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Adapting Traditional African Narratives  
for Nigerian Video-Film

African Histrionics in Video-Film

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## Chapter I

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### 1.0 INTRODUCTION

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The study of traditional African drama, such as Igala traditional drama and its interpretation and adaptation into video film, is a study in the wider and deeper field of cultural studies, especially in the area of popular culture. The study will advance the frontiers of knowledge on the use of the principles and application of adaptation of traditional African drama in the home video, as a veritable tool for cultural exploration, advancement and interpretation. It is also important in the study of the Nigerian video-film as mass culture and popular art. The study should also provide an understanding of the relationship between popular art and mass media, such as the video film, and how the video medium can project popular art.

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Furthermore, the study provides for us a case study for the examination of the interdisciplinary relationship between the medium of traditional African drama and the medium of the home video, and how the home video which has become a phenomenon in Nigeria, can tap from the intellectual or philosophical depths of traditional African dramatic images patterns and archetypes, through adaptations and interpretations.

It is an acceptable fact today that the potentials of African drama and histrionics in the film, visual and performing arts of Africa, have recorded immense development, with the cinema and especially video-film in Africa gradually becoming an instrument for the articulation and projection of the dominant beliefs, ideas and values of the African. The interpretation and adaptation of

traditional histrionics to the film medium therefore becomes very imperative as avenue for the maximization of the benefits of traditional African drama and it's application to film.

Structurally, an adaptation involves the transfer of content or material from one source to the other. In this thesis we are looking at the adaptation of traditional African dramatic elements which are inherent in the oral narratives and traditions of Africa, and their application to film. To do this we must examine the links between the oral narrative, the literary adaptation or text and the cinematic interpretation.

It is said that literature and film are like a Siamese twins with each medium increasing its potentials and effects by depending or benefiting from the other. It can also be said that literature has become a sine quanon to filmic adaptations, since virtually every playwright and the film producer will first consider his new perspectives in scripted or literary form either as play or screen play before he interprets or applies it to film.

Talking about the relationship between literature and film in adaptations, in an article titled, **A Good Script is the First Step to a Good Film**, Emeka Nwabueze (2007:41-42) notes that 'adaptations are visual representations of literature'. He however cautions that though they reflect the concerns of the text, they do not necessarily replace the texts as both differ in terms of medium and art. He adds that filmic adaptations will remain viable only as popular culture. He believes also that adaptation of good literature is a way of improving the matter and manner of Nigerian film. The main relationship between film and literature

therefore is that a film is the transformation of the written word into practical reality, an avenue for the transformation of a blue print into a living image.

In his own comments regarding the relationship of literature and filmic adaptation, Femi Shaka (2007:39-40) in an article titled, **In any Good Movie, the Camera should Tell the Story**, states that film has a filial relationship with literature, because most of the stories in a film start off as scripts to screenplays. Because traditional narratives are characteristically oral, the film maker wishing to explore oral traditional narratives or histrionics must first transfer his image patterns and ideas into a literary script or the screen play before it is recorded on film. Shaka also notes that the whole idea of style, characterization, plot which are prominent on films are also features of literature. He however observes that film is different from literature in that the orientation is totally different, because the film is a product of the camera and the film director's point of view. There is a chain of people and personnel involved in the filmic process. Literature however is product of the creative imagination of the writer.

Shaka however notes that in any good movie, the major vehicle for communication is the camera, the camera tells the story, whether you spoke the language of discourse within the film or not, people could follow it. Camera and the dimensions of camera are therefore crucial to film making and film discourse. Shaka also notes that film is a serious area of study and scholarship, therefore people cautions that people will have to be a little bit patient to learn the rules, such as the position of the camera on location and the shooting dimensions or the angles of the camera.

In the process of adapting literature to film, the film script is very important. Agber Kwaghkondo (2008:4) says that the film script develops over certain distinctive stages. The first part of the process has to be creation of the synopsis or the story line which is also called the plot. This may be obtained or inspired by the original traditional myth or narrative or even from historical accounts, it may as well be the idea of another writer or may originate from a producer, writer or any other source, the major consideration is the objective of making the film and the target audience. The original idea is then refreshed into a shooting script that includes dialogue and camera action all targeted at the audience.

The essence of any filmic adaptation is for it to communicate to an audience. Stressing this point, Yomi Olugbodi (2007:27-35) in his article titled *Communicating Film*, states that the essence of any film enterprise is to communicate concrete and specific messages, from the view point of the gate keeper. He asserts that in film, communication includes the concept of the producer, the story of the script writer, the vision of the director, the interpretation of the actor, the eye of the camera, the manipulation of the editing aesthetics and the color imaginations of the designers. It also includes the response or the feedback from the audience. He notes that it is a collaboration of all these to achieve uniform and united meaning or messages through which the target audiences must feel gratified and entertained at the same time, that makes a good film.

Also commenting on the essence of communicating with the audience, Sadique Balewa (2001:112-113) in his own article, *Directing the Cine Film*, says that

making film is really about communicating with an audience and like with all modes of communication between peoples, a certain language must be used that is understood. That language to him is the language of the camera. He notes that film language evolved over 70 years ago, and that it has its own conventions and grammar. He defines film language as a set of collectively generated conventions that enable us to tell stories to each other through the medium of images, actions, sounds and words.

It is film language that affords the film the uniqueness of its communicative abilities. Also commenting Egbe Edison (1979:89) in his piece titled, *The Language of Films*, states that the film makers' language is the language of cinematic story telling, the filmmaker speaks through images. He says that image, sound, narrative, style and montage are the cinematic linguistic codes. He further advocates that film language as a discourse should be looked into in terms of its philosophical overtones, meaning that film language is ideological. He notes that this philosophical thrust of the role of the cinema is especially important in African traditional culture which is essentially oral and an expression of its world view. Thus, it has the possibility of being an excellent ferment in the vast political culture which the African masses possess.

The film plot or structure is also crucial in filmic adaptation. According to Haig Monogian (1966:30) the film plot is the connected series of motivated incidents or the way in which the events are ordered and intergrated. The structure or plot represents the thought progression of the film maker, which depends on unity, coherence, emphasis and interest. Unity ensures that all parts are related to the

gral part of it, while Coherence, ensures that the and the next facilitate progression. The success o (2007) is dependent on the elements of cause sis, on the other hand relies on the placing of the order of individual shots in a film.

ed tremendously to film study in Nigeria is Hyginus veral materials on the subject of film studies, notes that traditionally the film has three means o ie, camera movement and montage. To these, of silence and the blank screen. He also camera in film making stating that the camera which carries with it a peculiar code of matrix of at there is no impression which the eye may ility or imagination which couldn't be represented He states that whether it is from the real world whatever ever is presented on the screen in reality, the reality of the present as you watch screen.

e the camera is very important in film. Camera s, the angle between the camera and the subject, ow are all important in film communication. Also a, panning and tilting, and the spatial movement g or crane shot are also important in film

communication. They are crucial to the kinds of images that we watch and how they are interpreted. The effects achieved through these means are of course greatly enhanced by the lenses of the camera in terms of properties, such as the focal, short, medium and long, with the various aspects of lighting, high key and low key.

But it should be stated that movies are generally cultural products, it is a multi-dimensional medium that captures snapshots of real life, real people, real places and even when in an imagined setting, real stories of lifes experiences. Charles Igwe (2008:2) believes that movie making is a 'mindshare' business that movies from all over the world are in competition for the influence of the viewers mind. To him we all think in pictures, our memory is a collection of images and experiences we have seen either directly or through pictures, making it the highest influencer of society in the world.

The import of the traditional and cultural factor in film language must be stated. It is enunciated by Hyginus Ekwuazi (1987:26) in his book **Film in Nigeria**, where he enthuses that 'all art is traditional, is cultural', he states further that all art forms derive from specific cultural realities. Therefore to understand and interpret the thematic messages and linguistic realities derived from one culture background in a structured interpretative model derived from another amounts to viewing the work under study from the wrong perspective. It is not profitable for instance to use European interpretative models to watch African films. Citing example of the Japanese filmmaker Ozu who shoots all his films with the camera at a height of three feet from the ground, Ekwuazi notes that Western

pedagogical approaches have been unable to penetrate the cultural meanings in the film, because what is to the West an act of egocentrism has its own root in Japanese culture. Therefore every culture and every tradition is a major component of its filmic language. To illustrate this further, Hyginus Ekwuazi (1987:26-48) states that,

The Japanese people spend their lives seated on 'tatami' mattings, spread on the floor. To attempt to view such a life through a camera, high up on a tripod is irrational. The eye level of the Japanese squatting on the tatami becomes of necessity. The level for all who are to view what goes on around them, therefore the eye of the camera must also be at his level.

To Ekwuazi, misreading the cultural marker in the camera position in Ozu film will lead but to one direction, a total misreading of the film. He notes that in Sembene's work *Emitai*, the skein out of which *Emitai* has been woven is traditional African cosmology, complete with its communal definition of space and its pulse of life. The definition of shots within the filmic space and the orchestration of action within the filmic time have been so organized to capture adequately the rhythm of African life, and the cosmological implications. This cultural and traditional viewpoint is important to the appreciation and the interpretation or understanding of film. He further states that,

Underpinning the media and their semantic environment is the cultural denominator. Film like all media, is a human construct. Its functional plasticity is the result of human choice, cultural decisions and social pressures. Film communication takes place in a cultural context, our culturally learnt codes and conventions transform what we watch from mere external stimuli into actual communication, where

the message is not only received but also decoded, understood and responded to.

Enunciating the crucial essence of culture and tradition in African film history, Ekwuazi (1987) again notes that though in the West and to a little extent in Africa, creative culture has reshaped and refined itself, there is no doubt that the foundations of film in Africa were laid by the unique role of its oral traditional narratives and cultural factors. The history of film and cinema in Africa can be traced to the very rich folkloric tales of Africa, its myths and mythologies and its existential world views. These world views are contained in the religious, social and even physical values of the African and they are an integral tool of his physical, mental and cultural wellbeing.

Following the tradition of film making in Africa over years, many theories have emerged regarding the study of film. Hyginus Ekwuazi (1987: 55) enunciates that prominent among them, are the "identification theory", "the escapist theory", and "the distraction theory". These are also broadly categorized into two, the 'hypodermic theory' and the 'selective perception theory'.

The selective perception theory, argues that films, as part and parcel of mass culture, do not enlighten, instead they entertain-while entertaining they do not create biases, instead they reinforce existing ones. The theory sees audience and medium interacting within a socio-cultural context, since both belong to society. And each audience member choosing what to watch based on his or her mind set.

The hypodermic school holds that audience and medium interact in an exclusive mass culture context, the film is seen as an "opium". Each film is seen as a hypodermic syringe full of propaganda or socialization- hence its image of every audience member is that of a patient etherized on a table.

In an exploration of the philosophical and ideological perspectives in African film, Hyginus Ekwuazi further explains that there are two major schools of film in Africa, the **Med Hondo School**, which believes that the imperialism of the West is not only in the content of the film they produce about Africa but also in the Hollywood form, and the second the **Sembene Ousmane School** which believes that African cinema must be conceived in terms of its destination, which is the post colonial African public. He believes that in Africa's current historical phase, it is necessary to retain a form of classic which could be uniquely African, a kind of comprehensive narrative, which is authentically African without taking up the styles of Hollywood. To Hyginus Ekwuazi, both the **Med Hondo School** and the **Sembene Ousmane School** agree that to decolonize the African film, that is to work out an aesthetic of the film that is recognizably African, African film making should be a reaction against western film making, against the stereo typing of the black man and his world. Secondly, he also believes that because African culture is more man-oriented, less based on the commercial-quantitative nexus, it is antithetical and dissimilar to western culture.

In his classification of African films, Hyginus Ekwuazi (1987:30) makes three classifications. Those who make their films in order to be of service to their people, - those who make their films for themselves, - those who make their films

for money. He notes that the two commonest tendencies of the Nigerian film are the **cultural tendency** and the **commercial tendency**. To him, in cultural tendency, the claim is that the basic aim of film is cultural re-evaluation, the restitution of African culture from colonial defecation and western propaganda. He further states that, in these films, it is not a question of idealizing folklore, but of restoring with the greatest authenticity the way of life and thought of the African popular masses. He states that, among the film makers of this tendency, the critique of ill fated traditions is often accompanied by a truly accurate interpretation of the actual aspirations of these popular masses.

On the films with commercial tendency, he notes that the tendency is to maximize profit; therefore they all go out to make themselves appealing to the largest number of people by selling them emotions (laughter, fear, violence etc). Describing this category of films, Hyginus Ekwuazi (1987:30-31) says that,

The commercial film, never admit to what they are. They always hide behind the screen of nationalism, of which they often have some dimensions but secondarily in the final proportioning, which privileges facile emotion, of moralism, even of social engagement. But their structure, copying the box office success of the western cinema, of evaluation always ends up contradicting these principled declarations.

It is a fact that most Nigerian video films today reflect the commercial thrust. Steve Ogunsuyi (2007:21) believes that in this class of films the economic practice subsumes the ideological position within society, and that clearly discerns the place of these films.

Further establishing the genres of African films, Hyginus Ekwuazi (1987:35) classifies African films into schools. Firstly the **political tendency school**, this according to him proceed from a preliminary political analysis of the reality they describe. he states that in reconstructing this reality, they assemble the elements in such a way as to provoke reflection by the spectator, a rising of consciousness- a mobilization even against the injustices of this reality.

He also identifies another class of films which he tags the films with the **moralistic tendency**. To him such films are a mix carriage of the political tendency, and films that exhibit this tendency do indeed criticize the negative aspects of society, without relating them to political or economic causes. To these kinds of films, the impression created is that the matter with the society is the individual not the social structures within which the individual is circumscribed. He states that in other words the reading of the spectator's reality has been displaced from the political to the moral point of view. This school is reflected mostly in the productions of religious bodies and largely by the activities of churches and mosque whose sole purpose is evangelical and by entrepreneurs who cash in on their huge population to also meet the commercial intentions.

This thesis therefore discusses the ideological, cultural, philosophical, structural and social issues in the fledging video film industry in Nigeria. It looks at the cultural and traditional issues in Nigerian film and its effects on the Nigerian audience. It will explore the interpretive values of adaptation of traditional drama aesthetics into the home video in Nigeria using the Igala example.

By **adaptation**, we refer to that artistic and creative process where we recreate an existing work, concept or idea into other forms. It involves a whole lot of structural or even conceptual changes to the initial idea, text, play, concept or form. Sometime it is the recreation of an existing concept, a translation or an entire reproduction. In modern society so many plays, drama, and films are adaptation of already existing literary or oral works.

Historically, there are many films based on the adaptations of dramatic materials, but perhaps the earliest known example of an adaptation of drama to film in Europe, is the adaptation of Goethe's **Faust**. F. N. Ibesimi (2006:3-6) in his article, **Goeth in Theatre and Films**, records that in the earlier centuries, **Faust** was difficult to realize on stage because of its episodes and action, which speaks of ghosts and witches, but filmographers were able to realize **Faust** in films, and by 1889 when the art of filmmaking was still a new discovery, Goethe's 150<sup>th</sup> birthday was already being celebrated in about a dozen films on his **Faust**. According to Ibesimi, most of the adaptations of **Faust** into films appeared as short sketches and do not near their source of adaptation in length. The films were however always shrouded in a dark adventure as in the original source. Ibesimi notes that in adapting **Faust**, filmographers simply imitate the matter and not the manner, meaning that issues rather than the structure are the main concerns.

The adaptation of **Faust** under the directorship of Grunden is regarded as historic and artistic event. Because in the said film realization with motion pictures, all the paraphernalia employable in modern film production, were



employed, something never done before then, was created and it marked significantly the relationship that can exist between film and theatre. In doing the adaptation, the film artiste takes liberty to bring into the **Faust** film production those scenes that are not realizable on the theatre, like the flames that accompany the apparition of Mephistophles. To Ibemisi, on the **Faust** film of Grunden, the best was realized because he combined his talent as a good theatre artist with his expertise as filmographer in the process.

