudice to Western education (Amano, 2005:8).

Traditionally, Hausa society is a stratified one. The determinants of one's status, as attested by Yahaya (1979:91) include ascension to Kingship, power and authority) and acquisition of knowledge and wealth: At the upper echelon there are the traditional rulers closely followed by the Islamic scholars and rich. At the lower cadre are peasants and slaves. However, without prejudice to this stratification, a person's character could also earn him respect and regard.

The attributes that could earn a person this special status in Hausa society as highlighted by Abdalla (citing Kirk-Green, 2002:2) comprise truth, trust, generosity, patience, good sense, courtesy, self-esteem, wisdom and good behaviours. These however, are not the only variables to the concept of good character in Hausa tradition. Mohammed and Zarruk identify about twelve behavioural characteristics of the Hausa people. These are: socialisation, generosity and self-respect, modesty, humility and acknowledging others' opinions over one's own, human relation, dedication to religion truthfulness, gentlemanliness and fairness.

This classification by Mohammed and Zarruk (2002:9) appears more comprehensive and all-encompassing in the context of a good man in Hausa tradition. There is however, a marked difference between rulers and peasants or subjects. The leader has other people that assist him in administering some aspects of the kingdom, for instance a District Head, Village Head, Ward Head, head of the butchers, among others. The royal family from which the chief always emerges is expected to rule and not to engage in mundane trading and should not be seen engaged in physical work at home or in their farms. It is also shameful for a prince or princess to be seen buying and selling, in a market within his/her father's territory. The kingship tradition in Hausa land is so important and revered which is why most occupational groups have their leaders who are expected to mobilize them, settle any dispute and represent them before the king.

Next to the rulers are the spiritual leaders. They are held in high esteem in Hausa society because they teach and guide people on the teachings of Islam. The rulers also consult the people in running the affairs of the Kingdom or Emirate. Hirschkind (2009:5) notes that before the advent of Islam, the Hausa people consulted traditional priests or herbalists to ward off evil spirits causing problems. But, with the advent of Islam, the spiritual leaders act as judges with the Qur'an and Hadith. The religious leaders also serve as consultants in various spiritual and humanitarian issues. The wealthy persons are businessmen who engage in various businesses like confectionery and cattle trade, food textile and other traditional commodities. The bourgeoisie enjoy their status because of their contribution in providing basic needs and social amenities to the people. The remaining people in the hierarchy are the peasants or commoners who engage in subsistence farming and other menial jobs for survival.

The Hausa people believe in the Supreme Being called 'Allah' in Islam. The Hausa culture believes that God is the omnipotent, omniscient and omnipresent. In totality, He is all encompassing and the greatest. The Hausa believe that whatever is in existence is because He wishes it to exist or happen. Inuwa (2000:3) contributes that Hausa people believe in pre-destination—in which whatever befalls someone, whether good or bad, is an act of fate from God. He gives and He takes. It is also He that

makes a person great, first among equals, as well as elevation to an esteemed position among people in the society. Yakubu (1990:10) discusses about the Islamic saints 'Walli', the author describes them as people who are godly and earn more respect from the people, because they act and are seen as above ordinary human beings. It is also believed that a person can seek anything from God through these 'special' people. Inuwa (2000:7) writes that part of the Hausa belief system is associated with magic and medicine. Magic is anything that is beyond scientific proof; it is often conceived as malevolent. Witchcraft and sorcery for instance are aspects of magic. In contemporary Hausa community today, these traditional beliefs are gradually dwindling because of the impact of Islamic civilisation. Islam gained total ascendancy in Hausa land in the 19th century through the Jihad of Uthman Dan Fodio (Aula 1987:33).

Marriage in Hausa cosmology is one of the steps in a life of a person. It is an important institution among the Hausa people. Hausa marriage starts with courtship by the suitor giving the girl gifts, an indication that he is interested. If the (gifts) is accepted, the parents' consent will then be sought following introduction will be provided by the suitor and taken to the girl's parents. Galadima (1993:9) asserts that Hausa marriage like any other culture is a small gathering of both parent and close relations coming together to engage the girl with the boy, of her choice. With this development, other unsuccessful suitors will then be banned or withdrawn from visiting the girl. After some time, the marriage will be consummated. In the process of consummating the wedding, the bride price will be announced to the hearing of all present. Yakubu (1990:2) writes on Hausa customs where he contributes that the bride price is a pre-condition for marriage contract and the minimum bride price is announced the year preceding the marriage date. The bride price is announced in mosques by the Imams or mosque committee so as to guide the intended bridegroom in the payment. It is measured against gold value to any local currency as required by Islamic law. Yahaya (1979:20) studies Hausa communal life and tradition adds that the only reason why a man should marry one wife is when he cannot afford to care or love the wives equally, or if his wife prevents him from taking another wife. The latter is however, contrary to the Islamic teachings which allow a man to marry two, three or four wives if he has the means and can be fair and equitable to them. Yushau (2003:4) highlights the requirements for marrying more than one wife:

- When the wife is barren;
- When the wife at home is a stubborn and a nagging type;
- When the wife at home is becoming old or ageing;
- When two families want to strengthen their relationship or friendship; and
- When emirs or chiefs give out their daughters in marriage to their District heads or respected 'Mallams' in the Kingdoms so that it will attract the 'Mallam's' or the District Head's continuous loyalty.

Naming a child is one of the respected ceremonies among the Hausa people.

Abdulwaheed (1980:6) and Liman (2009:13) in their studies of storyline structure in Hausa home videos state that the moment one marries and notices that the wife is pregnant the husband will start preparing for the arrival of the child into the family. This is by way of buying enough firewood for the wife when she gives birth, providing enough for her for the first forty days she is expected to keep indoors, and buying clothes for the new baby. When she is delivered, she will be taking hot meals as well as meat and assorted pepper sauces. On the seventh day, the child will be named publicly and a ram will be slaughtered and shared among the baby's mother's relations and friends. A 'Mallam' (spiritual leader) will be invited to slaughter the ram and offer special prayers along with other people who come to witness the naming ceremony. After the ceremony, butchers will be called to prepare the slaughtered ram for meat.

Furthermore, Adamu (2000:14) contributes that the Hausa tradition allows the people to provide their sons and daughters with traditional nicknames apart from Islamic names. Mahdi (1978:19) and Adamu (2008:5) exemplify the meanings attached to names. Their records show that a child born on Monday is 'Tanimu' or 'Dantani' for male and 'Tani' or 'Altine' for female; 'Tlatu' or 'Lantana' is the name for a female born on Tuesday; 'Balarabe' is given to a child born Wednesday if male and 'Balaraba' or 'Larai' or 'Laraba' if a female. A child born on Thursday is 'Danlami' for male, and 'Lami' or 'Laminde' for female. Friday has 'Danjuma' or 'Jumare' for male and 'Jummai' or 'Jume' for female. 'Dan Asabe' or 'Dan Asibi' is for male child born Saturday, and 'Asabe', 'Asibi' or 'Gude' for the female. A male child born on Sunday is 'Danladi' while 'Ladidi' is for female children. Apart from week days, Hausa people name their children after the time or situation they are born. Khalil (2003:6) in his work; *The Root of Hausa Culture* explicates that a child born during rainy season is 'Anaruwa' for male, 'Malka' for female, during fasting period, a child is named 'Dan Azumi' for male

and 'Azumi' for female. A child born when an event happens will be accorded the relevant name. Khalil (2003:3) also adds that the names and meaning of names depict a distinct cultural identity.

Circumcision of male children in ancient Hausa culture is not done at birth. Khalil (2003:15) explains that a child at the age of seven or eight years will be circumcised by the 'wanzami' (barber). This is a rite usually done during the harmattan (winter) because it is traditionally believed that during that period there are no germs to infect the wound and the dry weather makes the wound to heal quicker than expected. The day for the exercise is usually not disclosed to the children so that they will not run away. This is to avoid public appearance and the pains that follow the circumcision. Liman (2009: 20) in his article, " The Cultural Milieus in Hausa" describes that children in an area are normally gathered and circumcised at the same time and one after the other. After the circumcision, the 'wanzami' (barber) will apply medicine and advise them on what to do (keeping neat and avoid hard works and plays) and what not to do (wearing of shorts and hard work). From time to time, the barber will be visiting them in order to monitor and nurse the healing of the sore. During the period, the children will be well fed and will be provided with assorted meat and a variety of dishes. The children are also made to sleep face upward with a stick in between their legs so that they will not injure themselves while awake or sleeping. When a child is healed, he will then be allowed to wear pants and other underwear. In contemporary Hausa experience, and the impact of Islam and civilisation, children are circumcised in hospitals and at birth to ease the pains at adolescent age.

As death is inevitable, mourning for the dead is part of human emotional instincts. Sulaiman (2007:22) describes that when a person dies, the relations, friends and neighbours of the deceased will immediately be informed. Death is also understood by peculiar cries and groans from the house where the death occurred. When death occurs, some people will be asked to measure the length of the dead to enable them dig his grave at the cemetery. The dead will then be bathed in accordance with Islamic injunction. A male is bathed by a male and a female by a female, while a husband can bathe his dead wife and vice-versa. After the bath, an ablution (pre-prayers rites) will be performed on the deceased, following which the body will be covered with white cloth and perfume will then be sprayed before the body is placed in

'Makara' (stretcher) and placed in front of the Imam for prayers. Immediately after the prayers, the dead body will then be buried in the grave. Adamu (2000:8) further explains that after the burial, the family members and friends of the dead will then remain at home and receive visitors on condolence. On the third and seventh days, prayers will be offered for the repose of the soul of the dead, and alms will also be given to the needy on his behalf. The wife or wives of the dead person will then enter into 'takaba' (mourning period) for a period of four months and ten days. During the period, she/they will not beautify herself or themselves.

Adullahi (2017:15) and Abubakar (2006:10) in their research on Islam and Hausa culture reveal that Hausa people have some celebrations which are observed on annual basis. Some are conducted at the same time throughout Hausa land, while some are organized by people of an area at a time deemed appropriate. These celebrations are categorized into two:

- **Pre-Islamic Celebrations:** There are traditional celebrations, which the Hausa people observed since time immemorial and before they came into contact with any alien culture, an example of this celebrations is 'Bukin Hudar Dawa' (a celebration observed mainly by hunters (maharba) and traditional priests (Bokaye) for protection against ailments in the succeeding year.
- **Post-Islamic Celebrations:** These are celebrations which are observed since the advent of Islam into Hausa land. In celebrating these, the Hausa people introduce their customs and traditions into them. For instance, Sallah celebration. This is one of the celebrations in this category which the Hausa people did not know until the advent of Islam into the land when they converted them into their traditional celebrations.

Yoruba tradition and culture

The Yoruba of Nigeria are among the highly populated ethnic groups in Nigeria and also in West Africa. Their boundaries extend to Benin, Ghana and Togo and sparsely settled in many African countries. Adeleke (2003: 49) confirms that:

The Yoruba are one of the largest African ethnic groups south of the Sahara Desert. They are, in fact, not a single group, but rather a collection of diverse people bound together by a common language, history, and culture. Within Nigeria, the Yoruba dominate the western part of the country. Yoruba mythology holds that all Yoruba people descended from a hero called Odua or Oduduwa. Today, there are over fifty individuals who claim kingship as descendants of Odua.

In Yoruba mythology, Phoebe Hearst (2004:12) presents a brief a story of how the Yoruba kingdoms were created:

Odua became old and blind. He told his sixteen sons to go the ocean to collect salt water to cure his blindness. None of his sons is able to do that, except the youngest, Obokun, brought back saltwater. Odua washed his eyes with the salt water and could once again see. When he opened his eyes he saw that his land and all his crowns except for the one upon his head had been stolen away from him by his sons. Obokun was the only son of his who took nothing from him. He thanked his son by giving him a sword. Obokun then went to Ilesa and became king. Odua's other sons also built large kingdoms. Kings that rule even today are said to be ancestors of these sixteen kings.

Conventionally, the Yoruba people are grouped into webs of related villages, towns and kingdoms ruled by an Oba (King or Baale or Mayor). In modern day Nigeria, they predominantly occupy the south western states of Nigeria. Olugboyega (2004: 20) summarises the Yoruba culture as:

The collective way of life of the Yoruba-speaking people of south western Nigeria, as well as their kiths and kins everywhere in the world, is measured by their cultural unity. It is a continuum beginning from their subsistence, communal, agrarian life of the pre-literate and pre-colonial times to the capitalist, individualistic, free enterprise life of the literate, colonial and post-colonial, modern times. In other words, a continuum of the traditional and modern aspects of the Yoruba culture provides a true picture of this concept. It is a dynamic phenomenon.

The modern day Yoruba people practise Christianity or Islam with majority of them Christians as a result of the impact of early European missionaries that settled in Lagos. Bascom (1984: 10) further states:

There are many deities such as Sango (god of thunder), Olorun (sky god), Eshu (divine messenger), Ifa (god of divination) Ogun (god of iron), Soponna (god of smallpox), and Yemoja

(god of revenge) etc. These are believed to be intermediaries between God (Olodumare) and man.

The spectrum of Yoruba culture is very diverse. Every aspect of their life centres on culture, ranging from lifestyle, craft, religion, social function and a host of others. Ogunsiyi encapsulates the Yoruba oral tradition in a flash to include:

The narrative forms include; Poems, tongue twisters, hundreds of prose narratives, riddles and thousands of proverbs. Yoruba music includes; songs of ridicule and praise as well as lullabies, religious songs, war song and work songs. These usually follow a 'call and response' pattern between a leader and chorus. Rhythm is provided by drums and iron gongs, cymbals, rattles, and hand clapping. Other instruments include long brass trumpets, ivory trumpets, whistles, stringed instruments, and metallophones. Perhaps, the most interesting instrument is the "talking drum". The "talking drum" features an hourglass shape with laces that can be squeezed to tighten the goat skin head, altering the drum's pitch (Ogunsiyi, 1999:22).

A summary of Yoruba music shows it accompanies their traditional entertainments which include rituals, dancing and music making. Their modern forms of entertainment are not far from the traditional ones. In most cases, it is a blending of old and new forms to produce a neutral and traditionally acceptable rhythm. The Yoruba often use modern musical instrument to express culture and the melodies are in cultural songs. Ogunsiyi (2007:16) in his work, "African Theatre Aesthetics and Television Drama in Nigeria" states that the modern Yoruba music, namely 'fuji' and 'juju' indicate this syncretism of modern and traditional musical instruments.

Like the Igbo people, the Yoruba people are known for farming. Their crafts and other arts are demonstrated in weaving, pottery, embroidering, leather, wood carving, mask making, bead and metal work. Hearst (2004: 9) observes that:

Men are responsible for leather and beadwork. Goat, sheep, and antelope skins are used to make things like bags, cushions, and sandals. Leather scraps in different colours are often pieced together to form designs. Beads are used to decorate crowns, hats, bags, and other items worn by kings and herbalist (babalawo). Popular bead designs include human faces, birds, and flowers.

The Yoruba people also have natural resources like coal, palm oil, peanuts, cotton, rubber, wood, corn, rice, millet, crude oil, cassava, and yams. Their daily diet is made of cassava and yams. It includes starchy tubers of cassava, grains, beans and plantains. These food crops as daily meals are accompanied or supplemented by vegetables, meat, dry fish and other cultivated fruits. The most popular and common food among the Yoruba people is called 'fufu' (a meal) made of cassava and dried yam.

The Igbo tradition and culture

Igbo is one of the major languages widely spoken in Nigeria. The people are also known as 'Ndi Igbo' a name which signifies the different dialects and characteristics of the distinct sets of people that have common cultural personae. Okwori (2003) describes the nature of their settlements as people located in the Eastern part of Nigeria. As a result of their historical standing, the language is used in modern day standard texts like in the Bible, newspaper, documentaries and so on.

As Mgbemere (2015: 58) observes, currently; the Igbo people are mostly Christians because of the influence of early Christian catholic missionaries in the middle and late 19th century (1857 - 1885). Their economy centres on trading, farming and craft work. In Nigeria today, they are also producers of cash crops like plantain, cocoyam, pumpkins, yams, palm nuts, palm kernel and palm oil. Larkin (2000:15) confirms that Igbo people engage in petty trading and large scale businesses especially in the transportation sector, shipping and intra state trade merchandise. Isichei (in Martins 1981) identifies the Igbo people as good in blacksmithing, producing all styles of local technology. Presently, their central business towns like Abba and Onitsha produce high technology materials and equipment. In business, they are known all over Nigeria, West Africa, Africa and major countries and cities of the world. They also received early education via missionary activities which gave them upper hand as civil servants in Nigerian civil service. They contribute strongly to the strength of Nigeria's economy.

Ify (2015) comments on the lifestyle of the Igbo people; where he describes them as people with a strong affinity to social and cultural activities. Marriage arrangement in Igbo land is an expanded family affair. The nuclear and extended families of the prospective bride and groom are fully involved in the marriage agreements. Their marriage rites are financially demanding. They practice the most expensive marriages in Nigeria, unlike the Yoruba and Hausa. Ihentuge (2007:6) and Ike (2009:14) agree that the Igbo community is a patriarchal society as most Nigerian and African societies. The children of a family belong to the paternal lineage of the husband. The maternal lineage claims right of children that are born out of wedlock. Women are active family agents when it comes to marriage agreement between families. The mother has to consent to her daughter's or son's spouse, this is to avoid mistakes in the choice of a spouse. Mothers do underground investigations of the family background and moral conduct of the prospective groom or bride. These aspects of Igbo culture are predominant themes in Nigerian film.

Ebere (2008:102) comments on the modern day Igbo as committed to religious activities. Most of them belong to the Roman Catholic faith with few that identify with the Pentecostal churches. In spite of the fact that they believe in God the creator and Supreme Being, they also carry along the worship of their ancient and traditional deities. The traditional Igbo religion is still in practice which has to do with reverence to Ala the goddess of the earth. They also worship the deity 'Amadioha' (the god of vengeance). The Igbo people believe in ancestral spirits, they revere their ancestors by paying tributes and carryout sacrifices of different forms in their honour. Although they revere the Supreme God, they also stick to their traditional deities for immediate solution to their problem like seeking for vengeance and good harvest.

The Igbo people are deep into cultural ceremonies such as the masquerade dance, new yam festival (Iwaji), annual women August meeting alongside traditional initiation, wedding and naming ceremonies. These ceremonies are accompanied by various masquerades, traditional masks with abstract traditional conceptions. Amadiume (1987:4) states that:

There are two basic types of masquerades visible and invisible. The visible masquerades are meant for the public. They often are more entertaining. Masks used offer a visually appeal for

their shapes and forms. In these visual masquerades, performances of harassment, music, dance, and parodies are acted out.

Amadiume (1987:4) further explains that:

The invisible masquerades take place at night. Sound is the main tool for them. The masquerade bearer uses his voice to scream so it may be heard throughout the village. The masks used are usually fierce looking and their interpretation is only fully understood by the society's members. These invisible masquerades call upon a silent village to strike fear in the hearts of those not initiated into their society.

Okwori (2003) on Igbo masquerade corroborates that the Igbo people believed that masquerades are replicas of their gods. They revere and pay homages to these masquerades to appease them.

One central object in the social and cultural wellbeing of the Igbo community is the Kola nut known as 'Oji'. It marks the sign of good reception, greetings, associations, royalties etc. Nsugbe (1974:19) in his article 'Ohaffia, A Matrilineal Ibo People' explains that:

Kola nut (Oji) occupies a unique position in the cultural life of Igbo people. Oji is the first thing served to any visitor in an Igbo home. Oji is served before an important function begins, be it marriage ceremony, settlement of family disputes or entering into any type of agreement. Oji is traditionally broken into pieces by hand, and if the Kola nut breaks into 3 pieces a special celebration is arranged.

These ceremonies have psycho-emotional healings and psche transformation powers. Cultural artists like Okome (2007); Ogunsuyi (2007); Olufemi and Olujoke (2009); Haynes and Okome (2013) and Omoera (2015) who explore the tradition and culture of Nigerian ethnic groups make film plots from these cultural practces. Stacy Liberatore (2016) carries a major new analysis of over 1,700 film stories and identifies the core plots, which form the building blocks of complex narratives, were inspired by traditional tales and cultural motifs.

Hausa film culture

Hausa films have their origin in Hausa oral performance and its culture and traditions. A drama text entitled *Wasanin Hausa Shidda* (Six Hausa plays) by R.M. East was the first Hausa play written in 1930 (Mugadi and Gulumba, 2002:5). Hausa films are developed centrally from Islam; their traditional culture contains oral tales (tatsuniya) and oral historical traditions (labarai). The first Hausa film by Ahmed Joda was entitled *Baban-Larai* - Larai Father (1955) made to educate farmers. Their films include proverbial lore (karin magana); riddles and tongue-twisters (kachinchin-kachinchin), praise epithets (kirarai) and praise songs to persons, places, animals and objects and generally performed by professional singers and drummers.

Here, legend presents the story of human actions in such a way that is perceived by the audience to be plausible. Curtin (2009) further illuminates that in literature, legend presents actions and happenings as if they have taken place in human history (verisimilitude).

As articulated earlier, Hausa drama text or film script could be oral in form of traditional performance, and written in form of plays. The book or script forms of drama are for people to read and/or meant to be acted. Hausa oral performance strictly depicts Hausa culture and traditions. As part of the Hausa religious (Islamic) obligations, the Hausa, set aside a few days of the month of Ramadan (fasting period) of every year to dramatize in form of plays (tashe) on different behaviour of people in order to enlighten and correct, especially those engaged in anti-social activities, which are not in consonance with the culture of the Hausa people. The existence of this practice lends itself to further artistic development in film, like the Yoruba theatre. These cultural practices were significant drivers of the early film industry.

Written performances on the other hand are relatively new to the Hausa culture, especially when viewed from the perspective of their origin and the beginning of writing in Hausa land.

Larkin (2000:12) narrates that, in the 17th century however, some Islamic scholars started writing different literature on the 'Riwayar Annabi Musa' (Revelation of Prophet Moses) as well as songs such as 'Shirir Hausa and 'Jamuya' written by Sheikh Ahmed Tila, until in 18th century when Shehu Usman Dan Fodio composed a lot in Islamic songs and prose writings for the purpose of the propagation of Islam. One of the earliest Nigerian films in Hausa was a film titled Baban-Larai-Larai's Father (1955) directed by Ahmed Joda, who was then a Chief Information Officer in the Northern Nigerian Ministry of Information. The film was shot at Daudawa in the then Katsina province and some parts of Zaria province. The film recorded on 35mm gauge solenoid black and white (cinema) was targeted at farmers so as to educate them, and to promote the farming of groundnuts, cotton as well as cattle rearing (Larkin, 2000:5).

The foregoing film productions, however, encouraged subsequent film productions such as presented by Liman (2009:6):

- Mama Learnt a Lesson, (1960): The production was aimed at promoting family health and hygiene so as to reduce child mortality rate in Northern Nigeria.
- Child's Bride (1970): A play based on the effects of early marriage which often result into VVF (Vaginal Vascular Fistulae) written by Dr. Imam, a medical doctor from Kano and acted by Bashir Ismaila Ahmed.
- Shehu Umar, (1976): This is a written Hausa play dramatized and produced by Adamu Halilu. The play written by Abubakar Tafawa Balewa was shot at Niger Republic and Nigeria.
- Musa Ya Zo Birni, (1976-77); was a British Tobacco Company production with the objective of encouraging tobacco leaf farming.
- Kanta of Kebbi (1980); this is a film sponsored by the then Sokoto State Government and the shooting location of the film was Argungu. It is about Kebbi Emirate under the reign of Kanta.
- Idon Matambayi (1982); a television programme in Sokoto, 1982 production that depicts different aspects of peoples social life.
- Kuliya Manta Sabo (1973); a Broadcasting Corporation of Northern Nigeria (BCNN) by artists from Maitama Sule group.
- Ga Fili ga Doki; (1985); NTA Zone E production comprising a collection of Northern star artistes.

These early films are a combination of documentaries and entertainments.

Documentary films are meant to recast past events or provide certain information in forms of sensitisation, awareness or orientation. Most documentaries are featured in

national television programmes such as the Nigeria-Biafra Civil War (Annual event); Boko Haram: Journey from Evil Film Screening (Annual event) and Nigeria's Climate and Environmental Crises (Annual event) and many others. The entertainment films address issues that concern societal happenings with the intention for lessons to be learnt. The film-maker entertains the audience using dialogues and other special effects like costumes, actions and reactions of actors and actresses.

Yoruba film culture

Yoruba films are developed in the context of traditional and ritual functions, although their films also explore the tensions of Christian converts in an effort to balance it with traditional ways.

With the advent of Christianity, the ritual faith and religion in African traditional setting is thus deeply embedded in almost every socio-religious rituals. Dipio (cited in Elegbe 2017:2) clarifies that ritual features are the bedrock of African culture and religion. African traditional life which constitutes the groundwork of the majority of themes and storylines of the earlier film productions, is syncretised with the tensions that follows the change in new ritual belief (Christianity). The syncretism of these dual beliefs has become part of the people's socio-religious life. The tension generated by this conflict is a good material for film storylines.

Igbo film culture

The Igbo people are the third largest ethnic group in Nigeria. Their central activity is business as demonstrated in films such as *Across the Bridge* (1992) and *Blood Money* (2015). The Igbo people's believe in their deity – Amadioha (the god of vengeance) is reflected in the contents of their film which foreground the themes of the super-natural, vengeance, retribution, folk tradition, domestic travails, cultism and human ritual sacrifices. Most of the early Nigerian film actors/actresses, producers and directors are from the Igbo background. Igbo films tend to be high on budget, with an eye on both the local and foreign market. According to Adeiza (1995: 7), the financial success of video films from the Igbo-speaking part of the country is well known. Films like *Living*

in Bondage (1990), *Glamour Girls* (1992) and *Betrayal* (1994) were good attempts that other producers have taken their lead.

Narrative in indigenous films

In the words of Ngugi wa Thiong'o, (1985:22) 'Language is the carrier of culture as well as memory' - that language and culture are inseparable, language is used to express culture. To support this view, Ebele (2012:10) testifies that 'Any tribe that loses its language has invariably lost its identity'. The common narrative in Nigerian films is determined by the target audience which the film makers have in mind. Films meant for the consumption of majority Nigerians are produced in either English or creole languages for wider communication. However, Igbo film makers prefer producing films in English for wider audiences, with the intent of bigger marketing, but Yoruba and Hausa film makers mostly make films in their respective languages with subtitles in English. Statistics by Nigerian Film Censor Board (2011) have shown that those films produced in local languages have more patronage when compared to films produced in English.

In this regard, Ebele (2012:2) reports:

The reality is that Nollywood of today survives based on indigenous language films. The champions of the Nollywood of today are the Yoruba films, and the market for Yoruba language is booming, Hausa films are also selling.

The Nigerian Film and Censors Board presents a chart showing the percentage linguistic output of films produced in the various local languages from 2001-2011: (Republic of Nigeria, National Film & Censors Board (2012: 2)).

Yoruba, English and Hausa film productions are competing in terms of reception. The Igbo film production is insignificant because they constitute the majority of films produced in English. This report is supported by a survey conducted in 2006 by the UNESCO Institute for Statistics (UIS, 2006: 10) that concluded with the following data:

About 56% of Nollywood films are produced in Nigeria's local languages, namely Yoruba (31%), Hausa (24%) and Igbo (1%). English remains a prominent language, accounting for 44%, which may contribute to Nigeria's success in exporting its films other parts of the world.

2.8. Nollywood film culture

From the start of political independence, there is the need for African scholars to rise to the task of exploring the oral tradition of their people as their contribution to the intellectual and cultural regeneration of Africa. However, in the twenty-first century, scholars like Diawara (1992), Johnson (2000), Onzulike (2007), Osakwe (2009) and Olayiwola (2010) reiterate the fact that there are still far fewer Africans engaged in the study of African orality than non-Africans. Research on African folklore and orality was classically conducted by western scholars like Finnegan (1973), Goody (1975), Ong (1982), Havelock (1986), Barrot (2009) and Barber (2008). There is the need for indigenous African scholars to participate in the study of their people's oral tradition (Owasu-Ansah and Mji, 2013:2). The urgency of this responsibility is upon scholars to indigenise artistic expression in various media. Ruth Finnegan's work takes full account of a vast collection of the work of scholars across the field of orality.

Ekwauazi (2000) and Haynes (2000) disclose that scholarly literature on Nollywood and its film culture to date has taken the forms of academic journal articles and conference proceedings. Haynes and Okoone (2013) show that the corpus of critical and scholarly works on Nollywood are increasing, whereas documentaries on the topic are becoming more readily available. One of the first publications on Nollywood film industry is titled: *Nollywood Phenomenon* by Norimitsu Onishi (1995) and was edited by Jonathan Haynes, in Nigeria and published by the Nigerian Film Corporation. It was republished in 2000 by Ohio University. Françoise Balogun (2002) had written on the development of cinema in Nigeria. Brian Larkin (1999) and Foluke Ogunleye (2000) write on popular and television culture. Recent scholarly contributors on the the film industry are Mbiti (2006), Onuzulike (2007), Osakwe (2009), Merolla (2010), Krings (2010), Onookome (2010), Olayiwola (2010) and others. These scholars write on issues revolving around the development indigenous African culture in relation to various cultural arts.

Research into Nigerian films, as an emerging popular culture is an exercise still considered to be continuing. There are also few studies conducted on African film and folklore which form the background of this research into the popular culture and Nigerian films. Film makers and other cultural artists like Husseini (2005), Igwe (2006), Murphy (2008) and Ebere (2008) examine the present position of Nollywood's film culture in Nigeria at the interface with oral and written literary forms.

The term 'Nollywood' refers to the Nigerian National film industry. The name has an uncertain origin but is derived from other acronyms such as Hollywood and Bollywood. Haynes highlights that it apparently appeared for the first time in print in an article by Matt Steinglass in the *New York Times* in 2002 (quoted in Haynes 2005). There is an ongoing debate about its acceptance as the National cinema industry of Nigeria among Nigerian film critics. In 1974, for instance, Ola Balogun called for the establishment of a National cinema in an article entitled "Nigeria 'Deserves a Film Industry'". Three years after Nollywood film industry had begun productions, Haynes writes:

The reasons a national cinema does not exist correlate with the political failures of the Nigerian nation. Among these failures listed include: disinterest, ideological bankruptcy, incompetence and misconceived projects; unwillingness of the national bourgeoisie to invest in film production, failure to establish a strong national centre in cultural projects, and the nation still remaining supine in the face of neo-colonialism whereby cinema screens are filled with foreign productions (Haynes 1995).

Historically, as Haynes and Okoone (2013) indicate, the name Nigerian Video Films was adopted in 2000. This follows the reluctance to accept the name Nollywood as a national cinema by other Nigerian indigenous film artists. Instead, terms like 'Nigerian video films' and 'Nollywood phenomenon' were used. Reasons for this reluctance include the lack of full government sponsorship or involvement in the industry and the rise of different ethnic production centres. But, despite these, the concept of 'National Cinema' as applied to Nollywood reflects the understanding of the geographical home base of the filmic productions, themes and languages used therein to explore the social issues and concerns of Nigerians (Kunzler 2007:4). Nollywood, the Nigerian film industry, is one of the fastest growing movie industries in the world. In terms of creativity and inventiveness, Nollywood movies provide a good example of Africans consuming what they produce. The response of people of African descent in the Diaspora and in the

Global South raise critical social, economic, literary, and cultural questions about globalization and inter-culturalism. Again, that the federal government of Nigeria set up a regulatory agency, National Film and Video Censors Board, to censor the activities of the industry, implies that Nollywood is being treated as a 'National Cinema' in today's Nigeria, even if it was non-existent years ago. According to Kunzler (2007:1):

The Nollywood film industry is an industry that developed out of a context related to domestic and international cultural, economic, and political environments. It is heterogeneous in nature and can roughly be divided into Yoruba, Hausa and Igbo video films which designate their production centres in the South-West, North and South-East of Nigeria respectively.

The name 'Nollywood films' incorporates the Hausa, Yoruba and Igbo films. It is the umbrella name for all Nigerian film types. These genres of Nigerian films contextualise the cultural values of the people and also demonstrate the utilitarian values of the society. In similar cases of other national cinema, Irish Cinema for instance, Hill and Rocket (2004:10) reiterate that 'it preserves and experiments the traditions of a country's nationhood' or as Williams also argues that it 'functions as an economic weapon in the competitive arena of world capitalism, promoting national values' Williams (2002:6) is of the view that Nollywood uses languages and themes that resonate with Nigerians to tell their stories. Guided by the tenets of African nationalism and cultural identity, the Nollywood industry makes films to raise fund 'essentially' but at the same time 'addresses local concerns' (Akomfrah, 1999:282). It exists 'almost entirely outside Pan-African institutions and international circuits that shaped most of the politicized African Cinemas' (Haynes, 2000:5) and borrows from state media and the transnational flows of Indian and American films and Nigerian folklores' (Dul 2000: 238).

Nigerians have been fascinated by cinema ever since the first film, the coronation of King Edward VII at Westminster, was shown in Lagos in 1903. A local newspaper; *The Lagos Standard*, commented that it attracted thousands of people in Lagos and 'came as a welcome relief to the dull monotony of the town, the amusements of which were few and far between' (cited in Mgbejume, 1989: 22). The reference to "dull monotony" reflects the colonial view on the city of Lagos and only an imperialist film showing the coronation of the English king would liven up the lives of the colonial administration.

By 1914, there were several cinemas in Lagos, and in the 1920s, five or more cinema halls were presenting films every evening. A local newspaper highlighted that, 'crowds of anxious young men and women were always waiting at the theatres for the doors to open' (Mgbejume, 1989: 28). Soon after that era, in 1935, the Edgar Rice Burroughs film, *Sanders of the River*, partly shot in Nigeria featured the Nigerian Orlando Martins (1899-1985), who acted alongside Paul Robeson from America and therefore began creating sensitivity around film making in Nigeria (Aderinokun, 2005).

Subsequently, in 1945, the 'movies' became the principal evening entertainment in Lagos and other Nigerian towns. Cinema halls multiplied in Lagos and in 1951, seating capacity was estimated to be around 34,000 with annual attendance of about 35,000 (Mgbejume, 1989: 29). The cost was six pence and Nigerians crowded into the cinema halls, not to watch quietly, but to participate energetically in the screen action.

How Nollywood translated from localized stage productions to a film industry does not fall within the ambit of this study. Poor funding made it difficult for celluloid filmmakers to sustain the market in the 80s, which were overturned by cheaper technologies from Asia and Europe that helped moved the market to video-film productions. Absence of expertise and funding led to the use of 'ordinary' video cameras to make these films in order to cut costs against the economic burdens of the Nigerian nation in the 80s and 90s. Adding to these was the view that Nollywood practices were rooted in the television industry that began screening local soap operas and plays. It is from this stand, that Haynes (1995), and Haynes and Okome, (2000) argue that the passage of films from stage productions to celluloid film making originated from the Yoruba travelling theatres. Haynes (1995:100) particularly argues that a major influence on this transition was Ola Balogun, who made the first Yoruba film, *Ajani Ogun* (1977), with Duro Ladipo and his troupe, and starring Adeyemi Folayan, known as 'Ade Love'.

Furthermore, in the 80s and 90s, when military rulers were at the helm of public affairs, and when the 'political tensions evident in society could not be directly addressed on mainstream television' (Oluyinka, 2008), owing to the fear of the rulers, most Nigerians began encoding messages that related their views and fears on the political and social issues of the day. The success of the industry comes from what Ukadike (2003:127) identifies as the drive for 'commercial viability'. This is because the new video film

industry places a high premium on entertainment and since it seeks the pleasure of viewers in order cope with expenses, the directors and producers aim at excellent results in their productions. On this, Haynes notes that, 'the new video films, on the basis of sheer commercial vitality can claim to be the major contemporary Nigerian art form' (2000:15). Adesokan (2006) states that its historical emergence in Nigeria hinges on:

The neo-liberal deregulations of many economies in Africa that brought changes in the uses of technology; especially of the digital kind, which is open to reformatting in quite imaginative ways. When you live at the mercy of poor economic and political calculations,' he said, 'you tend to be inventive, keen to improvise, bend tools to serve your purposes. The Nigerian films came out of that context. Particularly in Nigeria, the film industry has significantly illustrated the ability of marshalling familiar symbolic rituals of Nigerian and other African cultures in the films which help create nostalgia and resonance in the viewers. They reveal familiar stories, problems and values of Nigerians and Africans in general.

The Nigerian film industry in another development, which is strictly straight-to-video, took off in 1992 with the success of "Living in Bondage", a potboiler about a man who sells his soul to the Devil in exchange for material success. Nollywood, based in Lagos, produces 2500 films a year, most with budgets under \$15,000; making it the third-largest film industry in the world, after the USA's Hollywood and India's Bollywood. Nigerians have an extraordinary appetite for film; watching several a day is not uncommon. The crime rate in Lagos state, Nigeria being what it is, the few film theatres showing foreign films posed much danger and expense for the average Nigerian, so there is a huge market for video, especially videos that represent or codify the Nigerian experience: hardship, optimism, action, melodrama, the occult, and Christianity. Occult arts in Nigerian society include practices of magic, diabolism and other fetish arts or beliefs. This is also applicable to Yoruba tradition. The belief in oracle, fetishism, witchcraft and magic as reflected in the film is to showcase the existence of these practices in our contemporary society. These expose the film audiences to the numerous practices enshrined in Yoruba culture, because as Nu (2013) points out:

Witchcraft beliefs are still almost universal among the Yoruba, despite the growth of education and the spread of the world religions. They can easily be reconciled with Islamic or Christian belief.