In Africa, adaptations have been part of the existential realities of traditional African art and modern African literature. Adaptations are evident in the enactments and renditions of the oral traditions and narrative folklore, also in the interpretations of the various art forms such as in ritual, festival and other artistic activities of the popular African society. Most traditional African dramatic plays and renditions are adaptations of traditional narratives, like in folklore, history and mythology. Hyginus Ekwuazi (1987:18) recounts that one of the earliest adaptations of films in Nigeria is Soyinka's, **Kongis Harvest** (1967). The film is an adaptation of Wole Soyinka's earlier work based on the same title. **Kongis Harvest**, as the earliest film adaptation in Nigeria, provides critical insights into the challenges and constraints facing adaptations of plays into films in the Nigerian film industry. According to him, **Kongis Harvest** is a film that draws together names associated with professionalism on the Nigerian stage; these professionals brought the theatre tradition to the film. Consequently the acting in **Kongis Harvest** was essentially theatrical and the film was more or less a transfer or transposition of the stage to film. In a critique of the film, he reflects

that viewers watching the film searched in vain for that sustained spontaneity which distinguishes modern film acting. He recounts that at every stage in the action the visuals struggle to come out effectively, because the image is drowned in words. The film is generally too wordy and dominated by dialogue, because of this, there is less action, therefore generating less tension and less surprises. Camera work according to him suffers 'stage induced paralyses'. The camera movement is stiff and stationary. It does not explore the more adventurous application of the film's idiom of punctuation, a split screen technique, superimposition or other camera techniques to emphasize the contemporaneity of the actions.

Ekwuazi further notes that the subject viewpoint employed in the film, has more affinities with expressionism- which belongs to the stage- than with the film medium's own idiom of point of view.

Between the adaptation of **Kongis Harvest** and today, the film industry in Nigeria has witnessed lots of development and growth; many video films have been released along the line though very few can be called adaptations. Andy Ameanachi, famous producer/director of Nigeria's newest film adaptation, **The Concubine** (2007) (a film based on Elechi Amadi's **The Concubine**) states that, Nigerian filmmakers must strive to adapt classical novels or African stories, if the thematic essence of African films is to improve.

**The Concubine**, an adaptation of a full length novel of over 200 pages, premiered on the 13<sup>th</sup> of March 2007 at the Sheraton Hotel and Towers Abuja, during the BOBTV, film and television festival. The film screening lasted for one

and half hours. To achieve this time frame, the director had to compress time and maximize visual effects. The film explored in details traditional African histrionics. Though done in the English language, it reflects aspects of the totality of the African world view, the celebration of birth, marriage and death, also the role of the ancestor or the gods and spirits in determining the affairs of the living.

Ihuoma is a **concubine** of the gods, so she cannot marry the living, the jealous gods will take the life of any man betrothed or involved with her in **any way**. The gods are revealed through divinations and the chants and enchantments of the medicine men, who act also as the priest. The costumes, the architecture and environment are a reflection of traditional African society. The existence and balance of society is based on the principles and philosophy of morality and justice. Andy Ameanachi advocates that any serious minded filmmaker should embrace through the process and art of filmic adaptations, since adaptations according to him hold the key to valid and constructive approach to the intellectual shortcomings of the film industry today. He believes that adaptations enlarge viewership since more people are likely to watch films, more than those who read novels or stories. And that audio-visuals like films, make longer lasting impressions. He notes that adaptations, can be very challenging to the film director, this is because a very voluminous material will have to be compressed or streamlined to the time limit of a film to say one and half hours. The director is also faced with the onerous challenge of ensuring that the meaning and essence of the original is not lost. Andy Ameanachi, states that in his own film adaptation of **The Concubine**, he had to invite on location Capt. Elechi Amadi

the writer of the original novel so that the original vision is not lost, and to strengthen his own point of view. He explains that the processes and personnel involved in adaptation is large, diverse and all encompassing, from screen play writer, to various other people involved in the artistic process. This view is also largely supported by Hyginus Ekwuazi (1987:19-21) who had stated that the irreducible fact is that in adaptations, the processes are segmental or sartorially involving. He notes that the point should be made that the director, the cameraman, the editor, and in fact all who constitute the behind-the-camera crew are not tools but rather collaborators: that is they comprise the creative pool from which the script writer draws from to extend his vision to enrich his cinema eye, cinema ear in the adapted work.

The traditional language is crucial to the study of adaptations and films in general. Language can be seen from two perspectives, the verbal-lingual spoken language which is central in communication in any society, and the cinematic language which is the language of film making, as discussed earlier.

Thus the language question has become very important and polemical one in the study of film in Nigeria. Nigeria is endowed with over 250 ethnic groups and tribes, each with its own unique attributes and cultural diversity. This led Tunde Kelani (2007) while examining language paradigms in film production at Sheraton Hotel Abuja during the **Abuja film festival** to state that video films in traditional African language, in his own case Yoruba, are reflective of the true world view of the African. He states that his current pre-occupation and fascination is with adaptations of traditional Yoruba histrionics. Films to him are better produced

using the popular indigenous languages of the people, with subtitles in English or in French as the case may be.

In oral African tradition or culture, speech i.e. the oral spoken speech is very important, and no less emphasis and import is placed on seeing than on hearing, as they are both crucial to communication. It is vital then that in the context of production of the African films, that film makers should relegate with whatever genre of language they have learnt or acquired and speak the one simple language of the mass of the people, the indigenous language. The significance of the indigenous film is more enhanced in its ability to reach the masses. Also by rejecting the foreign or colonial language, whether English, French or Portuguese and using native languages in making films, there has been a projection of the beauty of African languages to the international audience. Chukwuma Anyawu (2002:101-102) in his article *Igbo Film: 1975-1995*, states the point when he says that, the time will come, and it may not be too distant in the future, when the ethnic and or tribal attribution cannot be left out because, Nigerians, in spite of their prowess, act and behave in line with their ethnic origins, before anything else. That means that they see themselves first as belonging to a particular tribe or ethnic group before being a Nigerian. Thus, Anyawu believes that in the innermost beings every Nigerian is a second class citizen since the tribe/ethnic identity group takes precedence over the national interest. According to him, any genre categorization of the Nigerian film must, of necessity, take cognizance of their tribal origins before any thematic patterning can be prosecuted. He believes that it is from ethnic genre categorization that the true Nigerian film will emerge.

Music is also an integral part of the language. According to Hyginus Ekwuazi (1987:49), music as an element of style plays a cardinal role in the authentic African film and he believes that music in the film should be functional, not merely pleasing, it should be culturally denotative and constructive. According to him,

Whites have music for everything in their films, to help you pay attention. When you go to a film they have music for rain, when it is raining. In our films, we can make the sensation of these elements felt without denaturing these visual elements.

Indigenous culture and tradition therefore is crucial and central to film making. Adegboyega Arulogun (1998) in his article, *The Role of the Film in Cultural Identity*, cautions that culture should not be seen only in terms of music, dance, drama and art alone, it should rather be seen as the intertwining of artistic fibers of a nation, with the science and religion of its people, the law and moral expectations of the Community, the wisdom of their past and the education of their present and future. He notes further that,

Film makers must be culturally faithful to our society. Whatever films we produce, documentaries or features educational, or instructional, we must be able to evoke and relate certain cultural and political feelings or sentiments in our target audience. The Nigerian producer must succeed in using the film medium to promote our culture for easier identification in the world, or to promote national unity and understanding and the growth of the industry.

The culture and moral of a society will seem therefore to be the guiding principle of film philosophy in any nation. Arguing for a moral philosophy for the video industry in Nigeria, Enemaku Ogu (2003) in his piece titled, *Ethical Foundations*

of the Nigerian Video, identifies the positive values in African philosophy that include justice, gratitude, honesty, truthfulness, tolerance, hardwork and fidelity to ones duty. He believes that, the producers of video films owe the larger society a duty to promote the greater good of society, and ennobling virtues, which the society covets, should find expression in the video productions.

In the study of the adaptations of traditional drama, one important and necessary element is interpretation. Archetypal interpretation especially can help to actualize communication embedded in traditional narrative, the script and the movie. Archetypal interpretations, refers to the conscious and unconscious responses of the human spirit to signs, symbols and other transcendent motivations of thought and response. It is characterized by instinctive, latent patterns of symbol making. In Africa, they are represented in the history, mythologies and other symbolisms indicated in their existential art. Archetypal signs and interpretations are at the core and essence of traditional African drama.

### 1.1 IGALA CULTURAL HISTORICIS

The film texts in this thesis are based on traditional Igala narratives, it is therefore important to study the history and traditions of the Igala people. The Igala as a people are located on the lower reaches of the River Benue and East of the Niger in the confluence area of these two great rivers. The population is estimated to be over two million, over seventy percent of whom are farmers. The culture of the Igala people is very much similar to the culture of most other

Nigerian people, especially those from the geographical middle belt and southwards to the coast. Igala myth of origin suggest relationships with the Benin, the Yoruba, Nupe, Jukun, Igbo and a host other tribes in the Nigerian nation.

The Igala kingdom is ruled by an Attah who has his capital at Idah at the bank of the river Niger. (see appendix i) According to J. S. Boston (1968:150), constitutionally the king's position was more like that of an Oba. He notes that Igala land is divided into clans and its political structure is based on a system in which clans perform political functions either at the central level in the capital or at the provincial level or at the local level at the districts. Each clan has its own traditions and in each case the tradition is partly concerned about justifying and validating the clan's political function. The royal dynasty in Igala land is believed to be an immigrant one and is concerned with legitimizing its rights to rule and basis this claim on the principle of descent from older dynasties in other kingdoms. The indigenous population according to Boston is represented politically and in oral traditions by a group of clans called Igala mela, who are supposed to have occupied Idah from the beginning. They are the Kingmakers in the political system and also control an earth cult which symbolizes the fertility and benevolence of land throughout the Igala kingdom.

Fidelis Egbunu (2001:13-18) records that there are probably three schools of thought of Igala history, he names them as the Yoruba, the Benin and the Jukun. He bases his Yoruba link to the existence of the Attah kingship title in Ayede and the "Attah oja" in Osogbo, Osun State of Nigeria, and the linguistic similarities

between the two languages. But Ade Obafemi (1970:159-162) states that, the most definite statement that can be made about the Igala is that they had a common origin with the Yoruba, and that the separation took place long ago to allow for the fairly considerable linguistic differences. He further notes that the Yoruba speaking people especially in Ikiri, Ibinu, Oworo, Ijumu and Owe of east Nigeria are geographically closer to Igala and also preserve living culture traits and orally transmitted traditions which vividly demonstrate closer ties, which though of imprecise antiquity are definitely more recent. With the Benin, he states that the near exactitude and similarity of the royal costume and brass/metal accouterments of the Attah Igala and the Oba of Benin are indications of the historical and ancestral links between the two.

It should be noted that even today Igala cultural and traditional histrionics are visible in the cultures of many societies across the length and breadth of Nigeria and manifest in their cultural practices, such as kingship, funeral ceremonies, beliefs, marriages, masquerading, mode of dress, body adornments etc. Igala histrionics are similar and indeed related to the Egwugwu or Nnawu of Igboland, the Egwugwu of Asaba, and the Alekwu of Idoma land, the Eku of Ebirra, the Gunu and Ndaeko Gboa of the Nupe but with some slight differences. The Ogun festival performed in Idah and Ankpa, for instance are also celebrated in the southern parts of Plateau State especially in the Umuashia and parts of Nassarawa. Tom Miachi (1980:10) notes that Igala political influence and interaction with the Igbo dates back about the 8<sup>th</sup> or 9<sup>th</sup> AD and bases his

arguments on the possible influence of Igala royalty on Nri and Igbo-ukwu cultures which is dated between the 8<sup>th</sup> and 9<sup>th</sup> AD.

Igala spiritual existence is based essentially on their religion, which is ancestral worship. Much veneration is placed on the ancestors who are called 'abegu'. The king who is called the Attah is revered and he is seen and treated as a manifestation of the gods, among the living. According to Tom Miachi (1980:12) the Attah was treated as deity, he was omnipotent, the final judge in all. The religion of the Igala like in all African societies is tied round the belief of the cosmic circle, the religious festivals are a reenactment or manifestation of this belief. According to Boston (1969) the "egu" are also "abegu" are the spirits of the dead and may be represented by a mask. The Igala belief in a supreme God called 'ojo', all other spirits; gods etc are governed by him or looked upon as manifestation of his powers. He is responsible for anything that befalls man. Everyman had his 'ojo' which was of course subservient to the supreme 'ojo'; 'ojo' created everything and lives in the sky. It is believed that he told the people how to farm and to identify which herb could take care of ailments.

Another important aspect of Igala religion is the belief in 'Ifa' (oracle), the Igala people believe very strongly in divination. The 'Ifa' is seen as the medium of communication between the living and the dead. Before a man travels he consults the 'Ifa', when a man is sick the cause of the sickness is divined and the purification ritual is also sought through divining. Sometime it is a cock, a goat or any other animal that will be sacrificed. This aspect of Igala religion is also

prevalent among the Yoruba, the Benin and many other tribes in the middle belt and southern parts of Nigeria.

The Igala have a priest which they call the 'Atama'. The 'Atama' has the power to look into and prophesy, he also has the powers to cure an ailment once he finds out the type of ailment and is directed by his 'ebo' to commence treatment. Boston states that they claim to administer to women who give birth to still-born babies and those that are barren come to consult the 'ebo'. They believe that the 'Ebo' tells them, which is the best medicine to administer. Sometimes the 'ebo' enters them and they can foretell the future without them knowing it themselves.

The Igala believe strongly in incarnation, that the spirit of an ancestor is reborn in a child and this child will be called by his name. There is a common belief in lycanthropy. In this case the living is temporarily transformed into a leopard, hyena, crocodile, or some harmful beast. If the animal thus formed is killed or wounded, the man on whose behalf it was formed is found next day dead, or wounded as the case may be with same wounds as those received by the animal.

The Igala also believe in witchcraft, for fear of witches an Igala man or woman will consult the diviner or fortune teller before embarking on any mission. So in every event of their lives, appeal is made to the unseen to settle their course of action and help them in good or evil. When an unusual occasion of sickness or a number of deaths occur in a family witchcraft is at once suspected and the

inevitable diviner is consulted to find out the witch or wizard behind it, the witch or wizard is called 'Ochu'.

Among the Igala, festivals are the manifestation of the cosmic relationship between the gods and the people. J. S. Boston (1969:7) states that, there are four principal annual religious ceremonies. The most important of these is the 'Egu' festival which is in commemoration of the ancestors; it is celebrated at the beginning of the yam harvest. As a royal festival, it is centered on the royalty. During the 'Egu' there are usually 9 stake like staff called 'okwute', placed at the entrance door of the palace, with each one representing the spirit of the last departed Attahs, these are brought out and learnt against the wall, the names of the last nine Attah's are called one after the other and a goat is sacrificed to each one with a prayer. As far as the Attah is concerned this ceremony which consist of the sacrifice of nine animals to the royal ancestral spot of his nine immediate ancestors is a re-enactment of his relationship with the ancestors and an attestation of the peoples belief that the ancestors are in touch with the living. Describing the 'Egu' festival, Boston notes that the Attah usually gives a feast to his people on the seventh day of the 'Egu festival', this is called 'Ogabdu' at a place called 'Erane' (meaning the foundation point of the country) a tortoise is sacrificed to the spirit of the ground, by having its head cut off, and a prayer is offered that no madness shall cause any Igala to kill each other. A cook is afterwards sacrificed with a general prayer. When this is over the Attah addresses the assembly and if about to go on any war like expedition, informs them when he will require them to start.

Another festival among the Igala is the INIKPI FESTIVAL which is celebrated in commemoration of Inikpi a princess of the kingdom who according to Igala myth was sacrificed alive with nine slaves to ward off an attack by warriors of the Jukun kingdom, who were intent on annexing the Igala kingdom. (see appendix ii) The INIKPI FESTIVAL has a mythological base. It is said to have taken root during an attack by the Jukun on the Igala kingdom. The diviner had requested that a royal princess be sacrificed to avoid imminent shame and defeat on the Igala kingdom. Till today the site of her burial has remained a shrine, where rituals are performed in commemoration of her patriotism, and as a mythical avenue for cosmic interaction with the ancestral world. Boston notes that Inikpi's grave complements the symbolic function of the main land shrine which stands for the normal and settled aspect of communal existence. That is by representing the possibility of restoring the land, once the normal relationship has been disturbed by strife and bloodshed. Her apostrophic functions also reflect the symbolism of the end cult, which is specially directed towards prevention of witchcraft and evil effects.

Also the OCHO FESTIVAL which is also celebrated in recognition of the myth surrounding the ancestral progenitor Ayegba Omaidoko. According to J. S. Boston (1969:12-15) Attah Ayegba Omaidoko was said to have lost his way in the forest while on a hunting expedition and was miraculously rescued after a long search. The festival commemorates his rescue. Idoko the father of Attah Ayegba, lost his way on a hunting expedition and a report went out that he was dead. All his followers were out looking for traces of him, but he was not found

until nearly nightfall. He sent back to all his wives and retainers. It is not right that nothing should be done to mark the occasion or no thanks given to 'ojo', when a person of my importance is lost and found again. When they were all gathered together next day in the bush there were great rejoicing. He ordered a goat to be brought and he shot it with an arrow saying it was not fitting that that he should have nothing after so long a day's hunt. The goat was then ripped open and placed in an 'Akpa' with a white cloth over it. The Akpata was supported on forked sticks fixed upright in the ground. The intention was to make a sort of mocking imitation of the burial of an Attah, so that all men might see and know that a goat had died and not the Attah. Attah Ayegba Oma Idoko, directed his descendent should go through this ceremony every year when the grass is burnt and the hunting begins. Should an Attah fail to hit the goat with his arrow, he is expected to die within the year. When the ceremony is performed, all the Attah's wives and relatives assemble at a place indicated by an Obabo, where the goat is to be killed. When that is over there is great feast and merrymaking.

Another festival is ITALO FESTIVAL which is a contemporary reminder of the historical and spiritual relationship between the people, their king and their ancestors. Following the abolition of the earlier festival the OCHO festival, the ITALO was to assume the place of the earlier abolished festival. The abolition of this festival was recommended by the Igala native authority council after complaints had been received about the cruelty in the method of sacrificing a goat at the OCHO FESTIVAL. According to J. S. Boston (1969:30) an unfounded allegation that the king made sacrifices at these festivals also contributed to the

aints were indicative of the larger lack of true  
il and the Attah Ameh Oboni. But even th  
n of Ameh Oboni as Attah and his subsequer  
let with all the chiefs in the kingdom for th  
ba. According to Chief Abu Jibrin, Chairman  
t Association (ICDA) this budgeting meetin  
s started in 1946 at that time the Attah wa  
uncil. The Italo festival as it is observed toda  
ased mostly on the activities of the ICDA, th  
ssociation. The first ITALO festival held in  
n avenue for socio-cultural intergration. The  
hat feature at the 'Italo' is a reminder of the  
that collectively bonds the Igala people. It is  
al of the Igala in contemporary society.

ITALO  
mark the beginning of the festival. The royal  
kwe begin the process of sanctification and  
ocks to the shrine of the Ekwe also called the  
himself is seen as a king. Infact and indeed  
g the Attah where the Ekwe Masquerade is

The rehearsals for the Ekwe performance which must feature at the Italo, since  
the Attah will be present begins immediately the date for the festival is declared.  
Members of the Ekwe cult, enter the shrine or palace in the evening and sit on  
tree trunks in the outer part of the palace to commence the rehearsals. The  
drums that are used for the Ekwe performance is called the 'Inyadu'. The Inyadu  
are wooden tree trunks which are covered at the tip. The rhythm of the drums  
combine with the 'Ibele' songs provide the rich Ekwe music. The songs are rich  
and deep in meaning. The song goes like this –

Egu igbele igbele chegoanolono  
Egu igbele igbele chegoanolono  
Ekpe me che u che go anolono  
Ahh i chegu Ayegba eche e kanyi  
kalo

An old masquerade cannot be compared to a toy.  
An old masquerade cannot be compared to a toy. I  
am rich palm kernel, I am not a toy If you are  
Ayegba's masquerade let us move on. If you are  
Ayegba's masquerade move on

This song and chant is a reminder of the people's belief that the masquerade is  
the symbol of the ancestral. His link to the ancestral progenitor Ayegba  
Omaidoko is a consciousness of that fact.

The festival ground itself becomes festive from the eve of the festival when all the  
masquerades and dances begin to arrive. The second day is the Italo proper, as  
soon as it is day break songs and drumming rent the air. The stage is an open  
field, at the Kogi State University stadium, in Ayingba. There are no fixed seats  
for the audience but there is an elevated rostrum from where the Attah and other  
dignatories are sheltered. The people, the community who are also participants



all the local government areas of the Igala speaking part of Kogi state take turn in a performance procession.

The dances may be 'Iya ode' the hunters dance which is a re-enactment of hunting mime. The group of men dressed as hunters with leaves on their head, torn shirts and wielding knives and guns. One of them acts as a prey crawling on the ground, the hunters sing and jump as they advance towards the prey. They point the gun at the game and mimick a gun shot. The prey will now collapse on the ground and the people cheer and rejoice.

The dances and masquerades are in fact too numerous for one to take an instant count of the performances. In all the festival is a re-enactment of the history and myth of the people.

#### MYTH AND FOLKLORE IN IGALA DRAMA

Myth, folklore and oral traditions are important sources of Igala traditional drama. Igala traditional drama is an expression of the cosmic relationship between the living, the dead and yet unborn. The drama is the celebration or the ritualization of this relationship for the functional purpose of maintaining the moral code and the moral order. It more or less celebrates societal continuity and encourages unity and development.

Much of Igala culture and tradition is also reflected in its video. As in Yoruba and Igbo film cinema, the traditional culture remains a strong component of its video. As Timothy Asobele (2003:4-5) states, the greatest source of influence of Yoruba film is the archives of Yoruba mythology. This is also true of Igala video-film, myth and history are vital components of Igala film.

Whilst reviewing the contribution of Hubert Ogunde to the emergence of Yoruba films, Asobele states that as Ogunde seeks to highlight his subject matter we see the influences and indications of the culture of the Yoruba people and community. He notes that in Ogunde films, the gods are also very imposing and influential in the matters concerning human fate and they are consulted time and time again. According to him such gods as 'Sango', the god of thunder and 'Ogun', the god of iron are forces to be reckoned with in the presentation of the strings of events and strange episodes in the Yoruba ways of life.

While also tracing the origins of Yoruba films, Asobele states that, the indigenous films were either portraying the cultural aspects of their society or reenacting the mythical and historical events that once took place in their domain. He states that the materials from which the Yoruba films are made are to a large extent the cultural realities of the people of the Yoruba countries. This too can be said of traditional Igala video and other Nigerian indigenous films in Nigeria. Alfred Opubor and Onoura Nwuneli (1979:7-8) recounting the history of the earliest Nigerian films state that **AMADI**, (1975) **AJANI- OGUN** (1976) and **SHEHU UMAR** (1977) were in fact the first trilogy of fiction films in some Nigerian languages, which also reflect Nigerian culture.

In most African traditional drama, traditional beliefs are centered on the role of the gods in the intervention of human frailties, and also of the use of magic and mysticism. Steve Ogunsuyi (2003:113) in an article titled **J. P. CLARK An Ethnographic Film**, published in **Abalaba** (2003:111-120) notes that African oral traditions have provided a veritable source for modern film and video producers,

s and artists like J. P. Clark, see in cinema, a rich  
He notes that Clark's ethnographic film **TIDES** (1969) is a good example of such films. He points out that the film is the transfer of mythic images to film, an attempt to record in visual and aural terms the essence of traditional elements in film, Gabriel Oyetunji's **Yoruba Film**, believes that even beyond the traditional, the film constitutes a melting pot for cultural elements and old and new ethos.

In video film much of Igala video is derived from the oral tradition of the Igala people, the ritual authority of the gods, the devotion of the people towards a healthy life, the belief of the people which are embedded in the oral tradition of the people. Earliest Igala films like **AMOBON** draw their source and inspiration from Igala myth and folklore. The film, in its depiction of life in society, the import of the ancestors, festivals, and other aspects of their cosmology.

**THE**  
The film industry in Nigeria, has borrowed a lot from the oral tradition. In traditional African drama there is a huge disconnect between the African narratives in the video productions and the oral tradition it offers in terms of constructing and projecting

meaning and perception in the minds of its viewers. This disconnect has created a rather disturbing trend in which the home video is seen to be lacking in intellectual and philosophical thrust. Hyginus Ekwuazi (1987:47) believes that African films will do better with aesthetics that express the fundamentals of the African cosmology. According to him, one of the shortcomings of African films is that "whereas the content is African, or strives to be, it is drawn from the Hollywood idiom". He adds that, this is true of even the folklorist cinema, where there is no visible attempt to marry content to structure, "to distill a film aesthetic based primarily on the oral traditions and visual languages of African culture".

This lack of philosophical thrust also based on a fundamental absence of a national philosophy or ideology which should serve as a beacon for all other directions of the national ethos. This lack of direction is also prevalent in the home video- leading to an absence of a well orchestrated and planned video-film policy which is in line with our national objectives.

Another film scholar Brendan Shehu (1996:40) recalls that it took the relative failure of the first two indigenous films made in English to force film makers to again look at the issue of the most appropriate medium of expressive representation to be used in their films. He notes that the emergence of Yoruba folkloric films was based on the recognition that films made in English never recouped their cost of production, perhaps due to their lack of traditional African cultural appeal. He further notes that the basis for the creation of an independent African film tradition lies in the exploitation and use of indigenous African languages. Brenda explains that the Yoruba folkloric film industry was only

possible due to the use of an all embracing language that the people could identify with.

Emphasizing the import and beauty of African language in film, Sembet Ousmane cited by Hyginus Ekwuazi (1987:47) says about his films, that 'even the blind came to see it for the sheer wonder of hearing their language spoken'. Ekwuazi (1987:47) recommends that Africans will have to resort to the use of indigenous cultures including its language in its strive to attain development, arguing that though the African culture has been distorted by the west, restitution of the distorted culture becomes imperative.

U. S. A. Galadima (2001:164), in his article **The Cine and Video Technology Interface** states that no matter the arguments, video and motion picture technology have provided a new essence of story telling, using picture and sound to show characters in a unified plot which affect our emotions and at times enable us to participate in the cinematic rituals. The series of shots assembled, edited and arranged in sequence, providing continuity, which eventually works on our visual perceptions of meaning, feeling and form.

To this end, this thesis examines in general how the methodology and technology of the video can better tell the popular African story or as in this case the Igala story in a much more, creative, meaningful, impactful, and much more relevant way, through adaptations, by using traditional African dramatic elements in the video films **AMOBONI** and **OTIDI**.

### 1.3 RESEARCH QUESTIONS

The basic research questions in this study are:

1. Have Nigerian films using traditional idioms, subjects and materials been able to convey deeper meaning in the interpretation of messages to the viewers?
2. How much of the traditional drama or narrative is taken into film?
3. How relevant and significant are the traditional materials in Nigerian video to post modern society?
4. Can interpretations and interpretations enrich the very low intellectual quality and other problems plaguing the home video industry in Nigeria today?
5. How can we explore the artistic components of themes, style, characters and characterization of traditional African drama, for the purpose of adapting same principles and concepts of traditional African drama, to the Nigerian home video?
6. What are the challenges, prospects and constraints of the video industry in Nigeria?
7. Can the unique technological advantages of the camera, in view of malleability and compression be exploited to give expression to the oral, informal, unrestricted and unscripted form of Traditional African drama?
8. What are the various levels of interface between traditional histrionics and the video medium and their relationship with other forms of mass media? What is the relationship between video and traditional art, (drama)? Is there the need for African interpretative models i.e models that are 'unambiguously African'? Such modifiers include language, tempo of

onal histrionics and the maximization of  
even technical potentials of traditional Afric  
is study will be useful for both practitioners and  
additional African drama, and the home video. ]  
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in Nigeria. This will provide insights to the future

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06) believes that the sure way to reinvent t  
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, producers, script writers, directors, markete  
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worth of the industry and its impact on nation

This research work aspires to provide literatur  
ditional African drama and the video medium, thi

researcher is not aware of any work that has addressed and treated these subjects either for academic or practical purposes. Many professionals, including famous actor of the Nigerian home video fame Richard Mofe-Damijo, have decried the absence of critical literary and academic materials on the Nigerian home video, and he believes that critical work materials will help to promote professionalism in the industry. Hopefully this research work and our study of **Amoboni** and **Otidi**, two video production based on traditional African theatre and histrionics, shall provide for us insights into the process of the adaptation and archetypal interpretation of traditional drama for video and help provide critical insights into the study of the Nigerian home video.

## 1.6 JUSTIFICATION OF STUDY

The thesis describes how traditional African histrionics, in this case Igala histrionics, can enhance interpretation and adaptation in the video film in Nigeria. The work examines histrionics in the Igala folk narrative of **Amoboni** and **Otidi** to describe how traditional histrionics can enhance meaning and intellectual thrust in the Nigerian home video. **Otidi** and **Amoboni** are narratives that belong to the collective heritage of the Igala people; they are oral narrative stories of folklore and history that have existed among the people over the years. Their original authorship is therefore the people or the community, the community is by all means the creator of the story.

Being of Igala stock the researcher was motivated to study, document and produce these films based on his firm belief that these narratives and folklore, which he had heard told and seen performed in various places and by different

people, can actually offer insights into how traditional narrative can enhance filmic adaptation.

To achieve adaptation, it is essential to take cognizance of the issue of the text. Textuality is crucial to adaptation and interpretation, therefore to establish the influence of textuality on interpretation, the research explores three sets of texts, namely the oral narrative text which is the original text and whose authorship is communal, the recreated literary texts or screen play which is crucial to the intellectual dimensions of any film, and the film texts, produced by **Rayn Films** and **Longarm Communications**. This is to allow a detailed analysis of the forms of texts, especially in relating and examining the fluidity and malleability of the narrative text and to examine the creation and construction of image patterns. The oral text remains the core text or hypo-text from which the adapted filmic interpretation becomes the hypertext.

## 1.7 SCOPE AND DELIMITATION OF STUDY

This thesis generally explores the interpretation and adaptation of traditional African dramatic content for Nigeria's burgeoning home video industry. This thesis focuses on Igala histrionics, its culture and traditions. To this end, the scope is limited to the analysis of the oral narrative folk drama **AMOBONI** and **OTIDI** as well as their literary adaptations and video film adaptations. We shall therefore take a detailed look at the synopsis of the folklore essentially and their adaptations. We shall also be taking a detailed look at the image set patterns that are derived from the histrionics and how they can aid interpretation.

In terms of delimitation, though some literatures exist on select subjects or issues pertaining to the subject, this thesis is limited to the study of adaptation of traditional narrative into film.

## 1.8 RESEARCH METHOD

This research has adopted the descriptive analysis method to study the artistic, literary and cinematic elements in the study of two Igala films titled **AMOBONI** and **OTIDI**. The two films are chosen as models for this research because they have been consciously done using the Igala histrionics. Two key variables stand out here that is traditional African histrionics and the video. The research also applies the bivariate analysis model. Specifically, the descriptive analysis method is used here to observe and analyze the relationship among the variables themselves and compares the elements between them. It looks at how adaptation of traditional histrionics can better enrich the interpretative and intellectual elements of video drama. To this extent the research method shall also apply archetypal analysis for interpretation of icons and other symbolic representations in the texts. The units of analysis shall include the oral texts and the two literary scripts **Amoboni** (1994) and **Otidi** (1996), as well as the video texts. In tune with the conceptual frame the texts are coded for analysis mainly in the examination of the various paradigms of plot, theme, character, language, style and form. The analysis of the video text shall be undertaken after careful observation and viewing of the films. There shall be no field survey or questionnaire application. The research is basically content analysis. The artistic analysis of the models shall be based on the manifest and latent contents of the

texts. The manifest refers to the directly visible and objectively identifiable characteristics of communication, such as words, signs and visual elements in masquerades, earthen wares and others, while the latent refers to the intrinsic and inherent meaning contained in the signs and icons and other materials that are reflected in the films.