For the past two decades “Nollywood has flooded the African continent with its own brand of movies. Scholars such as Adedeji (1991); Adeleke (2008) and Adamu (2008); concerned with cultural developments in Africa have struggled to assess the importance of the rapid rise of the video industry because scholarly materials on the industry are limited. Akachi (2013: 23) further explains that teachers who want to incorporate these popular narratives into classroom teaching about Africa find the videos difficult to integrate into an established curriculum.

2.9 Intertextuality

Intertextuality in a vast array incorporates different artistic forms. Midega (2017:1) summarises these intertextual patterns as follows:

- Literature shares with film the ability to employ the structures and devices of narrative. Sequence of images on screen told a story and this is equivalent to the sequence of words on page. The use of language in film established firmly the connections to literature through recurring motifs and tropes.
- Films, just like in literature, present i) action ii) images iii) words replicating life. Literary works also have a stylistic and thematic basis in a realistic presentation of characters and incidents. Theatre, initially, seemed nearest to film because of the common use of actors and sets. Film draws from the tradition of live theatre which includes techniques of staging, lighting, movement and gestures. From the novel, film draws from structure, characterization, theme and point of view.
- From poetry it draws from an understanding of metaphor, symbolism and other literary tropes. Film can extend into areas of the innermost privacy and consciousness just like poetry does.
- From music film draws from rhythm, repetition and counterpoint.
- From painting it draws from sensitivity to shape, form, visual textures and colour.

Haynes (2005:132) asserts that Nollywood draws on many cultural influences, both domestic and foreign; it remains fundamentally unique. The recurring motifs, patterns or themes in Nigerian films have generated a wider acceptance by the viewers. These themes reflect Nigerian culture and tradition. Every society is a narrative object; the filmmaker and the film are managers of the narrative act. Olagoke (2010:3) adds that:

The relationship between the various parts of a film to create a whole can be referred to as its form. Two related organizational principles operate in film: stylistics and narrative. Whereas stylistics are concerned with the various film techniques such as *mise-en-scene*, editing, camera movement, colour patterns, sounds, music and so on, narrative is the actual representation of the story and the form in which the spectator encounters it. Every story contains set narrative elements, which represent the story. The totality of a film or the organisation of the story depicted in the film comprises its form.

2.10. Adaptation

Adaptation or literary adaptation as simply put is the adaptation or variation of literary sources (works) into another medium such as film, theatre, art etc. Cuddon (2013: 102) defines adaptation as 'The process by which one narrative form or medium is converted into another, for example a novel to film, a stage play to screenplay, or a classical poem to graphic novel'. Ellis (1982:1) defines film adaptation as:

a process of reducing a pre-existing piece of writing to a series of functions: characters, locations, costumes, action and strings of narrative events...with the aim to produce the content of the novel on screen.

He further explains that the British television specialises in adapting the culturally accredited nineteenth-century novel for the twentieth-century world television market.

Also, as the oldest form of relationship between film and other art forms, film adaptation predates the advent of Nollywood. The attempts to deploy literary forms into the medium of film in Nigeria date back to early adaptations like the production of *Kongi's Harvest* (Davis, 1978), believed to be Nigeria's first independent featured film (Balogun 1987:56; Ekwuazi 2008: 120; Anyanwu and Ibagere 2008). Films like *Bullfrog in the Sun* (2004), *Things Fall Apart* (1987), *Akpakaland* (2006) are adaptations from literary works.

2.11 Folklores and film making in Nigeria

In his documentaries on Nollywood film production, Meltzer (2007:1) reiterates that:

understanding of the art of storytelling in African societies, is that, it is often attributed to the cultural figure of the griot who tends to function as a symbol of the oral tradition, focuses on the products of the Nigerian video film industry as serving a social purpose to share dramas that are relatable to the common individual through generic forms like the ritual, the epic, and the action film.

It is important to note that the film audience are also stakeholders in the culture, therefore need to be carried along in a way that suits their experiences and feelings or their culture. Ugochukwu (2013:4) is of the opinion that foreign languages act as barriers to the reception of Nigerian films outside the linguistic milieu. His findings reveal that the European audiences prefer dubbing while Africans have preference for subtitling. He suggested that Nollywood films can only be measured by how it cut across cultures. Omeora (2013) also emphasises on the need to introduce cultural frontiers of Nollywood beyond the mainstream film industry. He reiterated that other cultural boundaries need to be elevated for wider and grassroots audience reception. This agrees with Ugochukwu's view of language as barrier to the reception of Nigerian films. His argument motivates the idea of varied indigenous film productions like the Hausa, Igbo and Yoruba cultural films.

As is the case in other African countries such as Senegal, Ghana, Kenya, Benin as well as Togo, Nigeria developed her film industry from the colonial era to what it is today. Bayo (2013) explains that the cultural transformation of Nigerian film industry began with indigenous travelling theatre like the Yoruba travelling theatre known as 'Alarinjo' which gave rise to theatre icons like Hubert Ogunde, Moses Adejumo and Moses Olaiya popularly known as Baba Sala. This period introduced the use of film to promote Nigeria's cultural heritage. For instance, Chief Hubert Ogunde's films had story lines and themes that seemed to reinforce the moral and philosophical roots of Nigeria as well as other African countries. Ladebo (1992:161-162) is another film maker who used cultural values to illustrate juvenile delinquencies and the role of the ancestors in applying the law of retribution.

Nigerian fiction film has basic elements such as theme, plot, character, point of view, setting, language, tone and symbolism. Language includes speech, talking drums, gongs, folklore, proverbs, body movements, songs, incantations, imagery, mythical and legendary elements, with thematic expression which refers to how ideas are artistically

manipulated by other components like characters and styles. Folk media which constitute a significant aspect of culture are the indigenous equivalents of modern media like radio and television. Aina (2002: 173) points out that those traditional festivals which constitute aspects of culture transmit ideas, aspirations and the philosophy of a people. This also makes life meaningful, re-enacts historical, religious and traditional events to enhance interaction...to foster unity. Cultural presentation in form of film influences people to learn morals, ethical principles and historical figures; thus, using culture as an unconscious instrument of instruction (Onabajo & M'Bayo 2009: 156). The Nigerian film *Thunder bolt* (2016) demonstrates prejudice as a cultural problem which should not be permitted in the human mind, hence the marriage of an Igbo woman to a Yoruba man (which signifies cultural differences) is demonstrated to encourage cultural unity. A study of the films titled *Oduduwa* (2014), *Oranmiyan* (2014) and *Sango* (1997) illustrates the use of parables, proverbs and riddles to communicate morals and sharpen minds. Music and poetry in the films also play an aesthetic role of entertainment and are used to criticize or satirise scandals and other vices in the society.

In illuminating the cultural status in media communication, Curran (1998:313) also examines the relationship between cultural objects and the material basis of society, in terms of aesthetics into an apparent sociological theory in term of analysis of media contents. It is in this light that the media is said to produce definitions of situations and socially constructed realities. Haynes (1997) reveals that the theme of Hausa films in Nigeria revolves around culture and morality which are presented often in a classroom manner (101). The significance about the Hausa films of Nigeria is the ability of the producers to economise words in titling their films. Mostly, single-word titles, such as *Tarko*, 2013 (*Trap*), *Sangaya*, 2009 (Name of a princess), *Buri*, 2015 (*Ambitious*), *Sutura*, 2016 (*Clothing*), *Kiyaya*, 2015 (*Hatred*), *Gagare*, 1996 (*Stubbornness*) are common in Hausa films. These single words are encoded with meanings.

With Islam incorporated into the film culture of the Hausa people, film directors and producers often take advantage of this incorporation to develop their films so as to attract audience reception. Hence, the typical Hausa film plot revolves around aspects of Hausa culture as illustrated in films like *Gagare*, 1996 (*Stubbornness*), *Shamsiya* (2006) (Name of a lady) by producers like Joe Ajiboye and Auwalu M. Sabo. Evident is the influence of Islam on the cultural background of the early Hausa films. These films

adopt folktales and other Hausa folklore like the film titled *Daskin da Ridi*, 2002 (Name of a Prince) which project Hausa and Islamic cultures.

To further look at how Nigerian films contextualise their production on cultural substances, Zeb Ejiro (2006) a prominent Nigerian producer, in an interview describes some of the movies as:

A mixture of horror, magic and melodrama some of which draw life from the older tradition of the Yoruba travelling theatre, which were also anchored on ritual sacrifices and witchcraft, popular rumours and widespread folk beliefs.

Other scholars like Adesokan (2004), Adeleke (2003), Ajeluore (2010) and Ukata (2010) believe that these cultural themes and motifs are reflections of the contemporary down-to-earth concerns and beliefs of the average Nigerian, reflecting the hopes, fears and aspirations of the common man. Ogunleye (2003:7) states that:

Such films portray the supernatural world of witches and the devil and how unscrupulous elements within the society cause these evil powers to exert undue influence upon their fellow human beings.

The Igbo films focus on the themes of supernatural, diabolism and human ritual sacrifices. This theme is central in the production of their films. In the films titled *Occultic Battle* and *Hot Money*, these films demonstrate how people and societies resorted to cultism and occult as means of getting rich. The cultural approach to film-making is based on thematising and emphasising on the socio-cultural issues and problems of a society. Producers working within this tradition have criticise the negative influence of foreign values, particularly, external cultural domination by highlighting the strengths of indigenous culture. Oladunjoye (2004: 9) places culture in perspective when he states that 'I am not aware of any nation that has been able to achieve development without proactive cultural components...'

Adenuga *et al* (2013) are in agreement that culture does not only facilitates development but also promotes ample raw materials for the film maker to work with. He observes that

‘the film industries that have been able to use their culture as a springboard for cinematic expressions and other uses are renowned all over the world.’

Omije (2017:25), in his research on indigenous language film as paradigm, vividly enumerates some film scholars and producers conducting various studies that explore their cultural identity and affiliations. Omeora (2015) also contributes that the film audience will prefer the contents of Nigerian films within the context of Nigerian culture which will help them to live within the culture of the people.

2.12. The Nigerian audience and culture-oriented films

The viewing audience are the focus or target when producing a film. The film maker in any film production tries to give out what will interest or appeal to a wider/target audience. The film maker reads the psychology of the audience on what will really appeal to them at a particular time or circumstances. Their response or reaction informs the acceptability or creditability of the film production. According to Teslim (cited in Onabajo and M’bayo, 2009: 114), 80% of the audience are comfortable with films that are produced in the context of tradition and culture. In Yoruba film productions, for example, Teslim (cited in Onabajo and M’bayo, 2009:114) presents that ‘The audience needs to agree in unison over the usage of the intricacies and actions in the film in line with the Yoruba tradition and culture’. Film directors and producers alike try to align these traditional contexts with topical issues in the society, for instance, when developing a film storyline that will link traditional values with crime prevention in the community. Nollywood movies have produced films that interpret the activities of folklore. Example of these films are *Isaakaba* part 1 & 2 (2006, 2008), a group of vigilante that are charged with crime detection using charms and punishing criminals based on the dictate of the law of the tradition. Others include *Sussana* (2016), *World Apart* (2016) and *Songs of Sorrow* (2015).

Onabajo and M’bayo (2009:114) state that

Yoruba film is based on thematising and emphasising the socio-cultural issues and problems of the Yoruba society. The films usually highlight the strength of indigenous culture’. Besides the

cultural tendencies to indigenous film production, another genre of film that is good for the audience is the historical film.

The Nollywood films titled *76* (2016) and *Half of a Yellow Sun* (2013) are historical films based on Nigerian civil war of 1967-1970. These films are highly patronised because the audience wishes to see and know about the past. Teslim (in Onabajo and M'bayo, 2009:114) also confirms that:

The content of Nigerian films, most especially the indigenous language films, depending on their dominant tendencies, can be conveniently grouped into two; those that thematically emphasized culture and those that bend towards history.

Records on early film producers in the Yoruba region showcase that, oral repertoires were highly influential to audience participation and reception. Teslim (in Onabajo and M'bayo, 2009:115) adds that

the theme in Hubert Ogunde's films basically focuses on folklore and traditional myths... to bring out the true-to-life position of scenes and events [...]Hubert Ogunde satisfies his audiences when showcasing films in traditional outlook; 'Ogunde's films really brought out the traditional and cultural elements of the Yoruba people into the fore and the audience had more than enough to satisfy their thirst for good and entertaining movies.

M'Bayo and Onabajo (2009: 121) affirm that:

One of the major successes of Yoruba films producers like Kola Ogunmola and Duro Ladipo is that they produced classics films from the travelling theatre as *obakoso*, *Moremi* and *Obawaja*. They brought 'Ifa' the Yoruba divinity poetry to stage and also used Yoruba religious songs and dances all accompanied by traditional musical instruments.

Audiences are moved when their traditional beliefs are demonstrated in films. The beliefs are enacted in order to appeal to the audience and came to life through the actions in the films Viewers are in tune with films contents that display their traditional culture. M'Bayo (2009) attests that:

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The traditional and cultural element in the film titled *Aiye* was decisive and rightly so, for the

release of the film brought an unprecedented crowd to the National theatre venue where the film was shown.

Ladi Ladebo (1992) produced a film titled *Ewo-Taboo* (1992), in which the producer experiments with a storyline and theme which combines aspects of old cultural values and modern issues. Aderigbe (1997:332) attests that:

‘The Yoruba beliefs also characterised their film culture’. They are: Belief in the Supreme Being, belief in divinities, belief in spirits, belief in ancestors and belief in medicine and magic....

These beliefs are exhibited by characters in Yoruba films which ‘serve as a reminder of Yoruba heritage, the dressing, bearded mediators, rural setting and language’ (154). Films on oral narratives are considered as a medium for cultural preservation and transfer. Onabayo and M’bayo (2009:156) state:

Traditional festivals, which constitute aspects of culture, transmit ideas, aspirations and a philosophy of a people which makes life meaningful, re-enact historical, religious and traditional events to enhance interaction, cohesion and mobilisation, manifestation of the supernatural, and serve as a rallying point for the community as well as foster their unification. These cultural embodiments are included in film for cultural preservation.

The role of films with cultural contents is emphasised in teaching and learning by educators. Some of these films are used as teaching aids, most especially, the folktales. Teslim (in Obanajo and M’bayo,2009:157) agrees that:

Cultural themes manifested in Nigerian films provide a means of teaching and initiation, with the objective of imparting traditional aesthetic, historical, technical, social, ethical and religious values as well as mobilizing people’s awareness of their own history as display in indigenous Yoruba films like *Oduduwa*, *Oranmiyan* and *Sango*. These films manifest past events and evoking deeds of illustrious ancestors.

In addition, some of the elements of oral tradition are used for entertainment and the teaching of morals. The songs, parables and riddles convey meanings that promote morality in the society. Olufemi and Oluyoke (2009:157) confirm that

The use of parables, proverbs and riddles display in indigenous language film communicates morals and sharpens wit. The film producers also employ music and poetry which they use to criticize, satirize or praise the deeds of the community’.

In the particular case of Hausa films, producers and directors use the influence of Indian popular films on the audience to produce their own culture films. Since Islam is embedded in Hausa culture, the films are always tilted towards Islamic doctrines. Liman (2009:173) states that:

...the Hausa language is being mixed... with the religion of Islam. Producers could use that to promote both religion and language. It is asserted that though the Hausa film setting is metropolitan, the plot still revolves around the Hausa culture. This is reflected in films like *Gagare*, (1997) and *Shamsiya* (1998) by Joe Ajiboye and Auwalu M. Sabo as producers.

The filmmakers always read the psyche of their target audience, and they try to please them with contents of their films. Teslim (in Onabajo and M’bayo,2009:180) puts it that

‘the influence of Islam tells much on the cultural background of the earlier Hausa films’. Hausa film producers and directors need to embark on qualitative film production. The script writers, directors and producers ‘should focus on thematic choices that will enhance cultural harmony, religious tolerance and uplift the Hausa culture...

2.13 Orality in African films other than Nigerian films

Looking beyond the context of Nigerian films, countries like South Africa, Ghana, Senegal, and Kenya also have their film culture. To corroborate this study, it is important to look beyond Nigeria and verify whether orality in other countries also influences their film making.

African film scholars and producers also express their objection to the use of traditional tales and cultural motifs to produce their films. Directors /producers of Nigerian films are of the view that the blend of cultural themes makes their films to have thematic impact. For instance, Gaston Kabore's film *Wend Kuuni* (2003), thematically informs its viewers of the need for women to fight for their rights; here, the director infuses the message into a popular oral narrative. Kabore (2000:3), speaking about his motivation to use return-to-the-source mode, says:

I wrote *Wend Kuuni* in the form of a traditional tale. I wanted the most popular indigenous narrative mode and cinematographic narrative to mutually fertilize each other, to create something that draws strength from one or the other. I believed that it was [...] a new cinematographic narrative. I stayed with this idea since then. My other films like *Rabi* [...] *Buud Yam*, my last film made in 1997, continue to draw their foundation from this cinematographic approach.

In Kenya, film like Albert Wandago's *Simbi Nyaima* (2004) is an example of a Kenyan traditional narrative film. It relates the mythical story of the origin of a small lake in Western Kenya called Simbi. Few Nigerian and African films resort to code-mixing or code-switching in film language in order to appeal to majority of the audience. Nigerian Yoruba films like *Oja* (2016), *Sijuwade* (2017), *Aworawo* (2017) and some Igbo films like *Oriakwu* (2016), *Njem Elu Uwa* (2016) and *Ada Eze* (2017) employ the use of code-mixing (using two languages in film dialogue) for wider audience. Kenyan films such as Wanjiru Kinyanjui's *The Battle of the Sacred Tree* (1995), Anne Mungai's *Saikati* (1992) and Gamba's *Kolormask* (1986) are among the Kenyan films which resort to code mixing between English and local Kenyan languages in their bid to appeal more strongly to the Kenyan audiences. *Kolormask* exemplifies African films that are communal in nature and usually invoked the active community participation. Scholars who work on the transfer of orality and its derivatives into Nollywood movies include, but are not limited to are Ukadike, Anyanwu and Ibagere and Diawara. Barber (2006:497) declares that:

Research on verbal arts, or an instance of a genre, can be understood in terms of the way it is constituted as text. Research on oral verbal art usually proceeds by collecting a number of examples of a recognized, named genre (a particular kind of poem, song, dirge, chant, and tale) and then examining them for 'characteristics features' they share.

A review of scholarly works by scholars in the field of oral narratives and film making demonstrates the instrumentality of oral narratives as the essential narrative text filmmakers use in producing fiction films. Oral narratives as a culture based phenomenon provide the validity, plausibility or verisimilitude of fictional artistic creativity in films. Omolola (2013), in his research on oral tradition in Yoruba movies, elucidates how elements of Yoruba oral tradition create an identity for the Yoruba film culture following the prevalence of these cultural artefacts in Yoruba films. Okashoro (2009) conducted research on African film makers and the content of African films. Okashoro found that film audiences prefer Nigerian films that demonstrate cultural values to films that display fetish or absurd ritual contents. Furthermore, Usman *et al* (2013) in a study on the contents of Hausa movies in Northern Nigerian conclude that the majority of Hausa fiction films draw from Hausa folktales.

Ezeigbo (2009) who studied the relevance of oral tradition-folklore in the education of Nigerian youths emphasises that the inclusion of core ethnic values in Nigerian educational curriculum will help to calm down the rising juvenile delinquencies among Nigerian youths. Traditional stories are told for moral upliftment. It teaches the youth all the moral traits in the community like honest, obedience, hardwork, respect for elders and patriotism. These folktales also teach the youth to shun vices; lying, stealing, brutality, disrespect, disobedience. Ezeigbo's study is in agreement with Claudia's (2009) research on oral tradition and memory in African film, where the author elucidates that African stories (folktales), culture and history can be taught using the medium of film. Omijie (2014) pilots a similar research to Claudia's idea on oral memory in films. Omijie (2014) looks at Nigerian films and cultural re-orientation of Nigerian youth. The author emphasises on how Nigerian films by its rich cultural contents positively promotes cultural heritage among the youths.

In addition, Onuzulike (2017) conducts research on how the Nigerian movie industry impacted positively by promoting the cultural norms of the film audience. The study demonstrates that orality is used in promoting these films. Omijie further reiterates that the demonstration of oral forms, songs, rituals, festivals, traditional religion, dance, music and performing arts which constitute the dominant elements of Nigerian culture are represented in Nigerian films. Oluyinka (2015) in his analysis of film audience and

Nigerian films illuminates the cultural and social contexts of the film audiences which are good for film stories.

From the perspective of African films and oral narratives, Delphine (2007) conducts a research on traditional African culture in Tanzanian films and concluded that indigenous oral narratives constitute the artistic canons and inform the form and contents of Tanzanian films. In South Africa, Urther (2015) did a study on African oral traditions and national heritage through film images, in which the author presents oral tradition on screen as a means of revitalising traditions via visual and literary narratives, in which he asserts:

Oral narratives carry a freight of cultural meanings infused in different modes of expression, while articulating the philosophies and beliefs of African people. It is important to recognise and (re)discover the critical role played by oral narratives in order to understand the epistemologies and ontologies that inform the construction of African films (Urther 2015:1)

The film audiences use these oral forms in films to entertain themselves and to remind them of their past and what they cherish. In Nigeria, the Igbo film *Amadhioha* (2015) depicts the Igbo traditional god of vengeance and nemesis. The director illustrates the beliefs on how the gods respond to those who are guilty of hidden crimes.

In the same vein, Gitimu and Mugubi (2012:1) further elucidate that

when African films are examined; they are influenced consciously or unconsciously by the oral traditions. Film makers in Africa use the oral traditions as a point of reference which they either follow or contest.

She also reports that the importance of literature to film was underscored by the ninth Ouagadougou film festival brought together writers, film makers, critics and historians to discuss the possibilities of adapting African classics on film. Comparing different movies adopted from oral tradition and those adopted from the African literature written in the former colonial languages.

Films use the materials of oral tradition to reflect the ideology or realities of the time. They can combine the functions of different independent stories to form a new one.

Historians and critics have pointed out that African film makers have in front of them a rich body of oral traditions and written literatures from which to take lessons on narrative devices, history and culture and incorporate them in their films (Gitimu and Mugubi, 2012:1).

In conclusion, the chapter reviews scholarly contributions which include current knowledge and substantive findings as well as methodological contributions from cultural artists, literary scholars, media and folklorists on the composite of orality and the film. A comparative analysis of the intertexts between orality and film as conducted in other film industries across the world is discussed.

Chapter Three

Analysis of Oral Narrative Forms in Nollywood Films

The chapter analyses the textual contents of 9 films under examination. The plot summaries of the films selected for this thesis are attached in Appendix 1. It is assumed that readers will be familiar with the contents when reading this analysis.

The oral forms are being examined according to the three classifications of oral genres: Prose, dramatic and poetic forms. The chapter also conducts a comparative analysis of the three oral genres with the view to establishing the recurrence of oral repertoires in Nigerian film texts.

Oral narratives are classified by the context in which they are performed, whether sacred or secular and the narratives often have similar plots and activities across cultures. They have been historically labelled as folktales, legends, fables, parables, myths, epics, histories, origin tales, and so on. The textual analysis review will be conducted using Akporobaro's (2012) classification of oral genres:

Prose forms: folktales, riddles, proverbs, narratives, myth, epic, legends and tales.

Poetic forms: chants, praise songs, incantations, songs, oral poetry, hymns psalms, ballad, lyrics and recitations.

Dramatic forms: masquerade, ceremonies, festival, ritual performance and dance.

From the advent of Nigerian film industry, oral narratives have been the significant source of material for the Nigerian Home Video Industry. Oral tradition reflects the social and cultural life of the Nigerian people, at the same time drawing attention to the salient aspects of their culture and how to live it according to a set down societal norms and values. According to Cham (2004), in the African context:

Filmmaking is a way of defining, describing and interpreting African experiences with those forces that have shaped their past and that continues to shape and influence the present. It

is a product of the historical experiences of Africans, and it has direct bearing and relevance to the challenges that face African societies and people of African descent in the world in the present moment and in the future.

Film as a visual art form, is a universal means of transforming ideas and philosophies. These ideas and philosophies are often underpinned by elements of oral narrative as will be indicated in my subsequent analysis. Appraising African cinema, Botha (2004:12) also alludes to the influence of the oral tradition:

I know that Africa is immensely rich in cinematic potential. It is good for the future of cinema that Africa exists. Cinema was born in Africa because the image itself was born in Africa. The instruments, yes, are European, but the creative necessity and rationale exist in our oral tradition. Oral tradition is a tradition of images. What is said is stronger than what is written; the word addresses itself to the imagination, not the ear. Imagination creates the image and the image creates cinema, so we are in direct lineage as cinema's parents.

Baluta (2002:25) holds a similar view:

African films display familiar and recognisable cultural beliefs, lifestyles, traditions, societal and sociocultural structures, histories, settings and locations. Their themes and narratives tap into the fears, dreams and aspirations of audiences.

The aim of transforming traditional stories into modern texts is not only a creative and artistic decision but also contribute to the preservation of traditional story elements in contemporary culture. Familiarity with the material makes it appealing to to their audiences. The folkloric elements are inspirational or instrumental in raising cultural and social consciousness among the film audience.

Akporobaro's classification of oral genres will be discussed and the selected films classified accordingly.

3.1 Prose Narratives

A good number of oral literary forms are presented in ordinary language. The artist who employs present them in their prosaic form. The prosaic forms of oral narratives include;

folktale, (story telling), myth, legend, proverbs, beliefs, fables and so on. All these elements re-occur in the selected films for the study.

The practice of storytelling differs according to society. It is used for different purposes such as entertainment, teaching method, psychotherapy and ritual processes. Akachi (2013:3) tells that “Storytelling is an art form that has been a most effective teaching tool for at least as long as history has been recorded”.

In the same vein, Pirkova- Jacobson (1958), Ryan (2001) and Propp (1968) agree that the custom of tale telling has been practiced among all social classes since the first stories were told around the tribal fire. As they are passed down from one generation to the next, stories captivate the imaginations of young children and adults, helping them to learn about and engage with the world around them as well as understand the social customs and expectations of their societies. Ciardi (1955:2) identifies that stories are described as the ‘transitory home of culture’, the simplest way in which culture is moved from one person to another and from region to region.

Kerr (1995:25) has pointed out that

there has been a flourishing oral tradition in Africa whereas the beginning of written literature can be confidently dated within the last quarter of the century. In the practice of the oral tradition, there are both the voice and the consciousness...Indeed, all art was functional; and most of it was tied to one religious festival or another.

Nigerian tales by moonlight

Anthropologists and literary scholars like Barber (2002), Boehmer (2008), Larkin (2000) and Cham (2004) are of the view that in traditional societies, narratives are done by experts and professionals. Some of these skillful narrators also work in television houses. Narrators try as much as possible to manipulate the emotions and reactions of their audience. The tales are referred as moonlight tales because most of them are narrated in the evenings when people are relaxing after the day’s work. Major changes in the economic life of Nigerians have greatly affected urban dwellers. The Nigerian Television Authority (NTA) incorporates community oriented folktales to teach morals through entertainment. Ohwovorihole (2014) adds that stories are not restricted to the

villages alone. Urbanization and the modern ways of entertainment by way of children watching television in the cities have informed the need to dramatically present the stories electronically by The Nigerian Television Authority. The latter adopts this mode to illuminate entertainment, communicate didactic and humanistic ideas, and also to encourage the development of narrative skill.

The media environment offers the best opportunity to quickly reach a good number of film viewers. Porter (2008) claims that stories are renewed and adapted to the popular culture to be more relevant to the contemporary consumer. Television provides a means of reaching a large audience such as a large number of children in a school hall and the 'indoor view' made possible by television gives it an added advantage to sustaining the interest of the children. The children are able to follow the performance easily and see details of action better than when they are grouped around an artist in a live performance.

Traditional tales contain some elements of literary prose narrative. They tend to have four major features: a message, a conflict characters and a plot. The story is usually resolved with an ideological or moral statement that functions as a main message throughout the story.

Among the Igbo people of Nigeria, folktales constitute the moral and ethical component of the people's culture and philosophy. They constitute the traditional beliefs and customs passed on orally, either during moon light or around the fire at night. Folktales are accompanied with songs to add beauty and taste to the story for the concentration and attention of the audience. The characters in folktales range from human beings through animals to spirits. Each character is portrayed in all the features of its existence, and made to act, speak, and communicate according to the archetypal characteristics of the person being portrayed, whether a spirit, an animal or a human being. As a result, these characters mingle, and the setting and situation cause them to understand each other. In a typical folktale, trees talk, animals converse with human beings and each other, as well as spirits in a very unique way. The communication is based on the uniqueness of the situation.

In many African societies, the folktale is one of the most popular forms of oral literary expression. As a literary genre the thematic interests of folktales are of various kinds. They range from animal stories, stories about human beings to fairy tales. Because of the great variety of interests which folktales present, they can be classified in different ways. According to Agyekum (2003), they may be classified into divination tales, Hunter's tales, animal tales, fables, fairy tales and explanatory or etiological tales. The tales can be narrated either by men, women or children depending either during moonlight or any where people can gather to perform them. Barber (cited in Akintunde 2004:15) comments on the folktale in Yoruba tradition/customs:

Alo are the most communal, domestic and democratic of Yoruba verbal art forms. They used to be told within the compound in the evening after work, with the entire household present. All were entitled to tell a tale if they wished, even the youngest, and all were expected to support the others' performances by supplying a chorus to the songs. The moral values which are the issue in these stories are, correspondingly, those which make for harmonious communal living. This is the scope and the field of the discourse of *Alo*.

McKee (1997) is of the view that the story arts have become

humanity's prime source of inspiration, as it seeks to order chaos and gain insight into life...our appetite for story is a reflection of the profound human need to grasp the patterns of living, not merely as an intellectual exercise, but within a very personal emotional experience. Folktales have become very versatile.

As noted by Cooper *et al* (2010) stories have been used from time immemorial. With emergence of technology and the transformation of our usage of mass media channels, music, television, radio, film and the internet became the central story tellers of our time. Furthermore, Barthes (cited in Abbot, 2002) remarks on the universality of narrative among humans.

Moreover, under this almost infinite diversity of forms, Akinyemi (2004) approves that narrative is present in every age, in every place, it begins with the very history of mankind and there nowhere is nor have been a people without narrative. Onabajo and M'bayo (2009) confirm that in every community world wide, there use to be ancestral stories that convey the people's history, culture and tradition. It could be in form of

folktale, myth or legend. These ancestral stories/folktales are usually kept alive by replicating them in the media where their impact could be very well demonstrated. Most of these folk stories form the elements of media entertainments today. All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing cultural backgrounds caring nothing for the division between good and literature; narrative is international, transhistorical, transcultural; it is simply there like life itself.

The Folktale, like other aspects of oral forms, is shrouded in controversies among different scholars of folklore. According to Ibrahim Adamu (in Mungadi & Gulumba 2002:85), 'folklore is nothing but a fiction'. They go further to say that the author of *Zaman Hausawa* posits that a folktale is "a story narrated usually at night for moral and entertainment purposes". By this definition, folktale is a narration basically targeted at children for moral transformation as well as entertainment. It is mostly told at night, usually after supper and before going to bed. It is also seen as a story narrated by elders (especially women) usually formulated with wisdom, expertise and proficiency in language and points to good habits, educates and entertains.

Dipio (2008:141-153) discusses certain myths and stereotypes and points out that folktales are often "instruments for continuing gender discriminations" (142) and that these tales

[...] often remain silent on the power relations between the genders that are ultimately responsible for the bickering among women who find this an occasion for venting anger, for tradition demands them to be subservient.

The positioning of the mother, according to Dipio (2008: 143) is as "the custodian and primary transmitter of society's values" and as such she is recognised as a defender of community ideals. As markers of identity, folktales

[...] represent the truth for the community from which it emerges. (Dipio, 2008: 147)

In folklore studies, there is the view that every folklore item has to have a function (Ogundele, 2000). Here the expectation is that every proverb, tale, folk belief or ballad

must satisfy some important cultural, social, or psychological function. Folktales are not meant to be believed, they are formed up or created. This is explained by Drachler (1964:33), who describes folktales as:

A valid expression of creative imagination, channeled by a sophisticated assessment of man and his relation to the world in which he lives.

In a similar vein, Dorson (1972:21) opines that:

The folktale embodies the highly polished, artistic story genres that have a relatively consistent, finished form...Folktales are told primarily for entertainment although they may have secondary purposes. They are believed to be fictitious, and are cited as lies by storytellers and commentators who mean that tales are the creation of human fantasy.

In impacting traditional knowledge and modern education, folktales have been very instrumental in moral education. When tales are told to children in the African communities, these children are introduced to different social values like honesty, hard work, obedience, kindness and so on. In the words of Bascom (cited in Akporobaro 2006), fables or folktales incorporating words are introduced to inculcate general good attitude and principles, such as diligence and filial piety, and to ridicule laziness, rebelliousness and snobbishness. Folktales are creatively organized and rich in imaginative literary devices. The achievement of both the didactic and dramatic qualities according to Akporobaro (2012) is through a number of formal and stylistic elements notably; the element of the story told; the basic human situation set up; the characters portrayed and the 'plot' construction of the story. In support of this Finnegan (2007:64) writes:

One common form is a story ending up with a kind of moral, sometimes in the form of a well known proverb...In such narratives, the moral element sometimes seems to form the core of the story, so that we could appropriately term it as parable rather than a straight forward story.

Besides education and information, folktales entertain. On the latter, Abimbola (2004:12) has this to say:

Some fantastic situations are conceived and set up in such a way that they are humorous. They make the audience reel with laughter...A good storyteller often makes it part of his/her skills to intermingle serious and humorous situations, a good folktale becomes effective in the creation of laughter.

In addition, the narrator or the performer or the raconteur has an important role to play in the educative process. He or she uses various performative actions to drive home his or her point. For the Limba storyteller, Finnegan (2007:27) views that:

A prime medium for Limba stories was words but, as I have indicated, it was emphatically not a matter of words alone. Essential to their realization were also sonic patternings, visual gestures, facial expressions, interactions with audience and in many cases singing and sometimes dancing or dance evoking movement by both narrator and other participants.

The pedagogical role of the narrator is also emphasised by Dorson (1972:22):

A tale is not a dictated text with interlinear translation but a living recitation delivered to a responsive audience for such cultural purposes as reinforcement of aggressions through fantasy, pedagogical explanations of the natural world, and application of pressures for conventional behavior.

The view of the functional in folklore is parallel to Bronislaw Malinowski's (cited in Young 2004:5) position that everything in human life must have a function. On a more theoretical level, Mark (1996) in his essay on functionalism identified three kinds of functionalism which play an important role in social sciences literature on the topic. The first by Malinowski which posits that; it is the needs of the psychobiological human entity which is at centre stage; the second by Reginald Radcliffe-Brown is a functioning of its components or structures, and the third approach to functionalism by Emile Durkheim and Marcel Mauss posits social cohesion through the commonality of shared mental structures of the "conscience collective". These views are significant for many folklorists. Glazer Malinowski (cited in Young 2004:8) is convinced that every detail of a culture, including the folktale, had a function.

The Yoruba film *Ara Ire* (Good act) is an adoption of Yoruba ancient folktales that reveals the power of the traditional gods in exercising justice to the people. It finds solace in showcasing the way the gods intervene in bringing peace in the community. How the gods reward good act and also punish evil deeds. The Yoruba film *Sango Ati Baata* (Names of two friends) is another film based on a Yoruba folktale. It expresses the allegiance of Yoruba people to Sango (a traditional priest) and his close friend Baata. The film *Kadara* (Destiny) is based on another refined Yoruba folktale that links directly to the contemporary problems among the Yoruba community. It is a master piece that dwells on destiny and the beliefs in the gods to fulfil one's destiny.

The Hausa film *Duniya Gidan Dadi -The world is a home of enjoyment* (2016) is a folktale with an element of mythical narrative. The folktale is the fundamental storyline while the mythical narrative is the episode of mysterious male pregnancy through a spirit; as is an act of vengeance. It could also be seen as the tale of vanity of ill-gotten wealth. The Hausa film *Rumfar Kara* (Ancestral magic hut), is an ancient Hausa folktale that expresses the power of God in determining and fulfilling one's destiny. The orphan girl Hajara is destined to marry the prince despite all odds. The film director/producer finds succour in adopting this folktale for film production because the motifs of destiny, love and betrayal are universal. The Hausa film *Sai Na Dawo* is one of the films in traditional idiom, used to develop a West African tale (fictional narratives). The movie is a fictional narrative based on the intrigues that exist in a typical Hausa traditional palace, particularly among the princes. This film has a moral content which teaches that if you are truthful, God will definitely reward you in an amazing way.

The Igbo film *Adaeze* is based on an Igbo folktale about traditional beliefs. The film unfolds the cold-hearted tradition of forced marriage by parents as it is the contemporary tradition and practice among most communities in Igbo land. The film is meant to criticise this tradition as practised even in contemporary society. The Igbo film *Idu kingdom* is also an Igbo folktale which depicts a king who is power drunk and exercises abuse of power and feels like the gods of the land. The king is obsessed with unlimited power until he is destroyed by a mysterious python goddess. The film portrays the power of the ancestral gods. The film articulates the Igbo beliefs in magic, spirit, ancestors,

gods and fetishism. Jealousy and bitterness are causes of the practice of witchcraft and evil.