The researcher also uses the **media mix** approach in this research. This approach is crucial to the study of the interface between drama and film. This model combines the oral and visual elements; it forges a formalized interface between the big media (modern) and the small media (traditional). This method of research is validated by Des Wilson (1977:77), who believes that this strategy is based on the extension of the message of one medium within a system through another medium, in a manner in which the original message is reproduced as an adaptation or repeated in the second medium. The strategy is based on the assumptions that the task in creating a local media context is through the establishment of links between the small media and the big media in order to make for broader communication patterns. Fiske and Harkley, cited by Ogunsuyi (2007) claim that the television or video radiates on two modes which they claim can be discerned in the dialectical relationship due to the intersection of two modes in a given cultural and social environment. The modes according to him are the oral/subordinate mode and the literate/dominant. This also produces the oral-literate which is a combination of the two i.e. the literate and the oral. The oral narrative in this case remains the structure of the small traditional oral subordinate and the video is the big- modern medium, but when this two

combine, they produce the oral-literate, especially through interpretation and adaptation.

This research also involves a detailed exploration of existing literature on adaptation of literary text or oral narratives to video. It describes the process through which the adaptations takes place and puts to test the validity of the theory and principles of interpretation and adaptation and its effect of enhancing meaning of traditional histrionics in video. The hypothetical statement being that adaptation of traditional Igala drama in video helps to create stronger meaning and perception among the viewers. To achieve this, a compare and contrast approach is inevitable. This is through the examination of the issues of the comparability, compatibility, limitations and possibilities offered by the interdisciplinary of the video-film text, the screen play text and oral narrative text. The method is ultimately to establish whether adaptations of traditional histrionics especially traditional Igala histrionics can enhance the thematic, perceptual, emotional, philosophical, intellectual and other qualities of traditional drama. The comparison and analysis of data shall also provide basis for understanding the depths and meanings contained in traditional histrionics.

## **INSTRUMENTATION**

As instruments of research, the researcher shall study and explore existing literature on the home video industry in Nigeria, and also carefully study and analyze magazines and journals. Researcher shall also examine film exhibition or screening of the video adaptations, and study the practical angles of location, camera shooting, sequences, scripting, acting and space and how they relate to

adaptation principles. In terms of consultation, the research shall undertake face to face interview approach with producers, screen writers, analysts, researchers and policy makers. The researcher shall visit film shooting locations, distribution houses, production houses and post production studios, in collection of data.

## CHAPTER II

### LITERATURE REVIEW

#### 2.0 INTRODUCTION

Literature review in this thesis shall explore published materials, books, academic journals and other materials that deal on the major issues or subjects of this research work. We shall be looking at the following issues among others. Traditional African histrionics, the home video, adaptation, archetypal interpretation and popular culture. The thesis also looks at the issue of convergence and multi-media as facilitated by modern technology, including digital camera or other equipment of production, and the influence this could bear on production and transmission of traditional African dramatic content. It also looks at the issue of the ownership of rights and authorship of traditional African drama. We shall also examine critical materials on traditional African drama, a subject that has received tremendous discuss in the literary world.

Wole Soyinka and many other scholars have written works that give incisive details about the essence of the African belief system and world views. In his work *Myth Literature and the African World View*, (1976) Soyinka discusses in details the African world view using the Yoruba paradigm. He examines the relationship between the living, the dead and yet unborn and the gulf that unites them. Des Wilson, in his book *Communication and Social Change*, (1997) has enunciated the use of traditional art forms in the process of communication. Wilson examines the role of visual symbols and non visual materials in the communication of essence and meaning in traditional African art forms.

On the subject of the home video, Hyginus Ekwuazi has provided a detailed material on the motion picture industry in Nigeria, in his book **FILM IN NIGERIA** (1987) he also provides deep insights into the historical, cultural and social issues that dominate the study and practice of film in Nigeria. Ekwuazi traces the history of the video industry in Nigeria and provides insights in understanding the perceptions in the Nigerian home video. Soh-young Chung, (2002) has undertaken a detailed study on the principles and theory of adaptation, in his cerebral thesis, **A Study of Literary Adaptation; Film Reviewing and the Construction of Cultural Value**, (2002) He examines in detail adaptive theories of transposition, commentary and analogy among several others. It also treats in a very incisive manner the issue of fidelity to the text, which is a dominant principle in the study of adaptations. He also examines the essence of meaning and perception in adaptations. In the study of the theory of archetypal theory, C. G. Jung (1966) believed to be the originator of the archetypal principle has undertaken a detailed study on the subject, especially in his work **The Spirit in Man, Art, and Literature** (1966). Jung explores the use of symbols in arousing the subconscious, he believes that mankind is made of the collective subconscious which is only stimulated to meaning and perception by the right codes of symbol, be it myth, an event or situation.

We shall also be looking at the home video as popular culture. Popular culture refers to that ability of the media be it video, film or print to appeal to the masses of a society. It is a crucial and integral aspect of cultural studies. Popular culture is characterized by its ability to ensure commercial viability and mass circulation

sale or consumerism. The study of popular culture began in the 18<sup>th</sup> century and is traced to the emergence of modern industrial societies with attendant opportunities for mass production facilitated by the introduction of new technologies. Technological advancements have also brought about post modernism, as evidenced through convergence and high speed multi-media interconnectivity, with digital facilities enabling creativity in a way hitherto impracticable.

As an academic discipline the study of postmodernism began in the mid 1980s, though the concept is hard to define because it is a concept that appears in wide variety of study areas. Its major feature is the use of pastiche or make believe in the creation of imaginative work and the cultivation of meaning. Another of its major character is the use of impression and a rejection of elaborate formal aesthetics in favor of spontaneity and discovery in creation. It emphasizes mini-narratives and does not accept universals; rather it presupposes mini-narratives and is always situational.

## 2.1 THE PRINCIPLES AND PHILOSOPHY OF ADAPTATION

The Oxford Advanced learners Dictionary (2002) defines adaptation as 'film or book that is based on a particular piece of work, but that which has been changed for a new situation, also changing something to suit a new situation'. Film adaptation introduces complications in audience perception and aesthetics. It is well known that novels are more known to have been adapted to film, though drama, autobiography, comic books, fictional and non-fictional stories have also been adapted for film.



The major arrears of discourse in adaptations are whether the adaptations are commentary, transposition, transformation or analogy. Discussion is also centered on functions of adaptations, the purpose of adaptations and the question of fidelity of the adapted material to the original text.

Defining the purpose of adaptation, Soh-young Chung (2002:15-20) states that adaptation trades on memory of the literature, a memory that can derive from actual reading, or as is more likely with classic literature, a generally circulating cultural memory. He explains that filmic adaptation consumes memory, aiming to efface it with the presence of its images. The successful adaptation to Soh-young Chung is one that is able to replace memory of the literary text with the process of a filmic or televisual representation. He notes that, this not only indicates the increasing importance of film but also raises debates concerning the relationship between film and literature, and the established hierarchy between the two. He further states that the majority of case studies on adaptation appear to dwell on the question "why literature still matters", in other words, the question of the 'fidelity' or consistency or compliance of a sort of loyalty of a film adaptation to its original source literature. The arguments generally bother on whether adaptations can conceive and interpret faithfully and with fidelity the original concepts and intentions of the script or original narrative. Soh-young Chung notes that major volumes of studies on film adaptations appear to have focused on the ways in which a novel is translated into a film, focusing on the similarities and differences between the two. According to Chung this is evidenced in the titles of the books which invariably revolve around pairs of words, literature, novels, fiction and film

cinema, screen. He states that the method of such studies can be conveniently named the 'compare and contrast' approach as their interest lies in seeking rules and principles in filmic translation of literary work, also in the 'translatability' between the two different media, which entails close examination of characteristics of each media from narrative structure to other elements such as form and structure.

He adds that the approach is productive in that it places film and literature in academically discussible terms, but it also presents limits and problems in extending the study to a dialectical dimension where the relationship between the two can be expounded. The filmmaker according to Soh-young Chung is not a translator but a new author as evidenced in his argument that filmic metaphor has a finite boundary limited to visual experience, whereas the literary image extends to the realm of infinite experience rendered by imagination. To compare and contrast the two media seems to have become an almost inevitable approach in adaptation study. Soh-young Chung states that, even critics writing fairly recently imply that their attempt to analyse adaptation immediately enables them to engage in "analysing narrative in one medium and another, and perceiving what could be done well in one medium and not in others, in discovering the strengths and weaknesses of language, sound and pictures". He states however that, such an approach is generally driven by the notion of the specificities of each medium, which generally results in establishing the constraints and limits of each medium, especially that of film.

by Soh-young Chung (2002:41) and the relationship of film and literature should be the common property of both media, it is his notion of narrative in 'Introduction' to distinguish the transferable part of adaptation 'functions' rather than 'indices' and 'indices' which refers to the essential elements which refer to complementary elements, and continuously emphasizes that studies of the primacy of the printed text" and aware of other types of approach- such as the novel or oral narrative.

Chung (2002:16) offers various cases of Transformational Criticism, where the commentary upon its original literary text overtly asserted notion of hierarchy which is "the film is almost invariably a shrunken précis of sorts" because of the time limit, this is also perhaps, another limitation of the inability of the visual language to conditions in the process of production

causes the film to bear little resemblance to what the novelist or the dramatist may have thought she or he had done.

It may be stated that most studies that compare literature and film in terms of medium specificity fail to move enough away from the fidelity issue to bring the two into an arena where the uniqueness of each art can be realized and illuminated. Pellow believes that an adaptation should be faithful not so much to the source text, but rather to the essence and set motive or meaning of the medium of expression. Aside the compare and contrast approach, another principle of Adaptation, according to Soh-young Chung, is the Paradigmatic Approach, which presupposes that the awareness that the debate on film adaptations of literary works tends to be heavily oriented on the capacity of the filmic performance to translate the literary work, have been present all the way through and some scholars have attempted to produce different frameworks by which to study adaptations.

These scholars have tried to analyse the diversities in the mode of filmic versions, imposing paradigmatic organization, and stressing that each of the different modes of adaptation is analyzed and evaluated in its own right rather than one method being discarded in favor of another. Thus, faithful translation of a text is regarded only as one of many ways and principles of adaptation.

But the point should be stated that in all, diversions and deviations from the original text which are evident and characteristic of filmic adaptation are interpreted as the place where the significance of an adaptation resides rather than a sign of failure.

One of the pioneers in the study of film adaptation, Geoffrey Wagner (1975), as cited in Soh-young Chung (2002:52) suggests that the methods of dramatization should be categorized into three types: transposition, commentary and analogy. Transposition is identified as the most dominant method in which a novel or play is directly given on the screen, with the minimum of apparent interference. He points out that this method is also least satisfactory as the film production is merely a reduced book illustration. It notes that, a film, where an original is taken and either purposely or inadvertently altered in some respect is categorized as commentary. Such films are regarded as "creative restoration" providing a favorable interpretation of the original literary work. The final mode is analogy, where the film becomes totally another work of art assuming its own uniqueness and character.

The creativity of the director is privileged over the author and an analogy cannot be indicated a violation of a literary original, since the director has not attempted to reproduce the "original" Wagner's categorization seems to be loosely based on the degree of faithfulness of the film to the original work. Michael Klein and Gillian Parker (1981) cited in Soh-young Chung (2002) also identifies three approaches to the study of adaptation. First, they point out that most films of classic literature tend to attempt to be literal translations of the text. In addition to fidelity to the main structure of the narrative, to the characteristics of the main characters, to the atmosphere of the text, they point out the film's affinity with the genre of the source is where the adaptation work offers most satisfying results.

The second type is adaptation where the source text is significantly altered through "reinterpreting" or "deconstructing" although the core of the narrative structure is retained. The new interpretation is very often based on the director's attempt to shed a new light on both film and its source work by placing the source work in the context of the contemporary culture. The third approach to adaptation "regards the source merely as raw material, as simply the occasion for an original work". Cultural factors significantly contribute to the cinematic reshaping of the source work, especially differences in the national origin, for instance an English text being made into an American film or African stories to English. Dudley Andrew (1984:2000) cited in Soh-young Chung places the debate on film adaptation in a wider cultural practice and suggests three types of analyzing adaptation work. He points out that "borrowing" is the most frequently employed mode of adaptation in the history of the arts, where the artist uses the material of preceding success. The main concern is "the generality of the original... its existence as a continuing form or archetype in culture".

The adapted work holds "the status of myth" as evidenced in works like *A Midsummer Night's Dream* and the success of adaptations lies in "the issue of their fertility, not their fidelity" that is the fresh insights that they offer not about the rules of fidelity or the mode of adaptation or "the uniqueness of the original". The film should be seen as an attempt to present the "intransigent" of the text, and to endow it with a new life in the cinema. The third category Andrew suggests is "fidelity or transformation" where the task of adaptation is regarded as "the reproduction in cinema of something essential about an original text". The

primary task is to translate the basic elements of the text such as the narrative structure and the geographical settings, so "the skeleton of the original becomes the skeleton of a film" Karen Kline cited in Soh-young Chung moves and defines the debate to the field of critical practice, claiming that the differences of opinion on film adaptation "stem from the critics' adoption of differing paradigms for evaluating the film adaptation" and suggests four critical paradigms. Her first category is "translation" critics who judge "the film's effectiveness primarily in terms of its 'fidelity' to the text". Similarities between the text and the film are valued and primarily measured. The second category is "pluralistic" critics [who] allow that film exists and presents a 'coherent fictive world' in its own right, but expect film to remain loyal to the texts 'spirit'- e.g. to the texts mood, tone, and values. Thirdly, she identifies "transformation" critics who assume the novel and film are separate, autonomous arts, "consider the novel raw material which the film alters significantly", and often privilege film over text, regarding the film as "an artistic work in its own right". As the final category, she suggests "materialist" critics, who practice the newest critical approach to film adaptation examining "film as a product of cultural-historical processes" and regarding affinities between the film and its source novel as less important than do the other three kinds of critics. The commercial system within which the film is produced is considered as a significant factor in the cinematic reshaping of the text. Both film and literature can be regarded as businesses and industries that participate in technological constraints and advantages. Both enlist or engage dominant figures of gender, race, and class.

In his own contribution to the theory of adaptation, Reynolds (1993) cited in Soh-young Chung (2002:41) points out another 'cultural unconsciousness' regarding creative work. He claims that "our culture venerates originality", and adaptation is often regarded as an "inferior creative activity" even if this is unsaid. Thus, "the artistic" status of those responsible for creating the adaptations is relatively low, and the status of the texts they produce remains, at best, marginal.

Therefore, he furthermore asserts, that although a play or novel is not physically destroyed when it is adapted, it is possible that its reputation as a script may suffer. He further states that the unconscious and almost unscrupulous statement on the cultural value of literature is seen in the following claim that the real value of imaginative literature lies not in its ability to describe landscapes; nor is its role solely to provide the emotional satisfaction and pleasure that come when the aesthetic sensibilities of the reader are satisfied. Its true value lies in its ability to act as a forum in which the reader can debate and contest social and moral issues. Those who are ultimately responsible for making and re-making images, therefore, carry a heavy social and cultural responsibility, cultural value and status, canonicity, and originality are all constructed concepts, the production of accumulated discourses generated by institutional practices. What seems to be regarded as 'cultural unconsciousness' is actually a manifestation of public complicity with the principles established particularly by the institution of literature in which these concepts have prevailed for a long time. James Naremore cited in Soh-young Chung, offers an account on the general tendency of film studies, which indicates that such influence have reached beyond the boundary of literary

discipline, even when academic writing on the topic is not directly concerned with a given film's artistic adequacy or fidelity to a beloved source, it tends to be narrow in range, inherently respectful of the 'precursor text', and constitutive of a series of binary oppositions that poststructuralist theory has taught us to deconstruct: literature versus cinema, high culture versus mass culture, original versus copy.

He explains that "hypertextuality" is the most useful to the study of adaptation. Filmic adaptations are seen as hypertexts, or expansions and improvements derived from pre-existing hypotexts, which is the initial oral or textual source. If various prior adaptations then form a cumulative hypotext which is available to the filmmakers. Adaptations then can be understood in the complex and wide context of intertextual reference and transformation, where texts are generated from other texts in an endless process of recycling, transformation, and transmutation with no clear point of origin. He asserts that adaptation needs to be joined with the study of recycling, remaking, and every other form of retelling in the age of mechanical reproduction and electronic communication.

By this means, adaptation will become part of a general theory of repetition, and adaptation study will move from the margins to the center of contemporary media studies. He also adds that "the commercial apparatus, the audience, and the academic culture industry" should be considered. Andrew (1984:2000) cited also in Soh-young Chung (2002:41) is the one who put the pertinent question, how does adaptation serve the cinema? What conditions exist in film style and film culture to warrant or demand the use of literary prototypes? He notes that most

critics currently active in producing writings on cinema and literature express their concern about the inadequacy of the fidelity issue and attempt to deconstruct the hierarchical notion between literature and film. However, although they are successful in elucidating the ways in which the fidelity issue operates in the study of adaptation, they are unable to offer an alternative framework to replace the one they are seeking to discard, which is evidenced by the absence of book-length studies.

Andrew, further states that such moves, be it poststructuralist or sociological, appear to be invalidated by an institutional practice which, being placed at the edge of academic criticism and public discourse on literary adaptations, continues to foster the old hierarchical notion between literature and film: Soh-young Chung states that among the qualities, we expect from great film-makers is a show of independence, that their works seem sufficient in themselves even as they offer a rich lode of material for interpretation. The affinity between the text and the film is regarded as a rather negative feature betraying the lack of autonomy of the filmmaker.

Regarding adaptation of traditional African drama, it is important to note that in Africa there have been several efforts to adapt the oral narratives to the literary and to film. But these are not without challenges. Classical written African drama for instance is limited in its documentation of the reality of African traditional society. The limitations are evident in the use of English language as the language of communication and documentation and also the challenges offered by the structure of the non-textuality of the African narrative. These therefore

ker who is committed to adapting African literature. Structurally, the literary script cannot reflect the unity and communal nature of African theatre. The transition of African theatre to film may just be catastrophic as shown in *WEST*. A commentary may also not adequately reflect the nature of African traditional philosophy.

An African film maker will be for him to see traditional narrative as hypo-texts, the raw material material for the production of the filmic-hypertext. The hypertext is a reflection of the African world view, giving the filmmaker the freedom of interpretation and be better positioned to appeal to the audience in a realistic manner.

### DRAMA AS SOURCE FOR FILM (Theatre as Source of Oral Performance)

A key issue in the study of traditional drama is the nature of the text. In drama every performance produces its own text which exists and is known to every member of the audience. The text is a prompted text which is occasioned during a particular performance, this text is different from the text of other performances, the singer or performer may be different. The nature of the text poses some crucial questions, like the relationship between the artist and the appropriate structure of the text.

Describing the nature of the oral text, in performance, Isidore Opkewho (1979) classifies them as **re-creation, limited creation and the real creation**. He notes that in rituals or religious ceremonies the text is somewhat fixed making it a limited creation. Where a narrative or art is reenacted in another location from its original place, it could be classified as re-creation, the real creation refers to when the artist does not really have a restricted or limited text to create from but creates his own text as he is inspired by his imaginative thought and the audience's reaction, this could be called the real creation.

Digression by the artist himself or from members of the audience through interpolations and injections are elements of the non-fixed and malleable text of oral drama. An example of textuality of the oral narrative can be seen from J. P. Clarks' stage adaptation of *Ozidi* from its original folkloric narrative the *Ozidi Saga*. Olu Obafemi (2001) notes that *Ozidi* as an adaptation provides insights into the relationship between traditional festival theatre/folklore and Clarks' dramatic idiom as evident in his stage adaptation of this traditional festival drama. He notes that in *OZIDI SAGA* Clarks appropriates his indigenous theatre heritage and *ijo* metaphysics to produce his own creative vision in his play. He submits that the folktale motif enacted within a ritual structure provides the framework on which his adaptation hangs. Obafemi further notes that in examining Clarks' exploration of the folkloric motif within a ritual structure, the structural coherence of the work and the tragic vision are drawn from Clarks' own cultural background. Clarks' *Ozidi* is also the subject of his ethnographic film, *Tides of the Delta* (1969). The film is a recording of actual events of the *Izon*

world view, it relates the Ozidi story which the people of the Niger Delta have with great reverence and which they have enjoyed among their nine clans, several generations. Steve Ogunyemi (2003:111) notes that the film idiom can be used to achieve a sense of wholeness of culture, as done in *Tides of the Delta*. He notes also that though the film is a non narrative documentary, we see in it, application of film at its most sensitive i.e. in the examination of society.

Traditional African oral drama and histrionics therefore provide good source, adaptations either for stage or for film. There is no doubt that a strong artistic relationship exists between traditional oral African dramatic text, the literary text, recreation and the film text. All of which provide good sources for adaptation. Kwaghkhondo Agber (2007) states that, the dramatic text or play is vital to the film maker. He notes that film making involves a combination of talents and techniques borrowed from older art forms; the film maker fuses these borrowed techniques with a written play into his artistic creation. He asserts that, the film maker therefore taps from literature and drama, blends them with his craftsmanship especially in the use of the camera and in editing to actualize his dream of creating realism.

The play or script from which a filmic adaptation draws its strength of dialogue and description is the screen play. The script or screen play refers to the dialogue and the annotations that are necessary for us to understand the action unfolding on the screen. Ladi Ladebo (2001:84) says that for words to become a film, their meanings have to be re-embodied in an organized combination of photographed images and recorded sounds. In other

words, the script has to be arranged in simplified, clarified, lively, lucid imagery, all informatively shaped with sufficient imagination. A basic element of the screen play is that it must be the synopsis of the original idea, which may have originated from a source, oral or literal. It is from here that the film script is drawn by the director of the film.

A well written screen play, according to James Uleman (1980) cited in Agber Kwaghkhondo (2007) is carefully structured in such a way that scenes, dialogue, bits of action and events are carefully ordered to produce the intended effects. It must just not be a work but a work that can be filmed. It must provide the information that the audience will need to know about the characters in the film. This information comes from what other people say about them, what they say and what the characters do. Then there is the film script. The film script is a working document that defines the content, scenes, sequences and camera movements in a film.

Traditional African drama has provided the content for the emergence of Nigerian film; it also produced the personnel that fertilized the Nigerian film at its inception. Some elements of traditional African drama which have been adapted to literature and film include history and myth, songs and dances, mask and masquerades, proverbs, idioms and other aspects of language, festivals and several others that we shall discuss here.

## HISTORY AND MYTH

History and myth are very important factors of African histrionics, theatre, film and literature. Every literary artist concerned with developmental issues must

abreast himself first, that irreducible fact of the peoples history. History and myth also provides for the artist materials for the examination and projection of people's hopes, fears and aspiration. Ahmed Yerima and Olu Obafemi (2003:129) state that, history and myth are evident in the works of many African theatre artists and dramatists. Undertaking a study of traditional African drama they note that Wole Soyinka is inspired by mythic imagination which inevitably propels a tragic vision of society. According to them Soyinka generally concerns himself with the inner thoughts of man, to him myths arise from man's attempt to externalize and communicate inner intentions.

But Femi Osofisan another important Nigerian dramatist according to them 'problematizes myth and treats it in his plays with an apparent presence of an optimistic option for contemporary Nigerian society to mobilize the people. Osofisan uses traditional value and the culture as a tool in his plays. In *Morountodun* (1979) for instance, Osofisan uses mythology to suit the imperatives of modern Nigeria and uses it to envision and profess a better society. The playwright here uses two kinds of narratives to achieve the desired theme which is a call for a calculated energy towards the defeat of the oppression and injustice that engulfs people in the realities of poverty, suffering and insecurity.

First he uses the factual historical incident of the farmers uprising in western Nigeria in 1969. Titubi who is the lead character in the play is the daughter of the rich Alhaja who we see at the beginning of the play determined to stop a dramatic play against the bourgeoisie. She is arrested by the police inspector

recruits her as spy. She is captured by the farmers and taken to their own camp where she learns the secrets of how the farmers have been to organize themselves as a progressive group. It is here that Osofisan brings the Moremi myth.

The Moremi myth is about an ancient Ife princess, who deliberately allows herself to be captured by the enemies of the Ife people, the Igbo people, where she might learn the secrets of the Igbos. After a long stay in the enemies' camp, she succeeds in prying into the secrets of the enemy and triumphantly returns to let her people into the secrets of the Igbo. In *Morountodun*, the principal character Titubi sees herself throughout the play as the reincarnation of Moremi until she discovers that she had actually began to believe in the cause of the farmers uprising and consequently becomes a convert. She therefore decides to remain part of them in their struggle.

Osofisan uses this myth to re-in force the essence of sacrifice in modern Nigeria, the reader finds that only the act of sacrifice by both women and the act of oppression and injustice, provide the similarities between the myth and the historical event.

Apart from Osofisan many other contemporary playwrights have adapted myth as material source of their works. Ola Rotimi springs as one artist whose plays exploit history and myth. His plays *Ovonramwen Nogbaisi*, (1971) *Kurunmi*, (1969) *The Gods are not to Blame*, (1968) are works that bear mythical source.

Generally classified as historical plays they exploit historical issues and subjects.



In Kurunmi, Ola Rotimi draws from the historical Ijaye wars of 1860. The Oyo Empire was one of the four most prominent empires of West Africa, rising to the peak in the eighteenth century. The Oyo nation was in outright rebellion against the authority of Alaaḡin Atiba, and he needed political stability, which he sought to attain by ensuring the continuity of his lineage by naming his son Adelu as his successor rather than allow him die with him as the tradition demands. This is contrary to conventional traditional practice. Kurunmi a war general and traditionalist will not hear of it, even when all the other deputies in Ibadan, Ogunmola, and Ibikunle will accept it. He therefore challenged the Alaaḡin. But following a combined attack by allied forces of Ibadan, Ogunmola and Ibikunle, he commits suicide to cover shame and humiliation. The tragic fall of Kurunmi reflects the dynamics of military dictatorship and the vestiges of confrontation and insubordination, which existed in Nigeria's military culture.

Ahmed Yerima and Olu Obafemi (2004:74) state that 'Rotimi it is who has combined very instructively a mytho-historical dramatic oeuvre and used it to create contemporary relevance'. They state that Ola Rotimi's fascination with history and historical tragedies devolves on his expressed commitment to the task of evoking history, which he copiously re-interprets in order to confront contemporary society with the expediency of drawing parallels between the past and present realities, so as to create and transform the present in the light of the achievements of the past.

Also in the works of Bode Sowande one finds the use of historical material for the benefit of the present, he is singled out from others by his philosophy of spiritual

nationalism. Ahmed Yerima and Olu Obafemi (2004:114) note that his plays essentially topicalize contemporary issues that affect the Nigerian state. The **Night Before** for instance is about the history of Nigeria and her social changes of the early 1970s, the play deals with the destruction of the illusion of a better society outside the university. In achieving contemporary relevance in his historical re-constructs, he uses a lot of traditional Yoruba materials, songs, dances etc. His greatest skill however is in his use of what Obafemi calls 'inherited material'. They state that effective handling and use of inherited materials and the use of Contemporary history of the country and his personal foresight as a playwright, have made Sowande a second generation Nigerian playwright with tremendous social and political impact on the nations realities.

## LANGUAGE

Language is also crucial and central to traditional African drama. The debate over the place of language in adaptation has also become very topical. This is because language is vital to communication. Language is presented in verbiage form and in other expressive forms such as in dances, gestures chants, signs and other forms of physical communication. Language in traditional African drama is expressed in the traditional speech convention of proverbs and idioms. Virtually every African community employs the use of proverbs and idioms in their narrative. Proverbs and idioms in language embellish the dramatic dialogue and convey deeper meanings and essence, most times with deep philosophical meaning. Many modern African writers and film makers, like Wole Soyinka, Sembene Ousmane, Femi Osofisan, Bakare Ojo-Rasaki and host of writers who

have employed African materials have used traditional language in their prose form or in the verse form, this they have done through direct translation of the original language to English or by recreating or recasting them for modern audiences. With another important Nigerian dramatist Wale Ogunyemi one notes an expansive use of Yoruba verbiage; his works are a clear example of works that adapt traditional theatre conventional dialectics. Olu Obafemi and Ahmed Yerima (2004:114) states that, 'Ogunyemi's use of traditional conventions relies a great deal on the oral traditions of the Yoruba people, this includes mainly the use of songs, chants and music, he also uses all the forms of traditional songs and praise chants which he translates into English'.

Songs, music and dances as language also play very important roles in the construction and presentation of traditional African drama. Apart from the entertainment content they bear, they also function meaningfully in conveying messages and meaning. The ritualistic actor, the masquerade, the audience all indulge at one point or the other or on one occasion, in songs, chants aphorism, which are in most cases full of imagery, metaphor and meanings. They come along with proverbs, idioms and other mimetic conversations usually accompanied with rhythmic melody. Innih Ebong (1993:5) states that, songs in traditional African performance are often short and repetitive and a variation of dialogue, a kind of memo technical device, fixed phrases that are easily remembered with fixed meaning, mode and thoughts. For Wole Soyinka (1976:3), it is unmusical to separate Yoruba music from myth and poetry, the

nature of Yoruba music is intensively the nature of its language and poetry, highly charged, symbolic.

In traditional African drama, it is possible to sustain structured interactive dialogue especially in festival occasions. The people collectively interact in choral responses or chants initiated either by the ritual authority or priest or as among the Igala by the king. These interactions come mainly in response to prayers to the ancestors or a spontaneous declaration of spiritual or material wellbeing of the community. These forms of dialogue also take place somewhat differently in **masquerade drama**, where the masquerades face and voice is disguised. According to Emeka Nwabueze (2003:84), **The Masquerade** hides behind ancestral representation and, throughout the period of the drama, is seen as an ancestor and given all the privileges of an ancestor.

It is therefore unrealistic to expect conventionalized dialogue with this kind of character. The masquerades statements and various categories of interchange are conveyed in proverbs and other traditional aphorisms of the traditional society, this kind of language produces immediate effect and the masquerade group utilizes this immediacy to create dramatic tension.

**Praise and chants**, are an important and crucial aspect of traditional African drama, they are reflected in the culture and traditions of all African society, like other aspects of traditional African society they carry a lot of communicative imagery and motif-they manifest in self praise and sometime in salutation, by the performers or the leader of the performance. According to Janheinz Jahn (1968:63) - the praise verses are put together-to form a series of aphoristic parts,

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and general comportment to communicate certain feelings or emotions and attitudes. Visual materials especially as in costumes convey depths of meaning, and they tell mythical and historical stories. Feathers, beads, chains etc which may appear ordinary assume thematic and philosophical import if properly used and put in perspective.

But the greatest attribute of traditional African drama, which it has continued to reflect, is its **functionality**. Traditional African drama is known to create cultural re-awakening, it reconnects society and community to itself by re energizing the relationship between the living, the dead, and yet unborn. It is Zerbo (1962:267-287) who states that

It is often said that African art has never been art for art sake. It is for the most functional art. An art that was part of the principal acts works of a society that had its aim and objective the augmentation of the vitality and potential strength of the social body. It has for example, been stated that African art is utilitarian. It may be serving as a weapon and can always serve as a weight.

Wole Soyinka (1970:40) supports the point when he writes that, 'much of African writing is still rooted on the concept of literature as part of the normal social activity of man'. He says that though it is individual in its expression and its choice of area of concern, it is always socially significant. Also commenting on the social import and significance of traditional material on society, Nnno Zuzu (1990:8) writes,

Since the human society is a realm where man exists within a social order structured by morality, the writer must adapt to conditions designated as good or evil, he must give priority to some and relative priority others. But in submitting to the

weight of tradition, to the momentum of present activities, he naturally submits to those influences which in his opinion have interpreted lives, whether these influences are of the past or present, immersing his own existence in the stream of history, he associates himself with the values which seem important to him and with the people who have something to say about their importance. By implication, he uses what they have created, the works they have produced, the organization they have formed, the tendencies they have initiated and the goals they have set.