These folktales used as intertexts in films have the power to influence the viewer's perception, attitude, behaviour, and many other factors important to human life as well as the society (Prayoon, 1999:6). Furthermore, folktales help people to better understand general conditions of human since they are sources of constructed perceptions, beliefs, paradigm, fear, fun, formality, and others. They are implicitly regarded as a yardstick for people in a society to perceive whether things are right or wrong. As an educational tool they enable humans to learn about local lifestyles by considering that the folklore a living basis of a particular nation or a group of people. They are equally regarded as national heritage and culture; hence, they are stories about human ways of life in each nation or language and have traditionally been followed through generations. Besides being sources of entertainment for humans, it brings something in common about people and their locality. Though a form of entertainment with some moral implications, the contents of tales in each locality are usually similar as demonstrated in these films; for instance, human conditions, emotions, passion, detestation, foolishness, intellect, humour, pain or happiness. Regarding the moral ideologies of Nollywood films, Elegbe (2014: 197) cautions:

Worrisomely, as noted from various studies, the current nature of home video films is fast becoming malevolent to audience members who are now developing interest in pornography, violence, rituals, nudity, vulgarity, fetishism and occultism; and may eventually become addicts. Hence, there had been increase in the number of crime rate such as rape, teenage and unwanted pregnancies, abortion, smoking, and abandonment of unwanted babies.

3.1.1. Mythological Narrative

Both the Yoruba film *Ara-Ire* and the Hausa film *Duniya Gida Dadi* contain some mythical elements. Myth, as described by Isodore Okpewho (1983:56),

[...] is a word that generated a long-standing controversy. There is the vital controversy which holds that myths are oral narratives, which explain the essences and sequences of ritual performances, thereby preserving the memory of these elements, for posterity.

Myths inform rituals and instill fear in the minds of the people. Myths, however, are stories that explain how something came into being or why something happened. For example, in the Yoruba film *Ara-Ire*, we see the young maiden whose name carries the title of the film-*Ara-Ire* with a hunch back. Nobody knows the origin or the hereditary source of the hunch back. It is later discovered that her mother's refusal to accept the traditional title of the head of the witches has resulted in this deformity. Likewise, in the Hausa film *Duniya Gidan Dadi*, Alhaji's son becomes pregnant mysteriously and there is no explanation as to what is the cause; until the spirit discloses that it is as a result of his attitude of maltreating women.

The inclusions of mythological narrative forms are for succinct presentation of the lesson the producer wants to convey. The stories added are also in line with the traditional cosmology that believes in the efficacy of diabolical means, sense of equality in love, intrigues, efficacy of prayers and regret over bad deeds or "law of retribution" as well as visits to either 'holy' places or relations. Myths, according to Jaja (2014: 9) "encode the traditional settings of the African and their belief system", which explains why he calls myths, folklore and proverbs, "the major sources of African philosophy".

3.1.2. Proverbs

The central idea in the definitions is that a proverb is 'an adage, saying, maxim, precept, saw or any synonym of such that expresses conventional truth'. According to *Webster's New Universal Dictionary* (1972), a proverb is a 'short saying in common use expressing a well-known truth or common fact ascertained by experience'.

Proverbs are common features of conversational eloquence in many African cultures including Nigeria. This commonality is explained by Achebe who describes proverbs in *Things fall apart* (1958) as

[...] vegetables for eating speech. They are the palm oil with which words are eaten. Without proverbs the language of the Igbo would be but a skeleton without flesh, a body without a soul. Thus the Igbo would say that a child who knows how to use proverbs have justified the dowry paid on his mother's head.

Such 'sayings' are usually acquired and learnt from listening to the utterances or words of elders. By virtue of the advantage position that the elders occupy in various African traditions as the human repository of communal or primordial wisdom, they are the masters of eloquence, rhetoric and meaning. They are the ones who know how to encode short expressions with vast meanings, implicating the proverb, 'it is the elder's mouth that determines a ripe kola nut'.

On the web page of Bokor's "African Proverbs in African Literature" (2012) it is mentioned that:

proverbs constitute the most profound linguistic feature that encapsulates aphorisms, most of which are founded on either the experiences of people or their observations about happenings in this mundane life or even the spiritual world ... proverbs in narration become the vehicles through which morals are conveyed for the informal education of the society, especially children.

Adegbija (1989) provides insight into the factors responsible for the successful decoding of meanings by investigating the utterance, 'My friend, where is Anini?' made by a Nigerian military President to his Inspector General of Police. He discovers that the utterance subjects itself to five interpretations (Adegbija,1989:153) based on thirteen different presuppositions, both semantic and pragmatic. Those presuppositions made his subjects infer ten meanings from the utterance under study, which surreptitiously appears as an innocuous utterance (Ibid:158), contextualized naturally within the semantic and pragmatic frameworks.

Lawal et al. (1997:635-652) describes the illocutionary acts performed through the use of twelve Yoruba proverbs. They analyse the linguistic, situational, psychological, social, sociological and cosmological contexts which listeners or readers have to competently deploy to interpret the proverbs. They dissect the frontiers of meanings inherent in the proverbs through the pragmatic theory, which is a theory of meaning. Pragmatics is mainly concerned with the different meanings which words, phrases and sentences can have in different contexts of use.

Alabi (2000:215-230) highlights the form and functions of proverbs in five plays of Olu Obafemi. The three groups the author identifies are; first, proverbs that echo existing Yoruba proverbs, which aim at freshness, reducing the boredom of encountering everyday proverbs. The second group consists of proverbs that are garnished by rhetorical elements such as unusual collocates, First Language(L1) lexemes, parallel structures, anastrophe, parenthesis and ellipsis which serve the function of engaging the minds of the audience/readers in the intellectual tasks of identifying new versus old forms of the proverbs. The last group comprises proverbs that sparkle in translation “with the vivid imagery of the L1 and its culture” which functionally provide the necessary cultural milieu for the plays she studied.

Following Lawal’s (1997) notion that proverbs seem to contain the richest pool of pragmatic or semantic factors, the meaning mappings provided by proverbs are therefore significant for attention especially in the second language context, where the L1 ideas are transposed on the second language (L2) codes. Though, due to the universality of human experience, proverbs exist in all languages with similarities in terms of their reliance on vivid images, domestic allusions and word play, yet they are scantily encountered in many European languages (Crystal 1965:53). On the contrary, proverbs feature prominently in interpersonal, transactional and ideational language use in Africa.

From aesthetic point of view, a proverb may be used to show joy, to mourn, to praise, to indicate failure or to warn. So, apart from the literal and linguistic contexts, the social context of any proverb determines its suitability of use in a particular situation (Bashir and Idris-Amali, 2012:495). The meaning of a proverb, to a great extent, depends on the circumstance of use, the dexterity of the speaker (user), the iconic cultural and interpretative skills of the listener (audience), among other linguistic tropes which embody its aesthetics. Suru (2010:171) affirms that aesthetics deals with those responses to natural objects (including proverbs) and the judgement of them whether they should be regarded as beautiful or ugly. Omoera (2015: 66), though in a slightly different context, argues

[...]what we see/say/hear has ‘colour or art’ attached to it and equally constitutes an aesthetic essence, which is a moment of beauty in both tangible and intangible terms. Here lies the

aesthetic bite and relevance of proverbs as artistic embodiments that can engage, provoke, evoke human thoughts/ideas tangibly and intangibly depending on the speaker/listener and native intelligence interfaces. However, the aesthetics as seen in the context of usage of proverbs is of paramount interest to this discourse.

Proverbs are usually passed in oral form from person to person. At times they could be sourced from books where they are documented. Some of the proverbs have introductory formulae or phrases, for example, my people say.... Or the Yoruba people say ... and stuff like that.

Proverbs are used among the old and the youths alike. It is also uttered to capture the situation, to caution, to embellish, to resolve conflict, and to advice or counsel. Proverbs are part of the language that shows proficiency but are usually influenced by the socio-geographical experience of the people. The use of proverbs cut across the selected films used for the study which are highlighted in the highlights of oral elements in chapter three of the thesis.

As mentioned above, proverbs belong to the wider category of figurative and aesthetically conceived forms of expression. It cuts across all the films under examination. It is the most frequent and widely used among other forms of oral narratives in films. It is also the most widely and frequently used oral repertoire in Africa. They are treasured statements or sayings that convey the demonstrated wisdom of the ages and therefore serve as a reliable authority in arguments or discussion. It takes the form of advice, rebuke or warning. This form of oral narrative is well expressed in Yoruba films. To mention few of these proverbs, the Yoruba film *Ara Ire* carries the following proverbs:

“Whoever rushes to be wealthy will be in trouble”- Ewatome vs Prince Adewumi

“Whoever rushes to occupy a position will be restless in that position” – Ara-Ire

“Whoever rushes to get a wife won’t enjoy the wife” – Ara-Ire

“There is a sign in a sound and there is a sound in the eyes” – Ara-Ire

“He who my scarf fits that will tie” – Ara-Ire

“If no one can use a cobweb to sew a cloth” – Prince

A person who is not dead doesn't know the kind of death that will kill him or her – Ara-Ire's mother

The Yoruba film *Sango Ati Abaata* also demonstrates the following proverbs in the contents of the story line:

Abaata "Remember the masquerade lost its clothes the day it betrayed the land (8 min: 20 seconds)

Abaata "The worm slept on the land surface the day it betrayed the land (8 min: 50 seconds)

Abaata "The day the earth worm betrayed the land, it slept on its surface (8 min: 50 seconds)

Abaata "We will not make a woman a leader of a country just because we don't want it to collapse (16 min: 15 seconds)

Abaata "We will rather destroy the country, than create a new one (16 min: 20 seconds)

Equally, the Yoruba film *Kadara* is also accompanied by numerous Yoruba proverbs which include:

A running thief is asked to drop the things he stole and he did so.

A harvested calabash, which is used for house chores, emanated from somewhere.

A fly which follows a hunter usually sucks blood to its satisfaction.

I have you in charge of oranges, yet I suck the unripe ones.

We find new clothes on the cockroach always.

When children show gratitude done to them, they get more.

It's one's luck which takes one to where one finds him or herself.

No matter how you cook 'ebolo' its scent will still remain.

A farmer plants whatever he wants in his farmland.

The contents of the selected proverbs are neatly connected to the themes of the Yoruba films. Proverbs play significant role in adding flavour to the language of film texts. Proverbs used in films are semantically connected to films' messages. They demonstrate the quality of language use and the actors and actresses who express

them in films. They further add to the background of the film; being that proverbs define the cultural identity of the users.

Proverbs in Hausa film text establish the usual conversation pattern that is rooted in Hausa traditional system dialogue or communication, even though in some cases, its discourse meaning may differ from the regular day-day conversation. These claims are well expressed in the Hausa films for the study. Some these proverbs are highlighted in the Hausa film *Duniya Gidan Dadi* which includes:

- Truth is bitter.
- An onion cannot produce pepper.
- I am a brick made of ashes, anyone who uses me, loses.
- No matter your suffering, it will one day make you insufficient.
- What frightens you will one day be your object of pity.

In the film *Rumfar Kara*, the following proverbs are used in connection to the title and the theme of the film:

- There is no secret without the one that keeps secrets.
- One's state of mind is known through his facial expression.
- Don't support lie from the root
- Any rooster that is destined to crow must crow no matter how long it takes.
- Pieces of patches in the pot.
- Before you repair, there must be damages.
- The eye is never tired of seeing.
- Water does not go sour in vain
- The little work you undermine will give you tough time
- It is unity that makes bunch of small strings to pull a stone.
- The man without the eyes always complain that the eyes are smelling
- I will not break the pot in the room without seeing a replacement
- There is no harm when water is poured down without the pot breaking.

Likewise in the Hausa film, *Sai Na Dawo*, the film director uses proverbs to elaborate the message of the film. Some of the proverbs used to depict wisdom in the movie are:

- To depict or for a man to become too slim is not the sign of death
- Opinion is like a buttock
- Let her be faster than the waters
- You are running away from luck while it is trailing you.
- Marriage is not a bed of roses
- A wealthy man will always have a servant
- You are running away from luck while it is trailing you.
- Marriage is not a bed of roses
- Opinion is like a buttock
- Let her be faster than the waters

Igbo proverbs are an integral element of the Igbo-African culture and undoubtedly a strong base in Igbo-African traditional system. The significance of proverbs in Igbo-African oral culture is demonstrated in the frequency of proverbial statements in their conversations, speech, instructions, judgment, drama, arguments, storytelling, in fun making and name them; and this is based on the fact that the Igbo regards proverbs as an essential vehicle through which a message can be adequately transmitted. This quality is well demonstrated in their films. In the Igbo film *Adaeze*, the following proverbs are used to build the story line:

- The message that was sent through the smoke has reached the skies
- The stubborn fly rests in the belly of the corpse
- A man must know where he started his journey

The Igbo film *Idu Kingdom*, also uses few of the proverbs to establish the basis for the film:

- The thunder that strikes when the sun is at its peak is never in vain– King Igaliga

- Evil when it has lasted for a year, it becomes a custom– King Igaliga
- He who rides on a tigers back will end up in a tiger mouth – King Igaliga
- Unity is strength-Elders
- Where one falls is where his god pushed him down-Elders
- Make hay while the sun shines-Prince
- What was secret is revealed in the market-Palace chief
- Knowledge is never complete: two good heads are better than one- Palace chief.

Examples of proverbs conveyed in the Igbo film *Ebelebe* are mostly characterised by tradition. Some the proverbs include:

- What an elder sees while sitting, a child can never see it even from the peak of a tree
- Whoever dares a sleeping dog will wait for its attack
- A goat that dies in a barn was never killed by hunger
- If one fails to lick his lips, the harmattan will do it for him [Harmattan: hot, dry wind]
- Fools rush in where angels fear to tread
- A buxom waist makes her man (husband) kill a goat for her when he looks at it
- Time waits for no one

As in most cases, the language of the proverb is clear and not ambiguous. The proverbs are rooted in images from the community and often one object is compared to another. Tchimboto (2015: 5) discusses the semantics of proverbs as follows:

Their beauty is conferred by metaphorical use of language, by the alliterations, by the language of virtuosity, by the elegance of style, by the sharpness of reasoning. Because of its idiomatic features, the opacity of its images, proverbs require a cultural and rhetoric competency to access their meaning, always contextualized.

Viewers (as the producers know) are familiar with the traditional context of a particular proverb and therefore include proverbs as intertextual markers in the script of a film. It creates a particular aesthetic language to enrich the script. It is also believed that proverbs in Nigerian films are built into the traditional system of the people's dialogue and communication. A well-written script is essential for the success of a movie, yet it does happen in the case of Nollywood, that the story is not connected to the title and

there is an overall lack of creativity and familiar traditions are repeatedly shown (Madichie, 2009: 628). One way of preventing the use of stale and senseless dialogue is to enrich the language with proverbs. Inclusion of authentic indigenous language in multilingual films will also counteract what Bamiro (2006:30) describes as “subtractive polyglossia”. According to him,

[...] subtractive polyglossia is my term for the dominance and ascendancy of the English language at the expense of the regression and decline of the local languages.

3.1.3. Beliefs

Like folktales, beliefs/tradition is usually long and oral in nature. Belief is a behavior passed down within a group or society with symbolic meaning or distinctive significance that has connection with the past. They could be stories told by elders in a society to pass down a tradition to younger generation or those yet unborn. They could also be traditional practices observed by the young ones and transferred for posterity. In the films under investigation, traditional beliefs have formed the bases for which these films are produced. In the Yoruba film *Ara-Ire* (Good Act), the belief in the supreme creator, belief in the gods, belief in ancestors, use of magic, belief in traditional medicine, belief in spirits, belief in witches and wizards, belief in adoration of the dead is exhibited. All these are well expressed in the film. Oshunwale goes to the forest to consult the witches for terrestrial powers to heal Ara-Ire. In the Yoruba film *Sango Ati Baata*, it presents the typical Yoruba shrine and the worship of the deity is observed to seek for powers and blessings to carry out their daily activities. The costumes are made of traditional outfits. Alongside the other films is the Yoruba film *Kadara* (Destiny). The film displays some aspects of tradition like keeping or sustaining a family lineage through bearing male children. This is demonstrated where the palace chiefs emphasize that: A king must have an heir to the throne (Male child). There is also the tradition of polygamy practice by royal fathers. A chief, King or Oba is entitled to have as many wives as he can afford. The practice of witchcraft, magic, fetishism, medicine and palm reading is demonstrated.

Hausa films' plots include proverbial lore (*karin magana*); riddles and tongue-twisters (*kachinchin-kachinchin*), praise epithets (*kirari*) and praise songs to persons, places, animals and objects and generally performed by professional singers and drummers.

The Hausa film culture is mostly demonstrated in their films. This is also manifested among the selected films for this study. The Hausa film *Duniya Gidan Dadi* (The world is a place of enjoyment) the tradition of polygamous marriage is demonstrated by Alhaji Snr where he gets married to as many wives as he can just to have a male child. It is also a common belief among the Hausa people to offer prayers of different kinds when someone is in distress, sick, disappointed, or any form of misfortune.

The tradition of prayers is used in the film where the Islamic scholars and teachers, known as the mallams, come to pray for Alhaji Snr and his son Alhaji Jnr while they are sick. The belief in charms and spirits is common among the Hausa people. Alhaji Snr. uses charm to hypnotise the boy he uses for rituals and also agrees with what the spirit reveals to him concerning his sickness. In the Hausa film *Rumfar kara* (A Mysterious Hut), the film exhibits the belief in witches and wizards where the two palace chiefs consult the wizards for charm to apply on the prince to fall sick. The belief in Islamic prayers is proven where the protagonist, the orphan girl Hajara offered prayers in her journey to the evil forest. In the Hausa film *Sai Na Dawo* (My return), the tradition is demonstrated by having a male child to become an heir to the throne which is a strong custom in Hausa land. By tradition, a prince is entitled to four wives or more is a tradition that is held in high esteem. These beliefs and traditions employ in these films are to appeal to the audience and then carry them along.

The Igbo traditional belief has it that there is one Supreme Being, God, also known as 'Chineke' or 'Chukwu'. The Igbo people use the smaller deities to have access to the Supreme God. These smaller deities and spirits are in the forms of natural objects, man-made objects and other marine-induced oracles especially through the god of thunder (Amadioha). The Igbo films have demonstrated a remarkable use of tradition. In the Igbo film *Ada Eze* is centred on tradition and beliefs. The absurdity of forced marriage is a tradition that is practised among the Igbo society. The Igbo tradition believes that a girl has no say in her choice of a husband. Such husbands are determined by their parents. In the Igbo film *Ada Eze* the king declares in anger that 'A woman does not chose a husband' and also reiterates that 'No one argue words with the king'. It is a tradition that the king has the final say in all matters and once he overrules no one dares to challenge him.

The belief in the existence of the evil forest, ancestors and ancestral worship is established in the film. The Igbo film *Idu kingdom* centres on tradition and the powers of the gods to intercede for the people. Belief in the gods, ancestors, magical powers (juju) and vengeance are some of the features of Igbo film culture. The film depicts the use of magical powers to bring peace to a community. The film is also beclouded with Igbo traditional motifs which include; shrine, evil forest, spirits, gods, incantations, behavioural customs, magic, elders consultative forums etc. All these themes are displayed in the film. The Igbo film *Ebelebe* (Catastrophe) begins with the tradition of shrine worshipping to appease to the gods. The film also exhibits some features of beliefs like the use Juju (charms) to harm other people. The practice of witchcraft is caused by Jealousy and bitterness. These are common attributes among the Igbos and other parts of the Nigerian communities as well as some parts of Africa in its entirety.

3.1.4. Legend

Legend is a story or group of stories handed down through popular oral tradition, usually consisting of an exaggerated or unreliable account of some actually or possibly historical person or event. Traditional legendary stories as films' plotlines abound in Nollywood films. Sometimes they constitute the film titles while in some contexts they define the theme of the film. Frank Rajah Arase (2006), Pascal Amanfo (2012) and Tunde Kelani (2018), are Nigerian film directors-producers who adapt traditional legendary stories as films titles and storylines. Some their films like *Oluwa Nile* (1993), *Kosegbe* (1995), *Oleku* (1997), *Saworo ide* (1999), *Thunderbolt* (2001), *Agogo Eewo* (2002) and *Narrow Path* (2005) are examples of Yoruba legendary films. Legends are sometimes distinguished from myths in that they are concern human achievements rather than supernatural or mysterious concepts and ideas of the gods; and sometimes legend have some sort of historical basis whereas myths do not. However, this distinction is sometimes difficult to sustain consistently. A legend is an oral narrative showing the account of a hero or a people in terms of culture-political survival. Central to legends is a character with extraordinary human elements and occasional intuition bordering on the supernatural. Legends are more believed in than myths because they tell stories of the adventures or origin of war, collapse of dynasties etc. For instance, Bayajidda in Hausa land and Oduduwa in Yorubaland are good examples of legends. The hero also falls within the legendary folklore. A hero is a human or superhuman who figures

prominently in the traditions of that society and whose life, deeds, and adventures are important to shaping the way things are. For typical native Hausa societies, the culture hero is often the source of good things in life (who brought agriculture, taught hunting, and the likes).

The films under investigations have elements of legendary acts in them. In the Yoruba film *Ara-Ire*, Oshunwale exhibits an act of legendary where he takes the risk to go to the evil forest to meet the witches to secure curing herbs for Ara-Ire. In the Igbo film *Ada Eze*, the princess exhibits an act of bravery where she takes the risk to follow her poor hunter boy to the evil forest to join him dead or alive. Equally, in the Hausa film *Rumfar Kara*, the poor orphan girl takes the risk to go to the evil forest where the mysterious hut is found to get herbs for the prince to get healed. Bravery is a traditional trait that African tradition and culture respects.

Some of the earliest Nollywood movies could be considered legendary bearing in mind the message they put forward that are iconic in history. The first film makers and practitioners in Nollywood generated stories and scripts that blends into the audience or masses desires at that particular time. At the earliest form of the film production, there were desires for moral consciousness, cultural sensibilities and criticisms on Nigerian and African political ineptitude and the masses were looking for means to express their emotional and psychological catharsis. The film directors and producers at that time carved or channelled there themes and storylines towards that direction while supporting a business model that assured profit. Looking at the submissions of Oluyinka Esan (2008), Balogun Sola (1993), and Borzello (2004) on the analysis of key Nollywood films, Igwe (2015) concludes that the following films are outstanding to the rise of Nollywood film industry:

Living in Bondage (1992) provided imagery to a widely believed urban legend: human sacrifice for riches. *Rattlesnake* (1995) identified the strenuous path to success for a young man bearing great responsibilities early in his life, brought on by the loss of a parent and the oppression of extended family. The film *Violated* (1996) brought on the glamour of high society and the discrimination against the less fortunate, the *hook* (2015) being the triumph of love over these barriers. *Glamour Girls* (1994) had the benefit of iconic actors and elegant locations,

telling a story of widely believed deception. *30 Days in Atlanta* (2014) typified the increasing desire among film-makers to film abroad and alongside Hollywood talent.

The scriptwriters also tilted their stories towards romance and domestic affairs, thereby maintaining popular themes such as love and marriage, domestic conflicts and resolution especially with mothers-in-law. Film-makers produced collections of movies based on those themes until the trend gradually faded out and a new placed it. But the themes of love, betrayal, conflict, deception and triumph stood as unifying force to most of the stories. Igwe (2015:1) writing on early Nollywood movies, states:

The films reflect the colourful culture, architecture and, in many cases, the relative affluence in our Nigerian societies, while remaining true to authentic, plausible storytelling. Stories had to resonate with target audiences and be supported by a strong cast, usually with at least one popular figure. The films were often shot in residences and offices over the course of a few days, and in iconic vehicles, such as BMWs and Mercedes, which were hired for short-term use.

3.1.5. Myths

Myth is a kind of story or rudimentary narrative sequence, normally traditional and anonymous, through which a given culture ratifies its social customs or accounts for the origin of human and natural phenomena, usually in supernatural or boldly imaginative terms. Myths are usually distinguished from legends in that they have less of an historical basis, although they seem to have a similar mode of existence in oral transmission, retelling, literary adaptation, and allusion. Examples of mythical stories are: Why the tortoise has a shell; why women have no beards; why there are days and nights.

Myths are enshrined in people's culture and beliefs. They are seen as stories enrooted in folk beliefs or religion of a particular people at a particular time. *The Concise Oxford Dictionary* defines myth as 'a traditional narrative usually involving supernatural or imaginary persons and embodying popular ideas on natural or social phenomena etc.'

The *New Encyclopaedia* gives a broader description of the myth as 'a body of stories that attempt to explain the origins and fundamental values of a given culture and the

nature of the universe and humanity'. Mythologies as a belief or practice still have influence in our contemporary society. In the modern day society, myths are believed to be stories that are true based on supernatural influence on events, unlike the ancient myths, which are created by intuition or imagination rather than objective evidence.

In African literature, one of the striking characteristics of modern African drama is the presence of intertextual traces of Greek tragedy. Playwrights and novelists like Wole Soyinka, Ola Rotimi and Efua Sutherland are influenced by the Greek plays. Accordingly Lefebvre (1986:1210) in explaining Wole Soyinka's account of *Bacchae of Euripides* states that:

[...] much of classical Greek drama derived from pre-existing oral traditions dealing with religion mythology and mythified history, and so does much of the literary and theatrical output of the Yoruba. Whether in English or their own language. The extraordinary vitality of Yoruba beliefs and myths is further evidenced by the fact that they have spread through large segments of the black Diaspora, especially in Brazil and the West Indies. In the same way as the Greek myths and legends have provided literacy inspiration throughout the western world to this very day....

This, Lefebvre (1992) believes that there seems to be special affinity between the ancient Greek culture and the Yoruba culture of western Nigeria. This is authenticated in the work of Ola Rotimi *The Gods Are Not To Blame*, an adaptation of Oedipus myth-Sophocles' *Oedipus Tyranus*.

In modern day film making, the use of myth continues to influence the quality of many films production from Hollywood (American films) through Bollywood (Indian films) to Nollywood (Nigerian films). Greene (2001) in *Empire as Myth and Memory* analyses two films that are images of the French colonial past. Ismail Xavier (2003) and Mbye Chams (2013) focus on Senegal history in their works; *Black God, white Devil* reconfigure the African past on Ousmane Sembene.

Some of these mythical stories abound in the films under examination. The pregnancy by a man, the son of Alhaji Snr. is a mythical story. It is regarded as an imaginative story

regarded as belief. In line with this is the mythical sub-plot in the Hausa film *Rumfar Kara* where the poor orphan girl is made to go the evil forest to obtain herbs for the prince. Myth in ancient times constitutes most of the creation stories especially among the Yoruba people.

3.1.6. Wise sayings

As the word implies, it refers to a short well known statement or expression of wisdom with a universal truth. Like the proverbial expressions, it often or frequently offered piece of advice or information. It could be a frequently heard reflection on the way things are. This is a traditional trend where most especially elders use it to either advise, warn, guide or rebuke a particular action or utterances among the people. This form of expression is commonly found in use among the actors and actresses of the films under review. For example, in the Yoruba film *Ara-Ire*, the prince uses the statement; 'Whoever rushes to be wealthy will be in trouble' to threaten his rival fiancée to Emitope (*Ara-Ire*). Other expressions in the film of this nature include:

- To know one's limit is the wisest thing (The Prince to Oshunwale)
- Can a tortoise smash itself on the ground in anger that it is no longer living in the world? (*Ara-Ire's* father to the King)
- 'Show me your friend and I will tell who you are' - King's men
- 'Slaves will become free one day'- (*Ara-Ire's* father to the King).

In the Hausa film *Duniya Gidan Dadi*, Alhaji Snr. When warning his son Alhaji Jnr., makes some heart touching statements to him to make think think deeply and reason well over his lavished life. He makes him to understand the irony of life through the following statements and words of wisdom:

- God brings out the living from the dead and the dead from the living.
- God brings out the lost from the faithful, the faithful from the lost.
- Death destroys like burning wool and it is no respecter of age.
- This world is still waiting for him who is to come.

- No matter your youthfulness, it will one day make you a weakling.
- No matter your education, it will one day make you an illiterate.
- The world is like an exams, may God help us to pass the exams.
- Everyone is tired of the world.

Unlike the other films, in the Igbo film *Idu Kingdom*, the wicked king Igaliga summons his guards to quickly carry out his devilish act by saying; 'Make hay while the sun shines'. The king uses these words of wisdom in a negative way. These statements are mostly used to save a lengthy advice meant for a particular purpose or person. They are mostly intimidating because they go along with facial expressions.

3.1.7. Witticisms

Witticisms are acts of using words in an apt, clever and amusing way. These remarks can be humorous but could also be intentionally cruel which are ingenious than funny. It is usually meant to send a hidden message to an opponent. In the Yoruba film *Aralere*, the prince uses witticism to send a warning to him saying; 'If no one can use a cobweb to sew a cloth...' , meaning that if it is impossible to use a cobweb to sew a cloth; then it is impossible for his rival to take away his bride from him. Other forms of witticisms expressed in the films under study are:

- An ostrich is the king of birds, a lion is the king of animals –Kabiyesi
- I have you in charge of orange, yet I suck the unripe ones-The King
- We will rather destroy the country, then create a new one Kabiyesi
- We will not make a woman a leader of a country just because we don't want it to collapse- Kabiyesi
- Pieces of patches in the pot- Kabiyesi

Therefore, witty statements are mostly meant to pass an indirect message to the listener.

3.1.8. Adage

An adage also known as aphorism means a common statement of truth. An adage is always connected to one's cultural experience to make it a traditional saying that expresses something considered to be a general truth. These forms of expressions have obtained credit by long use. There are generally or conventionally known adages while most of them are tied to tradition and customs. It may as well has the same purpose with the proverb but the adage like aphorism conveys some principle or concept of thought. The adage in the traditional sense is usually introduced with a traditional phrase like; our people say... or it is said that '...or so and so people say that '... etc. This form expression is found among the actors and actresses which help to build the theme of film. The adages are mostly connected to the synopses of the films. The prince in the film *Ara-Ire* while warning his rival makes an adage saying: Whoever rushes to occupy a position will be restless in that position. Other forms of adages in other films include:

- A monkey stays in a faraway bush (meaning–castaway)
- Truth is bitter.
- The eyes is never tired of seeing.
- The man without the eyes always complains that the eyes do smell.
- Opinion is like a buttock.
- Let her be faster than the waters.
- Marriage is not a bed of roses.
- Time waits for no one.

In the Igbo film *Ada Eze*, the mother of the poor hunter boy is advising him on how to treat the princess when she says 'A man gives meat and yams to the princess and not fruits'. Equally when the neighbours are advising the son to desist from the princess, one of them says that 'The matter that keep the fowl in the rain is very serious'. In the same vein, when the king arrests the poor hunter boy for misleading his daughter, he says 'The man that breaks the law of the land bears the pains on his back'.

An adage is a very brief, impressive or unforgettable and usually philosophical saying which has some very significant truth of experience that is held and considered plausible by many people. In other words, it must have gained some creditability through its long mimetic use. It most dwells on advice that concerns failure to do something or plan. Other examples of adages used in films are:

- Eat to live, and not live to eat.
- Heavens help those that help themselves
- Early to bed and early to rise
- Penny saved is a penny earned
- Don't give fish but teach me how to fish etc
- A weak person does not live in the land of the strong man
- Man cannot dominate a fellow to his injury
- We make snitches while the sun shines.
- A man reaps what he sows.
- A Man becomes two when fully fed.
- One does not grow old in the dance.

3.1.9 Occult arts

Occult art or occultism is concerned with the practices of magic, spiritualism, religion, divination, witchcraft, sorcery and related concepts are found in the belief structures of Nigerian traditional religion and many parts of Africa. Virtually, in the three regions of Nigeria, occult arts and practices are common among the average communities. Their employment in the film is to demonstrate their influences whether positive or negative on the people. Kumwenda (2007: 16) identifies two genres of film in this regard, namely the "Hallelujah" and "voodoo" genres. The battle between good and evil is portrayed by contrasting Christianity and voodoo rituals (Kumwenda, 2007:21):

The narratives that employ witchcraft themes are predictable. They are generally placed within the framework of the conflict between good and evil. In these narratives, witchcraft is employed to attain certain evil outcomes, such as to kill or bring harm to certain characters for selfish reasons, such as revenge. The climax of these narratives occurs when the witch succeeds in his or her plans hence causing suffering to other characters in the film. The downfall of the witch, however, mostly marks the resolution of the conflict and the end of the film.

The films under investigation have established the occurrences of oral elements in the different cultural settlements in the films. The Yoruba films *Ara-Ire* and *Sango Ati Baata* have shown the practices of these occult arts: Fetishism, spiritualism, magic, rituals and wizardry. The Hausa film *Rumfar Kara* displays the act of wizardry where the wizard is consulted for divination to harm the prince. In the Hausa film *Duniya Gidan Dadi* demonstrate the practice of ritual, spiritualism and fetishism. Alhaji Senior. Consults a diviner for a male child and also commits ritual killing of a young boy (beggar) to get rich. A spirit also appears to Alhaji Junior in form of a girl to rebuke him for his evil deeds.

3.1.10. Riddles

Riddles (usually riddles and jokes) are the act of speaking in an intentional obscure way. Riddles as proverbs are based on principles of analogy that requires the listener to decipher the intended meaning. It is an act of speaking in an intentional obscure way to invoke the intelligence of the listener to understand the intended meaning. In the Yoruba film *Ara-Ire*, Oshunwale is made to answer some riddles as a testimony of his acceptance by the gods. The following interactions in form of riddles transpire between him and the witches:

- A person who eats continuously and the fellow can't drink water. The day that the fellow feels thirsty and drinks water, such fellow will die that day.

Who is it?

Answer – It is fire, wood is firewood food. Water quenches it. The day fire drinks water it will be off.

- What kind of a fellow sucks its blood and eats its intestine and live, it will die.

Answer – It is a lantern. Wool is the intestine of a lantern and oil is its blood. The day it eats its blood, intestine and liver, it does that day.

- What is that thing a witch must not eat? What is that thing a wizard must not eat?

Answer – A wizard must not eat soap and a witch must never eat coal. Both witches and wizards must not eat the forbidden item.

3.1.11. Oral performance

African cultural practices are full of oral performance. The 'Irepo' festival in the Yoruba film *Ara-Ire* is both traditional observance and an oral performance. The festival of the maidens in the film goes along with music and dance and other oral acts. The oral performance in the prologue of the Yoruba film *Sango Ati Baata* where both the priest, the drummers and the masquerade dancers are involved in a ritual dance.

3.2. Analysis of Poetic Forms of Oral Narratives in Selected Films

Evidences from the contents of the movies foregrounds that the prose narrative forms constitute the predominant folkloric element in oral narratives. Nonetheless, poetic elements are also embedded in these oral forms. The poetic forms are tied to songs i.e. love songs, poems of praise, poetic verse etc.

3.2.1. Oral Poetry

Oral poetry is composed and transmitted without the aid of writing. It is characterized by musicality, rhythm, stanzas, and rhymes. In these films, the directors/producers consciously and wittingly apply poetic elements to convey their themes. Oral poetry is long and could either be oral or written. It is recited but it is distinct from song. It is mostly composed by the elite in the society. According to Ibrahim Mandawari (2003:374), 'Poetry is a pattern of song that contains rules and meanings. It could be synonymous to song but has a slight difference of patterning with songs. Oral poetry could also be in form of incantations made while performing certain rituals. In these films, the directors/producers consciously and wittingly apply poetic elements to convey their themes.

In oral poetry, performance is the basic feature because that is what is regarded as their major differences with the written literature. The author or poet puts into consideration its nature of performance while composing or drafting the lyrics. In most cases, the poet usually becomes the performer because the lyrics go with the performance. Unlike the written form, oral poetic performance always has an audience to perform to. That is why Okpewho (1992:42) sees oral poetry as 'an art form created in the warm presence of an audience as against the cold privacy of the written work'. Kostelanetz (in Hoffman, 2013:10) sees oral poetry as 'syntactically standard language written to be read aloud'. It is the responsibility of the poet or composer to decide the performance in the creativity.

In the movie '*Rumfar Kara* (Mysterious Hut), the director employs the use of oral poetry when king Zayyana's daughter is stepping out to meet the prince. The following incantations in form of oral poetry are made by palace guards:

Hail the princess
The daughter of King Zayyana
Son of King Abdulrahaman
May you live long
May you prosper in your father's kingdom,
May your father's throne lives forever

This oral poetry is made to fulfill the requirements of a ritual or certain religious rites. This expresses the unique form of communications that expresses Africans' belief in diabolism. Viewers express their satisfaction over such invocations.

3.2.2. Songs

Song is often accompanied with music and dance. It is a special form of communication and it plays a practical role in Nigerian traditional society. Songs also often accompanied by drum and dance are celebrated in marriage, rituals, birth and naming ceremonies, rites of passage, places of hunting and other political activities. Equally, dance is an integral part of most Yoruba as well as African culture. Dancers usually manipulate symbolic gestures, body twisting, masks, performance, costumes, body painting and props to communicate. An example of music and dance in the film is

that of the Irede Festival where songs are accompanied with dances and other oral performances.