In traditional African drama, **thematic bent** is varied and reflective of the societies world view. Traditional drama addresses issues of sociology, politics, religion and economics, its most important element however is the capacity to carry along the entire community in its desired purpose as stated earlier. Most traditional African festivals and rituals bear a lot of meanings and themes.

For instance the kwaghir theatre or drama among the Tiv is a cross hybridization of themes, even patriotic or nationalistic'. Harry Hagher (1990:167) states that Kwaghir puppet plays which seem to fall into this category are those plays that seem to be pre-occupied with awakening consciousness of the audience to be proud of their identity as Tiv people, these plays are at pains to illustrate them, from folklore or Tiv mythology that are common to all Tiv people for what seems like a prime purpose to galvanize patriotic feelings of the people. Armstrong Idachaba (1992:22) states that, among the Igala, the political and religious essence can not be divorced. A festival combines both the the political, the religious and social theme.

Another crucial thematic bent of traditional African drama is in its potential to address socio-topical issues; this is done by addressing matters of malaise, and for entrenchment of social control, discipline and cohesion. In the masquerade drama of most African societies and also among the Igala, the masquerades play very functional roles. Tom Miachi (1980:12) writes,

Among the Igala, masquerades are held to be ancestors of the people, coming out in grace and in love and sometime in fury or anger but with purposeful corrective objectives, aimed at purifying or re ordering a disorganization created by the living.

Also speaking on the role of bigger masquerades in Igbo society, Emeka Nwabueze (2003-84) writes that,

This class of masquerades dramatizes the acceptable qualities of society and sometime as the case may be satirizes the deviant behavior of the society, behavior which the society abhors and would want its members to avoid. The masquerade therefore becomes the quintessence of an idea and acts according to the norms of the society. By invoking the masquerade, the memory of particular categories of ancestors is crystallized into an idea designed to achieve a particular social purpose.

It is important here to state that as functional drama therefore traditional African elements and symbols as well as issues have continued to inspire and prevail in African drama. **The festival** is the classical reflection of traditional theatre and drama in Africa. Describing the essence of traditional festival theatre or drama in Africa, Oyin Ogunba (1970:4) says it is, 'an indigenous cultural institution, a form of art nurtured on the African soil over the centuries' that which has therefore developed distinctive features and whose techniques are

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onist, for his very act of  
s defined in turn by nothing  
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mly embedded.

ive, the communal nature of traditional  
African drama. This is so because African  
gical communality of the African society. It  
frican drama is also regarded as popular  
ama that places at the centre the interest  
y. As noted by Saint Gbileeka (1988:55)

e involved in the active work  
social structure and building  
gin to see themselves. They

Popular drama according to Bertolt Brecht, cited by Saint Gbileeka (1997:39) is a  
theatre for change and development. It arouses awareness towards the common  
communal good of a people or society. The writings of many contemporary  
African writers like Ngugi wa Thiongo, Wole Soyinka, Femi Osofisan etc all  
reflect the imperatives of popular drama consciousness. As popular drama  
traditional African drama considers the people or the audience as vital and  
central to the entire production. Like in Greek theatre and the medieval theatre,  
the people are the main targets or concern of production or performance.  
Another aspect of the festival is its concept of space. Space, plays a major role  
in traditional African drama. Because it is centered among the people a common  
feature of traditional African drama is its non restrictive concept of the acting  
space or the arena. In traditional African drama space is malleable and unfixed.  
The stage or performance arena could be the football field, the shrine, the sea  
groove, etc. According to Armstrong Idachaba (1995:30) the stage is the place of  
the action or event, the physical space or stage gives no special considerations  
as the entire art is communal, irrespective of social hierarchy or political standing.  
Space in traditional African drama is both physical and metaphysical. Within the  
traditional African context, the space of a drama is the stage of the spectacle,  
though it is physical and materially visible it is a cosmic or metaphysical activity  
transcending the physical to the ancestral, provoking an interaction or conflict of  
the two. As Wole Soyinka (1976:40) enthuses,

The theatre is one arena, one of the earliest that we  
know of in which man has attempted to come to  
terms with the spiritual phenomenon of his being,  
with the advancement of technology and evolution.

Some call it counter revolution of the technical sensibility, the spatial vision of theatre has become steadily contracted into purely physical acting arena or a stage, as opposed to a symbolic arena for metaphysical contest.

As opposed to the confinements and limitations in the Euro-American proscenium, the stage and space in traditional African drama offer great possibilities, the arena within the norm of traditional African drama, is not restricted; it is malleable and elastic. This is very reflective of the fluid, communal and highly interactive and participatory existential philosophy of the African, and this therefore poses a main challenge to film makers that are determined to shoot films that reflect the philosophy of traditional African cosmology, bearing in mind the inherent limitation in screen and camera, which are constrained by dimensions (though this limitation is reduced by advances in modern digital camera and its enhanced possibilities). Traditional African stage or arena represents the facts of the cosmic reality in a physically defined or metaphysical space.

Time is also an important aspect of the festival. Like space, time plays a very important role in traditional African drama, time is both mythical, metaphysical, contemporal and topical. Social events within the African context have a base or originate from the mythological. Micea Eliade (1971) says what is created in myth manifest in the social. Traditional African festivals are a physical presentation of a myth brought into a contemporary time called macro-time. As in stage and space there is also elasticity or malleability of time, some dramatic performances

last 20 to 30 days, they may take place during the day or at night. Armstrong Idachaba (1992:34) states that,

Among the Igala for instance, the sanctification of the masquerades are done at night and the masquerades come out during the day. Sometime, some rituals are performed during dusk or dawn depending on the mythical or ritualistic undertone or purpose of such ritual.

Commenting also on the elasticity and import of time Harry Hagher (1990:167) states that,

During traditional wedding ceremonies, which might last for several days, the bridegroom's maternal kinsmen or age-grade might round-out the festivities with a performance to last all night. This ensures the continuity of festival which drives the evil and loneliness of the night away from the compound. A more practical reason is that during such an occasion, far too many men pour into the village than can be accommodated, as a result they are lured away from sleep by performing or watching performances till day break.

Therefore traditional African drama is not specific in terms of timing neither is it performed on a fixed proscenium setting or sitting theatre arrangement as the case in modern dramatic performance, and this is a major and fundamental feature of traditional African drama. In terms of performance, the preparation for the dramatic performance may take two seasons from one season to another, the making of the costumes, the rehearsals, divinations all take place within elastic time, the presentation and enactments of the rituals themselves reflect malleability of time and space.

**Character and Characterization** is a very important feature of traditional African drama. In the traditional narrative or drama of Africa, the choice and signification

of character is vital and fundamental to the expression and conveyance of meaning. The characters are a symbolism of values, beliefs and philosophy of the community, that which binds them all in a manner that is collective and bonding. The characters assist in the realization of the thematic thrust of the story which normally is a reminder of the moral code and order in the relationship between the ancestors and the living or between the king or priest as representative of the ancestral order and the entire citizenry. The protagonist usually representing the good and the antagonist representing the bad, the good usually overcoming evil. Even in the story-telling folk narrative the animated characters like the tortoise, lizard, elephant and all other characters that are created in traditional story, are created for the strong purpose of a didactic symbolism either of wisdom as the case with the tortoise or fear and courage as shown in the fables of the lion or the dexterity of the spider. Modern African drama especially has explored characters in traditional African drama, especially the kings and priests to create archetypes. Archetypal characters are at the core of the social and moral order of the community, they are the ones that maintain the morality of society and at times are willing to sacrifice their own lives for the good of society, by their position they occupy a position that confers on them a moral responsibility for the good of society. Names of characters in traditional African drama also bear meaning; they could be used to signify periods, mark relationships or attributes or used to celebrate certain personal or communal virtues. Names are not given arbitrarily or ordinarily. Most modern African

playwrights from Soyinka, to Osofisan, Bakare, Rotimi and several others, have explored the ritual archetypal character the delivery and projection of their drama.

#### TRADITIONAL DRAMA AND NIGERIAN VIDEO-FILM

Regarding the interface between traditional African drama and film, Ben Tomoloju (2006) notes that the Nigerian video will do better if it turns to exploiting traditional ritual archetypes for artistic visioning, he notes that adapting African literary archetypes in home video can serve the industry and the Nigerian audiences better. Steve Ogunyuyi (2001) emphasizes this imperative when he explores the reasons for and purpose of adaptation. He points out that through analysis and appreciation of one work of art through to another the work gets better, adding that through the process of anticipation and retrospection, our imaginative involvement is brought into play and the stronger such an anticipation the more intense our interaction with the original text. Also noting this point, Boyum (1989:60) states that the book is freed by the films-gloomy rhetoric, stressing the essence of adaptation as enforcing meanings of the text. Also Toby Miller (1992) adds that the film has its own distinctive language and it re-interprets or interprets the inner resources of his source. Adapting traditional African drama either from script or from the theatre offers to us new opportunities to explore the metaphorical imagery, the iconic and other meanings of our culture and tradition, and creates for the viewer a deeper and stronger understanding of the cultural dimensions and depths of traditional African drama. Olu Obafemi (2006:49) believes that the home video industry will do better if it adapts literary works of traditional African dramatist, he notes that many writers of the home

video industry in Nigeria today are not literary minded or inclined, since as it appears their consciousness is not towards enduring art, adding that home video filmmakers have not cultivated the habit of moving out to writers. He questions why people have not thought of producing *Arrow of God*, (1974) *Death and the King's Horseman* (1975) or any of our literary classics. Ekwuazi Hyginus (1987:17) recounts that most of Nigeria's film makers come from what he calls the theatre belt. He recounts that the earliest films made in the country were adaptations of drama plays among which are *Culture in Transition* (1963) and *Kongi Harvest* (1970). He notes that *Culture in Transition* integrates into its structural and thematic framework an abridged version of Soyinka's stage play *the Strong Breed* (1964) and *Kongis Harvest* (1967) an adaptation of a play of the same title. Ever since then the movie industry in Nigeria though still relying heavily on the indigenous theatre and theatrical forms, has more or less adapted fewer and fewer literary materials probably accounting for prevailing low quality of script and story line in the movie industry today. Talking about quality, Asten Ahua (1997:121) notes that the pool of raw materials from which television or video can take traditional African content is unfathomable and the potential products can be mind boggling. He acknowledges that most of the materials are embedded in the traditional and cultural norms of the people, the dramatic and folkloric performances, the environment, its musical components, its flora and fauna, its history, its culture, the stories in the minds of old men and women. He stresses that these theatrical production and performances is simply a 'community art', an art expressing the rich content of Traditional African drama as

evident in its themes, characterization, plot and other paradigms which have formed the basis for its continued relevance and interest. It reflects their history, myth, fears and aspirations.

Hyginus Ekwuazi (1987:48) believes that African cinema in both its origin and conception is totally different from the western cinema, and adds that the African conception of aesthetics, culture and art are totally different from that of the west. According to him African aesthetics are more man oriented and less based on a commercial-quantitative nexus. He notes that,

African cinema is primarily pre-occupied with rectifying the culture of his society, sending a particular message and influencing socio-political behavior. African aesthetics is functional in the lives of the African and is an integral tool for their physical, mental and cultural liberation.

He believes that African film is a way of exposing and projecting to the world, African socio cultural arte-facts, such as masks, cultural clothing and costumes, a unique way of dressing, specific norms and values. Alfred Opubor and Onoura Nwueli (1979:30), recount that *Kongi's Harvest* created a great impact in the minds of black Americans, when it was released. According to him the dressing of Oba Danlola's household and those of the people of Isma in the film changed the view of most black Americans about the Yoruba 'Agbada'.

It should be noted that Traditional African drama, is also well endowed with the pastiche characteristic of postmodernism, it is imbued with myth, mystery and mysticism or magic, which are hallmarks of post modern art, that of fascination and make believe. Ojo-Rasaki Bakare (2006) recounts that during the early days



of Ogunde films and theatre. magic, effects and pastiche were readily employed and achieved. But beyond pastiche and magic traditional African drama is an art of essence and meaning, that which has at its centre the wellbeing of the community in away that is economically, socially and philosophically significant to the people.

The Nigerian video film has borrowed from the oral texts and literay forms of traditional African drama. This has also contributed to its popularity. The Nigerian video-film has emerged as medium of mass-culture or popular culture, carrying with it a popularity that cuts across and influencing the broad spectrum of society, i.e. regardless of the economic, social and political classifications of society. It is a fact today that the **Africa Magic** channel on the South African station DSTV, is the most popular channel on DSTV's bouquet in Africa and among Africans in the diaspora, it is patronized by the middle and rich elites of the Nigerian society, the channel predominantly features, Nigerian home movies. That perhaps is the enigma of the Nigerian video, its acceptability by the entire classes, groups and ethnic tribes of the Nigerian society.

### 2.3 VIDEO FILM IN NIGERIA

The history of the film industry in Nigeria could be traced to the pre-independence era; the first film (not video film) was exhibited in August 1903 at the Clover Memorial hall Lagos. According to Alfred Opubor and Onoura Nwuneli (1979:2),

The medium of film was itself new in those days, and still technically in its infancy. Content was largely documentary. The first showings in Lagos,

according to the Lagos Standard, included scenes of a steamer moving through water, shown with the vividness of life, and scenes of the coronation of the King Edward VII in 1904. One of these newsreels also presented a brief glimpse of the Alake of Abeokuta, a Yoruba king of western Nigeria during a visit he made to England.

Hyginus Ekwuazi (2001:4) records that, colonialism privileged the documentary film, but in this case, the films were made from the political-economic imperative of fostering cohesion and orientation within the colonial framework. He adds that in the early films, the colonized i.e. the indigenes functioned in only minor roles and that colonial cinema failed to achieve any meaningful transfer of technology. Alfred Opubor and Nwuneli (1979) record that in 1947, a Federal Film Unit was established by the colonial administration, and most of the films coming in then were supplied by the central office of information in London. They note that the unit produced only documentary films and newsreel, and that though film production was not really encouraged, the colonial office of information made sure the documentaries produced by the post office unit in London were given sufficient distribution through the British Council and such other bodies like the Church Missionary Society (CMS) in Nigeria. They record that school premises, village halls, open spaces, civic centers, proved to be adequate theatres for the screening of the films; this was complimented with mobile film units-van, a 16mm projector, a reel of 16mm and a collapsible screen.

But the documentary films did not dominate for too long, as soon after feature films emerged on the scene. Hyginus Ekwuazi (2001:5) in his article, **Perspective on the Nigerian Motion Picture Industry**, recalls that with

independence, the sources and types of films were diversified, with predominantly feature films; coming from just about anywhere. With this development therefore the documentary was therefore seriously relegated in the distribution-exhibition circuit.

Alfred Opubor and Onuora Nwueli (1979:6) record that, Some of the early feature length films Produced in Nigeria include **Moral Disarmament** (1957) and **Bound for Lagos**, (1962) produced for the Federal Government of Nigeria in 1962. According to them, an oil company Shell-BP of Nigeria limited, also released a full length feature film **Culture in Transition** in 1963. They note that **Kongis Harvest** (1970) was among the significant films that were made by private film makers. **Kongis Harvest** was a version of a play written by Wole Soyinka and produced by Francis Oladele, directed by a black American Ossie Davis. It was a satirical commentary on the first republic of independent Nigeria. It was about power politics, preventive detention and image making.

They recount that, in April 1975, cinema history was made in Nigeria, when the first feature film in a Nigerian language Ibo-was produced by Ola Balogun of Afrocult foundation limited. The film, **Amadi** (1975) was an instant success with Igbo and non-Igbo audiences alike. According to them **Amadi** was a novelty in the history of Nigerian cinema, though the acting may have been sloppy by western standards, the film lacking cinematic aesthetic finish and poor technique to the sophisticated audiences but for the local audience, -the local appeal of a spectators mother tongue and his natural fondness for familiar scenes and way of life was quite exciting, interesting and revolutionary.

In terms of the distribution of the films, they state that distribution and exhibition, was expectedly in the hands of the colonial administration in the colonial times. But with independence, the Federal government opened the distribution circuit to private Nigerians though the federal government remained the major producer, distributor and exhibitor. They further note that, film distribution and exhibition has developed more than any aspect of cinema culture in Nigeria, noting that feature film is perhaps the only mass medium in Nigeria that the government does not directly control or effectively participate in distribution or exhibiting. (This view is however no longer the case as the government through the National Film and Video Censors Board has instituted frame works for the distribution of films in Nigeria). The indigenization decree of 1972, among other things gave exclusive monopoly for the distribution and exhibition of feature films to Nigerians with the capital and business contacts, but left the question of production open. Though in spite of this law, the distribution circuit in Nigeria was still been controlled by foreign companies mainly owned by the English and the Lebanese and this was largely responsible for the failure of local films to circulate as evidenced in the failure of **Kongis Harvest**.

Hyginus Ekwuazi (2001:vii) in his preface to Hyginus Ekwuazi et al (2001) **Transition from Video to Celluloid**, notes that it was the slump in cine production which is traceable to the structural adjustment programme, which eventually led to the decline and eventual death of cinema in Nigeria. According to him,

Cine production went into decline and patted off within the last one and a half decades. Only two

cine films Oselu and Baba Zack have been licensed for public screening. With no indigenous productions taking place and no foreign films coming in, the theatres went into a long period of desuetude and then re-emerged as churches and revival centers. And so, enter first the reversal and then in its wake, the home video with cheaper and simpler technology.

Tracing the emergent schools of film in Nigeria, Ogunsuyi (2007:21-39) discusses the three schools of film in Nigeria, according to him, the Yoruba film school emerged from the incorporation of indigenous theatre expressions and the Yoruba traveling theatre traditions into film. He lists Ija Ominiran (1997), Aiye (1979) Ayanmo, Orun Mooru (1985) as some of the early Yoruba films. He states also that the Yoruba traveling theatre moved into screen in stages, first it was television then cinema and later video. He states that the Yoruba film has a follower ship that comes naturally from the Yoruba theatre goers of the theatre belt of Nigeria. The Yoruba film school combines the structural features of both the narrative and dramatic texts. Edward Ossai (2006:4) in his article, **Emerging Political Discourse in Nigerian Films**, states that the Yoruba film like most cinemas the world over evolved from the theatre. He notes that notable theatre practitioners like the doyen of Nigerian theatre, Hubert Ogunde and his pedigrees, Kola Ogunmola, Duro Ladipo, Moses Olaiya, Oyin Adejobi and Ade Afolayan, opened the floodgate of film production in the Yoruba axis. According to Ossai, Ogunde adapted his stage plays into films wholesale with the same actors, commitment and devotion. Timothy Asobele (2003:4) says that the materials from which the Yoruba films are made are to a large extent the cultural realities of the people of the Yoruba countries, some go into the fount of the

peoples believe systems, while some look into the Yoruba jansenist philosophy of in eluctability of destiny. He states the Yoruba indigenous films portray the cultural aspects of society or re-enact the mythical and historical events that once took place in their domain. The subjects may vary but they all project the rich cultural life of the Yoruba ethnic group.

The Hausa film school which is the second film school did not take off as early as the Yoruba. Kofoworola cited by Hyginus Ekwuazi (1996:57) states that the relative hermiticism of Islam precluded any indigenous secular performance tradition in the core north, added to this is the prevalence of Indian film culture. Steve Ogunsuyi (2007:31) notes that the business of producing indigenous feature film in the North did not begin until the mid 1970. He states that during the pre independence era films produced in the north were mainly documentaries, though according to him these did not sufficiently pass for what can be called Hausa film. Hyginus Ekwuazi (1996:31) says that what therefore actually comes across as Hausa films are the post independence feature films and some documentaries on Hausa culture in the Hausa language about Northern Nigeria. He adds that whether the themes of such films are social, economic or political, they can always be linked to the store house of the groits and their diverse perspectives of narrativity which tend to marry Islamic ethics and indigenous African ethics. Steve Ogunsuyi (2007) recounts that with the production and release of Shehu Umar (1977) by Alhaji Adamu Halilu, who also made Kanta of Kebbi, the true Hausa feature film came to the scene. The film is an adaptation of a book of the same title by the late Nigerian Prime Minister

Other known Hausa feature film include, **Kulba na Bama** (1992) and of course the **Tafawa Balewa**.

**Hausa Dramas and the Rise of Video** production of Hausa video films developed out particularly the 'wasan kwaikwaiyo' or drama a society and still continues to be popular. Today that 'an average Hausa female writer writes'.

According to Steve Ogunsuyi (2007:31) is very

Ola Balogun there existed no Igbo feature film making history. He notes that today they represent a proportionate percentage of like **LIVING IN BONDAGE**. (1992) **CIRCLE**

3). He states that neither of these films can because they present at the very best, the elements of the institutionalized cinema; with aspects of Igbo culture to stress their

video film, there are several accounts of the Nigeria. While some attribute it to Kenneth **ndage**, (1992) others say it began with the

disagreements between two producers, Amaka Igwe and Zeb Ejiro, with NTA, which led to the withdrawal of their programmes from the station. During this same period there was a big influx of VHS and BETACAM tapes into Nigeria, and haven been denied the option of airing their programmes on the NTA the duo found the VHS and BETACAM tapes a veritable source of sending out and selling their programmes, hence the arrival of the home video industry. Other accounts say Jide Kosoko and Bello Salami, started the revolution, when following decline in viewership of their Yoruba drama shows they found the video format as avenue to sell their art.

Jide Kosoko (2007:17) states that Ola Balogun, Duro Ladipo, and Ade Love played a major role when they came out with **Ajani Ogun** in (1976); the film which was a huge success was followed with others by Hubert Ogunde and others. To him the Yoruba pioneered films in the country. Kosoko states that following the film **Ajani Ogun**, the home video was pioneered by Muyideen Aromire who made the first home video titled **Ekun**, and this was in 1988. He further states that the reputed **LIVING IN BONDAGE** (1992) was only produced in 1992, and states even his own work **Asiri Nla** was produced earlier in 1992 and that it sold 150000 copies. He however acknowledges that the entry of **Living in Bondage** changed everything. According to him 'the way they entered the industry changed everything'. 'Infact their entrance assisted us in moving up ourselves technically'. Emeka Nwabueze (2007:40) explains that it is a mistake to generalize that **Living in Bondage**, was the first home video, noting that it could be described as the progenitor of Igbo films, since referring to it generally

as the progenitor of the Nigerian movie is tantamount to disregarding the works of Hubert Ogunde and Ola Balogun. Obi Rapu acclaimed first director of the first home video **Living in Bondage**, state that his involvement into the home video was a deliberate move by him to practice his skills and knowledge at film directing, which he had learnt from Ola Balogun. According to him, when he couldn't raise the 30,000 pounds, required to make a film, he found the video format as an avenue to actualize his dreams of being a filmmaker and subsequently transferred the cinematic culture to video, that is after he was rejected by Ogunde and other established filmmakers. To him, the Yoruba theatre played a crucial role in the evolution of the Nigerian film, and to him, the major bane of the video in Nigeria is the absence of a philosophy or intellectual thrust.

What ever the accounts of origin of film and video in Nigeria may be, what is established however is that the video industry has emerged as a child of necessity and has proven so far to be a veritable child at that. Toyin Akinosho (2008) captures the potential of the emergent potential of Nigerian video-film when he states that we would be flogging what we all know if we restate that the sector that shows the most promise in helping Nigerian arts reach its fullest potential has been the Nigerian movie industry. He notes that Nigerian movie is a must see in Nairobi slumps and in the imperial places of Johannesburg's upper middle class. It is the image of choice for both the masses. According to him, the African everywhere wants to see 'nollywood' because for the first time, someone like him is the hero on the screen. His story is been told vigorously. Akinosho

believes that with such a mass audience finally tucked away under its belt the African film industry must now step forward and stake a claim on the global cinema stage. Hyginus Ekwuazi notes that activities in the home video circuit in Nigeria and the diaspora has become so frenzied that the three release centers of Idumota-Lagos, Iweala road- Onitsha, and Kano account for some twenty releases per week. According to Price Water Coper of the USA, the movie industry is projected to gross revenue of 600 billion by 2010. Alder Consulting believes that the home video industry in Nigeria is worth 522 billion naira per annum, adding that it is responsible for a lot of ancillary entrepreneurs and provided jobs for many. Ekpe Dawodu (2007), president of the Nollywood foundation believes that the industry has generated over 30,000 jobs in its entire production chain. Henry Nelson (2007) Executive Director retail banking of Eko bank says that the video industry is very viable, he notes that the bank broke even, four weeks after it released the movies **Caught In the Middle** (2007) and **100 Days in the Jungle** (2007). The bank embarked on these productions with some private producers in the Nollywood, like Fred Amata, Richard Mofe -Damijo and Charles Novia. Nelson acknowledges that sales from the film were unprecedented, assuring that the Nigerian film industry holds a lot of promise. Franco Shashi, the American producer of the documentary 'Nollywood' says the Nigerian video industry is amazing and that their achievement is a source of inspiration to so many Americans. He says it is incredible how the Nigerian producer has been able to use the new technology to turn out stories from folklore and other traditional and cultural sources. Agreeing with Shashi, Onokome

Okooome (2007:39) explains that it is unclear why Nollywood is receiving so much attention outside Nigeria, though it could be to him a sort of curiosity from Africa, something like a flash in the pan so to say. He notes that Nollywood has become a global phenomenon, because the outside world is beginning to pay attention to it. Onokome believes that this is so because it speaks to aspects of social life that many people live, it speaks to and debates social and cultural anxieties the way that no other media has done before. It also gestures to political discourse in a very surreptitious manner. He notes that Nollywood invests the individual, especially the individual living in the city with a new sense of person. He adds that Nollywood is a speech, its mode of discourse, albeit a popular mode of discourse that has its own regime of social meaning that we must pay attention to. He sees Nollywood as a serious industry. According to him,

It is a serious industry, which produces culture as it produces society. And in turn society influences its social and cultural markets. It offers explanation to things we do in the dark. It is eloquent about the life we live but will not speak about in public.

Commenting on the emergence of the Nigerian home video, Tunde Kelani (2005:39) States that, the advent of the video, brought some respite to a few film makers, because film was dying gradually. According to him 'while many may wait till today for the day when they will be able to afford film stock, a few like myself decided to take advantage of whatever opportunity video technology could offer' Reuben Abati (2005:3) notes that, the Nigerian film industry from its colonial beginnings to the present is perhaps the fastest growing section of the culture market, the video revolution of the 80s and the growth of enterprise in this

direction have turned the Nigerian movie industry, into perhaps the third largest market for movies in the world, after Americas Hollywood and India's Bollywood. According to him, Nigerian movie stars are fast emerging as cultural symbols and ambassadors. The movies generate substantial foreign exchange, job opportunities and have acquired so much identity as a brand, that they are now shown daily on MNET-DSTV cable television. They have become as influential as purveyors of the Nigerian way, that they have attracted a ban in Ghana. Abati, further states that by the same token video telecast or broadcast on television in Nigeria has grown phenomenally. According to him through video identities are constructed, and the country can convey a sense of its own identity, therefore he recommends that it is just as well that the Nigerian authorities should begin to speak of branding the country through movies and culture. Oby Ezekwesili (2007) states that the video industry in Nigeria is about to reach the tipping edge, that is the point where it can have an epidemical effect or impact, on the perception and the interpretation of meaning on the Nigerian people. She recommends that the industry will need to stay tuned and focused and that as an important and emerging industry it should have the interest of the country at heart. Today the popularity and viewership rating of the home video industry is so high that in virtually every home and community, the patronage is visible. The National Film and Video Censors Board states that about two thousand films are released monthly, this high patronage is because the people can easily identify with the issues, 'the language, the characters, songs, proverbs, idioms and other aspects of Nigerian culture, that are reflected in the films. This has also

accounted largely for the acceptability and appreciation of the video industry. The video industry in Nigeria has also impacted hugely on the economy of the country. Nigeria's finance minister Okonjo Iweala (2005) (former finance minister of Nigeria) is quoted as saying that the industry has made over 30 billion Naira for the national economy in the past 10 years, its export potential is high as it assumes unbelievable viewership in the whole of Africa and world wide. Kwaghkondo Agber (2005:1) states that it has generated an estimate of 45 million euro per annum. Assessing the industry Hyginus Ekwuazi (2001:viii) asserts that, the industry is vibrant, noting that in the last one and half decades well over 2000 Nigerian video films have been pumped into the national market place from its major release points Lagos, Onitsha and Kano. He identifies the following as problems of the industry.

- a) High preponderance of debutante production i.e. people who are making their first video thereby creating a lot of dilation in the production subsection.
- b) An indifference to professionalism-specialization i.e. it is an all comers affair in which any one could play just about any role on what ever side of the camera.
- c) Rather than fund productions through producers, the marketers themselves assume the role of producers thereby determining the storyline, the actors and the scenery. Nothing in their backgrounds prepared them for the roles they are assuming so glibly.

Other problems not stated here by Ekwuazi which are crucial and central to the development of the industry are the obvious loss of thematic originality and focus, leading to concentration on rituals, pornography and alien cultures. Very much unlike traditional African drama, the Nigerian home video, is yet to succeed in preoccupying itself contentually and thematically with creating significance and meaning that will meet the aspiration and the goals of the people, as a medium of mass-culture or popular culture. Femi Shaka (2007:39) states that part of the problem he has with the Nigerian video film industry was that they were too wordy. Emeka Nwabueze (2007:40) identifies the lack or absence of qualitative scripts as the major problem of the industry. He states that without a good script there can be no good film. He believes that a good script is the first step to a good film. A good script to him even if it is not excellent must have a vision and an appropriate message so that the interpretation can be realized by a good director. The bottom line according to him is for the film to communicate significant message on the recipient. Foluke Bello (2007) questions the motives in Nigerian movies when she asks about, how great the stories of Nollywood are. She chides the industry for producing what she calls 'microwave productions' because of the speed and haste in producing most of these films. Catherine Acholunu (2000:55) aptly captures the scenario when she states that,

Ritual murder and witchcraft are becoming the order of the day in the Nigeria home video movie, thus driving more jobless youths towards this satanic exercise. All these developments are aborting government efforts at bringing development to the people. Nigerian film makers in their bid to make quick financial gains are unfortunately flooding the market with poor quality films that erroneously

project the impression that Nigerian culture is a culture of witchcraft, Satanism and human sacrifices. Because children and youths are the primary consumers of films and home video products, these films have done incalculable moral, mental and psychological damage to growing children.

According to Enemaku Ogu (2003:72) many critics have decried this appalling treatment of themes in the Nigerian home video. He states that Akpabio had studied the synopsis of 1547 video films submitted to the Film and Video Censors Board and found out that 60.1 percent of the productions were negative in their slant. To Ogu, this high occurrence of negativity puts a mark against the ethical structure of the industry. He believes that because Nigeria operates a capitalist economy characterized by the pressure to maximize profit at all cost and minimize losses video producers in this economy tend to capitalize on all social factors, including moral frailties to maximize profit.

Supporting Ogu's views, L. S. Popoola (2003:135) in his article, **Nigeria and the Challenges of Violent Films**, notes that,

A worrisome aspect of all the films is that, none of them actively canvass for the discouragement of the negative tendencies acted out on screen. Many of the film producers merely see their art as means of livelihood and do not see themselves as possessing responsibility to society.

He notes further that, the failure by movie producers to make any strong comment against social ills is a shortcoming of the films that use violence in their messages. To him the implication is that such films, rather than ameliorating violent acts in the society tend to aggravate them.