The films employ the use of songs. In Hausa cosmology, songs could be long or short, and are usually sung by women during household activities such as cooking or when luring a child to sleep. At times, men while at farm work or such related works, always sing to boost their morale. The themes often range from satire to self or individual praises. However, nowadays, songs have been modernized. While some dwell on love, some only on entertain.

Abdullah Uba Adamu *et al*, (2004:34) and Ibrahim Mandawari (2003) define song in Hausa language as “Wata aba ce wadda mawaka ke rerawa da nufin nishadantarwa ga mai saurare tare da taimakon abin kida kamar kalanga ko gurmi ko kuma kuge da sauransu’ This means that, Song is ‘something that is being sung by singers with musical instrument such as drum, guitar and so on, so as to entertain their listeners’. A further illustration of what a song is, as highlighted by Skinner (1980:3) where he elaborates that song is distinguished by the use of music and ‘sometimes certain conventional nonsense syllables complementing the words.’

In the selected films for this study, the use of song is employed in virtually all Hausa films, which could be as a result of the affinity Hausa film producers and viewers have to Bollywood, Indian films. There is a lot of adaptation of Indian films in Hausa film contents and style. In the Hausa film *Duniya Dadi*, when Alhaji Junior becomes pregnant mysteriously, in his afflictions, he sings a song of lamentations saying:

Gidan dadi ! Gidan dadi !
Wata rana gidan damuwa fa
Dadin duniya ya zama fa rudin duniya, rayuwata
Dadin duniya watarana cike da wahala fa, rayuwata

Idan kuka idanuna suke cike da rayuwa
Allah dubi laifi na, ka yafeni
Dadin duniya ta sa rayuwata cikin wata damuwa
Idan dadi ne, watarana cike da wahala rayuwata

Tunani na, kudi suke cike da rayuwa
Gani cikin kudi, ni a guna, sun zama damuwa
Rayuwa (2x)

Na dau faskanci gaba daya shine rayuwa
Mata na sa cikin damuwa, a dadin rayuwa
Yau, na shiga damuwa, rudani mai yawa
Na roki ubangiji ya kiyaye mani duka damuwa

Idan dadi ne, watarana cike da wahala,
Rayuwata (2x)
Dadin duniya ya zama rudin duniya
Rayuwata (2x)
Duniya, dadin duniya aah! (2x)

Danuwana, wata gargadi zan yi maka
Yaya nag an kun fito da wace haka
Party zamu je, mun je mun shakata
Dadin duniya shiyasa ni cikin rayuwata

Jama'a ayi hankali
Dadin duniya.-a-a-a.

Translation

Place of enjoyment
Enjoying the world
One day it becomes a day of trouble
The world is full of deceit- what a life!
The world is full of trouble- what a life!
I found myself in a different condition
It is the reward of my reckless life
My life is full of tears because of life
Oh God, consider my sins and forgive me

Enjoying the world put my life in a difficult situation
If the world is enjoyable today, one day, it will be full of trouble
I thought money is everything about life
I've got the money, but I am in distress

Oh! What a life

I thought being around women is everything about life
Women are the cause of my distress
Oh! What a life
I am in pain today
What a life of deceit

I pray to God to take away my distress
This world, if it is happiness today,
One day it will become trouble
What a world, full of deceit
What a world!

My brother, I want to advise you
'Where are you going with this lady?'
'We are going to the party to enjoy ourselves'
Fun is what causes my distress today
Oh what a life! This world

Be careful with the world
The world! Enjoy the world. (2x)

The song is heart touching, expressing regret over the reckless life Alhaji Junior lives. The director/producer uses the song to pass the message of the film which is vanity of life. The audience take joy in listening to the lyrics, rhythm and the way it is sung. These songs entertain the audience and sustain their interest in the film.

The Hausa film *Rumfar Kara (The Mysterious Hut)* contains some of these song elements. When the prince met the poor orphan girl in the river, he sings an emotional song of love and showers encomium on her saying:

Hail you damsel
I journey into your mind
Any day I set my eyes on you
I become repentant

Because of Love

God brings the one that loves me
Everyone has the one that loves him/her (2x)
There is no compulsion in life
Life is all about loving the one that loves you.

Likewise, when the poor orphan girl prepares to go to the evil forest to get the herbs for the prince, she and the prince sing a song of good wishes. She also sings to express her emotions and purpose of going to the evil forest. While Hajara prepares for the trip, she meets the prince in a dream where they sing a song:

Hajara: I heard, I will go
I have made up my mind
I will go to ancestral hut

The Prince: I heard, I see
You will go
To ancestral hut

Hajara: I heard, here I am,
I will go to ancestral hut
The journey is far,
I have already bid farewell
To the ancestral hut

The Prince: I heard and see
As I see, you are going
To the ancestral hut
The journey is far
God protects you
To the ancestral hut

Hajara: To be good in this world
If you are good to people, you do it for yourself
I am going to the ancestral hut
Yerima my prince, I am out
I leave home
Not because of your royalty

Nor your wealth
I already know my reward
It is with the Almighty God

The Prince: I heard and see
As I see, you are going
To the ancestral hut
The journey is far
God protects you
To the ancestral hut
God grants you safe trip
As you go so you will come safely
From the ancestral hut
Go it is far, the herbs you go to bring
From the ancestral hut
If you hesitate
My health will I regain
From the ancestral hut

Hajara: Yes, I will go, I will go
I've made up my mind
My Lord, I've bid farewell
I will go to ancestral hut
I've shun fear from my heart
I pray to God, He is my guardian
To the ancestral hut

The Prince: If you believe in God,
Nothing will harm you
To the ancestral hut

Hajara: I am after your health
I will go only because of your health
The ancestral hut
No turning back, no retreat, no fear

The Prince: God protects you
I heard, I see
You will go
To ancestral hut

The Prince: To suit your heart,
 I will accompany you
 To the ancestral hut
 If you believe in God,
 Nothing will harm you
 To the ancestral hut
 Commit everything you will do God
 God will in turn blesses you
 I pray for diligence
 Young maiden, please persevere

Hajara: If you believe in God,
 Nothing will harm you
 To the ancestral hut
 A good heart,
 What will separate me from God
 I will fear neither witches nor wizards
 When going to the magic hut

The Prince: Nothing will happen to you,
 I trust in God
 Except you try,
 I will keep watch
 The ancestral hut

The song is an expression of prayers for the safety and also the prince wishing her God's protection. In the Igbo film *Ada Eze*, the poor hunter boy sings a traditional Love song. The prince and Azunna, the poor hunter boy expresses their love in a song as follows:

Oh Ada!
 Ada my Love
 The love of my heart
 I will live for you as long as my life can take
 You are my life and everything

In the Hausa film *Sai Na Dawo (I Shall Return)*, the director employs the use of songs. This is depicted when the movie begins, when the Prince divorces his second wife Amina and also towards the end of the film. In the beginning, the film is being ushered in with a song;

Sai na dawo ha! ha! ha! 3x
Sai watarana, sai na dawo 2x
Sai wata rana, Habibu sai wata rana
Sai na dawo

Shi saurayi ko wanene
In yake raba na jene
Habibu, dan makaranta
Ko da kazamanto soja
Sai na taka gidan soja

Sai na shige mulkin soyaya
Na sha na wanke idona
Na zama kurma
Habibu na zama kurma
Sai na dawo ha ha ha 3x
Sai watarana, sai na dawo 2x

Translation:

I shall return Oh! Oh! Oh!! 3x
Until another day, until I return
Until another day, until I return Habibu
The youth, no matter who he is
Habibu, the school boy

Even if you become a soldier
I will step into the house of a soldier
I will enter the reign of love

I thought I clean my eyes
I have become dumb
Habibu, I have become dumb

When Amina is being divorced by the prince, she sang a song as thus;

Sai na dawo ha ha ha 3x
Kanwa ki dai ji ni
Mace ki dai ji ni
Hadiza ki dai ji ni
Habibu yau ya kore ni

Habibu sai wata rana
In ya kore Amina

The maid responds;

Habibu ne fa begen ki
Yarima ya tafi ya barki
Sai wata rana

Habibu responds;

Sai wata rana
Amina sai wata rana
Mace fa tarbiya ce, Sa'ad zo ka ji ni
Awalu zo fa ka dan ji ni
Amina yau fa ta cuceni
Sai wat arana

Amina responds;

Sai na dawo 3x
Makaryaci ko wanene
Karshen sa baya cin sa'a
Sai na dawo 2x
Walahi sai na dawo 3x

Sai wata rana Amina, sai na dawo
Duba jiki na na rame
Patar jiki duk ya jenye
Habibu dan makaranta

Sai na dawo 2x
Walahi, Sai na dawo 2x
Na zama kurma,
Amina na zama kurma 3x

Interpretation:

I shall return Oh! Oh! Oh!! 3x
My sister you've heard me
Woman you've heard me
Hadiza you've heard me

Habibu have divorced me
Habibu till another day

The maid responds;

If he divorces Amina
Habibu is your hope 2x
Yarima has gone and left you
Amina until another day

Habibu responds;

Until another day
Amina, until another day
A woman is a model,
Sa'ad, come and listen to me
Awalu, come and listen to me
Amina has cheated me today
Until another day

Amina responds;

I shall return 3x
A cheat whoever he is
His end is usually unlucky
I shall return
I've sworn, until I return 3x
Until another day, Amina, until I return
See how my body has emaciated
My skin has worn out
Habibu, school boy

I shall return 3x
I've sworn, I shall return 3x
I've become dumb,
Amina I' become Dumb 3x

In the context of film production, songs are full of emotions, and the film maker draws on this to make his audience get connected to these emotions. These emotions are expressed to demonstrate love, joy, sorrow, lamentation, grief or even social comments.

3.2.3. Praise – songs (Praise-singing)

Praise epithets are long and oral. They are usually accompanied by drumming and singing. The main feature of this oral literary form is hyperbole and is shouted out in the hearing of all in the course of performance. In a paper delivered at the Conference on Literature in Northern Nigeria held between 5th and 6th December, 2005 at Bayero University, Kano, titled: *Kiraari (epithet) as pointer of the History of some selected Hausa Towns in Northern Nigeria*, Mode (2002:24) defines praise-song as:

A sort of praise, a rhythmic prose. Whenever it is Recited by the “Danmabas” (Professional Kirari, Composers and reciters) or a sort of boastful Metrical narration when recited by the public Entertainers such as the hunters, the boxers and the Wrestlers. It is normally narrated in high – pitch Adulatory style enumerating in hyperbolic Apostrophe, the qualities of the subject to which it is directed to.

Mode further posits that praise-singing is an artistic statement using words that are poetic in form that one deploys on – someone or something such as animals or towns so as to praise oneself for explain behaviours, his features or his history. Another view on the meaning of praise-singing as cited by Mode is that it is synonymous to epithet seeing therefore as a word or words that are said in a kind of special style so as to flatter or ridicule or respect a person or something. Thus, a person can use those words in order to flatter oneself; these words are said in a kind of voice that is high or deep so that the listener will differentiate it from the normal discourse. It is discernable that epithets are words, phrases or sentences that are aimed at praising, ridiculing, flattering, describing or criticizing someone or something.

Virtually all the films in this study have the usage of praise-singing in them. Hence, it constitutes a phatic communion among the traditional ruling class in every ethnic society. In Yoruba culture, praise singing is one of the most widely known poetic forms in Yoruba tradition. It is a laudable praise applied to men, lovers, animals, images, objects, towns and acts. It is done to capture the essence of person being adored. This is demonstrated in the Yoruba film *Ara-Ire* in King Adetona’s palace where the cup

bearers and other palace chiefs exercise this praise-singing using the Yoruba term 'Kabiyesi' meaning 'Royal father' or 'King' in order to win the heart of the king. It also expressed between Oshunwale and Emitope (Ara-Ire) in their love dream. Oshunwale eulogises his bride to be 'I wish to have you as the crown of my head'. This epithet arouses the emotions of the Emitope to like the king the more. It is also a common phenomenon between the supernatural being and the people. It is a form of pleasantries that exist in that relationship. This is well expressed when Oshunwale eulogises Oshun (the goddess)..., after telling him the premonition about his fortune.

In the Yoruba film *Ati Abaata*, Sango and Abaata use this medium for self-praise. The contents of which are:

Praise-singing – Sango stands and praises himself 'I am Sango, none dares me, I have the powers, and I own the people. Therefore, no one dares me'.

Praise-singing – Abaata stands and praises himself 'I am Abaata, the voice of the people, when I speak, the people bow, I control their emotions'

Praise-singing – Sango's wife sings praise of Sango before laying her complaint: My husband! The crown of my head, the soul of my life, I hail you, I greet you.

Praise-singing is a common trick that inspires a person to yield to your request. In the Yoruba film *Ati Baata*, Sango's wife sings praise of her husband before laying her complaint. This motivates Sango to listen to her by granting her the request.

Praise-singing is also well demonstrated in the Yoruba film *Kadara* (Destiny) where his wives praise-sung him to subside his emotions over their inability to give him children. Praise-singing (epithets) or 'Kirari' in Hausa are long and oral. They are usually accompanied by drumming and singing, especially when there is a communal function within the community. The Hausa film *Duniya Gidan Dadi* (The world is a place of enjoyment) demonstrate how Alhaji Jnr. is being eulogised by the ladies surrounding. They often say:

May God help the lord of enjoyment.

Heaven is for the lucky one.

May God help the lord of enjoyment.

May God prolong the days of the Lord of enjoyment.

May God appease the lord of enjoyment.

Sharp shooter! Sharp shooter!!

Heaven is for the lucky ones!

Lord of enjoyments!

King of enjoyment!

One with a big deal!

In the Hausa film *Rumfar Kara* (Mysterious Stem Hut), the royal guards eulogise the princess of King Zayyana while she is walking to welcome the prince proposed to marry her. The royal guards to princess of Zayyana:

Hail the princess

The daughter of King Zayyana

Son of King Abdulrahaman

May you live long

May you prosper in your father's kingdom

May your father's throne lives forever.

The royal guards to the prince always eulogise him saying:

The king is greeting all

May you live long our prince

Any one that contends with you

Contends with the gods.

Hajara, when she recognises the prince, she also eulogises him saying:

May you live long Yerima (The prince)
Your steps are good ones my prince
Accept my greetings my king.

In the Hausa film 'Sai Na Dawo' the producer employs the use of Praise – songs/epithets. It is used in the film when the prince visits Malika and Amina. Then Amina then starts singing (Kirari) in honour of the prince saying:

Barka da zuwa mai fadin alheri
Karama karama kamaninka
Mai girma girgize
Kafi gaban gasa
Mai martaba, zaman mai martaba

Translation:

You are welcome the wise king with wise idea
You are beyond contest, you have no equal
His Royal Highness; living as a Royal Highness.

When Amina flatters the prince, he was highly elevated and immediately he was carried away and instantly, professes his love for Amina which he gets married to her.

Praise singing or praise song, is one of the most widely used poetic forms in Africa; a series of laudatory epithets applied to gods, men, animal, plants, and towns that capture the essence of the object being praised. Akinyemi (2001: 10) explores the role of the traditional royal bards, which are responsible for singing the praise of the kings and reminding people of the achievements of kings in the past. In contemporary Nigeria the male royal bards had to change their role due to socioeconomic reasons and entertain people outside the palace (Akinyemi, 2001: 105).

3.2.4. Music and Dance

In Nigeria and other parts of Africa, cultural practices are full of oral performances which are normally accompanied by music and dance. Music usually goes with song, is a special form of communication and it plays a practical role in Yoruba society. Music and dance in this context can be used for different functions. It can be used for funeral, ritual, masquerade dance, oral performance, ceremonies, festivals and so on. In the Yoruba film *Ara-Ire*, the Irepo festival in the film is both traditional observance and an oral performance is accompanied by music and dance. The festival of the maidens in the film goes along with music and dance and the same applies to other oral acts in the film. Songs also often accompanied by drum and dance are celebrated in marriage, rituals, birth and naming ceremonies, rites of passage, places of hunting and other political activities. Afolabi (2008:3) is of the opinion that dance is an integral part of most Yoruba as well as African culture in general. Dancers manipulate symbolic gestures, body twisting, masks, performance, costumes, body painting and props to communicate. Another example of music and dance in the films is that of the Irede Festival in the Yoruba film *Kadara* where songs are accompanied with dances and other ritual as well as oral performances.

3.2.5. Incantation

These are words used serially as a magic spell or charm. Incantations are considered as a kind of communication of the supernatural which also is directed to supernatural beings. Incantations are offered to oracles, gods, spirits, witches and wizards, and are also done by sorcerers. Kelani (2017:5) also points out that it is a common practice in Nigerian culture especially during consultations with the gods and human beings to be considered as something supernatural or spiritual obligation. The Yoruba film *Ara-Ire*, shows Oshunwale performing incantations to the terrestrial powers in favour of Ara-Ire. Incantation is recited by Ara-Ire's aunt to kill Ayauleke. Witches perform incantation before giving Oshunwale the terrestrial water. As a trend, Oshunwale also performs incantations before administering the rituals on Ara-Ire. Incantations are usually prayer recitation processes to commune with the spirits or gods. Incantations are also recited in the Igbo films *Ada Eze*, *Idu Kingdom* and *Ebelebe* in order to gain favour from the

gods of the land. In these Igbo films, incantations are recited in shrines where traditional gods are worshipped. It is done to invoke the spirit of the gods into actions.

3.2.6. Invocation

Popoola (2003: 33) claims that Invocations are made to inspire/invite or call upon the spirit world into actions. Most invocations are done using incantations. In doing invocation, the people are asking for assistance or support from the gods. The belief in ancestors, spirit, gods etc. involves the process of invocation. In the Yoruba films; the witches invoke the spirit of the water goddess on behalf of Oshunwale in the film *Ara-Ire*. Sango and Baata meets at the three foot paths to invoke the spirit of sango, the god of thunder. In the Igbo film *Idu kingdom*, the priestess invokes the spirit of the python goddess into action by striking king Igaliga to death.

In general terms, the poetic forms of oral narratives usually have the accompaniment of musical features and its subject matter is often of a personal nature; always expressed in a language full of emotions. It is also worth noting that these poetic forms possess intrinsic literary qualities of form, structure or imagery.

3.3. Dramatic forms of oral narratives in Nollywood films

These are traditional performances that are highly dramatic and picturesque in form. In many occasions especially festivals and ritual celebrations highly colourful and entertaining and also spectacular shows are put on for people to see. Brian (2000:4) concurs that these festival and religious celebrations provide very dramatic and theatrical expression of tradition, history, belief and social experiences.

The elements of drama in oral narratives are associated with social events tend to emphasise mime, dance, music, costumes, riddles, call and response and mask. The elements of drama used by these directors and producers are commonly found in music and dance. Music and dance in Nigerian films is usually accompanied by costumes. Consequently, the most reflective in this context is the dramatic dialogue used in songs. This is reflects in the following Hausa films: *Rumfar Kara* (*Mysterious Stem Hut*) and *SaiNaDawo* (*UntillReturn*). In the Hausa film *Rumfar Kara*, the orphan girl, Hajara

prepares for her trip to the evil forest; she meets the prince in a dream where they sing this song using dramatic dialogue:

Hajara: I heard, I will go
I have made up my mind
I will go to ancestral hut

The Prince: I heard, I see
You will go
To ancestral hut

Hajara: I heard, here I am,
I will go to ancestral hut
The journey is far,
I have already bid farewell
To the ancestral hut

The Prince: I heard and see
As I see, you are going
To the ancestral hut
The journey is far
God protects you
To the ancestral hut

Hajara: To be good in this world
If you are good to people, you do it for yourself
I am going to the ancestral hut
Yerima my prince, I am out
I leave home
Not because of your royalty
Nor your wealth
I already know my reward
It is with the Almighty God

The Prince: I heard and see
As I see, you are going
To the ancestral hut
The journey is far
God protects you
To the ancestral hut
God grants you safe trip
As you go so you will come safely

From the ancestral hut
Go it is far, the herbs you go to bring
From the ancestral hut
If you hesitate
My health will I regain
From the ancestral hut

Hajara: Yes, I will go, I will go
I've made up my mind
My Lord, I've bid farewell
I will go to ancestral hut
I've shun fear from my heart
I pray to God, He is my guardian
To the ancestral hut

The Prince: If you believe in God,
Nothing will harm you
To the ancestral hut

Hajara: I am after your health
I will go only because of your health
The ancestral hut
No turning back, no retreat, no fear

The Prince: God protects you
I heard, I see
You will go
To ancestral hut

The Prince: To suit your heart,
I will accompany you
To the ancestral hut
If you believe in God,
Nothing will harm you
To the ancestral hut
Commit everything you will do God
God will in turn blesses you
I pray for diligence
Young maiden, please persevere

Hajara: If you believe in God,
Nothing will harm you

To the ancestral hut
A good heart,
What will separate me from God
I will fear neither witches nor wizards
When going to the magic hut

The Prince: Nothing will happen to you,
I trust in God
Except you try,
I will keep watch
The ancestral hut

The song is an expression of prayers for the safety of Hajara's journey to the evil forest and also the prince wishing her God's protection. The above song is sung using dramatic elements such as dialogue, use of costumes, facial expression and demonstration. One of the uses of songs in films is to provide interlude as a way of entertainment and refreshment (Ukadike, 2003:11). Some songs are inspirational, didactic and edifying. The lyrics and rhythm are therapeutic as it provides inspiration and provide relief for the heart. This is quite soothing to the viewers or audience.

In the Hausa film *Sai Na Dawo*, the director/producer employs the use of dramatic dialogue and performance in the film's songs. They are usually accompanied by drumming and singing. The song is presented by Amina and her maids in a dialogue form. When Amina is being divorced, she sang a song:

Amina: Sai na dawo ha! ha! ha! 3x
Sai watarana, sai na dawo 2x
Sai wata rana, Habibu sai wata rana
Sai na dawo

Her maids: Sai wata rana
Amina sai wata rana

Amina: Shi saurayi ko wanene
In yake raba na jene
Habibu, dan makaranta
Ko da kazamanto soja

Her maids: Sai wata rana
Amina sai wata rana

Amina: Sai na taka gidan soja
Sai na shige mulkin soyaya
Na sha na wanke idona
Na zama kurma

Her maids: Sai wata rana
Amina sai wata rana

Amina: Habibu na zama kurma
Sai na dawo ha ha ha 3x
Sai watarana, sai na dawo 2x

Interpretation:

Amina: I shall return Oh! Oh! Oh!! 3x
Until another day, until I return
Until another day, until I return Habibu

Amina: The youth, no matter who he is
Habibu, the school boy
Even if you become a soldier
I will step into the house of a soldier

Amina: I thought I clean my eyes
I have become dumb
Habibu, I have become dumb

Amina (Sings in Hausa):

Sai na dawo ha ha ha 3x
Kanwa ki dai ji ni
Mace ki dai ji ni
Hadiza ki dai ji ni

Habibu yau ya kore ni
Habibu sai wata rana
In ya kore Amina

Her maid responds:

Habibu ne fa begen ki
Yarima ya tafi ya barki
Sai wata rana

Habibu also responds:

Sai wata rana
Amina sai wata rana
Mace fa tarbiya ce, Sa'ad zo ka ji ni
Awalu zo fa ka dan ji ni
Amina yau fa ta cuceni
Sai wata rana

Amina responds:

Sai na dawo 3x
Makaryaci ko wanene
Karshen sa baya cin sa'a
Sai na dawo 2x
Walahi sai na dawo 3x
Sai wata rana Amina, sai na dawo
Duba jiki na na rame
Patar jiki duk ya jenye
Habibu dan makaranta
Sai na dawo 2x
Walahi, Sai na dawo 2x
Na zama kurma,
Amina na zama kurma 3x

Interpretation:

I shall return Oh! Oh!! Oh!!!
My sister you've heard me
Woman you've heard me
Hadiza you've heard me
Habibu have divorced me
Habibu till another day

Her maid responds:

If he divorces Amina
Habibu is your hope 2x
Yarima has gone and left you
Amina until another day

Habibu responds:

Until another day
Amina, until another day
A woman is a model,
Sa'ad, come and listen to me
Awalu, come and listen to me
Amina has cheated me today
Until another day

Amina responds:

I shall return 3x
A cheat whoever he is
His end is usually unlucky
I shall return
I've sworn, until I return 3x
Until another day, Amina, I shall return
See how my body has emaciated
My skin has worn out
Habibu, school boy
I shall return 3x
I've sworn, I shall return 3x
I've become dumb,
Amina I' become Dumb 3x

The actors/actresses take turns and sing their songs in a conversational manner. From the song we deduce that Amina personifies the faithful and trustworthy wife, a model of womanhood. She is willing to wait for her beloved but when Habibu divorces her, she expresses her suffering and shows how she embodies her suffering physically.

3.3.1. Dramatic music and dance

Dance is usually a response to musical rhythm or song lyrics. It often associated to oral performance in its different context. However, there are traditional dances that go along with ritual acts and dramatic performances. Afolabi John (2008:34) comments on *Videos as Images of Africa where* remarks that one of the common oral performances in Yoruba culture is the ritual dance of fire and smoke in Yoruba land. Furniss (2005:22) studies on *Videos and Hausa culture* attests to the ritual dance of knife and cutleries in Hausa culture considered to an annual event. There is also the dramatic spirit possession dance among the Hausa people. These forms of dramatic dances form part of films texts to demonstrate their cultural aesthetics. In the Yoruba film *Sango Ati Abaata*, the film is introduced with a ritual fire dance by Sango, the priest in honour of Sango the god of thunder. This act is a common phenomenon among Yoruba films. It is noted that in earlier Yoruba films like the film *African Religion and Ritual Dances* (1971), directed by Babatunde Olatunji in the Yoruba area shows a ritual fire dance to Shango, the god of thunder, who possesses the dancer; several films show a person's life depends on the gods good will. This is reflected in other films like *The voodoo daughters* (1990) and *Sakpata* (1963). These films show or explain how the voodoo is sent on earth by the supreme god to oversee and dictate mankind's condition.

3.3.2. Dramatic oral performance

Nigerian cultural practices are usually accompanied with oral performance. It tends to appear in different contexts of the oral narratives. Some performances are narrative or poetic while some are dramatic. It all depends on the context of presentation. Film maker have also paid attention to cultural issues on early Nigerian movies. In the film *Mama Benz* (1982) an interesting sequence shows pieces of clothes called 'dynasty' showing the cultural processes involve in the succession shots of a voodoo performance are shown in a rather sensational way. The Yoruba film *Sango Ati Baata* is opened with the Irepo festival which is both traditional observance and an oral performance. The festival of the maidens in the film *Ara-Ire* goes along with music and dance and other oral acts. It demonstrates the worshippers of Sango dramatizing and singing panegyrics in his praise (0:00 min – 6:00 min). Sango in praise of himself and his deityship from heaven dramatically spew fire from his mouth to demonstrate his powers. The costumes in these films are typical of the Yoruba ancestral shrines.

More importantly in this dramatic oral performances according to Fabian (1997:5) are the gesture, facial expression, rhythmic movement, and dance, as well as pitch and distortion of voice, are fundamental to the transmission of oral texts. Not only do they function in emphatic ways, providing texture and tone, they also convey meaning that is not transmitted by the words. The majority of film texts collected have been transcribed without these features, leaving the reader with the superficial framework of a performative act.

3.3.3. Festivals

Festivals are common motifs or styles in most African films. This oral feature cuts across the regions of Africa. In Nigeria, the famous anti-witch Gelede festival of the Yoruba is always shown in films especially the films produced by Peggy Harper titled *Gelede-Yoruba masquerade* (1970). The festival usually terminates in the midnight with the appearance of the Efe mask in the market place of Orijiro near the Bene border. In the same vein the film *Owu: Chidi joins the Okoroshi secret society* (1994) directed by the German anthropologist Sabine Jell-Bahlsem focuses on the initiation of young boys in men's secret society. The Yoruba films under investigation exhibit this element of festival. The Yoruba films *Ara-Ire and Sango Ati Baata* are introduced with the festivals of Irepo and Irede-the festivals of the maidens.

In the light of the above, the origin of most films (drama) began from indigenous oral performance which strictly uses culture and traditions in their film texts. This is an artistic trend that has fast dominated the activities of filmmaking in the society. These qualities indicate the real and potential contributions of culture to the film industry. As Opubor, Nwuneli and Oreh (1979:10) and Adeleke (2003:12) have noted, film exposes Nigerians and outsiders to 'the diverse (and) rich cultural heritage' of the country. In this regard, some locally made films are known to fit this overtly cultural agenda. This had begun with early films like the film *Amadi*, (1975) directed by Ola Balogun demonstrates the beauty of the Igbo Language. The film *Ajani Ogun* (1976) also directed by Ola Balogun demonstrates the richness of the Yoruba language. On the other hand, the film *Shehu Umar* (1976) directed by Adamu Halilu, dwells on the beauty and richness of Hausa

language. This trend in cultural projection is probably best exemplified by the role of Hollywood and the export of American popular culture with active government backing (Wagnleitner, 1994).

The prominence of oral narratives is driven by the central role it plays in the film industry: It boosts the quality of the messages in the films by being inspirational, instrumental, and motivational in portraying and teaching the customs, traditions, and history of the people. So, oral narratives develop as the community looks for a recreation of memory in her life. Therefore, the movie industry is seen as the vehicles in which oral narratives develop and vice versa.

The chapter gives an extensive overview of the different forms of orality found in the selected Nigerian films for the study; how they are employed in these films. This covers the diversified contexts orality; oral performance, oral tradition, folklore, folktales, songs, proverbs, myth, legend and other verbal arts. The chapter demonstrates the creative potentials of these Nigerian folkloric materials in the art of film-making which also suggests that aspects of Nigerian folklore and Nigerian movies are inseparable entities.

Chapter Four

Forms of traditional beliefs and practices in Nollywood films

This chapter aims to look into some unique constituents of traditional beliefs and practices commonly used by auteurs in Nigerian films. These unique traditions are mythological superstitions that constitute a major part of Nigerian folklore. Some of these traditional beliefs and practices form part of the narratives of the films selected for discussion in this thesis.

Mbiti (2006:16) describes the nature of religious practices in Africa as follows:

The Bible is the holy book of Christianity and the Qur'an is the book of Islam. African religion has no scriptures or holy books. It is written in the history, the hearts and experiences of the people.

Haynes (2000: 36) has rightly put it that Nigeria as a country is blended with multiple religions and cultures. In this country with its more than three hundred languages (English being the official language) it is self-evident that there will be diverse traditional beliefs, cultural practices and ways of socio-religious observance. However, despite these differences in ethno-religious beliefs, there are areas of convergence of these belief systems.

Apart from addressing the popular themes such as love, romance, suspense and conflict, Nigerian movies also reflect the role of witchcraft and magic in society. The former Nigerian minister of information Nweke is critical of the depiction of voodoo and other occult practices in film, because

when it is overdone and made the centre of any offering, that is when it becomes a problem because the more people see it, the more they will think that our country is all about voodoo practice. (qtd in Daniel *et al.* 2016:4).

Based on their research on the prevalence of the occult in films, Daniel, Nneka and Owo (2016:20) conclude:

that all those prevalent themes witchcraft, sorcery, cultism, rituals, prostitution, scammers, murder, armed robbery etc, which the home video are forever recycling, are really the instruments of wealth creation, they sell. From our explanation and analysis, the rationale for continual portrayal of witchcraft/voodoo in Nollywood film is because of profit gains on the part of the film makers in the industry.

To make the representation as authentic as possible, films dealing with sacred themes and rituals are set in sacred places like: temples, tombs, rocks, caves, mountains, hills, groves, trees, traditional and ritual altars, shrines, riversides, footpath junction, and ocean coasts. Sacred objects also include: doves, pigeons, eggs, clay pots, white clothes, vultures, kolanuts, palm nuts, cocoa nuts, palm oil etc. These filmic narratives are often told using traditional or cultural dances, proverbs, traditional costumes, artifacts, African idioms, folktales and oral performances.

4.1 The Yoruba secret worship and traditional practices in Nollywood films

Although Christianity was first introduced by missionaries in Yoruba land, the Yoruba people still adhere to their traditional beliefs and hold their ancestral beliefs firmly. The Yoruba people believe in many gods and spirits such as Sango-the god of thunder, the farm god (Orisa oko), the water spirits (Oya, Ogbesse, Wata) and many other smaller deities. Offiong (1991) points out that the Yoruba hold to one creation belief that 'Olorun' the Supreme Being is the head of the creation system. Some of these gods and spirits are abstract but their presence reside or is associated with animals, hills, trees, rivers, trees, mountains and other physical objects and cosmic beings and activities. As the Yoruba beliefs contain, Taiwo (1990) notes that there is co-existence between the spiritual and the physical universe in Yoruba custom and tradition.

Osofisan (1999), Oppenheim (2011) and Osakwe (2015) attest that the Yoruba philosophy and belief that might be contemporarily considered odd found their way into drama; such as the Yoruba traveling theatre, music which also include juju and Fuji music and other popular arts and literature.

These modes of traditional worship and beliefs are found in public places because the rituals are considered sacred and in most cases devilish. The way they are expressed in films is what attracts the interest of the audience because it is not common in the public, so, the viewers and film audience only access it in these films. Yoruba films and theatre performances are well rooted in Yoruba tradition, myths, folktales and oral performances. Ogundele (2000: 89-130) writes as follows:

The travelling theatre has its orientation from the alarinjo itinerant entertainment tradition, which mixes spectacles of wonder and magical transformations with acrobatic dances and haunting music in a way that is continuous with the world of folktale.

This Yoruba worldview and secret beliefs form intertextual references in the movies under review. In the Yoruba film *Ara-Ire (Good act)*; the co-protagonist (Oshunwale) visits the witches to have access to the goddess. He dialogues with witches in traditional idiom and also performs the required rituals to have their consent. Secondly, the protagonist, Ara-Ire, is believed to acquire her hunchback because the mother refuses to accept the headship of the village's witches. So, the belief in witches and witchcraft is established. It is no doubt that these practices exist in the Yoruba contemporary worldview. The belief in the river goddess and other water deities are demonstrated in these films. Hence, the goddess provides the herbs that cures Ara-Ire's hunchback. It is a common practice that these goddesses are consulted for solutions on day to day problems. This is one of many Nigerian films exploring the relationship between the river goddess (spiritual) and human life (physical).

In the Yoruba cosmology, the river goddess is personified in a sense that she possesses human qualities and emotions which include both progressive and deleterious. She may be angered or be happy, depending on the responses of the follower or worshippers. Although, most film scholars and film makers such as Ukadike (2000), Onzulike (2014), Imaseun (2016) and Elliot (2017) do criticise the pervasiveness of the supernatural, magic and witchcraft in films, owing that it is a negative portrayal. But on a second thought, these themes tend to raise the curiosity and emotions of the audience to the films. These secret themes attract the attention of the local audiences. It is worthwhile to agree with Ogundele's (2000:111) observations where he suggests that:

The current video films can be placed on two sides. Firstly, there are those films which deal with the traditional culture and belief systems of the Yoruba. On the other hand, most video films deal with modernity and secular themes such as lavish lifestyles, wealth and others. However, he criticises those films that deal with Yoruba culture and traditions as being superficial. He asserts, when the video films bring in the supernatural realm, which is so much an inseparable part of the totality of Yoruba life, the result is not the natural supernaturalism of the travelling theatre, but Gothicism.

The Yoruba people still hold to the belief that these supernatural deities exercise their wrath on communal offences and other ritual faults. Therefore, these ritual and religious beliefs and practices are rarely seen publicly but they are carried out in sacred places.

4.2 The Igbo secret worship and ritual practices in films

Afolabi (2008) describes the traditional occult practices as having representatives such as the chief priest, witch doctor, native doctor, soothsayer and diviners etc. The inclusion or adaptation of these traditional and religious beliefs and practices in film narratives is to demonstrate the fact that there are actions, happenings and events that are controlled by supernatural powers that are mysterious to humans. These supernatural events control the minds of the people into believing that they have limitations.

The general assumption is that the gods, deities, or priests are responsible for certain events that happens in the society, be it good or bad. Some of these deities are held in high esteem believing that they can resolve or bring solution to the spiritual problem of the people. In the same vein, the witches, wizards and marine powers are being feared because of their evil powers, in which they inflict sufferings, sickness, torture and pains on their subjects. The Igbo people believe in the god of vengeance “Amadioha” (The god of vengeance), the Yoruba’s believe in ‘Sango’ (The god of thunder), while the Hausa people believe in fetishism and charm through their spiritual teachers or leaders. Kerr (1995) narrates that the people strongly believe in the ability of these gods to connect the people with their ancestors-believing that their ancestors can provide succour for their problems or possible healings in terms of sickness or evil attack.

Apart from these known deities, many Nigerians like other African countries and the rest of the world worship certain objects like stone, statue, wood, river, sky, crafted objects from wood as well as animals like cow, snake and chameleon. According to Nnyiam (1999:43), various parts of the Africa and the world in general held certain objects or items as sacred from ancient times. Therefore, the “sacred space” has attracted respect and prominence. In Nigeria, water and rivers have their deities-gods or goddesses. In some of the coastal states like Cross River State, the Efik tribe have their river goddesses called ‘Afiawan’ and ‘Anansa’. These goddesses are believed to be controlling the water, or seas. The Affafanya tribe also believe that their traditional god ‘Efune’, which has the symbol of a crocodile carrying a palm tree spiritually, controls the people’s activities and lives. Usually, the demands of these gods are high and owing to their nature, ritual sacrifices differ from one deity to the other. Some deities demand food items, some demand animals like goats, cows, cats and the rest of them while some even demand for human blood as sacrifice to appease them. It is believe that failure to meet the ritual demands of these gods will result in punishments.

Having demonstrated the impact of traditional religion and beliefs in the lives of the Nigerian society, the filmmaker takes advantage of this traditional psyche and employs it in the film production. A reflection of the films under review shows that the film directors and producers find succour in adapting these traditional religions and beliefs in the films. The Yoruba films exhibit these traditional features extensively given that the Yoruba people’s culture cuts across their religious and social life. The Yoruba film *Ara-Ire* (2016) establishes these traditional beliefs in the gods. The Yoruba people believe that the gods control one’s destiny, the protagonist Ara-Ire born with a hunch back is believed to be what the gods have destined for her. The film also showcases the role of the priest and priestess where the priestess and diviner foretold Oshunwale’s future fortune. The priestess prophesies that good luck is coming the way of Oshunwale and it comes to pass. Oshunwale meets Emitope (Ara-Ire), he fashions her healing process, and marries her at the end. When the king is banished from the town, Oshunwale becomes the king. This brings to the fulfilment of the priestess prophesy. The belief in gods and witches is common among the Yoruba people. The film presents this belief in the event where Oshunwale goes to the evil forest to get cure for Ara-Ire. He has to commune with the witches to seek for permission to have the medicine that will cure the hunch back. Through the witches, the herb is given to him to cure the girl. Ara-Ire is

believed to have the hunchback because her mother refuses to take the responsibility of the Head witch of the witches in the town. In the Yoruba film *Sango Ati Baata* (2012), the belief in the gods as a religious and traditional belief is manifested where Sango and his friend Baata meets at the “T” junction where three footpaths meet to perform sacrifices to the gods. The gods in turn reply them by means of thunder. The film maker employs these traditional religious practices because such practices in films appeals to the audience than films that are not culture-based.

The Hausa traditional practice believes in traditional medicine, fetishism, charms, diviners, sorcery and spiritism. The Hausa traditional belief is less of witchcraft and worship of smaller (petty) deities. The film *Duniya Gidan Dadi* (2016) also depicts these elements of traditional religious beliefs and practices. The film demonstrates this in the character of Alhaji Senior where he visits a sorcerer in his quest to have a child to inherit his wealth. Believing in the spirits, the child is given to him from the spirit world. The film also shows the spirit girl that confesses that she is cause of Alhaji Jnr. pregnancy as nemesis following the way he maltreats young girls, after putting them in a family way, he abandons them. Alhaji Jnr. and his friend Oshere visit a sorcerer and diviner for solution to his pregnancy, but the spirit world did not permit the sorcerer to heal him. In the same vein, in the Hausa film *Rumfar Karar* (2017), the palace guards; waziri and shamaki also visits a wizard and diviner to charm the prince to fall sick, so that he will lose the throne to their victory. But the charm could not work. Consequently, the film director or producer employs these traditional beliefs so as to satisfy his audience.

The Igbo film culture exhibits the influences of traditional and religious beliefs in their film plots. The expression to traditional beliefs in Igbo films draws a lot criticism, especially its portrayal of excessive sorcery, witchcraft use of magic formulas, incantations, invocations, blood ritual and sacrifice, voodooism, barbarism, savagery, and caustic expressions. The Igbo films *Ada Eze*, *Idu kingdom* and *Ebelebe* highlight the adaptation of Igbo beliefs. The films depict the belief in spirits as shown in the evil forest. The belief in voodooism and magic formulas is demonstrated in the battle between the python goddess and the king of Idu kingdom as well as the killing of the prophetess in *Idu Kingdom*. The belief in charms, sorcery, witchcraft and magic is exemplified in the

Igbo film *Ebelebe* in the mysterious deaths of some of the progressive and successful youths by a group of evil men. The film directors and producers engage these beliefs to meet the desires of their audiences or public viewers. The following remark by poet and critic Ofeimun (2012) is appropriate in this context:

Nollywood is a good example of how Africans are taught not to use their minds. I am just hoping that some smart kid, some smart young women or man, will enter that business and turn it upside down. It will be the radical revolution, the break and rupture that will make a difference.

Most of filmmaking in Nigeria, especially those with cultural or moral backgrounds are collections of the lives of different people from different backgrounds. It mirrors intrigues, desperation, greed, misfortune, betrayal, and leaves lessons which challenge the imagination of viewers. It portrays culture in its richness, leaving out the kind of abusive and rotten language used in some other films ostensibly to raise their popular appeal.

Omijie (2015:34) conducted a research on Nollywood and cultural re-orientation of Nigerian youths where the author interviewed some youths and their responses are:

- Patric Ekabeon from Cross River State, Nigeria, said he prefers Yoruba films because they tell about Nigerian culture.
- Jerry Owolabi prefers Yoruba films because they promote cultural values.
- Monday Maikudi prefers watching Igbo and Hausa films they are culture based.
- Mohammed Nura said he is comfortable with cultural didactic films because he believes that film-viewing influences the behaviour of the people.

From the youth's responses it is evident that they find the inclusion of cultural referencing in movies useful because it is educational and instructive and creates awareness among the younger generation.

Ogunbiyi (1981:28) and Thackway (2003:9) confirm that oral narratives do not feature exclusively in the indigenous or secular films, but is also part of religious films. Some producers try to promote the values of a better society and responsible citizenship. Films by Mount Zion Faith Ministries directed and produced by Mike Bamiloye are, for instance, devoted to promoting the gospel using or combining common traditional and

religious themes that centre on the eternal battle between the forces of good and evil. Evil is consistently portrayed as unprofitable and dangerous. The group has produced films like *Agbara Nla (Ultimate Power)*, *The Unprofitable Servant* and *The Great Mistake* which are popularly known for their expression of the victory of God's power over evil traditional powers of the gods and their expensive ritual demands. *Gelete: Irin Ajo Eda Laye* which chronicles facets of a man's journey through life and was produced by a former television personality. Jaiye (2012), a film director, uses traditional motifs to express his themes. The Christian film *Jewels for the Pig* (2017) depicts the tradition of force or arranged marriage by parents. The young groom grows to make his choice of a wife but is forced to marry a girl whose parents have identical wealthy status as his parents. Therefore, the young groom is left in a dilemma of following his heart or obeying his parents' wish.

As depicted in one of the films for this study titled *Ada Eze* (2017), which has a similar story line as *Jewels for the Pig*, but in this case, the main character is a princess. The princess is being forced to marry a prince from another kingdom against her wish, and she would rather have married a poor hunter boy. The Christian film: *Power of Faith* (2016) also uses traditional folktale to analyse the culture of keeping the family lineage going. A young man is forced to impregnate a lady while seriously ill (thinking he will die) in order to keep the family lineage. In the same vein, the film *Not with my Daughter* (2002) uses traditional and religious themes to illustrate the crises associated with inter-religious and inter-ethnic marriages. These films portray culture in its richness, leaving out the kind of abusive and vulgar language used in some other films ostensibly to raise their popular appeal.

Like the Yoruba belief and philosophy, the Igbo people also have their gods and deities. The Igbo people are well known for occult rituals. Although a Christian dominated society, they also hold on to their traditional rituals. The Igbo belief has it that 'Chi' also known as 'Chineke' is assumed to be the Almighty God whom they believe is the supreme being. They believe in His omnipotence and omnipresence as well as His creation and sustaining the universe. Despite the belief in the universal God, the Igbo so much count on their specific gods. While the Almighty God is contained in the Trinity, the Igbo god is just one. Ukata (2010) adds to Igbo ritual practices that the Igbo still

have the notion of their personal 'chi' (god) which they believe has no direct contact with the humans. The 'chi' uses other seven smaller gods to exercise his presence before humans. The god 'Anyanwu'-controls the sun, 'Ala'- queen of morality, 'Igwe'- agent of instant justice, muoMmiri (queen of the sea), Ahiajoku (lord of agriculture), Ekwuru-Ochie (lord of fortune) and Agwu-nsi (lord of divination and healing). Like the Yoruba, 'Igbo ontology affirms the validity of both the material world and the spiritual world' (Onuoha 1988: 93).

The Igbo people are business oriented. This informs the fact that their way of life centres on financial success and other personal achievements. This ideology gradually creeps into their film narratives which is basically making money. Their ethnic films are well known for money making rituals which also informs the idea witchcraft and occult rituals. The first popular Igbo film, *Living in Bondage* (1992), though produced in English, demonstrates the sacrifice of human life for riches. Andy, the main actor joins cultism for wealth and in demand for ransom to becoming rich; he sacrifices his wife by killing her to become wealthy. This has demonstrated the secret ritual practices commonly found among the people. This is reiterated by Haynes and Okome (2013: 86) that 'while Igbo films also frequently involve magic, they are much less likely to invoke a whole traditional cosmology and pantheon of deities'. While the Yoruba secret beliefs and practices centre on invoking the deities to intercede in their communal day to day problems like sickness, crises, mysterious happenings, security, bumper harvest and so on, the Igbo give prominence to wealth, material, position and money acquisition.

The Hausa people constitute the majority in the northern part of Nigeria. They are not well known with deep traditional beliefs and practices. The Hausa are into Islamic religious practices, therefore, their worldview and culture centres on Islam. Rakov (2006) affirms that the collective majority of the Hausa practice the Islamic religion, which is deep rooted in their culture and tradition. Their film narratives are weaved into the Indian Bollywood. Their themes and film style go with the Indian pattern. They are not into the supernatural and negative ritual-inclined practices like the Igbo and Yoruba. Nonetheless, there are some that are into ritual practices, usually exhibited in films. The Hausa are known for their voodoo practices which have to do with witchcraft and sorcery. They also practice charm and belief in spirits as well as fetishism. The modern trend in human ritual that is common among the Hausa people is the money-making

ritual. In the course of this study, the Hausa film *Duniya Gidan Dadi* (*The world is a place of enjoyment*), we observe that Alhaji Senior seeks for help from a sorcerer for an heir, a son that will bear his name. Likewise, in the film, Alhaji Junior is mysteriously pregnant; he and his friend-Oshere seek for the help from the spirits through a sorcerer. They also display spirit possession known as 'yan bori' in Hausa. In the film, people engage in different mysterious acts because they are possessed and controlled by the spirits acts. This reflects that Hausa films exhibit their sacred practices, and are also found in their film narratives.

In Nigerian traditional beliefs and religious practices, everything that happens to one, whether mysteriously or natural has a spiritual bearing or is given an extra-terrestrial connotation. This is in line with Taiwo's (2006:1) submission:

For Africans, nothing happens by accident or chance; everything must be caused by an agent. Evils such as suffering, misfortune, diseases, calamity, accidents and various forms of pain are caused by evil spirits acting through human agents who employ incantations, mystical power, medicine and other secret methods.

Witchcraft and ritual practices have crept into the Nigerian film industry. It is believed that they have certain sociological and psychological influences on people. Offiong (1991:121) of the Ibibio people of Nigeria states that 'belief in witchcraft provides the Ibibio of Nigeria with a theory of causation for misfortune, death and illness'. Kumwenda (2007) further explains that the belief in witchcraft relates to notions of myth in which people have to create stories to explain the existence of the world around them and situations that happen to them. This is also in line with the attribution theory, which states that 'human beings have an intrinsic need to explain events and things that happen to themselves and to others people (Gleitman 1995: 432-433). Consequently, these beliefs and practices have become the narratives of Nigerian films in order to attract the attention of most local audience/viewers. These myths and beliefs are expressed and visualised in contemporary Nigerian films.

4.3. Ritual killings and occult practices in Nigerian films

In the ancient times in Africa, the act of ritual sacrifices and ritual killings involved the use of animals and human beings. Most of these sacrifices were meant to appease the gods. Human beings were sacrificed when they engaged in practices that are taboos to gods, the society and the people. Kumwenda (2007) gives an example of Efik land, Calabar, Nigeria. Before 1876, the practice of Efik traditional religion had a superstition that when twins are born, one of them belongs or is a child of the devil and it is difficult to identify which of the twin carries that emblem of the devil. Therefore, to avert the curse, both twins are killed. This practice continued until a Christian missionary Mary Slessor, known as the White Queen of Calabar, condemned this barbaric ritual. People are killed or sacrificed if they are found guilty of practicing witchcraft or any blood-shedding practices. This is communal practice among the Yoruba people of Nigeria, where human beings are at the peak of all forms of ritual and sacrifices for one reason or the other.

In some cases, human beings are sacrificed to ward off mysterious illnesses and diseases. Therefore, rather than allowing the whole community to get infected with such diseases and die, the infected person is sacrificed to the gods. This is in line with the claim by Awolalu (1979:12) that

Contrary to many beliefs and opinions, Human beings were offered not because of a sadistic desire for wanton destruction of life or a lack of respect for human life, but mainly because the people's philosophy of life with regard to sacrifice held that it was better to sacrifice one life for the good of the community than for all to perish.

Consequently, with western colonisation and influences, most of these traditional practices were abolished, because they were based on a prescientific worldview. However, unfortunately, human ritual sacrifices have taken a new dimension. It has become a satanic act of taking human lives whether mysteriously or physical as a ransom to becoming rich or acquiring wealth. They are no longer performed or practised in the context tradition and religion again. This modern and private trend of human killings and sacrifices is being reiterated by Igwe (2006:1) where he emphasised that

'among Nigerians, there is a belief in a special kind of ritual, performed with human blood or body parts that can bring money or wealth'.

This act of human sacrifice is exhibited in one of the Hausa films under study. In the Hausa film *Duniya Gidan Dadi* (*The world is a Place of Enjoyment*), Alhaji Snr. uses a beggar boy for money ritual. He coaxes the boy with sweet-talks and makes him believe that he (Alhaji Snr.) loves him. He takes the boy to his house into a secret room; there he gives the beggar boy food which he poisoned. The boy ate the food and is unconscious. He takes the boy to the bush and buried him alive. The spirit of this boy returns in his wife's womb as a baby. And the wife gives birth to the Alhaji Jnr., the notorious and prodigal child that liquidated the father's wealth. This in turn becomes the reason for his death. There are many Nigerian films with this themes and style of narratives. These films portray actors and actresses that join one cult or the other in order to be wealthy. In demand for this, are made to sacrifice their relatives; wives, children, parents, husbands etc. With this, Okwori (2003:8) explains that:

The dominant refrain in these films is the utilisation of rituals and grotesque characters to generate contexts in which wealth and riches transport the characters from a normal reality to a world of fantasy. The moral of the films is to place ritual sacrifices as inimical to the society.

4.4. The secret practice of witchcraft in Nigerian ethnic films

Onya (2013:1) defines witchcraft as an act of applying medicines, materials and portions for the purpose of inviting supernatural elements, to bring harm to enemies. Witchcraft is seen from three dimensions of productive, destructive and protective. Throughout the decades of traditional and cultural assimilation, the act and practice of witchcraft is an extremely recognized and stereotyped figure in the African and American mind-set. Deczynski (2015:1) classifies witches around the world into six: The witch doctor (South Africa), Witch Camp (Ghana), Sorcerer-Kalku (Chile), Magic witchcraft- Kulam (Philippines), Folk magic voodoo-Obeah (West Indies and Saint of death- La santa muerte (Mexico). The Ibibio people of Nigeria regard witchcraft as some mystical powers that exercise harm, suffering and death on people (Offiong 1991).

In contemporary meaning and application of the idea of witchcraft, it is considered as the possession of some kind of negative supernatural powers meant to harm innocent people. As referred in this study, Africans are fixated or passionate with the practice. Therefore, it is not surprising to find the themes, symbols, images, and representation of witchcraft in Nollywood films. Ukata (2008) submits that the narratives of witchcraft in films are positioned within the context of good and evil. It is usually employed to achieve certain impact on the implication of wickedness. These include nemeses, revenge or vengeance. The designated witch is always at a disadvantage, being the destruction of witchcraft, wizardry or witches mark the resolution of conflict in the films.

The practice of witchcraft plays a vital role in the films selected for the study. The Igbo film *Ebelebe (Catastrophe)* reveals the mysterious deaths of progressive youths who have made it in their businesses overseas. This business success generates jealousy and envy among some villain elders whose children are failures. Therefore, they carry out serial killings on the village youths through witchcraft. The intervention of a priest exposes their treacherous and evil acts, in which witches are punished and excommunicated from the town. The Hausa films *Rumfar Kara (Stem Hut)* and *Duniya Gidan Dadi (The World is a Place of Enjoyment)* also contain elements of witchcraft in them. Alhaji Snr. Consulted a witch for a solution to his not having a child. The witch requires him to make human sacrifice, where he buried alive an innocent beggar boy. Secondly, in *Rumfar Kara*, two palace chiefs consulted a wizard to prepare portion for them which will make the prince lose his throne as an heir. This they did with the intention to make one of them succeed the sickly king. It is therefore noteworthy that these practices of witchcraft still exist in among Nigerians today.

4.5. Magic powers in Nigerian films

Black power, African magic, spell, Juju (also called black magic) is often regarded as an irrational and primitive science. Frazer calls it 'bastard science' (Offiong 1991:3). The term and its different contexts entail an array of traditional practices that could be intended to evil neutral or good. It has also been taken to mean the use of supernatural powers or magic for selfish and evil purposes. Although, the term could also be synonymous to charm, spell or portion, depending on the context.

In the narratives of Nigerian films, magic powers are used to demonstrate the ability of an actor/actress to assume the characteristics or form of a different being Onokome (2000:18). The normal cases are where people change from human beings to animals or vice versa. At times humans in films transform to objects.

Magic powers are sometimes used to predict the future (in the Yoruba film *Ara-Ire-Good Act*). The mother of Oshunwale uses magic to predict his fortune in future. The use of magic is also revealed in the Hausa film *Rumfar kara*(Stem Hut). The medicine man uses magic to foresee the poor girl who will take the risk to free the prince from his illness.

The use of magic in Nigerian films depicts the reality or otherwise the existence of the phenomenon among the people. People use magic spell or wand to achieve selfish interests. Some people use it to commit crime and vanish, especially, as in the case of robbery or petty theft. In Hausa films-comedies and trailers, the people use magic wand called 'layar zana' in Hausa to disappear through the wall as vividly applied in the Hausa film *Layar Zana* (2016). Indigenous film narratives also visualise the presence of invisible forces like those of the ghost, gods, oracles, demons, witches that cause harm or suffering to human beings and angels that fortify good and innocent people.

4.6. The Hausa-Fulani festival

The Hausa Fulani have what they believe as 'Sharo' ceremony which means an act of beating or flogging one, especially among the youths to test their maturity to keep a wife. Furniss (2005:7) explains that the participant shall continue to be flogged or beaten with a very long whip whether stick or flexible skin whip for a longer time while he shows no sign of pain. It is a test of endurance and bravery exercise. This cultural exercise is usually held at a weekly market arena so as to draw the attention of viewers. In most cases, it is usually bloody. The intensity of the whip leaves the participant with strips of whip at his back gushing out or stained with blood. At the end of the exercise, the participant proves his bravery by not shedding tears. When he is successful, he then claims the right of a wife and takes his bride home. This cultural festival still exist in remote places in Northern Nigeria. The contemporary Nigerian government is making every effort to create awareness among the people.

4.7. The Yoruba 'Magun' (charm) practice

Secondly, the practice of 'magun' is very common among the Yoruba people. 'Magun' is a charm use to hunt adulterers whether male or female. Adelugba and Obafemi (2004:44) describe it as a powerful oracle mostly used on women without their knowledge by either her husband or kinsmen, so as to monitor her activities. In an event where she is guilty of adultery, the man concerned might lose his life, while the woman might go mad. The reason for this practice was the fact that men were known with going after their colleagues wives. Many people fall prey of this act and they usually face the wrath of the charm. This is one of the popular themes in Yoruba films. Tunde Kelani, a film producer-director demonstrated this in his films such as *Kosogbe* (2014), *Agogo Ewo* (2015) and *Narrow Path* (2012).

4.8. Inheritance of women in Igbo land

Eko and Emenyi (2002:31) in their studies *Female portrayal in Nigerian films* discuss that it is a common phenomenon in most patriarchal societies in Africa that women are treated as properties, especially as something which can be transferred from one person to the other. Even in the modern world, many cultures still believe that when a man dies, the wife is automatically inherited by his brother or any close relative. This shifting of wife is usually done without the consent of the woman. Abah (2009:6) in his studies condemns the practice. The author informs that the practice is presently receiving strong opposition especially among Human Rights activists in Nigeria. In most communities in Nigeria today, women are still considered as part of inheritance.

4.9. Practice of widowhood

The traditions of some Nigerian communities accuse a woman of killing her husband any time the man dies. This practice is most common among the Igbo people. The tradition compels the woman to drink the water used in washing or bathing the corpse of her husband. Some extreme tradition in the eastern part of Nigeria will shave the head of the widow and also forced her to sleep with the husband's corpse. This cultural practice is an attempt to prove the widow's innocence of not killing her husband

(Odukogbe, 2017). Although, this cultural observance is still in practice, it is gradually fading with Christianity and civilisation in place. Human Right activists are also playing their role to discourage it.

4.10. The Igbo 'Nwaboy' (Master-Servant agreement)

The Igbo people of Nigeria have a tradition called 'Nwaboy,' or what they term as 'service boy' (Ukata 2010). The child or a young boy will serve his master in business for an agreed number of years, after which the master will establish same business for the boy. This is usually based on the terms of agreement. This tradition is borrowed from the Bible in the story of the treaty/covenant between Laban and Jacob; where Jacob works for Laban for fourteen years in exchange of his two daughters-Leah and Rahab. The boy will serve his master as a sales boy in a business for some agreed number of years and in exchange the master settles him in cash or in kind. Although, largely, the agreement is rewarding while at times there is breach of agreement.

4.11. Female circumcision

Female circumcision or female genital mutilation is a common practice among many ethnic groups in Africa. In Nigeria, the practice is a cultural trend in some communities. The World Health Organisation (Odukogbe, 2017) defines female circumcision as 'all procedures involving partial or total removal of external female genitals or other injury to the female genital organs for non-medical reasons'. The tradition believes that women circumcision is meant to preserve the woman's purity. The practice is common in Africa, Middle East and Asia. The media and prominent social agents are fighting against the practice. This act has been replicated in many Nigerian films where they create awareness and also expose the danger of female genital mutilation. The film *Kosara: Beyond the circumcision* (2017) and *Female Circumcision Ceremony* (2017) create awareness on this uncivilised act and also project the health implication of this tradition.

4.12. The practice of witch hunting among the Edo people of Nigeria

In the eastern part of Nigeria, the 'Edo' tribe in the present Edo state of Nigeria practise witch hunting. Witch hunting is a practice where there are mysterious occurrences in terms of sickness, deaths, and other suspected calamities in a family, clan or village. Members of the community are taken to a witch doctor for scrutiny. The suspects will pass through serious torture and other ill-treatments so that he/she will confess his or her guilt. The witch or wizard if found will be excommunicated from the people as punishment.

Offiong (1991) explicates that Nigeria as a multicultural society has varied secret cultural practices which are considered to be odd by civilisation and western point of view. Following their practices in ancient times, the contemporary society do not reckon with these cultural values, being that they seems to be absurd and does not make any rational sense. Surprisingly, hitherto, some of these weird cultural practices are common among the three major ethnic groups in Nigeria.

In summary, this chapter conducts an overview of traditional beliefs and practices commonly used by film-makers as movie blockbusters in Nigerian films. These traditions are mythological superstitions that are held in high esteem in various cultures and traditions in Nigeria. They are ancient traditional rites and practices that defied modern civilisation. These practices involve the destruction of human lives and other inhuman treatment of mankind. The chapter establishes that the interest of the film-maker is to unveil these hidden practices in order to create awareness among the public.

Chapter Five

Intertextual relations in the selected Nollywood films

Discussing the intertextual nature of films, the film theorist, Metz (1974) holds that:

All films are mixed sites deploying both cinematic and non-cinematic codes [...] films are a textual system that is complete within itself. The relationship between film and other art forms demonstrates that films have indeed borrowed from literature, social practices, traditions and customs and other media texts.

Films thus survive in a system where its content is consciously or involuntarily borrowed from other texts, including from other films. This point is reiterated by Stam and Toby (2000) remarking that:

There are several factors which have informed the traditional privileging of literature over film (and other media forms), including class prejudice, iconophobia (suspicion of the visual), logophilia (a belief in the primacy of the written word), and anti-corporeality (distaste for the ways in which the medium of cinema engages with the body of the spectator).

With reference to the previous chapters, the films for the study borrow heavily from the already existing customs, social, beliefs and literary traditions of the people. The filmmaker takes the theme/subject and plot of their stories from the available resources around them—experiences, religious and socio-cultural traditions, political and economic system, literature, fables, legends and existing beliefs. Thus, the viewers' comprehensibility is essential for an intertextual reference to be perceived as successful.

The study of the sample of films demonstrates that different forms of intertextual relation interplay in the selected films for the study: pastiche, imitation, quotation, adaptation, allusion, repetition, reference, citation, parody, appropriation, and translation. The films' intertexts deploy various texts and discourses to develop the narrative of their films.

5.1 Pastiche

The most commonly used intertextual type is pastiche. Wales (1989:189) defines pastiche as “a word or style produced by borrowing fragments, ingredients, or motifs from various sources.” She further describes it as “medley of borrowed styles.” The directors and producers of the selected films make use of various available oral motifs to build up the narrative for their films. The recurrence of oral styles and repertoires-folktales, proverbs, myths, songs, legend and so on demonstrates the multiple intertextual relations that exist in the films. Pastiche as an intertextual form supports Abrams’ (1981:200) views that intertextuality also entails:

the multiple ways in which any one text is inescapably linked to other texts whether by open or covert citations and allusions, or by the assimilation of the feature of an earlier text by a later text, or simply by participation in a common stock of literary codes and conventions.

The simple frequency table highlights the recurrence of oral elements which abound in the selected movies. Features of oral elements as established in the table constitute 80%-90% of the film texts which suggests that pastiche as the most demonstrated form of intertextuality in the selected films. Reader (1990:16) agrees with the notion that the legacies of oral tradition are documented in motion pictures in ways that signify a slight or total commitment to it.

5.2 Adaptation

Next to pastiche is the use of adaptation in the selected films. Sanders (2006:12) describes adaptation as “a form of sustained reference to a complete and entire texts” but the term is imprecise and consisted, in part, because it has many variant usages. Cuddon (2013: 102) defines adaptation as

The process by which one narrative form or medium is converted into another, for example a novel to film, a stage play to screenplay, or a classical poem to graphic novel.

The epic sci fi series *Star Trek* is an excellent case in point:

Consider a property such as *Star Trek*, which began as a failing television program, but survived extinction through adaptation into other media such as animated television, comic books, novels, and feature films, before returning to television and commencing the cycle again. Since 1966,

Star Trek has leapt back and forth from medium to medium, capitalizing on new platforms and technology, reinventing itself again and again for new audiences. (Brokenshire, 1996)

Concomitantly, the directors and producers of the selected films for this study somehow partly or completely build their film narratives from adaptation. Eight out of the nine films (Yoruba, Igbo and Hausa) used for the study are folktales adapted from the peoples' oral culture or tradition.

The Yoruba film *Ara-Ire* (Good act) is an adoption of Yoruba ancient folktales about the power of the traditional gods in exercising justice to the people. *Sango Ati Baata* is another adapted film based on the Yoruba folktale as well as *Kadara* which is another refined folktale that links directly to the contemporary superstitious problems among the Yoruba community.

The Hausa film *Duniya Gidan Dadi* is a folktale adapted from Hausa oral tales that teaches about the need to be patient in life. The Hausa film *Rumfar Kara* (Ancestral magic hut), constitutes an ancient Hausa folktale that expresses the power of God in determining and fulfilling one's destiny. The director/producer adopt this folktales encourage the attitudes of destiny, love and also correct the act of betrayal prevalent among the average Hausa settlers. The Hausa film *Sai Na Dawo* is an adaptation of traditional idiom used to develop a West African tale (fictional narratives); and also giving a new meaning symbolised by justice in the film text.

The Igbo film *Adaeze* is an adapted Igbo folktale about traditional beliefs such as the cold-hearted tradition of forced marriage, prevalent among the contemporary tradition and practices in Igbo land. On the other hand, *Idu kingdom* is an adapted folktale in Igbo land; about a treacherous ruler who in ancient time oppressed his people and the ancestral god of justice of Igbo land (*Amadhioha*) punishes him and set the people free. Adaptation of folktales in the selected films concurs with Baluta (2002:25) views that African films:

display familiar and recognisable cultural beliefs, lifestyles, traditions, societal and socio-cultural structures, histories, settings and locations. Their themes and narratives tap into the fears, dreams and aspirations of audiences.

Adaptation forms the background for the selected films. It is obvious that the pre-release function of the film suggests that the films directors and producers may have studied these ancient tales and found their relevance in the contemporary society; therefore, immediately decided to make them into a film. This thought is in line with Reader's (1990:11) views that intertextuality is demonstrated in the context of cinema/film/movies to examine a particular phenomenon.

5.3 Imitation

Television critic John Fiske (in Agger, 1999) uses intertextuality to demonstrate the way film audiences consciously or unconsciously create meaning by utilising their vast knowledge of cultural codes learned from other texts to read or understand a particular text. Imitation is a means of copying from other texts.

In the selected films, the Hausa film producers or directors copy the pattern of Indian films (Bollywood) in style, songs, costumes and dances. The Hausa films *Duniya Gidan Dadi*, *Rumfar Kara* and *Sai na Dawo* demonstrate these qualities of Indian movie-making. The films use music and dances intermittently. This style of interlude is considered a means of conveying the films' messages via entertainment. It soothes and brings relief to the film audiences, which adds quality and texture of the film narrative.

Actors and actresses in the selected films imitate most Hollywood/Bollywood stars. Nollywood actor/actresses consciously copy their Hollywood counterparts, and in rare cases, some actors/actresses naturally possess the attributes (physiques, attitudes or actions) of others. The Nollywood actress of Igbo origin, Ifeoma Chukwuka in the Nollywood film *Ada Eze* (2016) sets to model Valera Golino in the Hollywood film *Leaving Las Vegas* (1995). The Hausa film actor Musa Bello tends to copy the Indian Bollywood actor Amitabh Bachchan in style, dialogue and dance. Imitation is a common trend among Nigerian films characters. Nollywood actress Chacha Eke in the film *the Flying Casket* (2014) and *Bloody Carnivals* (2015) takes the pattern of Angelina Jolie's character in the Hollywood film *Lara Croft: Tomb Raider* (2001). In the same vein, the Omotola Jalade film *Accurate Justice* (2014) that features Liz Benson tends to follow Angelina Jolie's *Tomb Raider* (2001). These Nollywood actors and actresses imitate

Hollywood film stars without the influences of scripts or adaptation. This corroborates Julia Kristeva's (1986) claim that intertextuality also includes 'influences'.

5.4 Allusion

Venuti (2009) concurs that every text is fundamentally an intertext, bound in relations to other text which are somehow present in it and from which it draws its meaning, value and function. Allusion is a common form of intertextuality where an artist references another work of art directly. Wales (1989) describes allusion as

a reference to another work of art, which in most cases is understood or identified through experience. The viewer or reader recognises the traces of it with a little assistance or information in the latter text. It is a form of implicit or explicit reference to another text.

Events in the selected films establish that film narrative alludes to societal happenings. Actions and dialogues demonstrated by actors and actresses in the films by way of inference suggest fragments from other movie excerpts. For instance, traces of narratives from the Nollywood film *Not With My Daughter* (2002) alludes to a 1991 American drama film *Not Without My Daughter* by Brian Gilbert. The same film reference the book with the same title by Betty Mahmood. In the same way, the Yoruba film *Ara-Ire* which focuses on the traditional belief on dreams becoming realities also suggests to the plot of the Indian film *A Blind Faith* (1989), a true life story meant to create social awareness. These two films mix the harsh realities of life with the closeness of superstition that raise a gripping intensity of a dilemma. The two narratives are intertextually connected by understanding the intelligibility of their narrative experience.

5.5 References

Intertextual references in films also include the presence of one film's style in the other, the style of one director, ways of filmmaking in another (Stam, 2000:207). It is an explicit pointer to some external texts. Here, Kristeva (1986) also says that the film audiences'/viewers' understanding of a text is usually taken from "codes" established in other texts. Looking at "codes" and conventions, the film texts also belong to a film genre. The selected films for the study share a common genre that gives them a comic

feel and also provide an intertextual framework. It is common to find references between texts of the same genre, especially with similar codes and conventions.

The music in the selected films references other culture, especially in Hausa films. The Hausa song “Duniya Gidan Dadi” in the Hausa film of the same title reference the Indian songs “Dheree Dheree” (2015) and “Tum Hi Ho” (2013) following their rhythms and lyrical renditions. The musical patterns and dance steps follow the patterns of the Indian songs, which illustrates that intertextuality even occurs across cultural boundaries.

The theme of the Yoruba film *Ara-Ire* is a reference to the gullible Yoruba superstitions and beliefs about dreams; with the aim of creating social awareness among the people.

5.6 Appropriation

Appropriation as an intertextual function signifies the act of making use of something exclusively for oneself, often without permission. Valente and Moreira (2009) describe the term appropriation to designate the act of taking parts or the whole of a work in a making of a new one. The textual contents: plots, settings, characters, themes, ideas and images in the selected films are somewhat deliberately re-interpreted basically from ancient tales to contemporary film texts. The re-interpretation of oral motifs in a new media of film is aimed to create new meanings. These meanings are influenced by the peoples’ culture, film audiences and life styles. The selected films adapted folktales, other oral motifs, symbolism and references as tools for social and historical awareness in the new film scripts. The filmmaker uses the media and entertainment as a new setting to transform the culture and lifestyle of the people.

The Yoruba film *Ara-Ire* refers to Yoruba mythology and religious tradition to bring out the contradictions in women’s social status and the contradictions surrounding the superstitious insinuations/accusations among the people.

Stam and Toby (2000:190) say there is a conscious mix of genre, artistic style, elements and others in the film text that float in the vast realm of texts already written or produced. Films can make subtle, explicit, unconscious or thoughtful use of intertextuality. Stereotyped frames, images or iconographical images also constitute the intertextual dimension in the analyses of the selected films. Literary texts also become the foundation and inspiration for film stories, screenplays and characters as well. Films

also refer to other films and filmmakers often adapt or are inspired by the works of their fellow filmmakers or predecessors (Allen 2000: 174).

The Hausa films *Duniya Gidan Dadi* and *Rumfar Kara* build counter-narratives from their mythological sub-plots that generate multiple meanings and allow for the emergence of fresh perspectives by leaving the audience with the ability to rationalise the thematic issues therein. Therefore, from this we deduce that a film becomes a platform where diverse views emerge and diverse meanings are generated.

5.7 Quotations

Quotation is another form that intertextuality takes in verbal or written texts. Venuti (2009) says it produces the anterior text (whole or part) in a latter text. This intertextual linkage is by means of quoting one text within another. In film texts, text are quoted for specific effects without necessarily giving credence to the source, probably because of its familiarity. Quotations are common in satiric films and texts. Oral texts drawn from oral cultures into film texts, thus, proverbs, songs, wise- sayings and witticism which abound in the selected films, form the intertextual quotations in the films. The written or verbal contents of songs, proverbs, and wise-sayings are well quoted in the new film texts.

5.8 Intertextual translation

Translation transfers a text into a different language and creates or polishes it anew; sometimes via metaphrase or paraphrase. Translated text has a role to play on the intertextual network of arts. Film translation takes two forms; dubbing and subtitling which somehow interferes with the original text when transferred to a different text. Dubbing modifies the source text to make it familiar or relevant to the target audience by means of domestication. Dries (quoted in Szarkowska, 2005:2) declares that it is a method in which ‘the foreign language dialogue is adjusted to the mouth movements of the actors/actresses in the film; to make the audience feel as if they are listening to actors actually speaking the target language. Szarkowska (2005:2) describes film text

subtitling as supplying translation of the spoken source language dialogue into the target language in the form of synchronised captions usually at the bottom of the screen.

Lefebvre (1992) analyses dubbing as a form of domestication and also regards subtitling as a form of foreignisation. Although the Nigerian film industry has not fully advanced to the level of dubbing, in-text translation is included into the selected films as subtitles. The original folktales scripts adapted in the selected films are drawn from written oral narratives. They are translated into the various indigenous languages; Hausa, Igbo and Yoruba as film texts. This enables the audience to follow the film narrative in the target language.

5.9 Parody

Parody is an example of explicit intertextuality which defines an artistic work that imitates the characteristics style of an author or work of art for comic effect or satire. This form of intertextuality is similar to imitation and appropriation. Baldick (2001) describes it as “a mocking imitation of the style of literary work or works”, Dover (1996) explains that “it is an imitation which is intended to recognise [...] to amuse” and to Rose (1993), it is a “metafictional, intertextual, and comic form.” In a similar note, Hutcheon (2006) interprets it as “an imitation characterised by ironic inversion.” Parody is common within some film genres. Among the selected film for the study, the Hausa film *Sai Na Dawo* relates to this intertextual form. The film plot is a caricature of some Nigerian political leaders who failed to exercise justice in the course of governance. The satire lies in the ability of the protagonist Sani Musa Danja, who demonstrates the act of good governance by exercising justice and fairness; whilst he willingly relinquishes power (royal throne) he illegitimately acquires to the rightful heir-an act of justice rarely found among Nigerian politicians. The use of myth and religious beliefs in the selected films satirises the foolishness of the people by accepting what is delusion and unrealistic.

Considering the intertextual nature of these films, one cannot miss the mix of medium in the works of the filmmakers. The film directors and producers believe that new media depends and modifies old media to develop not only its form but also its content, a process Reader (1990) termed remediation. Thus the language of media relies on pre-

existing texts to constantly develop and create something new (Reader 1990: 11). Film as is known, borrows heavily from the earlier art forms to create its narrative structure.

Berger (1990: 211) maintains that intertextuality as a system connects a text to its surrounding. It is an approach that focuses on how one text is related to the other. Writers often make use of intertextual references to drive home their ideas. Intertextual references are a political tool for the filmmakers and it allows them to cross the boundaries of 'cultural divisions' To Valente and Moreira (2009), intertextual references in the films are not just to construct a story but also to refer to other films, and borrow heavily from literature.

Intertextuality in all its ramifications has influenced the work of arts. Szarkowska (2005) summarises it succinctly:

generally speaking, virtually in every film, one can see something "former"- characters, or stories inspired by real events.

Conclusion

This conclusion of the thesis attempts to answer the research questions based on the investigations from the previous chapters. It goes further to discuss the findings in accordance to the research objectives and the research questions. The chapter offers recommendation for further studies and establishes the contribution of the research to existing knowledge.

In the course of the study, the films under examination have revealed an enhanced sense of cultural orientation in several ways. When these elements of oral narratives and traditional beliefs are re-enacted in films, they assumed the position of metanarratives. They are highlighted in a different medium to bring out their influential qualities. Majority of the modern society only hear or read these traditions on paper, but hardly have they seen the practice as demonstrated in the films. The Yoruba films *Ara-Ire*, *Sango Ati Baata* and *Kadara*, are folktales based on traditional beliefs of the right of princes to make choice of wives and bear children to keep the royal heredity and lineage going or the believe in the gods of the ancestor to intervene in certain communal crises or misunderstanding as well as being responsible for people's destiny. In other words, the powers of the gods and their shrines are magnified by the visualisation on film to demonstrate their supernatural prowess. On moral grounds, the films are moral stories that underscore the virtue of humility.

The Hausa films *Duniya Gidan Dadai*, *Rumfar Kara* and *Sai Na Dawo* are folktales told for the purpose of knowledge transfer and personality development. The films are also folktales on morality that substantiate the fact that destiny does not respect hindrances. The traditional beliefs demonstrated in these films sensuously appeal to the people to make them see the light of these beliefs and traditions: The belief in prayers, medicine, Spiritism, respect for the elders, and humility. More importantly is the film *Sai Na Dawo*, which is considered to be topical and very relevant to current political leadership is a Hausa folktale about an honest king who has contentment and humility. After being crown as king, he realises that he is not the right heir to the throne; he immediately steps aside in humility for the rightful heir to mount the throne. This is a demonstration of societal right values.

Conversely, producers are on the vanguard of championing the course of cultural purity since the elements of local cultures are daily refined by influences which dictate the mainstreaming of values to fit global prescriptions. Local cultures in their original form, therefore, become secondary considerations in film content. The middle ground between the commercial consideration which is primary, and other secondary considerations, including culture, yield products which neither please all local people nor are strong enough to break significant ground with overseas audiences (Cham 2004). Local cultures are, of course, in transition all over the world. Globalisation is setting the pace in the interaction of cultures with the consequence that local cultures are overwhelmed.

It is evident from the study that oral tradition which is a very concrete method of preserving a society's culture is as old as humanity. Available evidence from this study shows that all societies, particularly the Hausa society, make efforts to preserve the elements of their culture over time. It is therefore pertinent to note that oral tradition which is characterised by folktales, myth, legend, fables, etc is basically meant to keep the past alive; introduce young people to history, beliefs, and religions of their society, teach moral lessons such as; hospitality, honesty, kindness, courage etc, and to warn against negative qualities; greed, wickedness, foolishness, mischief etc. This is largely to pass these cultural traits to the new generation.

The preservation and transmission of cultural traits could normally be achieved through other methods which include; writing books, storytelling, tales, folkways, songs, drama and plays. This research wishes to concentrate on Nigerian films, so that the people's oral tradition is captured, analyzed and further documented as used in the movies is discussed. The study made efforts to identify the use of oral tradition in film making as a new innovation in Nigerian films. Oral tradition has added verisimilitude and plausibility to film production, hence, experiences of Nigerians are the ones being depicted in the film production. It also authenticates the Nigerianisation and Africanisation of the content of the films depicted, which intends to promote Nigerian histories, cultures and experiences. The research tries to establish a link between Nigerian people's traditional practices, and the content of Nigerian films. Additionally, the study ventures into the influence of globalization and general western cultural influence on the Nigerian film

industry. Clearly, Nigerian cultural practices, norms and values are being portrayed and preserved through Nigerian films which transmit them to new generations.

Having considered the textual analysis of the selected Nigerian films, it is assumed that orature is a reliable means of conserving, and transmitting Nigerian culture. Cultural practices disseminated in Nigerian films assist in informing, educating and entertaining the people. It is also a good means of guidance and counseling. The research could realise the quest for social revolution in the Nigerian society which is antithetical to Nigerian culture where social stratification is prominent. The commercialization of the film industry in which some producers, actors and actresses see their roles in monetary terms is obvious, although this has promoted meaningful production of movies that portrays Nigerian culture as projected in the people's oral tradition. However, many Nigerian movies are making meaningful contributions in Nigeria's democratic process by promoting good governance, transparency and accountability. Contemporary Nigerian films have cautioned against political violence, election rigging and preach on proper conflict resolution mechanisms, as seen in the film *Sai Na Dawo (Untill I return)*.

In view of the above, because of our recent dependence on written records, modern society often fails to respect oral traditions. It is assumed that verbal message can get changed in the course telling it, and find it hard to believe that oral histories can be accurate. Society tends to place a great deal of trust in the idea that once a fact has been written down, the records are factual, it will never changes. In this belief, the society, somehow manage to overlook the masses of conflicting information that have been written down over the years. One needs look no further than any Internet search engine for thousands of examples of contradictory data being presented as absolute fact. However, when oral traditions were passed from person to person, the importance of the tradition was always understood by the teller, and the message was passed with great care. While the fine details of the message may vary from one storyteller to the next, as the story was heard many times from different tellers in a person's life, the varying details got filtered out, and the underlying truth was always passed correctly. Ideas about truth, ethics, morality, beliefs, and ways of knowing the world were kept pure within the context of each society, and the oral traditions are therefore entirely valid within that context, and must be respected as such.

Furthermore, over time and less of their knowledge will come from the oral tradition of their own culture. The elders do not have as important a role as they used to in passing along their knowledge to younger people. In some communities the children do not speak the language of their elders, which makes it difficult for elders to teach them. These changes mean that much important traditional knowledge is being lost. The knowledge that is being lost can provide people with a sense of identity. It is culturally believed that knowing who you are can give you pride in your culture. Elders have knowledge that is needed for survival. From a cultural viewpoint elders are perceived to know a lot about the land they live in. They know where to find animals to hunt or trap because they know of places where animals will go to find food. They know how to find their way around the land because they know the landmarks. Present-day reality has different frameworks for survival than hunting and gathering and especially in an urbanised context, elderly people might feel alienated and obsolete. That is one of the reasons why their life stories need to be preserved.

Examining the intertextual relationship between orality and Nollywood film plots, it is established that the oral tradition of the people influences the development of literature and the media. In film or cinematic narratives, film connects via imagery, metaphor, and symbolism. The integration of oral features, such as, music, dance, folktales, proverbs, myth, legend, fable, folklore, call-and-response and other performances into Nollywood films is artistically enterprising. Orality, in the context of film actors, director, scriptwriter, representing characters is more than simply texts created orally but a pragmatic art with an embedded utilitarian value intended to move its people (audience) to action. This validates Flynn's (2018:20) psychological theory of art

that in order to be moved, the audience or readers must first be delighted by means of perfect pictures concealed in figurative language.

It is apparent that art exists in different forms; literature and film are two different arts. Literature is a creative art produced through the use of words (linguistic art) by an author. Film is a combination of creative (artistic) and enactment art. It is a corporate effort, in which the talents of each are important in reaching a final product (film) for consumption by the public (film audience). Ukadike points out that:

The fusion of oral tradition with filmic narrative structure became an important characteristic of African film making, towards which almost all film makers now lean and to which the level of its maturity is attributed (2003: 166)

To determine the collection of oral repertoires in Nigerian films, the study takes an inventory of the currency of each element in the films and presents it in a simple frequency table – see Appendix 2 for information used to compile the table. The essence is to give information on the recurrence of oral motifs in the selected Nigerian films culture. Based on my analysis of the different films in the preceding chapters, I have compiled a simple frequency table:

Simple frequency table showing the occurrence of oral motifs in selected Nigerian movies

Prose forms	Ara- Ire (2016)	Kadara (2017)	Sango Ati Baata (2012)	Duniya Gidan Dadi (2016)	Rumfar Kara (2017)	Sai Na Dawo (2011)	Idu Kingdom (2017)	Ada Eze (2017)	Ebelebe (2017)
Folktales	•	•	•	•	•	•	•	•	
Proverbs	•	•	•	•	•	•	•	•	•
Beliefs	•	•	•	•	•	•	•	•	•
Legend	•				•				
Myths				•	•				
Prayers	•			•	•	•			
Wise sayings	•	•	•	•	•	•			
Witticisms	•								•
Adage	•						•		
Traditional Idiom						•			
Occult Arts	•	•	•	•	•	•	•	•	•
Riddles	•								
Oral performance	•	•	•		•	•	•	•	•
Poetic Forms									
Oral poetry	•	•	•		•	•			•
Songs	•	•	•	•	•	•	•	•	•
Music and Dance	•	•	•	•	•	•	•	•	•
Incantations	•	•	•	•	•	•	•	•	•
Invocations	•	•	•	•	•	•	•	•	•
Dramatic Forms									
Dramatic dialogue	•	•			•				
Music and dance	•	•							
Oral performance	•	•	•	•	•	•		•	•

Festivals	•	•							
Ritual drama	•	•		•	•		•		
Total No. of occurrences	21	16	12	13	17	14	11	10	11

The table above highlights the occurrence of oral elements found in each film under review. It also reflects the consistency of these oral elements which abound in the selected movies. Features of orality as demonstrated in the table constitute 70%-90% of the film texts, which suggests that oral narratives form the dominant (core) framework in these films. The table also reveals that the Yoruba movie *Ara-Ire* (2016) has the highest occurrence of oral elements in the film. This is followed by the Hausa film *Duniya Gidan Dadi* (2016) with a substantial number of oral elements. The frequency in other films is estimated to be above average.

From the ethno-linguistic point of view, Yoruba films have the highest frequency of oral elements in their films, the reason being that Yoruba people are the largest ethno-linguistic group in Nigeria, with a long history of oral tradition since pre-colonial times. They are known for their traditional beliefs and religion as well as spiritual concept and practices.

The Hausa films equally convey a good percentage of oral elements in them. The practice of oral tradition in Hausa films revolves around music and dance and oral performance. The Hausa people have their forms of oral performance, which is usually combined with religious rituals. Despite their affinity to Islamic religion, traditional practices are observed occasionally in Hausa film.

The Igbo people are the second largest group in Nigeria. They also have their traditional beliefs. The influence of Christian missionaries has greatly influenced their commitment to traditional practices and caused a change in faith. Nevertheless, a few of the Igbo people still hold to their traditional beliefs and practices. Few of their prominent practices as indicated in the movies under review are: belief in superstition like the existence of the evil forest. This is demonstrated in the Igbo film *Ada Eze- Name of a princess* (2016).

Nwankwo (2015: 30) comments on the relationship between the Igbo deities and the people:

Apart from the deities, adult males also house symbolical representations of their personal divinities (chi) in sacred huts called 'obu mmuo'. The personal 'chi' is like a guardian angel and is in constant communication with the person. It is normal for men to begin their day by breaking kola nut before their personal 'chi' and seeking their guidance and protection.

5.2 Discussion of research questions

The research questions are presented in the previous chapters to serve as guide to what the purpose and objectives of the research study are. They are the pivot or the regulatory tools of the research. In chapter one, the research questions are raised to direct the investigation of the research problem which aims at finding the relevance of oral motifs in the making of Nigerian films. Four research questions are developed as discussed below.

Research question 1:

How do Nigerian film producers/directors find succour in oral narratives as the key framework for their films production?

The study's findings established that the directors and producers of the selected Nigerian films under discussion use folktales, songs, proverbs, music, beliefs, legend and myth to convey their message. Auteurs such as Lukman (2012), Olanrewaju (2016), Bello (2016), Olayemi (2017) and Abdulawi (2017) confirm that they adopt, adapt and sometimes artistically employ oral motifs in their films. The nine films discussed in this thesis contain elements of traditional materials, which form the basic ideas of these films and also draw the patronage of the audience. Although culture-based films appeal to the majority of the Nigerian audience, nonetheless, few of directors/producers apply these traditional motifs instinctively but aesthetically used them to achieve the purpose of the film text. The audience subscribes to culture-based films as original because they are drawn from their experiences and way of life.

Kelani (2006), a Nigerian film maker, script writer and film director affirms that the rich Yoruba culture and tradition he experienced in early life prepared him for the art of film

making. Chico Ejiro and Tunde Kelani are Nollywood film directors and producers who attest that they produce films that appeal to the audience; most of which is the blend of culture and popular films that revolve around the lifestyle of the people's culture.

Igwe (2010) and Desmond (2012) are co-film directors and producers who embrace oral culture and employ tradition and nuances of Nigerian indigenous culture in their films. Igwe often uses her own cultural background as setting for her filmic works. As a film director, Igwe prefers to work with Igbo actors and actresses in order to portray the Igbo culture in the film as authentic as possible.

Igwe (2014) and Kelani (2006) share similar views as Ademola (2015) who states that "culture-based films appeal to the audience and have wider reception by the Nigerian film audience". These encourage film directors/producers to concentrate on oral culture materials to artistically develop their films. Another film producer, Ademola (2015:16) engages more in the Yoruba indigenous culture. Ademola says that:

I do this with a desire to satisfy my audience who are the emergent class of educated Yoruba youths, who enjoy the Yoruba *Isèsé* (culture) and are appropriating it with their imbibed Western knowledge. I use my culture as the basis of his film works. Incantations, traditional rituals, proverbs, riddles and folk rites are well employed in my stories and make my films in my mother tongue Yoruba.

Kelani (2006) has a proclivity for cultural representation and in that he represents the indigenous or cultural filmmaking practice in Nigeria. The film producer aims to document the Yoruba culture as to preserve it.

To support the claim that Nigerian film producers and directors connect with culture to make their films audience-centred phenomena, Detokunbo-Bello (2015) carried out research on the experience of Diasporas viewing Nigerian culture-based films in London and he attests that 'Diasporic Nigerians feel at home whenever they watch culture films like those of Igbo/Yoruba/Hausa'. Some of the research participants comment that:

'When I watch them, they make me feel at home, they make me feel closer to home', 'I watch them to relax, especially, the Yoruba ones, very funny and quite thoughtful as well'. 'The hairstyle of the actresses, their dressing styles and traditional costumes are great'.

Detokunbo-Bello (2015:3) in his analysis says that:

The participants were eager to say something passionate about their childhood experience. Most of them reckoned that Yoruba film has dynamic aesthetics that outlive generations. One of the participants agrees that 'The stories communicate with you wherever you are in this world'. Another one said: 'I watch any Nollywood films to update my memory about Nigeria'. Someone said: it gives me feelings of naturality, especially traditional stories. There is power in Yoruba oral culture. Yoruba films dig into the root of tradition to form stories. There is power behind oral language of Yoruba.

Research question 2: How do oral narratives translate into films?

The investigations in the previous chapters have established that oral narratives are in many ways easily adapted and adopted to logically function in the films' style. From the findings of the research, it is certified that oral forms are adapted as titles of films. The Yoruba film *Sango Ati Baata* and the Hausa film *Rumfar Kara* are practical examples to this claim. Sango is the title or name to one of the Yoruba gods (the god of thunder) that is presented as human in the film.

The Hausa film *Rumfar Kara* centres on the belief on mystic powers to solve human problems. Here, belief and myth come into play in the film. Secondly, the results of the study show that traditional narratives are central in constituting the themes of the films. Traditional themes range from the power of the gods in rewarding goodness, determining people's destiny, and the power of the gods in punishing evil acts and treachery. The exhibition of traditional beliefs like forced or arranged marriage by parents as tradition, the beliefs in the gods (The python goddess in the film *Idu Kingdom*) and the belief in masculinity as lineage carriers, form the central themes of the films under examination.

Research question 3: What is the recurrence of oral narratives in Nigerian films?

From the simple frequency table presented above, the findings of the research reveal that oral narratives recur in Nigerian film texts. The highlights demonstrate that virtually all the films used for the study, artistically adopt various traditional motifs to build their storylines. The numerical data on the table above has confirmed that intertextual references to aspects of oral cultures constitute an approximate percentage of 80%-90% of the selected films texts. The discussions from previous chapters established that Yoruba films (*Ara-Ire, Kadara and Sango AtiBaata*) have the most occurrences of oral motifs in their films production. The Hausa films in the study also demonstrate a high level of oral reoccurrences in their films production. Igbo films adopt a good percentage of oral motifs in their films.

The research findings have established the integration of oral features which include; traditional ritual performance through storytelling, music and dance, as evident in folktales, proverbs, myths, legends, fables, folklores, call-and-response) into contemporary film production which bring these oral narratives to life and add to the films' quality. Also, the study reveals that the demonstration of songs and dances in the films, and adopted by Hausa film producers elicited response from the viewers. It arouses their emotions/feelings, kindles their sensual appeal and also engages their emotional participation. This reactions from the viewers is supported by Dundes' (1984) claim where the author reiterates that oral tradition is not simply text created orally and passed on from generation to generation, but a pragmatic art with utilitarian value, intended to move its audience to action...as oral narrative and all that it entails is not made of timeless archaisms, but is being reshaped and created constantly (Dundes, 1984: 34). Orality in films is thus a universal phenomenon and the influence of indigenous tradition on the media will continue to be a timeless practice.

The study further ascertains that in refining the quality of Nollywood films, the film makers artistically twist the elements of orality to soothe their film script. This includes, engaging, adopting, mixing or introducing modern musical drum beats such as the *Alo* songs of the Yoruba people for traditional songs in films, the metaphoric and symbolic use of these oral elements, as found in the symbolic use of humans to represent the

gods in the Yoruba film *Sango Ati Baata*. The findings also established that film makers structure the films in any suitable folktale pattern that will suit their audiences. The research establishes that most important to the quality and beauty of these indigenous language films is the engagement of entertainment motifs of oral narratives, most especially, songs, proverbs, oral performances, music and dance, masquerade dance, festivals and traditional ceremonies (birth, marriages and deaths). These entertainment motifs raise the participation of the viewers/audience either consciously or unconsciously. It appeals to the viewers and also kindles their passion for these films.

Research question 4: Do oral narratives aesthetically influence the quality of Nigerian films?

The study reveals that film uses oral properties for its aesthetic appeal. Aesthetics, a concept that originates from philosophy is a vital subject in film production. Aesthetics is also instrumental in Hollywood and Bollywood as well as other film industries. Nigerian filmmakers/directors and producers have promoted beauty and appeal where they exhibit a high level of artistry in film production.

In examining the films under review, it is established that Nollywood films are accompanied by aesthetic elements like dancing, music and special musical instruments or handclapping and songs so as to sustain the harmonious flow of the narrative. The films narratives (texts) are not only narrated, but are mingled with song or choruses to produce dialogues and responses from the audience. Equally, oral performances in the Yoruba films; *Sango Ati Baata* (2012), *Ara-Ire* (2016) and *Kadara* (2017) are accompanied by incantations, invocations or aphorisms that are sung by a soloist during performances or initiations.

From the simple frequency table showing the various oral elements in the selected films for the study, it is demonstrated that film directors and producers adopt these oral narratives for the reason of the aesthetic nature and accompaniment of elements of oral tradition (songs, proverbs, folktales, incantations, traditional rituals, oral performance and myth/legend) in achieving the theme(s) and achieving the message of the film. The aesthetic nature of oral elements in Nollywood films appeals to the viewers/audience

and also win their passion. In the films under examination, the film directors/producers of *Sai Na Dawo* (20011), *Ada Eze* (2016), *Duniya Gidan Dadi* (2016), *Ara-Ire* (2016), *Rumfar Kara* (2017) and *Sango Ati Baata*(2012) adopt oral material and also structure these films on known traditional folktales pattern to suit their artistic credence.

5.3 Research Findings

The preceding chapters of the study have answered the research questions and also examined the background of the study, textual analyses of films texts as well as the aesthetic influence of oral narratives on the films under review. Since this is a qualitative study, views by film directors and producers expressed in interviews will also be incorporated as additional information on the films selected. Consequently, from the previous discussions, the research has made the following findings:

5.3.1. Oral narratives form the dominant features of the films' texts

From the textual analyses of the films under review, it is established that the rate of recurrence of oral motifs in making these movies is high. The simple frequency table demonstrates the prevalence these oral narratives in Nigerian film making. This agrees with the research's hypothesis that 'oral narratives form the dominant framework for Nigerian films'. This finding is supported by Orewere (1992):

Nigerian video films are deeply rooted in Nigerian cultural traditions and social texts that focus on Nigerian community life. Nigerian video film stories are told using African idioms, proverbs, costumes, artifacts, cultural display, and the imagery of Africa. The common Nigerian video film genres include horror, comedy, urban legend, mythic parable, love and romance, juju, witchcraft, melodrama, and historical epic. Movie production helps to determine the differences and transformations that have occurred in Nigeria.

5.3.2. Film directors/producers systematically or artistically employ oral narratives as techniques in Nigerian film-making

The review of scholarly contributions on orality and Nigerian films reveals that many filmmakers and film directors/producers explore the use oral narratives in film making. It is also demonstrated that Nollywood directors and producers like Okwori (2003); Ademola (2015); Elliot (2015); Imaseun (2016) and Amanfo (2017) authorise that oral

forms constitute the mode of entertainments (songs, oral performance, music and dance and indigenous story telling) in Nigerian film texts.

5.3.3. Oral narratives are employed as resource materials for Nigerian film texts

Film scholars and cultural artists like Tolabs (2012); Okome (2013); Kelani (2015); Ademola (2015); Bello (2016); Philips (2016) and Olanrewaju (2016), deploy the use of oral narrative elements as the raw materials for analysing indigenous film production.

5.3.4. Oral narratives in films improve audience reception

The study found that the films under review directly or indirectly propagate their different cultures. People are inclined to recognise elements of their culture because it is part of their life and they believe in it. Films' producers and directors use cultural themes, motifs and style which they believe appeal to the viewing public. Nigeria is a culture-based society; value is given to media that will promote the culture of the people. Consequently, film makers utilise this opportunity to promote culture using the film medium as approved by Onyenankeya and Osunkunle (2017:297):

Watching Nollywood films lead to cross-cultural transmission of Nigeria's cultural heritage to audience members in South Africa. Nollywood films were significant in increasing participants' knowledge and appreciation of Nigerian culture. Observed patterns indicate that a small portion of participants could mimic or reproduce some common Nigerian expressions and exclamations while a negligible percentage of participants could actually speak a smattering of Igbo, one of Nigeria's three major languages.

Meyer (2003:26) supports this claim:

With the commercialization of film production in the aftermath of democratization, movies have increasingly come to depend on audience approval. Two modes of depicting 'tradition' and 'heritage' and the ways in which they offer pleasurable experiences to audiences are explored.

In the same line of thought, Mbiti (2000:14) also affirms that

Video film can transcend geographical settings. It will keep alive religious concepts among Africans who have migrated to countries outside Africa, while helping the African diaspora to relate to their roots.

Observance of tradition rites, mode of dressing, interrelations, traditional customs and beliefs in regards to births, marriages and deaths are demonstrated in the films under review.

5.3.5. Oral narratives are sources of moral inspiration in the selected films

The study reveals that the plots of the films selected for the study portray morals and values which represent a large part of the lives of people in modern society. Traditional tales in selected films exhibit certain moral attributes that are necessary to the society. The film producers develop folktales (fairy tales/fables) to explore the concepts of morals and values so as to make these tales in movies relevant to the 21st century viewer.

5.3.6. Culture-based films are stimuli to new social orientation

The research establishes that folkloric films create new social lives among the film audiences. Films are produced to make a positive impact on viewers' lives. The messages and themes of films are treasured in viewers mind to ponder about it. For example; the films *Ara-Ire* (2016), *Duniya Gidan Dadi* (2016) and *Kadara* (2017) centre on the vanity of life. They emphasise on the fact 'A man reaps what he sows'. These films encourage honesty, love and kindness to humanity. Even though the majority of the films are fictional, they pass on moral messages to society. Consequently, realistic societal happenings are represented in films, which touch the consciences of the audience or viewers, leaving them with moral dilemmas.

5.3.7. Oral narratives are means of cultural identity

The study has revealed the different cultural identities of the three regional languages (Hausa, Yoruba and Igbo). The verbal expressions used in the native languages in the films under examination, demonstrate the features of Nigerian ethnic cultures. Elements such as word choices, imagery and tone are revealing factors of traditions, beliefs, values, and cultural traits. Proverbial expressions and lexical choices can determine the cultural identity of a person. Proverbs are common among a particular people; they define their cultural background and self identity. Consequently, traditional oral forms in films define the identity of a people through their lexical choices (expressions), costumes, settings or background, oral performances, songs, music and dance, beliefs and cuisines.

5.3.8. Recreation of social and historical memory in indigenous films

The study also discovers that films are valuable tools for social and historical recreation. Most historical films are heroic films that usually document past historical and cultural practices. Some of these practices could be absurd include; female circumcision, superstitions, and occult activities such as allusion to witchcraft, fetish beliefs, sorcery, ritual murder, black magic, juju and likes), among others. In this study, the films that represent these practices are; the Igbo film *Idu Kingdom*, where the ancient belief of the people about the python goddess is re-enacted. Secondly, the Hausa film *Sai Na Dawo* (2017) is a replica of a heroic traditional ruler who believed in honesty and integrity. The Yoruba film *Kadara* also reincarnates an ancient story of a slave girl who destiny makes her to rise as the queen of the land.

5.3.9. Traditional stories are platforms for contemporary digital narratives

The research ascertains the importance of traditional narration in media entertainments and from a modern perspective, the influence of storytelling on digital mediated communication is indispensable. Inspired folktales or stories have made creditable impact on home videos, and National Television programmes. An example is the Nigerian Television regular Sunday programme titled: *Tales by moonlight* where stories

are told to kids on television for moral upbringing. The study reveals that these oral narratives are replicated in television stations and other digital based technology for entertainment purposes and easy access to folk storytelling. The films under review which are based on ancient or traditional folktales can easily accessible in different electronically or technologically mediated communication. Inspired stories like the ones under examination are usually accessible for different purposes-political orientation, social awareness, orientation programmes, religious platforms and even cultural entertainments. This goes to say that Nigerian culture and history should be held in high esteem. Indigenous folktales abound in virtually every media house where they used as form of entertainments and education. Traditional stories like Hausa folktale adapted in film titled *Daskin Da Ridi*, is a folk story on good conducts. Others that are morally influential and entertaining are; *An Old Man and His Sugarcane*, *The Magic Tree*, *How the Cat and Rat Became Enemies and so on*.

5.3.9 Oral Narratives provides opportunities for systematic pedagogy in the society

The study discovers that the expressions of culture in the selected films demonstrate a means of teaching, cultural initiation and participation, with the aim of teaching traditional aesthetic, social, historical, religious and ethical values. Stories in oral narratives offer a classic way to give social lessons, religious teachings as well as offering the opportunity to teach about cultures, people and languages. It is learnt that narratives frequently avails the opportunity to teach kids and adolescents about the consequences of good and bad behaviour, the need for cooperation, reward for hard work and brevity. As stories told by the aged to the younger ones, through many generations, these moral tales help to teach the history of their people, culture and good behaviour.

5.4. Recommendations

Having considered the above, the researcher intends to make some recommendations based on the research outcome, which will further advance more research on indigenous folklore and Nigerian film development. Oral tradition forms the root of African culture, therefore, Ideas about truth, ethics, morality, beliefs, and ways of

knowing the world were regarded within the context of each society. The people's oral traditions are therefore entirely valid within that context, and are well respected as such.

Hence the findings have shown that cultural and traditional values abound in Nigerian films. It is therefore; strongly recommendable that film producers and directors should insist on promoting cultural values in the Nollywood films. Presently, films that dwell much on traditional values are highly limited in the market when compared to those that focus on popular themes and culture. It is recommendable that to sustain the cultural environment and practices of the people, film producers, directors, script writers as well as actors and actresses should also encourage films that promote cultural participation and heritage. This will promote cultural preservation and also prevent cultural erosion or extinction. The originality of African cinema is traced back to the oral tradition, as Akashoro (2010:3) attests:

I know that Africa is immensely rich in cinematic potential. It is good for the future of cinema that Africa exists. Cinema was born in Africa because the image itself was born in Africa (sic). The instruments, yes, are European, but the creative necessity and rationale exist in our oral tradition. Oral tradition is a tradition of images. What is said is stronger than what is written; the word addresses itself to the imagination, not the ear. Imagination creates the image and the image creates cinema, so we are in direct lineage as cinema's parents.

Considering the pedagogical traditional role of orality in entertaining the society, it is worthwhile to say that oral tradition as a form of expression should be given prominence in schools curriculum at all levels of the educational institutions. Ezeigbo (2013) writes about the influence of oral tradition on the education of the youths thereby analysing how oral culture elements can be used in educational institutions. Orality could be instrumental in visual education. Ezeigbo (2013:4) defends her course by stating that:

Many scholars, educationists and activists argue that the disregard for the core values of the ethnic nationalities in Nigeria and our reluctance to apply these core values in the education of Nigerian youths are responsible for the disorientation and deviance exhibited by many young people in the country today.

Ezeigbo (2013:5) goes further to say that:

Many youths know next to nothing about cultural traditions of their people. Returning to the various cultural traditions of Nigeria's multiple ethnic nationalities as a basis to lay a solid foundation in the upbringing and education of the youths will go a long way in inculcating the culture of decency, integrity, hard work, creativity and tolerance among the youths.

It is optimistic that cultural orientation and education through culture-based film texts will reduce the rate of juvenile delinquencies among the youth today; therefore, such innovations should be given a chance in our educational curriculum.

It is pertinent to note that, oral narrative and all its related concepts such as folklore, oral arts, oral tradition, orality, oral cultures and performance entails the entire tradition or cultural activities of Nigerian people. Orality and its derivatives have formed the basis in which other creative arts come to fore. Today, contemporary entertainers from different backgrounds have come to agree with the aesthetic influence of these oral cultures in various cultural arts. Contemporary film makers, fiction writers, playwrights and other professional artists today draw upon these traditions for their artistic resource material. Many of these African cultures with rich oral aspects have survived and fashioned their ways into present-day society's life especially in the film art. This assertion is validated by Kerr (1995:114) where he opines,

A good number of African dramatists including J.P. Clark (from Nigeria), Keita Fodeba (from the Republic of Benin), Ola Rotimi (from Nigeria), Efua Sutherland (from Ghana), Credo Mutwa (from South Africa) and Wole Soyinka (from Nigeria), tried to investigate indigenous genre in a bid to establish their 'homologous' effect on contemporary literary and 'ideological movements'. Such research gave rise to dynamic genres that may be called neo-traditional drama that were deeply anchored in traditional African folklore and myths and also facilitated the inculcation of African cultural and aesthetic values into the literary drama.

6.4. The research's contribution to existing knowledge

This research is driven by the desire to make credible and reasonable claims on the artistic versatility of African folklore (orality) in contemporary cultural and art forms. The focus of the research falls on the transition of oral forms in contemporary Nigerian films.

This is undertaken in relation to increasing global concern about the status of oral tradition in Africa and internationally, within the rapid transformative context of the global media. Abdullahi (2017:1) supports that:

The international media is capitalising on Africa's oral tradition. The BBC World service and other international broadcasters are growing their audiences in Africa as Africa's oral tradition provides the opportunities for digital platforms.

One of the motivations of this research is to demystify the assumption that oral narratives is considered in terms of ancient oral performance thereby negating its relevance in the 21st century.

Secondly, there is the need to place the status of African oral tradition within the increasing global concern by interfacing it with other contemporary art forms (Adeiza 1995). In this, the research succinctly aims to close the gap by searching for a textual relationship via the cyclical trends between orality and film. The two art forms (orality and film) have an intertextual connection; hence, they are easily adaptable and having a high level of intertextuality as explicably demonstrated in the research findings.

Consequently, the contribution of this research to the existing knowledge can succinctly be summarised as:

- The assumption that oral narratives is an ancient performance (obsolete) and incapable of handling logical processes and incompatible to modern ways of life by scholars like Jack Goody(1987), Eric Hobsbawn (1997), Bert Sonnenschein (1995), John Gibbins (2014) and Mmaduabuchi Obinelo (2015) could be considered as faulty.
- Given that a large portion of the writing on intertextuality in film focuses on popular American films, this research creates an understanding of intertextuality in Nigerian film.
- The research adds to previous studies into African folklore at the interface with contemporary cultural and art forms by Ladebo (1992); Onabajo and M'Bayo (2009); Omolola (2013); Ezeigbo (2013); Mgbemere (2015) and Onuzuike (2016)
- This research also places orality within the contemporary experiences in film and media.
- The research contributes to the fields of literary and film studies.

6.6. Suggestion for further research

Allen (2000: 174) puts it that intertextuality as a term, has not been restricted to the discussions of the literary arts. It is found in discussions of cinema, architecture, photography and in virtually all cultural and artistic productions. These go further to demonstrate how verse research in this field of cultural arts could be. Therefore, more scholarly exploration is needed to help understand the networks of intertextuality and orality. Friendethie (cited in Ukata, 2008:45) expresses the need for further research on African films as follows:

Since African films, rather than allowing viewers to escape the reality of their lives, actually shake viewers up and leave them with deep existential questions to reflect upon, African cinema inevitably ought to be “read” against the backdrop of schools of thoughts, such as structuralism, psychoanalysis, Marxism, postmodernism, feminism, postcolonial theories, but also across disciplines, such as history, archaeology, and the likes.

Finally, in view of the above, because of our recent overdependence on written records, the modern society often fails to hold our oral traditions in high esteem. The art of oral narratives is beyond mere verbal message or ancient performance as the society often assumes. In 21st century, the empirical and traditional knowledge derived from the oral tradition of the people still have many uses in the society today. Its contemporary and multi-dimensional influences on the generality of the people’s life classify it as being versatile and timeless. To conclude, I cite Diawara (1996: 210) whose views correspond to that expressed in this study:

African cinema builds on folklore (oral tales), historical or cosmological legends. The influences of the traditional cultural values also made it to the soap operas; they have been incorporated into the present day art of video production. They account, to a large extent, for the way themes, characters, and languages are constructed in contemporary Nigerian videos. For instance, characterization in many videos is either lifted from folktale or myths.

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APPENDIX 1
PLOT SUMMARIES OF THE FILMS SELECTED

1.1 Plot summaries of Yoruba films: *Ara-Ire (Good Act)*, *Sango Ati-Bata (Name of a priest)* and *Kadara (Destiny)*

1.1.1. Plot summary of *Ara-Ire-(Good Act) (2016)*

The Yoruba film *Ara-Ire* was produced in 2016 by Corporate Pictures in conjunction with Adeola Jusek Productions and directed by Abiodun Olanrewaju. It is an adaptation of one of the Yoruba ancient folktales that centres on morality and the power of the traditional gods in exercising justice among the people. The film centres on four key characters: Oba Adetona (king), Adewumi (the prince, son of the king), Oshunwale (friend to the prince) and the protagonist Ara-Ire (meaning; good act). She is also known as Emitope (pet name). The young maiden Ara-Ire has a mysterious hunch-back from birth, in which the mother is ignorant of the cause. It is a tradition among the Yoruba people that persons with such 'mysterious' hunch-back should not be allowed to live among the people in the village; believing that it is a curse. They should be banished because they are considered as bad luck kinfolds. That is the case with Ara-Ire and her mother. Meanwhile, Ara-Ire's biological father (Ayauleke) mysteriously fell off from a palm tree and died.

As events unfold, Ara-Ire and her mother are banished from the village. Unfortunately, they have no place to stay. They got stuck in a thick forest where they erect a little grass hut to cover their heads. While wandering in the forest, as providence would have it, they meet a hunter, who after listening to their ordeals, decides to accommodate them and also adopts them as both wife and daughter. That is how they continue to live together in a small hut in the bush.

Back in the village, there is pressure for the prince to get married because in Yoruba culture, when a prince grows up to the age of marriage, the prince must choose a wife among the maidens that are of marriageable age in the village. This tradition is observed before any youth in the village dares to approach any of the maidens for marriage. The

Irepo festival is a tradition where all maidens come to the village square and dance as a showcase for the prince to make a choice of his bride. Prior to this festival, the prince (Adewumi) used to see Ara-Ire, the maiden with a hunch back, also known as Emitope in his dreams where they used to share love vows. The dream continues persistently until his father King Adetona decides to organise the Irepo festival so that, the lady in question that appears in the prince' dream may appear in the dance for the prince to take her as a bride. The Irepo festival is organised, all the maidens appear in their cultural attire, drums and songs are played and the ladies appear in a row for the prince to select his bride. Unfortunately the prince cannot find the same face he used to see in the dream. That makes him reject all the maidens and cancel the festival. The king tries to enquire why the prince rejects all the maidens. The prince replies that he couldn't find Emitope (Ara-Ire), the girl he used to see in the dream among the maidens. To please the prince, the king orders that all his guards should go in search of the Emitope from the village to the bushes and forest.

The following morning, all the guards go to the bush and forest, fortunately for them they met Ara-Ire, her mother and the hunter (her adopted father). They are taken to the king's palace. The prince, seeing Ara-Ire with a hunch back, declines his interest by saying that 'how can he marry a girl with a hunch back'. The prince recognises the voice as the girl that does appear in his dream but scorns at her physical disabilities. The king and the prince mocked and scorn them by using inhuman names on them. The king orders that they should be thrown out of the palace. That is how they return to their hut in the bush disappointingly.

As times go by, the goddess of terrestrial power (Oshun) sends her messenger to Oshunwale's mother that good fortune will come to her son Oshunwale (the prince' friend), that he should continue to do good to people; friends, acquaintances and strangers. One day, Oshunwale is going to the bush for an errand. Unfortunately, he is attacked by his village gangs for defeating their leader in an earlier wrestling contest in the village square, where he subjects the leader to ridicule. For that reason, he is beaten by the gang to the state of unconsciousness. The gang runs away and left him unconscious. Ara-Ire and her adopted father are going to the bushes for herbs and eventually find Oshunwale half-dead. They take him to their hut and treat him. When he regains his consciousness, he is surprised to find himself in the bush. After a long talk

between Oshunwale and Ara-Ire's family, Oshunwale becomes interested in their plight, especially Ara-Ire and her hunch back. He immediately undertakes to follow up the cause of Ara-Ire's hunch-back and also look for remedy.

A native doctor (herbalist) is consulted to find out the cause of Ara-Ire's hunch back. The native doctor reveals that the hunch back grew up as a result of her mother's refusal to accept the title of Head of the witches and wizards in the village which she is also supposed to inherit from her late mother. Therefore, the native doctor after several incarnations reveals that to heal Ara-Ire's hunch back, someone has to embark on a journey into the forest of the witches to get the terrestrial water to wash off the hunch back.

Oshunwale agrees to undertake the assignment. Therefore, the hunter prepares him with some charms and he sets off for the journey. Oshunwale returns with the terrestrial water after several encounters on his journey with difficulties. The terrestrial water is used on Ara-Ire's hunch back and it disappears. The parents are happy. She now turns to a beautiful girl that reflects what the prince uses to see in his dreams. Ara-Ire and Oshunwale subsequently fall in love and soon undertake a marriage vow. Their wedding is arranged to take place soon while the healing of the hunch back permits them to return to the village.

Chaos erupts in the village as soon as Adewumi the prince sees Ara-Ire and fully recognises her as the girl he meets in his dreams. He approaches her for love and marriage and she desperately declines with hatred. The prince then orders his guards to forcefully take her to the palace and keep her under his custody as house arrest. Several attempts by Oshunwale and the parents to rescue their bride-to-be from the clutches of the king prove abortive. Finally, the mother of Ara-Ire comes to the king and reveals certain intricacies that happened years back between her and the king concerning the controversies which involves the king's life and throne. The revelation shows that Ara-Ire's hunch-back is mysteriously connected to the king's ill will. It also shows that if Ara-Ire loses the hunch-back, the king will go mad or die. Hence, now that the hunch-back has disappeared, the proud king and his son (the prince) have to leave the village in shame, or else, both of them will lose their lives. This compels the king and the prince to leave the village under pressure. This paves way for Oshunwale's

and Ara-Ire's marriage dream to come true. The film ends with Oshunwale and Ara-Ire getting married to establish a happy home.

1.1.2. Plot summary of Yoruba film – *Sango Ati Baata* (Names of two priests: Sango and Baata)

The Yoruba film *Sango Ati Baata* was produced in 2012 by Sir White Media Network Ltd and directed by Lukman Olamale Tolabs. It is a film based on the Yoruba allegiance to Sango (a traditional priest) and his close friend Baata. The two are known for their friendship that brings them good successes and fortunes. They collaborate in community entertainment (music and drumming), and having their own professional dancers. While they achieve successes in their traditional entertainment business, some prominent members of the community are envious of their successes. Esu, a man known for his cruelty, pretends to be their friends individually. Meanwhile, he is busy slandering and defaming them in favour of himself. He later succeeds in creating enmity between them. The two friends engage in physical and spiritual warfare. This makes them part ways after Esu creates enmity between them without them knowing it. The plot of the film centres on the power of the gods to resolve communal crisis, hatred and dissension among the Yoruba people. In the culture of the Yoruba people believe in God (Oladumare) and also incline to their gods for immediate solutions to their problems. Yoruba culture also has a belief in using the smaller deities (smaller gods) as go-between to access the Almighty God.

The film presents the ordeal of two men, Olusoko and Baata. Olusoko is a priest of the deity, Sango (the god of thunder, iron and fire) and his friend Baata provides the musical inspirations for Sango to dance among his people. The two work as a team by dancing round the village while villagers pay homage with gifts of different food items: yams, maize, clothes and cassava. The entertainment business of Sango and Baata has been successful for a long time; until such a time Esu creates enmity between the two.

Esu is later discovered to be an evil spirit who transforms to a man. The evil spirit whispers to Baata that Sango plans to betray him and also whispers to Sango that Baata plans to betray him. Both friends receive these gossips with seriousness. Quarrel emanates between them and they fiercely see themselves as enemies. On this ground,

both decide to part ways. The evil spirit is excited seeing that the two have parted ways. He said to himself "Let me see how they will make wealth again".

Sango goes to employ another drummer to replace Baata, while Baata also goes out to employ a lead dancer to lead his group. Their first outings are bad, as none of them is able to receive any homage or gift from the villagers because the villagers feel that none of them is able to fill the vacuum of the other. Their dancing and singing outings are disastrous and unrewarding as both groups always return home empty handed (fruitless). Meanwhile, hunger begins to visit their homes; hence, both friends cannot make proceeds from their outings which they use to feed their families. It becomes a serious problem that both Sango and Baata decide to consult their different oracles to find out the cause of their downfall. Coincidentally, both priests are going to offer 'Ifa' sacrifices at the same point. Baata visits his herbalist (Baba) to consult 'Ifa' on his behalf. After making incantation and casting cowries on the floor, the herbalist tells Baata that he is going to make a sacrifice for him to be successful. The herbalist asks Baata to bring the following; seven mice, seven fish, palm oil and lots of cowries. Baata complains of not having the means of bringing the items but the herbalist who is kind decides to provide those things for Baata to make his sacrifice. On the other hand, Sango also meets his herbalist Arabaagbaye to consult 'Ifa' for him. The herbalist asks Sango to provide the items for the sacrifice which he did. Nature has destined that the two friends will meet again. Sango goes to a point (junction) where three foot paths meet to make his sacrifice, Baata also goes to the same point to make his own sacrifice and they meet each other there. This coincidence translates that they have the same mind-set. The gods use that opportunity to reconcile them. They reconcile their differences and move on.

Sango goes to appreciate his herbalist for a job well done in making the sacrifice. He confided on the herbalist that he (Sango) and Baata have now reconciled and their career of singing and dancing is booming. Sango takes 3 gallons of palm oil, 2 baskets full of chickens and 3 goats as appreciation to his herbalist (Arabaagbaye). The herbalist receives these with thanks. In the process of appreciating Sango, the herbalist also shares a story with Sango of a similar experience he personally encounters. The herbalist experience (story) forms the sub-plot of the film.

In his consultation, the herbalist narrates to Sango an experience that once brings confusion to his family. He says that; there came a time that he made a sacrifice to 'Ifa' and 'Ifa' has been helping him in finding solutions to the problems of his people. He has been successful in his prescription of solutions to those who visit his shrine and is equally living happily with his wife and children. His customers were even bringing presents of all kinds; animals, food crops and materials to him. This continued until one time when his brother advised him to divorce his wife (Ayanmo) and marry another woman. Although, his wife is very rude to visitors and other people, he still loves his wife and feels he cannot do without her. But his brothers and friends succeed in bringing a new wife for him. His wife (Ayanmo) feels she is not comfortable sharing her husband with another woman and she leaves.

From the time his wife (Ayanmo) leaves his house, his potency in divination begins to fail. Arabaagbaye then begins to experience failure in life. He has crumbled to an extent that he is highly indebted to many people, including his customers. The spirit that normally gives him herbal leaves to cure people leaves him. Arabaagbaye invites the services of a priest who tells him the cause of his problem. The priest said "Ifa has revealed that something valuable has been lost in your home but now if it is found..." (58mins: 56 seconds). The herbalist quickly remembers his wife that he divorced and immediately leaves in search of her. He finds his wife (Ayanmo) and pleaded with her to return home, which she does. When she returns, his divination begins to prosper. The spirit that normally brings the herbal leaves to him reveals to him that her spirit is linked with Ayanmo, his wife; that where she goes, she (the spirit) leaves with her. The herbalist now realises why his divination fails in her absence. He now reconciles with his wife and the two of his wives are living in peace. He makes Ayanmo the senior wife and others are answerable to her. Now, Sango understands that these experiences look similar. He is convinced by the moral implication of this analogy; he then gives thanks to God. They both bless each other and disperse.

This sub-plot ensued in this story builds to the film's plotline which supports to achieve the thematic impression of the film. It builds on the moral implication of the of the theme, which tells that people use their experiences as psycho-therapy to build and encourage others.

1.1.3. Plot summary of Yoruba Film *Kadara* (Destiny)

The film *Kadara* was produced in 2017 by Dynamic Pictures Ltd and directed Olukotan Samson Olayemi. It is another Yoruba film, a film that dwells on childlessness, destiny and traditional beliefs. The topicality of the film lies on moral teaching about fate. As other traditions, Yoruba people believe in destiny, that the gods pre-ordain certain things in one's life and these will come to pass.

The film presents a case of a king (Kabiyesi) who has two wives but none is able to give him an heir. Efforts to have children through these women have been unproductive. He becomes restless and psychologically tensioned; knowing that his inability to have an heir will translate to transferring his throne to another family lineage (One of his cabinet chiefs). Kabiyesi (the king) seeks for his mother's counsel as well as that of his cabinet. A compromise is reached that the king should marry a third wife, with the hope that something good might come out of that marriage. Meanwhile, the community has the tradition of keeping slaves within the king's palace for farming and other menial jobs within the king's palace. Slaves engage in, farming, woodcutting, house chores, errands and wood breaking. They are mostly kept for the service of the palace when the need arises.

As a practice, the community holds an annual festival of dancing to mark a season of the year. Therefore, the palace chiefs reach a decision that the king will pick a wife for himself among the village damsels on the annual festival day (Irede Festival). All the young girls in village are asked to participate. It is a pride of have the king (Kebiyesi) as an in-law for many households. This led to many families struggling for their daughters' participation in the annual festival dance; including the palace chiefs. The town crier passes the announcement of the king's intention to the community. Parents have their daughters do rehearsals in preparation for the festival so as to win the heart of the king.

On the festival day, everybody in community and neighbouring villages are invited; slaves, free visitors and indigenes, as well as passers-by are welcomed. The festival begins and all the village damsels are invited to come and dance before the king to make his choice. Over fifteen young girls participate in the dance. When the dance is

over, the king stands up to choose his bride. The girls are scrambling, showcasing their natural body between them to attract the king. They engage in minor grumbling for spaces and who to be first before the king. On the contrary and to their disappointment, the king (Kabiyesi) spots a slave girl (Enyindade) as his choice. The girls in contest as well as their families are disappointed. All go home with serious grudges.

Meanwhile, the chosen queen (the slave girl) is the daughter of a slave who is at the same time the horse bearer of the king (Kabiyesi). When the news got to him of his daughter's fortune, he sheds the tears of joy. Apparently, he has become an automatic in-law of the king; therefore seeing himself rising from grass to grace. Few weeks after the ceremony, Enyindade the new bride realizes that her husband the king is impotent and cannot impregnate a woman. She consults her father who prepares traditional herbs for her. He instructs his daughter (Eyindade) to put the herbs in the king's meal and eat together with him. Meanwhile, the king's first and second wives are also making fetish consultations on how to resolve the issue of this infertility.

Barely two months after the new bride (Eyindade) carried out her father's instructions, the king regains his potency, having the ability to father a child. The new bride is discovered to be two months pregnant for the king. On hearing that his new bride is pregnant, the king blesses her with gifts of different kinds and places her far above his other wives. In the midst of happiness for the conception of an heir to the throne, comes jealousy between the two wives of the king and the new bride. The twist is that, the older wife connives with one of the palace chiefs to set the new bride up, in order to implicate her in their favour. Being conscious of her father's status as a slave, the new bride makes a plea to the king to set her father free from the palace slavery, because it is unfair for her to be in wealth and highly placed as a queen while her father is suffering in poverty and slavery. The king reasons with her and grants that her father who both a slave and a custodian of the king's horses, should also be given a royal treatment. The king further promises the queen that her father would be released immediately and his status upgraded.

It is in this favour that the king's older wife and one of the palace chiefs use it against her. They connive to blackmail the queen of impersonation and adultery. The king is deceived into believing that his new bride is having an affair with a slave man whom she

claims to be her father. They make the king believe that there is no blood relationship whatever between his new bride and the slave man she claims to be a father. All the palace chiefs and the king's wives conspire to request that the new bride and her supposed father should be executed before the god (Shango) that strikes to punish offenders for committing abominable acts in the face of the community. The king is worried because he dearly loves his new bride; but after much pressure from his chiefs, wives and the people of the community, he gives in to their demands of executing them before the gods of justice (Shango).

On the day of the execution of Eyindade the new bride and her father, all the people are gathered for the event. The chief priest is invited to carry out the normal ritual rites before their execution. While the chief priest is rendering his incantations to invite Shango, the god of thunder, to pour his anger on daughter and father; on the contrary, the gods unleash their anger via thunder which strikes the blackmailers (the king's first wife and one of the palace chiefs). Thunder strikes them, making them blind until they confess their evil plots publicly. Eyinade and father are exonerated. The gods of the land finally declare the innocence of the accusations levelled against them. At the end, the king banishes his first wife and the chief (Otun) from the land because of their wicked plans. In the words of Julius Caesar, 'the evil that men do lives after them'. This translates that the evil one plan for a fellow man, nemesis awaits him.

The Yoruba film 'Kadara' centres on moral lesson. It showcases the theme of predestination and traditional beliefs; andalso the beliefs in the gods, rituality and the Supreme Being, God (Oladumare).

1.2. Hausa films: Plot summaries

According to Umar *et.al.* (2013:75) the prevalence of the Hausa film industry centred in the city of Kano the term *Kannywood* was coined in 1999 to refer to the Hausa film industry. Osofisan (1999: 12) has noted particularly with regard to performing arts that the Muslim north were conservative and "had resisted western education and missionary influence".

Similarly Ibrahim (2013:175) examines the Hausa film tradition and points out that there is clash between the traditional orthodox Islamic view versus a more globalised approach. He quotes Fogge who writes:

In Islam there is no provision for a woman to appear onstage as an actress, especially young maidens of marriageable age. The old Hausa TV dramas had women, but they are all mature. Thus film-making is not a profession for a Muslim girl. It is better for them to enter into caring professions.

Hausa traditional culture and contain oral tales (*tatsuniya*) and oral historical traditions (*labarai*). Their films include proverbial lore (*karin magana*); riddles and tongue-twisters (*kachinchin-kachinchin*), praise epithets (*kirari*) and praise songs to persons, places, animals and objects and generally performed by professional singers and drummers. This is also common among the selected films for this study.

1.2.1. *Duniya Gidan Dadi* (The world is an enjoyable place)

The Hausa film *Gidan Dadi Duniya* (The world is an enjoyable place) was produced in 2016 by Hamrahz Film Ltd and directed by Bello Muhammad Bello. The film is an analogy to the biblical story of the prodigal son. It centres on the theme of prodigality, retribution and vanity. It narrates the plight of a rich man named Alhaji Senior and his son also named Alhaji Junior. Alhaji Senior, a very rich man with enormous wealth has no children. He has four wives and several other concubines but all effort to have a child proves futile. He thinks it wise to consult a sorcerer for a solution to his problem. The witch doctor explains the severe conditions surrounding his request for a child from the spirit world, but Alhaji Senior in desperation accepts all the conditions without giving a second thought on the repercussions. Two months after his consultation with a witch doctor, Alhaji Babba had a son from his recent wife (Amarya) and names him Alhaji Junior. The son grows to become a wayward teenager who is extravagant and also engages in all forms of juvenile delinquencies. His extravagance becomes a source of worry to his father and the people of the community. He, Alhaji Junior, smokes all kinds of cigarettes, marijuana, drinks and womanises beyond limitation. He wastes his father's wealth like the biblical story of the prodigal son.

The film begins with Alhaji Senior paying debts to the creditors of his son where he collects items like cars, provisions, clothes, jewelleries on debt from business men and women without the consent of his father (Alhaji Senior). This prodigal attitude of the son makes the father develop high blood pressure. He tries all he can to control and advise the son to live a responsible life, but all to no avail. Alhaji's workers are also not happy with the way his son is being reckless with his father's wealth. They advise the father and his son on the truth of the matter but no success. Alhaji Senior loves his son very much that he can hardly take any hard decision on him.

Secondly, a sub-plot in the film reveals a young a police officer named Oshere who is a braggart but very timid. He maltreats his wife and also disrespects his parents, which is a characteristic of an average stubborn Hausa man. Datti (1981:3) and Liman (2006:4) state that 'an average young Hausa man is fearless and brave which emanate from the the traditions of hunting (yan dabba), blood boxing (yan dambe) and the practice of spirit possession (yan bori). He (Oshere) later resigns from the Nigerian Police Force (NPF) because he is being transferred to Borno State (Maiduguri) where the dreaded Islamist terrorists are unleashing their inhuman activities of killings, robbery and assassinations. Oshere, out of fear, voluntarily resigns from the Nigerian Police. After his resignation from the Police Force, he takes to menial jobs like cobbling, petty tailoring and carpentry. Coincidentally, Oshere is invited by Alhaji Junior's wife to do some maintenance works on the house' furnitures without the consent of her husband. Unfortunately, Alhaji Junior returns home at an unexpected hour and meets Oshere carrying out maintenance work on his furnitures. He becomes suspicious of him having a secret affair with his wife. Alhaji Junior out of envy uses a pestle to hit Oshere on his head and leaves him bleeding profusely. Oshere falls on the floor and is unconscious for a while. His wife later explains the circumstances surrounding his presence in the house. Alhaji Junior feels guilty and takes Oshere to the hospital and pays all the medical bills. Since then, they become friends. Alhaji Junior then listens to Oshere's ordeals and offers him the favour of being his personal assistant (PA) and promise to provide him with the basic needs of life: clothes, food, money and also a monthly stipend of 150,000 Naira.

Alhaji Junior and Oshere become partners in their waywardness. One day, they go out for the usual practice of drinking and womanising. They come across a lady standing

on the road and they request her service to follow them home. Alhaji Junior promises to give her everything she desires; money, clothes, cars etc. Alhaji Junior takes the lady home and passed the night with her. Little does he know that the lady is an evil spirit from a demonic world. After passing the night with the lady, Alhaji Junior mysteriously becomes pregnant as man; something strange. All medical efforts to find a solution to Alhaji Junior's pregnancy prove futile. It cannot be medically aborted because of the evil spirit involvement. Oshere and Alhaji Junior visit a spiritualist who also belongs to the group of the spirit world, where he is inflicted with the mysterious pregnancy. The spiritualist cannot help them because his spirit ancestors and co-spirits ask him not to do so. Meanwhile, Alhaji Senior, on hearing that his son is pregnant mysteriously, he collapse and becomes unconscious. He is rushed to the hospital.

Subsequently, Alhaji Senior regains his consciousness, but continually remains sick because of high blood pressure. He invites the services of a traditional healer and sorcerer to find out the cause of his sickness and his son's waywardness. On arrival, the sorcerer tells Alhaji Senior that his child is not from God. He got his child (Alhaji Junior) through an evil source (sorcerer) that's why the child is wasting his money as punishment for him; that the child is meant to destroy his image and wealth. On this, Alhaji Senior now makes a flashback on how he consulted a sorcerer for a child and equally took an oath to bear the repercussion following the provision of a child through the spirit world. Alhaji Senior regrets his actions and asks God for forgiveness.

Meanwhile, Alhaji Junior is battling with his mysterious pregnancy and he tries to find out why such a strange thing; and the sorcerer reveals to him that there is a girl he once picked up in his car while womanising. He treated her badly and she promises to revenge. Therefore, the girl is from the spirit world with horse leg. She the one torments and inflicts Alhaji Junior with the mysterious pregnancy in order to punish him.

Sequel to this, both father and son plead with the sorcerer to plead with the gods of the evil spirit to kindly forgive them for all the wrong they have done. After consulting them, the sorcerer now says the gods demand a sacrifice which Alhaji Senior and his son must offer in order to appease the gods.

While Alhaji Senior lies very ill, he also requests the services of the Mallams (Islamic religious teachers) to come over and pray for him and also find the cause of his deteriorated sickness. The Mallams come to Alhaji Senior's house and they are committed to prayers and the reading of the Qu'ran invoking good spirits to reveal the cause of the illness. At the peak of the intensified prayers, a spirit in form of a ghost now appears before Alhaji, the Mallams and all those around him. The spirit is the spirit of a boy who has been tormenting Alhaji Senior and his son. The spirit confesses that Alhaji Senior once committed a serious crime involving a ritual killing of an innocent boy. It now reminds him of his crime and requests that he confesses his sins before the people and his son's pregnancy will vanish.

As a flashback, Alhaji Senior now remembers that there was a time he met one little boy, an almajiri (a beggar boy) who once begs Alhaji Senior for alms. Alhaji Senior pretends to be kind to the boy and he invites the boy to his house. Getting home, Alhaji Senior gives the innocent boy food with chicken to charm him. The boy ate to his satisfaction. The poor little boy never knows that Alhaji Senior casts a spell on the food. The boy later falls asleep while Alhaji Senior takes the boy to the bush and buried him alive as ritual killing. It is then reveal that Alhaji Senior does ritual killing as a profession which is the source of his immense wealth.

The spirit boy now confesses that it is his spirit that enters his wife's belly while she was pregnant after Alhaji Senior goes to solicit for the services of a sorcerer for his wife to be pregnant. His spirit has been living in his son's (Alhaji Junior) body. He is the cause of the boy's mischief and bad attitude. He does that to pay Alhaji Senior back for what he has done to him by using him for ritual. The spirit boy now affirms that Alhaji Senior will not survive the sickness, for death will be his punishment for the evil that he commits. Hearing this, Alhaji Senior dies. The spirit now leaves the body of his son Alhaji Junior and the boy comes back to his senses.

After the strange experiences, Alhaji Junior recounts the type of life his father lives and what befalls him, he decides to give his life to the teaching of Islam. On the other side, Oshere his friend, after maltreating his wife and parents, repented of all his atrocities and he too becomes fully committed to Islamic devotions. At the end, Alhaji Junior and

his friend Oshere, become Islamic scholars, preaching and teaching the Qu'ran to younger children.

1.2.2. *Rumfar kara* (2017)- A Mysterious Hut

The Hausa film *Rumfar Kara* (A Mysterious hut) was produced in 2017 by Media Arts Suite Ltd and directed by Ilyasu Abdulmumin. It based on ancient Hausa folktale with contemporary meaning adopted in the film for moral pedagogy. It is a topical film because it hints on destiny, love and betrayal. These motifs are the common happenings among the average Hausa settlements. The film tells a story of a prince called Yerima and a poor orphan girl called Hajara. Hajara lost her parents and now lives with her uncle as guardian named Mallam Jabir who never loves her but always ill-treats her in favour of his daughter Laure.

It comes a time when the king intends to take a wife for his son the prince. The town crier is asked to go round the town and announce to all the maidens to presents themselves for a dance before the prince to make a choice of a wife. All the maidens anxiously respond to the call as it is the wish of every maiden to be the next queen of the town. Hajara the orphan girl wishes to go but her uncle refuses her to go rather he opted that his biological daughter Laure should attend the dance, hoping that his daughter might be lucky to marry the prince. Unfortunately, none of the maidens that attends the prince' dance is chosen by the prince, on the ground that none of them has met his taste of a life partner. Therefore, all of them left dissappointingly.

After six months of long searching for a wife for the prince, another king called king Zayyana offers to give his daughter as a gift to the prince in order to build his relationship with the king. King Zayyana sends emissaries to the king declaring his intentions to give his daughter as a gift to the prince. The King, Yerima's father receives this good news with all pleasure. However, his acceptance of the offer is with a condition that his son, the prince will willingly accepts her as his wife. Prince Yerima pays a visit to King Zayyana to see the daughter as tradition demands. While the princess is coming out, the body guards are rendering epithets on her saying:

Hail thee our princess,

May you live long,
Anyone who sees you,
Sees a bright and beautiful star,
Your house is heaven,
May God prolong your reign.

After having time with her for a while, the prince declares that she is not his choice. His aide is worried suggesting that the girl has all it takes to be his princess but the prince rejects his advice. He does that on the ground that she is too proud and full of self-exaltation; therefore, he can cope with her.

It is the tradition of and a royal custom that once the king dies and the prince who should be the next king is not married, definitely, the crown will go to the king's deputy who is the Waziri (next to the King). Having this in mind, Waziri becomes ambitious to be on the throne. He then begins to mastermind his way. He connives with a palace chief called Shamaki to do all they can to dissuade the prince from having a woman. This over ambition leads them to consult a wizard and a soothsayer to prepare a charm for them that will stop the prince from having a wife. Secondly, the wizard should also prepare another charm that will make the king to fall sick and die. This arrangement will pave their way to the throne.

One day, the prince is taking a walk round the town, he passes through the bush paths and towards the village river; there he sees the orphan girl Hajara fetching water. The prince immediately falls in love with her. He demands to know her family and the location of their house. Immediately, he declares his intentions to marry her. Hajara eyes are then open to recognise the king. She begins to praise him saying:

Hail you my prince,
May you live long
May you live long to see your reign,
Your integrity is beyond expression
May God Almighty keeps you safe,
For the reign of our kingdom.

Two days later, the prince and his aide pay a visit to Hajara's family and also declare his intention to marry her. The family give their consent without hesitation. When Waziri and his partner Shamaki learns that the prince has gotten a maiden of his choice, they become restless and worried as this will affect their ambition of Waziri becoming the king should the prince immediately marries the girl.

Shamaki immediately revisits the wizard and tells him of the development. The wizard now prepares another charm for him that will make the prince falls sick mysteriously and it will cost the life of anyone who tries to find solution to the sickness. He collects the charm and applies it on the prince. And suddenly, the prince becomes sick mysteriously. All efforts to cure him prove abortive. Sequences of prayers are made and different traditional healers make attempt to heal the prince to no avail. Out of the blue comes a mallam (Islamic teacher) called Gwani. He demands to see the king and is granted audience. He now confided in the king that the solution to his son's sickness (the prince) is connected to an ancestral magic hut in the evil forest where no one goes and comes back alive. The good spirits reveals to him that only a young maiden, with a good heart and who is a virgin can go to that forest and get the herbs that will heal the prince and come back alive. The herbs are hidden right in the heart of forest in a small ancestral magic hut. All the maidens are informed and those who meet the criteria to undertake the journey vehemently refuse to risk their lives for the prince. Hajara, the orphan girl out of a good heart decides to undertake the journey not because of his royalty or riches but for the sake of humanity. All efforts to stop her from risking her life to the forest fail.

While Hajara prepares for the trip, she meets the prince in a dream where they sing a song:

Hajara: I heard, I will go
 I have made up my mind
 I will go to ancestral hut

The Prince: I heard, I see
 You will go
 To ancestral hut

Hajara: I heard, here I am,
 I will go to ancestral hut
 The journey is far,

I have already bid farewell
To the ancestral hut

The Prince: I heard and see
As I see, you are going
To the ancestral hut
The journey is far
God protects you
To the ancestral hut

Hajara: To be good in this world
If you are good to people, you do it for yourself
I am going to the ancestral hut
Yerima my prince, I am out
I leave home
Not because of your royalty
Nor your wealth
I already know my reward
It is with the Almighty God

The Prince: I heard and see
As I see, you are going
To the ancestral hut
The journey is far
God protects you
To the ancestral hut
God grants you safe trip
As you go so you will come safely
From the ancestral hut
Go it is far, the herbs you go to bring
From the ancestral hut
If you hesitate
My health will I regain
From the ancestral hut

Hajara: Yes, I will go, I will go
I've made up my mind
My Lord, I've bid farewell
I will go to ancestral hut
I've shun fear from my heart
I pray to God, He is my guardian
To the ancestral hut

The Prince: If you believe in God,
Nothing will harm you
To the ancestral hut

Hajara: I am after your health

I will go only because of your health
The ancestral hut
No turning back, no retreat, no fear

The Prince: God protects you
I heard, I see
You will go
To ancestral hut

The Prince: To suit your heart,
I will accompany you
To the ancestral hut
If you believe in God,
Nothing will harm you
To the ancestral hut
Commit everything you will do God
God will in turn blesses you
I pray for diligence
Young maiden, please persevere

Hajara: If you believe in God,
Nothing will harm you
To the ancestral hut
A good heart,
What will separate me from God
I will fear neither witches nor wizards
When going to the magic hut

The Prince: Nothing will happen to you,
I trust in God
Except you try,
I will keep watch
The ancestral hut

The song is an expression of prayers for the safety and also the prince wishing her God's protection.

In the course of the journey, Hajara encounters different spritual attacks both physical, spiritual or diabolical. While in the thick forest, she meets a spirit in form of a woman who sees her kindness and decides to help the poor girl with a magic wand that will help and guide her in the forest. In another bit, she meets some deadly Bushmen who threaten to kill her but she uses the magic wand to overcome them. As she proceeds, she is attacked by spirits in form of bush babies. She swings the magic wand and she disappears to a different place where they cannot see her. Hajara is subsequently

attacked by wild animals, ghosts and deadly creatures that intend to devour her but the magic wand helps to defeat them. After a long while in the forest, she now sighted a glowing small thatched hut made of stems, the inside is radiant with flames of fire but the hut is not burnt. Reaching there, she is convinced that it is the ancestral magic hut. While standing, a voice like a thunder begins to question her reason for coming. Hajara explains herself. The spirit sees her kindness and good intentions; it allows her to have the medicine that will heal the prince. Hajara collects the herbs and leaves.

Back home, the prince' father dies of his illness leaving the prince still lying in comma. His sickness keeps deteriorating. Tension is high as everybody is thinking of what will become of the palace should the prince dies. The people wait for Hajara's return after several weeks in vain. All the people now give up that she is dead. Immediately, the people now suggested that Waziri should be crown as king because the prince is sick and is not married, and therefore he cannot be king those conditions. While the coronation and turbaning is on process, Hajara appears with the herbs. The herb is administered to the prince and he immediately recovers his health and he requests that they should be wedded with Hajara as his princess. The wedding is consummated immediately alongside his coronation as the Emir of the town.

While these ceremonies are on-going, a spirit in form of a human voice reveals to the prince and the entire community that Waziri and Shamaki are responsible for the King's sickness and death. They are responsible for all the calamities in the palace. The spirit also reveals that they are responsible for the illness of the prince and his inability to make a choice of a wife. The immediately orders for their detention in a local prison and their services in the royal palace are immediately withdrawn. On this note, the prince and his princess Hajara are married and peace is restored in the palace and the entire town.

1.2.3. *Movie Sai Na Dawo (I Shall Return)*

The movie *Sai Na Dawo* is produced in 2011 by 2 Effects Empire and directed by Sani Musa Danja. It is one of the films on traditional idiom use to develop a West African tale (fictional narratives). The movie is a fictional narrative based on the intrigues that exist

in a typical Hausa traditional palace, particularly among the princes. The inner meaning depicts the political injustice culminating our nation, Nigeria. However, we see a portrayal of good leadership as against the existing corrupt forms of leadership where chieftaincy titles, political positions and appointments are acquired through dubious means, violence, or 'a do or die affair'. The character of Habibu in the movie depicts a humble, sincere and an ideal leadership situation.

The movie is all about a prince called Habibu, a man with a heart of gold, polite and exemplary. Born with a silver spoon, he uphold the will of his deceased father to marry his cousin Bilkisu who eventually made herself artificially barren in an attempt not to give the prince a child. The prince' effort to get another wife set a peaceful and caring family on fire. Loving two sisters from same parents make them turn to sworn enemies and the house attains a position of gunpowder. It is a tradition in the kingdom that before a prince is given the staff of office, he must give birth to a male child who will also succeeds him when he dies. Prince Habibu gets married to his first wife Bilkisu who for over seven years is being childless through miscarriages following her stupidity of being deceived by her friend Lantana to use contraceptives for sometimes before giving birth for the Prince. This will not make her to wear out on time. Her foolishness in accepting this advice made the prince to look for a second wife. Afterwards, the prince marries a second wife called Amina who after few months got pregnant and gives birth to a baby boy. But then, before she gets married to the prince, there was a twist between her and her elder sister Malika who wanted to marry the prince at all cost. She left the country for England after losing the prince for her younger sister. Meanwhile, while Amina was pregnant, tradition demands that a relation of hers must come and stay with her until she is put to bed. She decided to invite her elder sister Malika to come over and stay with her until she was put to bed. Malika's presence in the palace changes the course of the story.

Malika being jealous of her sister Amina for marrying the prince sets her sister up by conniving with one of the palace guards named chokali to frame that she had her son through adultery with her ex-boyfriend Jamilu. A DNA test is conducted using a medical doctor who is being contracted to do the job. He is paid handsomely to falsify the result of the DNA test; which he confirms the non-biological link of the prince' son. When the prince is told about the new status of his son, he immediately divorces his wife Amina

and disowns the child. The prince immediately marries Malika as a replacement. Malika was unable to conceive for the prince which becomes a problem for her. She also executed a plan that makes the prince to also divorce his first wife. She then lures Chokali the palace guard to sleep with her so she could conceive and have an heir for the prince. He agrees but they were caught on the act of adultery. Malika absconds from the palace out of shame. Since then, the prince was left alone in the palace without a wife. After a while, the custodian of the tradition of the palace comes to officially confirm the kingship of Habibu by crowning and handing over the staff of office to him as the right heir of the throne. Unfortunately, Prince Habibu does not have the mark (sign) of the family lineage, hence, every child male or female born of the palace do come with a mark as a sign of royal heritage. The custodian, after investigation discovers that Jamilu, Amina's ex-fiance Jamilu is the real and rightful prince. Investigation shoes that Habibu is an adopted child. His claimed mother adopted him after having a stillbirth at the hospital where she contracted the doctor to get her a son for an amount of money which she paid. Prince Habibu did not hesitate or insight any violence but humbly and honourably handed over the palace and leaves the leadership to malam Jamilu who is confirmed to be the rightful and true heir of the throne.

This honest and humble act of prince Habibu makes the youth and the people of the community to nominate him as the gubernatorial aspirants of the state which he later won and becomes the governor of the state. The summary of it is that, he re-instates his first wife Balkisu as the first lady of the state while Amina the divorcee re-marries the present prince whom she truly loves from the beginning.

1.3. Igbo films: Plot summaries

1.3.1. *Ada Eze* (The Beautiful Princess)

The film *Ada Eze* (The beautiful queen) is produced in 2016 by Chiemelie Nwonu Mishak Ltd and directed by Amayo Uzo Philips. It is a film that depicts the idea of marriage as practised in many parts of Igbo culture. It revolves around forced or

arranged marriage as it is the tradition of most royal families in Nigeria. People from royal families or highly placed in the society always force their way into making their wards to marry people of the same status as theirs'. Ugwoma the beautiful princess (Adaeze) is the daughter of king Ebe of Egede kingdom. He wishes that his daughter Ugwoma should marry the prince of Okpoko kingdom whose father is the king of Okpoko kingdom.

Unfortunately for him, the princess Ugwoma falls in love with Azunna, a young poor hunter in the village who lost his father years back and lives with his mother. The king of Okpoko land sends emissaries to king Ebe of Egede kingdom with the message of seeking for his daughter hand in marriage to his son (the prince of Okpoko land). King Ebe accepts the news with gladness being that he hopes his daughter (princess Ugwoma) will finally get married to a prince, a man of the same calibre as his.

As it is a royal custom, it is always believed that the father or parents of a princess determine who their daughter will marry. Bearing this in mind, king Ebe remains stuck to his decision of his daughter to marrying the prince of Okpoko kingdom. Nature always contends with issues like this. Meanwhile, King Ebe's daughter too insists on following her heart with the hunter boy (Azunna). In the bit to separate his daughter with the poor hunter boy, king Ebe maltreats and sanctions the boy and his mother where he banishes them to the evil forest where both of them will die and be forgotten about. The poor hunter boy and his mother are being accompanied by the village guards to the outskirts of the kingdom. The princess is very sad when she hears about what happened to the hunter boy (Azunna) and his mother. She is deeply worried and decided to stay without food for some days while thinking on what to do.

In order to avert the plan of his daughter following the Azunna, the princess' father fixes a wedding date for his daughter and the young prince of Okpoko kingdom. He now compels his daughter to get married to the prince. On the traditional wedding day, all the necessary preparation is made, and everything put in place. The prince of Okpoko and his father's representatives were at large. All the villagers and surrounding towns attend the wedding. The king introduces the bridegroom and the bride (his daughter). But when it is the time for the princess to take a cup of palm wine to identify her husband

in the midst of many young men as it is the normal marriage rite; the princess immediately left the traditional wedding ground and runs into the forest to meet the hunter boy and his mother. That is how she disrupted the wedding plan with the prince of Okpoto kingdom. Although, she faces challenges of evil forces while in the evil forests; there she meets spirits, ghosts and other terrific creatures. Fortunately for her, a good spirit appears to assist her in tracing the hunter boy (her true love). After some battle with different creatures, she finally finds the skeletons of her hunter boy and his mother being consumed in spirit. The princess now uses her terrestrial powers to invoke the spirit of life to return the lives and bodies of the hunter boy and his mother. Azunna and his mother subsequently resuscitated and resurrected from the spirit world. She is now re-united with the love of her life, the hunter boy, Azunna and they become one family.

King Ebe and his queen are grieved hearing that their daughter has run to the evil forest to meet her lover. Hence, no one ever comes back alive from the forest. Therefore, they concluded that she is already dead. They officially observe the mourning period for their daughter believing that she is already dead. Out of the blue, the princess and the hunter boy suddenly appear in the village square. The king and the queen are shocked to realize that their daughter is still alive. With this heroic adventure by the princess, the King of Ebe has no option than to approve the consummation their wedding. He gives them his blessings and send them off. The film ends with the princess marrying her heart (choice husband) against the tradition of force marriage.

1.3.2. *Idu Kingdom*

The Igbo film *Idu Kingdom* is produced in 2017 by Sofitel Production Ltd. in conjunction with Mechnony-nazy Productions and directed by Chinedu Casvid. It is based on an Igbo folktale presented as a moral picture in our contemporary society. It takes the form of the biblical story of the lord Jesus Christ (the saviour of the world). It tells the story of a goddess sent in form of a python to save the people of Idu kingdom from their wicked king Igaliga. King Igaliga is a heartless and wicked King who once slept with his sister and is being caught by his father. To keep the secret of his shameless act, he decided to kill his father and then becomes the king. He is so power drunk that he abuses his power beyond human imagination

In the course of his wicked reign, a priestess comes to him and prophesies that the gods of the land have seen his wickedness. Therefore, a female child will be born in Idu land; she will therefore bring his wicked reign to an end. He is angry and requests that the priestess should disclose the family which this child would be born. But the priestess declares that the gods have not revealed the family. In his anger, he does all he can to persuade the priestess to reveal the house of this saviour but the priestess remains adamant. He then decides to apply his magical powers (juju) on the priestess and kills her. In order to avert the prophecy, he summons all the pregnant women in the kingdom at that period and kept them under his custody. He orders the palace guards and the midwives to kill any child born a female at birth and then leave the male alive. This is to avert the prophecy of the priestess. New born female babies are killed while the male are left alive. With this development, king Igaliga continues with his wicked reign. The day the promised child is to be born, the gods use thunder to cause confusion in whole kingdom. The gods cause the guards, the midwives and the king to go unconscious when the woman gives birth to the female child. The mother then, absconded with the baby to a neighbouring village called Ede; where she weans the baby. She stays in Ede for some years until the girl called Ogechi grows to twelve (12) years.

As times pass by, king Igaliga continues with his treacherous and inhuman reign. He engages in all sorts of murder, land seizures, assassinations, rape and also sexually defiling young maidens. Any king maker or elder that opposes his opinions or rebukes his actions is being assassinated. He forcefully collects people's daughters and converts them to his wives. The chief priest of the kingdom cautions him to desist from his wickedness, but rather attempts to murder the chief priest.

In the course of time, Ogechi the promised goddess and her mother return to Idu kingdom, their place of birth. The young goddess possesses all forms of power both magical and spiritual powers. She transforms into a python at will, especially when she intends to carry out her act of vengeance. The goddess appears to king Igaliga in form of a spirit and demands that he goes to the traditional shrine and confess all his wickedness; only then shall he live. He rather uses his magical powers to contest with the goddess instead of restraining from his evil acts. King Igaliga further intensifies his devilish threats by sending those who defile his orders to the evil forests where evil

spirits will devour the offenders. No one enters the evil forest and comes out alive; a place of doom.

Consequently, after several warning by the young goddess to king Igaliga, he remains adamant to his evil deeds. He is then caught in a battle of powers and spiritual warfare with the goddess. The goddess transforms into a python and begins to kill all those who partner with the king to commit his atrocities. His only son (the prince) does not partake in his father's treachery acts, in which the king is not happy. When the goddess begins to unleash his her anger, king Igaliga absconded from the kingdom and goes into hiding. In his absence, his only son is crowned the king. While he is hiding in the bush, he conspires with some palace guards and maids to kill his son using poison. When his son dies, he attempts to return to the throne. Meanwhile, on his way home, the goddess attacks him and kills him. Then a new king replaces him. It is then that the whole kingdom begins to live in peace. Normalcy returns to the kingdom and everyone begins to live happily.

1.3. ***Ebelebe* (Catastrophe)**

The Igbo film *Ebelebe* is produced in 2017 by ABK Productions Ltd. and directed by Bishop Okolie. The film depicts the daily life problems of a common Igbo village setting or an average Nigerian rural setting. A life characterized by poverty, enmity, jealousy, hatred, minor conflicts, mysterious deaths, insults and frustration. The film depicts the scenario of mysterious deaths in a rural village caused by hatred and jealousy. A group of people (Elders) namely; Nzeakor, Akwu, Beatrice, Amandi and Okoh have device a diabolic means of eliminating all the youths who are progressive and successful in their businesses, careers, education and other spheres of life. Nzeakor who is the team leader has a deadly shrine in the village forest where he practices his diabolism through African magic (juju), magical powers, spiritualism and other fetish practices against those he considers doing better than his family or household. He usually invokes the spirit of death, confusion, madness, disabilities and imbecility on his victims.

Meanwhile, this group of deadly people hypnotizes the village king (Igwe) to dance to the tune of their wishes when the need arises. Nzeakor performs rituals on daily basis just to appease the gods of his shrine. Nzeakor has wayward children and a

disorganized family. Beatrice on her own side diabolically turn her children to imbeciles in order to appease the gods of her business. Akwu sacrifices the womb of his wife and make her barren to appease their devilish gods. Amandi's daughter is into prostitution for a living while his only son survives on manual and menial jobs. He also sacrifices his wife for the same course as his colleagues.

While the village is experiencing a continuous tragedy, the youths decide to gang up to find out the cause of these mysterious deaths. The youth lost a member called Emeka, a growing business young man who dies mysteriously. Chike a young man who returns from overseas after making progress also dies mysteriously, Ibe, a growing wealthy man in the village and another young pastor who returns home to purge all the evil practices in the village all die mysteriously. The youth gang up to the village head to complain about the evil going on in the village. But the village head vehemently dismisses their allegations saying that all the deaths that occurred are natural occurrences. The prince, an heir to the throne tries to convince his father the king to believe what the youths are agitating, but the king see their complaints as mere speculations. While these consultations are going on, Nzeokor and his evil clique are busy unleashing sicknesses, deaths and disappointments on the people.

In the course of time, the daughter of the evil Nzeokor wishes to marry the prince but the prince rejects her proposal for another girl (Obiaka). On the traditional wedding day of the prince and Obiaka, Nzeokor invokes the spirit to madness on the bride; where she runs mad and the traditional wedding scatters. The failure of the prince wedding and the madness of his betrothed ignite further curiosity among the youth to look for solution to the menace.

To end the strife, the youth invites the presence of a powerful priest that comes to the village and carries out a crusade to fight all satanic powers and save the village from this evil group. The priest through the power of God destroys all the evil shrines. Amadi confesses all the wickedness done by the group while Nzeokor and his evil clique die mysteriously.

APPENDIX 2

ELEMENTS OF ORALITY IN FILM SELECTED FOR ANALYSIS

***Ara-Ire* (Good Act)**

Themes

The totality of the film centres on culture and tradition. The title of the film *Ara-Ire* means 'goodness'. Goodness and hospitality are one of the virtues of African tradition and culture. The cause and effect in the film is rooted in tradition. The act of banishing the protagonist (*Ara-Ire*) paves the way for meeting her destiny – her hunch back is cured and she also finds her lover who becomes her husband. Destiny is part of traditional African beliefs. Other themes of pride, goodness, retribution are all built in the tradition of the people.

Folktale

The whole story is a folktale meant to teach morals. The film director/producer finds this potential in the story and decides to use it and make it relevant to our contemporary society through film. This is in line with Delphine's (2007) thoughts where she claims that, the Nigerian and indeed African writers have mastered the art of rendering the continent's folktales in books, as necessary translators of an oral heritage into modern print medium and the continent's visual narrators in the filmic medium. Delphine (2007) illustrates that the folktale has an important role in knowledge transfer and personality development. It also has power to influence person's perception, attitude, behavior, and many other factors important to human's life as well as the society.

Prayoon (1999) adds that what is more important to the story is that there is usually conflict between good and evil with good usually being rewarded and evil being punished. Often, the purpose of these stories is to teach a lesson or to describe characteristics of one's culture. These attributes of folktales in film narrative

inspire media artists to explore the potentials of our traditional values aesthetically. Delphine (2007: 8) summarises:

The film maker's position in Africa is a continuation of the cultural struggle that was established by African intellectuals through artistic expressions. These intellectuals include theatre artists and creative writers, who source their materials from African cultural traditions. Hence, African film makers have in front of them a rich body of African traditional cultural performances and written literature which have always been sources of inspiration.

Legend

Legend is an aspect of oral narratives which demonstrates the story as an act of achievements. Oshunwale's extraordinary accomplishments in the film express an act of legendary because it goes with bravery. Oshunwale takes the risk to visit the forest of the witches to find the remedy for Ara-Ire's hunch-back. Legend is part of cultural beliefs. In African tradition, there are people believed to be able to carry out extraordinary tasks or assignments for which the culture of the people respects. For example, in the Fulani culture of Northern Nigeria, the man has to exhibit an act of bravery in contest for a maid with his fellow counterpart. In this culture, one is required to achieve a bravery task before he is given a bride in marriage.

Oral performance

African cultural practices are full of oral performance. The Irepo festival in the film narrative is part of traditional observance and an oral performance. It is used for rituals and cultural entertainments during traditional marriages and naming ceremonies. The same applies to the festival of the maidens in the film.

Praise singing

Praise singing is one of the most widely known poetic forms in Yoruba tradition. It is a laudable praise applied to men, lovers, animals, images, objects, towns and acts. It is done to capture the essence of person being adored. This is demonstrated in film in King Adetona's palace where the cup bearers and other palace chiefs exercise to win

the heart of the king. It also expressed between Oshunwale and Emitope (Ara-Ire) during their love vows where Oshunwale eulogises his bride-to-be that 'I wish to have you as the crown of my head'. It is expressed when Oshunwale eulogises Oshun (the goddess).

Proverbs

This is the most widely and frequently used oral repertoire in Africa. They are treasured statements or sayings that convey the demonstrated wisdom of the ages and therefore serve as a reliable authority in arguments or discussion. It takes the form of advice, rebuke or warning. This form of oral narrative is well expressed in the film *Ara-Ire*. The following proverbs are used in the film to drive home the thematic focus:

- Proverb- If a close friend dies it is the distant relatives that will bury the close friend - King's men.
- Proverbs- Whoever rushes to be wealthy will be in trouble- Ara-Ire vs Prince Adewumi
- Proverbs – Whoever rushes to occupy a position will be restless in that position– Ara-Ire
- Proverbs – Whoever rushes to get a wife won't enjoy the wife – Ara-Ire
- Proverbs – There is a sign in a sound and there is a sound in the eyes – Ara-Ire
- Proverbs – He who my scarf fits that I will tie – Ara-Ire
- Proverbs – If no one can use a cobweb to sew a cloth, then no one can take Ara-Ire from me – The Prince
- Proverb – A person who is not dead doesn't know the kind of death that will kill him or her – Ara-Ire's mother

- Proverb – If a pawn is sick, they will say that a useless person has started again, if it is the child of a rich person, they will say he or she should try to eat – King’s wife (Iya)
- Proverb – At home, a fowl threw away a gun powder, if it is the bush, a partridge would have gone through the hunter’s gullet with pounded yam-kabiyesi
- Proverb – A snail that tasted salt, there is no remedy for it from the healer
- Proverb – As much as a canary can sing, a nightingale sings better – Kaliyesi in praise of himself
- Proverb – An ostrich is the king of birds, a lion is the king of animals – Kabiyesi.
- Proverbs – A monkey stays in a faraway bush (meaning – castaway) – Mother of Ara-Ire
- Proverbs – Two rains can drink in the same pot (so is this issue difficult)
- Proverbs – If ears don’t hear a bad news, there won’t be sadness – Oba Adetona
- Proverb- If It is impossible to paddle a cause or swim in the river, it can be impossible for one to go back home.
- Proverb- Can we throw away the eggs of the dead fowl, when Ara-Ire’s mother was asked by her aunt to take over her late mother’s title as head of witches – Ara-Ire’s aunt

The proverbs highlighted above, describe and add to the understanding of the conflicts in the films. They contribute to quality of the film narrative by invoking the emotions and judgements of the viewers.

Wise sayings

These are also proverbial expressions that offer a piece of advice or information. It could be frequently heard reflections or explanations on the way things are.

- To know one's limit is the wisest thing.
- Can a tortoise smash itself on the ground in anger that it is no longer living in the world? – Ara-Ire's father
- Wise say "Show me your friend and I will tell who you are" - King's men

Incantation

These are words used serially as a magic spell or charm. It is a common practice in Yoruba tradition, especially during consultations with the gods and beings considered to be supernatural. Oshunwale performs incantations to the terrestrial powers (spirit world) in favour of Ara-Ire. Incantation was recited by Ara-Ire's aunt to kill Ayauleke. Witches perform incantation before giving Oshunwale the terrestrial water. As a practice, Oshunwale also performs incantations before administering the rituals on Ara-Ire.

Use of Riddles

A riddle is based on principles of analogy that require the listener to decipher the intended meaning. It is an act of speaking in an intentional obscure way to invoke the intelligence of the listener to understand the intended meaning. The following riddles are demonstrated in the film *Ara-Ire*:

- A person who eats continuously and the fellow cannot drink water. The day that the fellow feels thirsty and drinks water, such fellow will die that day.

Who is it?

Answer – It is fire, wood is firewood food. Water quenches it. The day fire drinks water it will be off.

- What kind of a fellow sucks its blood and eats its intestine and live, it will die.

Answer – It is a lantern. Wool is the intestine of a lantern and oil is its blood. The day it eats its blood, intestine and liver, it dies that day.

- What is that thing a witch must not eat? What is that thing a wizard must not eat?

Answer – A wizard must not eat soap and a witch must never eat coal. Both witches and wizards must not eat the forbidden item.

- Prayers – Traditional prayers are offered to wish someone good luck. Oshunwale is wished the protection of the gods before leaving for his search for remedy for Ara-Ire's cure.

Riddles are the intellectual engagements that invoke the psyche of the listener to deduce the meaning of the text. Owomoyela (2008) recaps that; several African cultures possess a rich repertoire of epigrams, including riddles and jokes. In many African societies, effective speech and social successes depend on a good command of riddles or proverbs. These treasured sayings convey the demonstrated wisdom of the ages and therefore, serve as a reliable authority in arguments or discussion. In Nigerian traditional localities, riddles are used for entertainments; sometimes for serious discussions or arguments. Film producers and directors employ these narrative elements because people learn from them. The people use it to challenge their intellects because it requires an analytical thought to answer or understand it.

Traditional beliefs

Traditional beliefs are part of African traditional ideology. Beliefs in African milieus are faith in certain conducts, supernatural happenings or abstract things that are connected to their lives. These customs or cultures are oral practices than scriptural, which means they are not written down but exist in the minds of the people. These include the belief in the supreme creator, belief in the gods, belief in ancestors, use of magic, belief in traditional medicine, belief in spirits, belief in witches and wizards, belief in adoration of the dead. Oshunwale goes to the forest to consult the witches for terrestrial powers to heal Ara-Ire. Oshunwale believes in Oshun (the goddess that foretells his fortune).

Sango Ati Baata

Theme

The film focuses on one of the major communal problems in Yoruba rural settings. Envy and jealousy beclouds the mind of the ordinary Yoruba village man. The film centres on resentment and hypocrisy. Keeping malice and bitterness is a common trend among people who not mature. In a rural setting, envy can occur as a result of one's bumper harvest of farm products, business expansion, ownership of house(s), giving birth to children etc. Therefore, the film depicts the vanity of all these jealousies and bitterness, thereby showcasing the need for hard work, love, unity and progress.

Oral performance

This is the totality of all the traditional performance which may include music and dance, rhetoric, and other oral arts. The film is introduced with oral performance of music and dance and other ritual arts. These offer entertainment for the viewers by engaging them in the film texts.

Oral Tradition

Oral tradition constitutes the totality of those customs and traditional practices that are handed over or passed from one generation to the other. Traditional practices in the film are those observed by the entirety of the Yoruba people. Music, dance, beliefs, occult arts and other oral performances practiced in the film.

Occult arts

Occult arts in Nigerian society include practitices of magic, diabolism and other fetish arts or beliefs. This is also applicable to Yoruba tradition. The belief in oracle, fetishism, witchcraft and magic as reflected in the film is to showcase the existence of these practices in our contemporary society. These expose the film audiences to the numerous practices enshrined in Yoruba culture.

The background

The background (setting) is from a typical Yoruba village.

- Praise-singing – Worshippers of Sango singing panegyrics in his praise
- Praise-singing – Sango praises himself and also proclaims his deityship from heaven
- Power and magic – Sango spew fire from his mouth to demonstrate his character
- Costumes – from typical Yoruba shrine.

Proverbs

As earlier mentioned, proverb is the most widely and frequently used oral repertoire in Africa and also among the Yoruba people. They are treasured statements or sayings that convey the demonstrated wisdom of the ages and therefore serve as a reliable authority in arguments or discussion. It takes the form of advice, rebuke or warning. This form of oral narrative is well expressed in the film *Ati Baata*. The following proverbs are exhibited in the film to drive home the thematic focus:

Proverb –Remember the masquerade lost its clothes the day it betrayed the land (8 min: 20 seconds) – Ati- Baata

Proverb –The worm slept on the land surface the day it betrayed the land (8 min: 50 seconds)-Ati-Baata

Proverb –The day the earth worm betrayed the land, it slept on its surface (8 min: 50 seconds) - Ati-Baata

Proverb – We will not make a woman a leader of a country just because we don't want it to collapse (16 min: 15 seconds) Ati-Baata

Proverb – We will rather destroy the country, then create a new one (16 min: 20 seconds) – Ati-Baata

Here, the use of proverbs as experienced in these films is to demonstrate general truths that are part of the experiences of the society. According to Barber (2001:2), proverbs in Africa, as elsewhere express universal truths which can be of a practical, ethical, social or philosophical in nature. Proverbs in filmic texts is enshrined into the language of the films and are always expressed within the thematic contexts of those films.

Praise-singing

This is a common form of oral art virtually found among palace attendants of minor chiefs. It also extends to specialised members of a community, especially those with traditional titles or who have made some remarkable achievements in the community. At times, the praise song or praise poem or verse is directed to a member of a community who is a philanthropist. In the Yoruba film *Ati Abaata*, we see both Sango and Abaata use this medium for self-praise. The contents of which are:

Praise-singing – Sango stands and praises himself.

Praise-singing – Abaata stands and praises himself.

Praise-singing – Sango's wife sings praise of Sango before laying her complaint.

Consequently, the film is a demonstration of the power of the gods and their ability to settle crises among the people. Praise-singing is a common practice (oral performance) among contemporary Yoruba people which is reflected in their style.

Kadara

Theme

The Yoruba film *Kadara* centres on tradition. The Yoruba people have a belief in destiny or predestination designed by the gods and the belief in keeping a kingship lineage through male decendancy. The absence of a male child within the palace translates to the fact that the kingship will certainly move to another family and the existing family stands to lose the opportunity of retaining the palace.

Tradition

The film displays some aspects of tradition like keeping or sustaining a family lineage through bearing male children. This is demonstrated where the palace chiefs emphasise that 'A king must have an heir to the throne (male child)'. There is also the tradition of polygamy by royal fathers. A chief, king or Oba is entitled to have as many wives as he can afford.

Belief

Traditional beliefs are demonstrated in the films. This is a common practice in Yoruba land. These traditional beliefs and practices include belief in spirit, witchcraft, magic, fetishism, medicine and superstitions. The films display the belief in Supreme Being, God (Oladumare), the Yoruba people also believe in reading of palm, believe in deities and ancestors.

Proverbs

Proverbs as demonstrated in the films takes the form of advice, rebuke or warning. This form of oral narrative is well expressed in the film *Kadara* (Destiny). The following proverbs are exhibited in the film to boost the thematic focus:

Proverb: A running thief is asked to drop the things he stole and he did so- Kabiyesi.

Proverb: A harvested calabash, which is used for house chores, emanated from somewhere - Otun.

Proverb: A fly which follows a hunter usually sucks blood to its satisfaction -Kabiyesi.

Proverb: I have you in charge of orange, yet I suck the unripe ones-Enyindade's father.

Proverb: We find new clothes on the cockroach always-Otun.

Proverb: When children show gratitude done to them, they get more -Kabiyesi.

Proverb: It's one's luck which takes one to where one finds him or herself-
Enyindade's father.

Proverb: No matter how you cook 'ebolo' its scent will still remain-Kabiyesi's older
wife.

Proverb: A farmer plants whatever he wants in his farmland-Kabiyes.

Wise Saying:

These are proverbial expressions that often or frequently offered piece of advice or information. It could be frequently heard reflections on the way things are. For example, 'Slaves will become free one day' as stated in the film. These are realistic premonitions that express truth of an action.

Music and dance

Music is usually accompanied with song, especially in traditional settings. It is a special form of communication and it plays a practical role in Yoruba society. Songs also often accompanied by drum and dance are celebrated in marriage, rituals, birth and naming ceremonies, rites of passage, places of hunting and other political activities. Equally, dance is an integral part of most Yoruba. Dancers manipulate symbolic gestures, body twisting, masks, performance, costumes, body painting and props to communicate. An example of music and dance in the film is that of the 'Irede' Festival where songs are accompanied with dances and other oral performances.

***Duniya Gidan Dadi* (The World is a place of enjoyment)**

Theme

The Hausa film *Duniya Gidan Dadi* is a folktale that centres on the theme of retribution (A man reaps what he sows). It is a moral folktale that teaches people to be very cautious with the way they treat others; and be good to the people they meet. It also discusses the theme of vanity in ill-gotten wealth as a lesson to all those who engage in inhuman acts to be rich.

Proverbs

- Truth is bitter-17:53
- An onion cannot produce pepper- 25:17
- I am a brick made of ashes, anyone who uses me, loses.- 40:50
- No matter your suffering, it will one day make you insufficient-46:31
- What frightens you will one day be your object of pity-46:40

Wise-Sayings

- God brings out the living from the dead and the dead from the living-25:17
- God brings out the lost from the faithful, the faithful from the lost-26:16
- Death destroys like a burning wool and it is no respecter of age-36:53
- This world is still waiting for him who is to come- 46:31
- No matter your youthfulness, it will one day make you a weakling-46:14
- No matter your education, it will one day make you an illiterate.- 46:16
- The world is like an exams, may God help us to pass the exams-47:00
- Everyone is tired of the world-51:56

Praise-singing

- May God help the lord of enjoyment-26:31 & 26:34
- Heaven is for the lucky one-27:01
- May God help the lord of enjoyment-28:59
- May God prolong the days of the Lord of enjoyment-29;14
- May God appease the lord of enjoyment- 33:41
- Sharp shooter! Sharp shooter!! – 1:03:36
- Heaven is for the lucky ones!

- Lord of enjoyments- 1:11:24
- King of enjoyment- 1:11:25
- One with a big deal-1:11:26

These compliments are used as praise-singing to hail Alhaji Junior for the money he lavishes on his numerous girls and friends. This is meant to encourage him to spend more. In Hausa culture, praise-singing makes one to feel important and recognised. This boosts the person's morale to continue to please his praise singers.

Songs

The traditional folk songs embedded in the people's culture or the ones composed for the purpose of a film have emotional inspiration when used in film narratives. The song sung by Alhaji Junior in the Hausa film *Duniya Gidan Dadi* expresses his regret over his wasteful lifestyle. The musical rendition, tone, mood and facial expression in the course of rendering, emotionally appeal to the viewers. Alhaji Junior sings this song of lamentation:

Gidan dadi-3x
 Dadin duniya mai shagali-3x
 Mai rahama ce
 Mai arziki ke jin dadin duniya

Wata rana gidan damuwa fa
 Dadin duniya ya zama fa rudin duniya, rayuwata
 Dadin duniya watarana cike da wahala fa, rayuwata

Idan kuka idanuna suke cike da rayuwa
 Allah dubi laifi na, ka yafeni
 Dadin duniya ta sa rayuwata cikin wata damuwa
 Idan dadi ne, watarana cike da wahala rayuwata

Tunani na, kudi suke cike da rayuwa
 Gani cikin kudi, ni a guna, sun zama damuwa
 Rayuwa (2x)

Na dau faskanci gaba daya shine rayuwa
Mata na sa cikin damuwa, a dadin rayuwa
Yau, na shiga damuwa, rudani mai yawa
Na roki ubangiji ya kiyaye mani duka damuwa

Idan dadi ne, watarana cike da wahala,
Rayuwata (2x)
Dadin duniya ya zama rudin duniya
Rayuwata (2x)
Duniya, dadin duniya aah! (2x)

Danuwana, wata gargadi zan yi maka
Yaya nag an kun fito da wace haka
Party zamu je, mun je mun shakata
Dadin duniya shiyasa ni cikin rayuwata

Jama'a ayi hankali
Dadin duniya.-a-a-a.

Translation

Place of enjoyment
Enjoying the world
One day it becomes a day of trouble
The world is full of deceit- what a life!
The world is full of trouble- what a life!
I found myself in a different condition
It is the reward of my reckless life
My life is full of tears because of life
Oh God, consider my sins and forgive me

Enjoying the world put my life in a difficult situation
If the world is enjoyable today, one day, it will be full of trouble
I thought money is everything about life
I've got the money, but I am in distress
Oh! What a life

I thought being around women is everything about life
Women are the cause of my distress

Oh! What a life
I am in pain today
What a life of deceit

I pray to God to take away my distress
This world, if it is happiness today,
One day it will become trouble
What a world, full of deceit
What a world!

My brother, I want to advise you
Where are you going with this lady?
We are going to the party to enjoy ourselves'
Fun is what causes my distress today
Oh what a life! This world

Be careful with the world
The world! Enjoy the world. (2x)

This brief content is a song of lamentation by Ahaji Junior while recounting the reckless life he lives. He uses the song to narrate the worthless life he lives. The use of songs in film helps to enhance and deliver the plot or connect the viewers or film audiences emotionally with the storyline. Songs also portray the emotions of the actor or actress as seen in the case of Alhaji Junior, so that the audience will connect with his feelings. Sometimes, producers and directors use these songs as promotional materials which help to advertise the films.

Use of Prayers

It is a common belief among the Hausa to offer prayers of different kinds when someone is in distress, sick, disappointed, or any form of misfortune. The tradition of prayers is used in the film where the Islamic scholars and teachers known as the mallams come to pray for Alhaji Senior and his son Alhaji Junior while they are sick. Islamic prayers involve the use of the Qu'ran, by reciting relevant verses for healings. Unlike the Hausa traditional prayers; which invoke the power of the spirits to act on behalf of the individual in solving his/her problems.

***Rumfar Kara* (Ancestral magic hut),**

Elements of Oral narratives in the film

Believe in magic: Shamaki meets the Seer for charms.

Believe in spirits: Hajara meets the baby spirits that assists her in her adventurous journey.

Believe in witches and wizards: Hajara meets the witches and wizards in the bush.

Believe in prayers: Islamic prayers are offered before Hajara commences her journey.

Believe in tradition. The prince must marry before he is crowned as king after his father's death.

Theme

The Hausa film *Rumfar Kara* (Ancestral magic hut), is an ancient Hausa folktale with contemporary relevance. The film director/producer finds succour in adopting this folktale for film production because the motifs: Destiny, love and betrayal are prevalent among the average Hausa settlers.

Praise-singing/epithet

The royal guards hail the prince:

The king is greeting all

May you live long our prince

Any one that contends with you

Contends with the gods.

The royal guards hail the princess of Zayyana:

Hail the princess

The daughter of King Zayyana
Son of King Abdulrahaman
May you live long
May you prosper in your father's kingdom,
May your father's throne lives forever.

Hajara when she recognises the prince:

May you live long Yerima (The prince)
Your steps are good ones my prince
Accept my greetings my king.

Proverbs

- There is no secret without the one that keeps secrets.
- One's state of mind is known through his facial expression.
- Don't support lie from the root
- Any rooster that is destined to crow must crow no matter how long it takes.
- Pieces of patches in the pot.
- Before you repair, there must be damages.
- The eye is never tired of seeing.
- Water does not go soar in vain

- The little work you undermine will give you tough time
- It is unity that makes bunch of small strings to pull a stone.
- The man without the eyes always complain that the eyes is smelling
- I will not break the pot in the room without seeing a replacement
- There is no harm when water poured down without the pot breaking

Songs

Songs sound appealing when conveying messages through them. Styles of film songs or music are related to the multi cultural backgrounds in Nigeria. Most of the rituals

(marriage, funeral, coronation, naming) are accompanied by songs. It could be group songs or at times solo songs like what we have in the movies.

When the prince meets Hajara, he showers encomium to her saying:

Hail you damsel
I journey into your mind
Any day I set my eyes on you
I become repentant
Because of Love
God brings the one that loves me
Everyone has the one that loves him/her (2x)
There is no compulsion in life
Life is all about loving the one that loves you.

While Hajara prepares for the trip, she meets the prince in a dream where they sing a song:

Hajara: I heard, I will go
I have made up my mind
I will go to ancestral hut

The Prince: I heard, I see
You will go
To ancestral hut

Hajara: I heard, here I am,
I will go to ancestral hut
The journey is far,
I have already bid farewell
To the ancestral hut

The Prince: I heard and see
As I see, you are going
To the ancestral hut
The journey is far
God protects you
To the ancestral hut

Hajara: To be good in this world
If you are good to people, you do it for yourself
I am going to the ancestral hut
Yerima my prince, I am out

I leave home
Not because of your royalty
Nor your wealth
I already know my reward
It is with the Almighty God

The Prince: I heard and see
As I see, you are going
To the ancestral hut
The journey is far
God protects you
To the ancestral hut
God grants you safe trip
As you go so you will come safely
From the ancestral hut
Go it is far, the herbs you go to bring
From the ancestral hut
If you hesitate
My health will I regain
From the ancestral hut

Hajara: Yes, I will go, I will go
I've made up my mind
My Lord, I've bid farewell
I will go to ancestral hut
I've shun fear from my heart
I pray to God, He is my guardian
To the ancestral hut

The Prince: If you believe in God,
Nothing will harm you
To the ancestral hut

Hajara: I am after your health
I will go only because of your health
The ancestral hut
No turning back, no retreat, no fear

The Prince: God protects you
I heard, I see
You will go
To ancestral hut

The Prince: To suit your heart,
I will accompany you
To the ancestral hut
If you believe in God,
Nothing will harm you

To the ancestral hut
Commit everything you will do God
God will in turn blesses you
I pray for diligence
Young maiden, please persevere

Hajara: If you believe in God,
Nothing will harm you
To the ancestral hut
A good heart,
What will separate me from God
I will fear neither witches nor wizards
When going to the magic hut

The Prince: Nothing will happen to you,
I trust in God
Except you try,
I will keep watch
The ancestral hut

Sai Na Dawo (I shall Return)

Theme

This movie is a lesson to political aspirants, leaders and appointees who force their way to leadership by any means, hook or crook, rigging election, violence or crisis. This sensitises the need for a change in our attitude. Let the people's votes, views and rights be respected.

Proverbs

Examples of proverbs used in the movie include:

- For a man to become too slim is not the sign of death
- Opinion is like a buttock
- Let her be faster than the waters
- You are running away from luck while it is trailing you.
- Marriage is not a bed of roses
- They are used to depict or show wisdom as reflected in the movie.

- A wealthy man will always have a servant
- You are running away from luck while it is trailing you.
- Marriage is not a bed of roses
- Opinion is like a buttock
- Let her be faster than the waters
- They are used to depict or show wisdom as reflected in the movie

Praise – songs/epithet

In the Hausa movie *Sai Na Dawo (I shall Return)*, the producer employs the use of **Praise – songs/epithets**. Praise epithets or Kirari in Hausa are long and oral. They are usually accompanied by drumming and singing.

Oral poetry

Oral poetry is poetry that is composed and transmitted without the aid of writing. It is characterized by musicality, rhythm, stanzas, and rhymes. In this film, the directors/producers consciously and wittingly apply poetic elements to convey their themes.

Tradition

Tradition is demonstrated in the Hausa film *Sai Na Dawo*. The tradition of having a male child to become an heir to the throne is a strong custom in Hausa land. The tradition allows a prince to have four wives and it is held in high esteem.

3.6. Examples of orality in three Igbo films

3.6.1. *Adaeze (Beautiful princess)*

Theme

The film is an Igbo folktale on tradition and beliefs. The theme centres on force or arranged marriage by parents as it is the contemporary tradition. The film is meant to satirise and criticise the absurdities of this tradition as practise even in our contemporary society.

Proverbs:

- The message that was sent through the smoke her reached the skies
- The stubborn fly rests in the belly of the corpse
- A man must know where he started his journey

Adage

- A man gives meat and yams to the princess and not fruits
- The matter that keeps the fowl in the rain is very serious.
- The man that breaks the law of the bears the pains on his back
-

Tradition and beliefs

- A woman does not chose a husband
- No one argue words with the king

Invocation:

Invocations are made to invite the spirit world into actions. Most invocations are done using incantations. In doing invocation, the people are asking for assistance or support from the gods. The belief in ancestors, spirit, gods etc. involves the process of invocation.

Incantation:

Incantations are considered as a kind of communication of the supernatural which also is directed to supernatural beings. Incantations are offered to oracles, gods, spirits, witches and wizards, and are also done by sorcerers. The belief in and use of incantations is employ in the Igbo film *Adeaze*.

Traditional Love Songs and Dance:

Both the prince and Azunna the poor hunter boy express their love I songs as follows:

Azunna sings:

O oh! Ada- a- a- a- a
Ada my Love
The love of my heart
I will live for you as long as my life can take
You are my life and everything.

3.6.2. *Idu Kingdom*

Theme

The film centres on tradition and the powers of the gods to intercede for the people. Belief in the gods, ancestors, magical powers (juju) and vengeance are some of the features of Igbo film culture. The film depicts the use of magical powers in bringing peace to a community.

Proverbs:

- The thunder that strikes when the sun is at its peak is never in vain– King Igaliga
- Evil when it has lasted for a year, it becomes a custom– King Igaliga
- He who rides on a tigers back will end up in a tiger mouth – King Igaliga
- Unity is strength-Elders

- Where one falls is where his god pushed him down-Elders
- Make hay while the sun shines-Prince
- What was secret is revealed in the market-Palace chief
- Knowledge is never complete: two good heads are better than one- Palace chief.

Traditional Beliefs

The film is beclouded with Igbo traditional beliefs. The traditional motifs in the film include; shrine, evil forest, spirits, gods, incantations, customs of behaviour, magic, elders consultative forums etc. All these motifs are displayed in the film.

***Ebelebe* (Catastrophe)**

Theme

The film showcases some of the beliefs and traditions of the Igbo people which are; the belief in magic, spirit, ancestors, gods and fetishism. Jealousy and bitterness beget the practice of witchcraft and evil shrine. These are common attributes among the Igbos and other parts of the Nigerian communities as well as some parts of Africa in its entirety.

Beliefs and tradition

Elements of traditional beliefs are exhibited in the film. Traditional songs, Christian songs, worships, Prayers, incantations, ancestors, gods and invocations to the gods are all the elements of tradition in the film.

Proverb

- What an elder sees while sitting, a child can never see it even from the peak of a tree

- whoever dares a sleeping dog will wait for its attack
- A goat that dies in a barn was never killed by hunger
- If one fails to lick his lips, the harmattan will do it for him
- Fools rush in where angels fear to tread
- A buxom waist that makes her man (husband) kill a goat for her when he looks at it
- Time waits for no one

Adage

- A weak person does not live in the land of the strong man
- Man cannot dominate a fellow to his injury
- We make snitches while the sun shines.
- A man reaps what he sows.
- A Man becomes two when fully fed.
- One does not grow old in the dance.