## NIGERIAN VIDEO-FILM PHILOSOPHY

Whilst it is an established fact that Traditional African drama played the virile role of providing the historical progenitors of the industry like Ogunde and Ladipo, it can also be said that it fertilized the film-video industry by providing the raw materials, if you like the content, from which the new video industry can borrow. But it is also apparent that the Nigerian video film has not fully intergrated the philosophy of traditional African drama. Ademiju-Bepo (2006:84) in an article titled **Familiar Flips, New Illusion and Creative Symbiosis**, states that, dramatic art is essentially a community activity which relies on certain conditions for its flowering and development. Noting that with the emergence of the video, many stage playwrights, actors, directors and producers have transformed into the faces of the new video age. Hubert Ogunde was the first to blaze the trail, and he introduced to the film culture certain traditions. Some of Ogunde's colleagues were to follow in the emerging cinematic genre, transposing their popular and indigenous Yoruba repertory into the new form, giving Nigeria her folkloric film tradition in contemporary times. These traditions according to him include the following:

1. A world view which predisposes the people to ritual practices and requiring a strong element of role playing.
2. An inclination to narrative expression, based on that community's own history and legends, myth and folklore.
3. A strong feeling for social solidarity, with the emergence of an embryonic form of drama from the interactions of conditions 1 and 2 above fosters



In Nigeria, there is no linkage between statehood and the goals of the private sector in charge of that industry. The reality is that the Nigerian movie industry is in the hands of marketers, who are interested in profit, driven by the stupidity of the average man, rather than any nationalistic ideals. The missing link in this interfacing is government and enabling cultural philosophy.

According to him, America reflects a good example of how the interfacing of the private film producer and government can create the structures of a national consensus built on the overriding principle of national philosophy. He again notes that,

The interface between culture and state power in the United States is governed by a shared vision of American supremacy in the world order. The superior vision is that of a world that is dominated by American business interest of an international system that is subordinated to the American economy, the American way, with America occupying an undisputed no 1 spot in international relations. American films fly American flags, they celebrate the American way. Censorship is not imposed, it is organic. Cultural establishments in the US enjoy their independence, access to information is guaranteed but the establishment in the United States serves the state, because of the existence of an elite consensus about the purpose and direction of statecraft.

In the year 2005 the Nigerian government began a process of historical re-engineering with President Obasanjo advocating and recognizing the import and potential of the movie industry for the re-projection or reconstruction of the national identity through a project tagged the 'Image project'. The new consciousness is that the Nigerian video can be used to re package Nigeria. It was therefore with great hope and expectation that actors, producers and

citizens received President Obasanjo's decision for government to collaborate with some producers of Nigerian home video to sell the national image. Nigeria is currently reflected in most of our video as reputed for fraud, child trafficking and prostitution corruption, political instability and collapse of infrastructure. Many filmmakers and analyst believe that the Nigerian video can correct this image. It is however inexplicable that the Image project has suffered a lull, after it was launched in 2005. The National Film and Video Censors undertook a tour of United States of America and the United Kingdom, with some notable stars of Nollywood, just to showcase a positive image for the country. Eversince the Image project has gone to sleep, perhaps due to inconsistencies in government policy, following change of leadership at the beureucracy.

It is however my strong believe that to keep a positive image for Nigeria, our video works must through thematic reconstruction, be able to evolve stronger ethical, moral and development objectives. These could be articulated as the national ideology, a deliberate government policy that will chart the value thrust or direction of aspects of Nigerian life, including its video.

Nigeran home video needs a sort of national challenge which inspires national consensus or ideological philosophy based on the principles of collective and participatory involvement of the entire citizenry in the development of the nation. Interestingly, the National Film policy in Nigeria (2004) among other things is intended to achieve the following:

- i. The integration of traditional and modern communication media structures.

✎ This is imperative to communicate new realities and possibilities

effectively to the different segments of the society in the language and form best understood and appreciated, specifically, the film and video which is an art stands out as potent medium of mass communication for the promotion projection and promotion of national values, norms, ideals and aspirations across cultural boundaries.

- ii. To serve as means of developing arts, culture film-video as platform and instruments of national integration, international image building, the enhancement of Nigeria's leadership role in Africa and its commitment to the advancement of democracy.
- iii. Encourage the production and exportation of local films and video, project and propagate Nigeria's rich culture heritage and values through cultural exhibition and film-video.

Another place that Nigerian video film must serve is in the arear of the morality on Nigerians. Most of the societies that make up Nigeria, are rich in moral values, the country prides itself as one the most morally rich countries in the world. In terms of religion, Nigeria has some of the most devout religious adherents in the world that these include Christians, Muslims and adherents of traditional African religion. Traditional Nigerian society celebrates honesty, hardwork, collective heroism, and communal harmony, deceit and lies were not condoned and hardwork, not fraud was a virtue.

Supporting the need to explore traditional values and philosophy in our film, Ememaku Ogu (2003:77) in his article, **Ethical Foundation of the Nigerian Video-film**, states that,

Re-organizing Nigerian moral rubrics to accommodate morality, conscience and virtue may be the first step towards reconstructing the ethical foundations of the home Video industry. Although morality may not sell as much as pornography, violence and other artifacts of western culture, it pays greater dividends when examined from the philosophical perspective. Other measures such as peace, progress, moral development, eternal values, virtuos lifestyle must be put into consideration, the producers of video films owe the society a duty to promote the greater good of the society, and ennobling virtues, which the society covets, should find expression in the video productions. Recourse to positive moral values in traditional Africa could go a long way in helping to reconstruct the moral and ethical foundations of the Nigerian video film.

Ogu prescribes the following as typical virtues for video practitioners in their productions.

- i. Don't celebrate disaster, failure, misfortune, Prostitution.
- ii. Respect moral values such as respect for the aged, sympathy for the afflicted and love for the underprivileged.
- iii. Emphasize honesty, truth and contentment.
- iv. Be considerate about the impact of your action on the larger society.
- v. Be true to yourself and be faithful to your friends and neighbors.

#### 2.4 AUDIENCE PERCEPTION OF THE HOME VIDEO-FILM

The audience is very important in any communication endeavour; it is a fact that the paramount purpose and desired effect of any medium is quantifiable only to the extent of its impacts on perception of the audience or viewer. Assessing the influence of Nigerian films on its audience, Yomi Olugbodi (2007:27-29) observes

that a study of the Nigerian video film will show that a lot still has to be done in the area of effectively communicating messages to the audience. He notes that making film is really about communicating with an audience; film language is defined as a set of collectively generated conventions that enable us to tell stories to each other through the medium. Ema Ema (2006) in his article **Film in National Development** also notes that, unfortunately, most Nigerian films and video producers have often paid too much attention to the superficial and sensational, with information lacking in substance. Human values, communities, hopes and national aspirations have always been their pawns and objects of ridicule. To him these producers have endangered public morals for long. But a proper exploration of adaptation of traditional African histrionics to the video can be a major step to addressing this problem, especially in creating substance.

Emmanuel Oga (2006) notes that the essence of any production is the consumer, that the consumer or the audience is central to production. He notes that from the Greek through the medieval and Bretchian period the audience has been at the core of production, and warns that it will be catastrophic to undermine or underestimate the audience. Since as it were the end essence of production is consumption by the audience.

But what informs the psychology of the folklorist and the video maker, what is at the mind of the story teller. Ademola James (2001:239) in the article, **Production Values Versus Audience Mores**, states that, considering the incontrovertible fact that most movie stories draw their contents from slices of life obtained from recognizable universal human experiences, it is obvious that regardless of the

elements of production values uppermost in the mind of the script writer, the building blocks of the movie story must be fashioned substantially from materials familiar to us. It should be acknowledged as universally human by both the viewer and the writer or filmmaker. He states that the movie maker is essentially a documentarist, a chronicler, a commentator, a mirror and a teacher rolled into one. The impact of the story derives as much from the presentation as packaged, his intent and interpretation, and the total message or lesson decipherable at the end of the story, regardless of style of presentation. A meaningful or worthwhile film must have social relevance and its content/resolution must be imbued with a sense of social responsibility. The movie producer must be sensitive to his audience male or female. Audience segmentation must also take cognizance of the buyers, viewers and borrowers of movies as they are central to any production. Further more for production values to be effective they must have movie audiences segmented and collective, as central part of their focus because they are the custodians, users and enforcers of social mores or values in all their ramifications as earlier delineated. Audience sensitivities, sensibilities, psychology, preferences, tastes, like and dislikes collectively and individually decide the fate of each movie. The directive to every movie maker is know your audience. It is in this light that Timothy Asobele (2003:4), while examining the influence of film on behaviour, notes that,

Ogunde and Yoruba film producers have always reserved a central place for culture in the economic and technological development. The Yoruba film is the intellectual and artistic expression as well as the harbinger of the Yoruba behavior patterns, their

individual view about themselves, of their society and that of the outside world.

Stressing the import of audience in film making, Eddy Ugbomah (2006), States that the masses or the audience need something fresh, he notes that in Nigeria the people want things that are African, the people want to see films through which they could see themselves, something authentically African. Ugbomah does not see any reason why Nigerian productions would want to ape western stunts, when they could more easily produce films which make meaning and are relevant to the people. Emeka Nwabubueze (2007:40) believes that language is important and crucial to film perception and influence. He believes that if the language is not indigenous, it should be tailored in such a way that the audience will understand that this is English language spoken by a non native English speaker.

The question of cultural parameters is no doubt an important one in film interpretation and perception. Mabel Ewrierhoma (2006) notes that as a cultural tool the video should construct identities, using mono-cultures, cogent identities towards total change. She advocates cultural viewing models that can ensure that we view our films in a way that they can make meaning to us, not to watch Nigerian movies with Euro-Asian or Euro-American cultural biases or paradigms in which case we lose meanings and essences. She notes that viewership disorientations and mal presentations of symbols signs and materials, for example wrong use of costume can create a disconnection among audiences who have no basic understanding of African material and color connotations.

Perhaps the greatest threat to the future of Nigerian video-film is the production of western based story lines, situations and social behavior. This is dangerous to the Nigerian viewer as it introduces foreign mannerism and worldviews that are alien and injurious to the cultural upbringing and values of the traditional African. It is therefore important that producers and directors of the home video take strong cognizance of the proper use of icons, symbols and materials that can meaningfully connect to the African viewer. The proper use of visual materials and symbols is very key to the question and essence of interpretation in the development of the Nigerian video, especially on audience perception. The video-film in Nigeria must strive to explore the vast potential hitherto untapped in our traditional visual components. These will aid filmic composition and expression, and also assist in providing depths of meaning.

Recognising the import of culture in perception and communication, Emeka Chikelu (2005), states that, when used creatively T.V. and film content can play a major role in bridging gaps of information and in defining cultures and peoples in sharing experiences and broadening knowledge. Indian film content he says had projected a story line of indigenous Indian culture, Chinese films also successfully used content to define their civilization. In Nigeria, the movie industry can make a tremendous contribution to the shaping of our national image by a conscious effort to present the reality of our rich cultural heritage, our beautiful diversity and creative content; we can deliver all this to the world using T.V. and films.

Also examining the potential of film on perception, Hyginus Ekwuazi (1987:95) notes that films are 'canned dreams', and that films are built out of the dreams of a people, by offering them a vicarious experience built out of their dreams. Film provide the people the symbols around which to weave their dreams, the film not only mirrors but cause society to model itself on its mirror image as reflected on the screen, it does not only reflect but influences society.

Filmmaking as an art is a conscious manipulation of the audience. By weaving magic and reality, the film idealizes the real and realizes the ideal in the perception of the audience. The structure of the film with its basic mechanism combines to achieve this through photography, editing, mixage, projection, illusion, three dimensionality, and of movement and audio-visual image. To Ekwuazi such synthesis impacts the more forcefully on the audience and by virtue of the communicative interaction intrinsic to the viewing experience. He states that,

The cinema speaks not to individuals but to multitudes, and does so in circumstances, time, place and surroundings, which are the most apt to arouse unusual enthusiasm for good as well as for bad and to conduct that collective exaltation which, as experience teaches us, may assume the most morbid form.

Hyginus Ekwuazi (1987:95)

Charles Igwe (2008:3) believes that the Nigerian home video has created an opportunity for Nigerians to create our own images and capture our own stories; it has given us a voice and a power to change perceptions of ourselves, of our surroundings, of our nation, both locally and internationally. Timothy Asobele

(2003:2) state's that of all the media of mass communication, the motion picture has the most universal appeal and impact. It can rise above the limitations imposed by language and cultural barriers through its unique power of images, sound effects and commentary. Films perform the cultural function of transmitting social heritage from one generation to the next, and in the absence of other cultural activities, film becomes our sole cultural institution, and consequently, our object of cultural concern. Mass media i.e. including film are responsible for providing the basis on which groups and classes construct an image of the lives, meanings, practices and values of other group and classes, providing a selective construction of social knowledge, social imagery, through which we perceive the worlds, the lived realities of others, and imaginarily construct theirs and ours into intelligible world. Femi Shaka (2007:39) notes that film transfers the dream world or imaginary world into a world of the living, he believes that the imaginary world also is populated by human beings in flesh and blood, their dreams and aspiration are put there before you and you see them. He says that 'very often you get tied to them and they begin to mould you'. To him,

Film is related to literature, but it physicalises the dream world of the writer. It translates it into a liveable world that you can see and feel. It takes you into the physical realms of the dream world of the writer and makes you want to emulate the star, because films are built round stars.

Film can therefore be used for an effective acculturation of the people, it has been proved to influence the behavior and thinking of the audience across the world. Many viewers form strong identification with television or motion characters, films assist the individual in structuring their worlds rightly or wrongly.

effectively or ineffectively, it also creates a psychological accord between audience and screen characters, it emphasizes their relevance to cultural development. A good film producer or director is one that tries to eliminate the distance between the audience and action and to drag the audience into the reality on the screen.

Films can be purposefully, positively and constructively utilized to promote ethical values, equality and concretize the impulse of co-existence among the people in a country. It is the most versatile medium by which the identity, image, culture, peculiar sounds, aspiration and achievements of a nation are impressed in the peoples mind. The indigenous film especially is the strongest link between Nigeria's culture and her cultural identity.

## 2.5 ARCHETYPAL INTERPRETATIONS

Interpretation is vital to communication, be it oral, scripted or in film and video. In film especially, interpretation is crucial and incumbent to meaning and perception, because of its visual composition and elements. Johnson (2006:151) in a paper titled, **The Unexploited Power of Film**, stresses the role of imaginative imaging when he notes that, the pictures and sounds and silences in fiction are worked out completely by the individual's imagination, meaning that, we not only conjure different images because we are different people, but also because our imaginative faculties is involved. Also, that we do not conjure different images in spite of our differences, but we are all presented with the same image, though we may choose to interpret them differently. He further states that, the pictures we get in fiction depend on our level of understanding,

first of the meanings of the words in use, and second, on our understanding of other elements that inform them, these could be culture, history, ideology and even the religion of the creator of the work.

This thesis explores the essence of archetypal interpretation in the study of adaptation. The most notable proponent of the archetypal theory is C. G. Jung. C. G. Jung (1966:80) postulates that man's unconscious mind, plays a crucial role in determining purpose, meaning and perception. He believes that, the language of the mind is symbolic. Images and symbols construct instant messages into the consciousness of man from the unconscious. Jung believes that whilst the personal unconscious is specific to the individual, the collective unconscious is manifest in all of humanity. He states that the universal embodiment of the collective subconscious is innate in every human, but which nonetheless has no content of its own. According to Jung (1966:81), all archetypal symbols are ultimately intra psychic that is within the psyche. To him, the collective unconscious shows no tendency to become conscious under normal conditions, nor can it be brought back to recollection by any analytic technique since it was never repressed or forgotten. The collective unconscious is not to be thought of as a self-subsistent entity, it is no more than a potentially handed down to us from pre-modal times in the specific form of mnemonic images or inherited in the anatomical structure of the man. He believes that there are no inborn ideas, but there are inborn possibilities of ideas- the existence of which cannot be ascertained except from their effects, and that they appear only in the shaped material of art as the regulative principles that shape it, that is to

say it is only by inferences drawn from the finished work that we can reconstruct the age-old or the original of the primordial image. Jung believes that because we all share the same basic bodies and the same basic life experiences, we have common psychological impulses as responses to these situation, Jung's thesis of the collective unconscious is based on his conclusion that there are similarities in the myths of ancient civilization.

An important and crucial source of archetypal interpretation is myth and mythology. Also religious rituals, symbols, dreams and all other consciousness that emanates from the inner psychic source of our subconscious as universals. Symbols that represent the various emotions and aspirations of human kind's ancestral psychological heritage. This collective heritage for instance, can make the creative artist be he an author or a performer to unconsciously invoke the images of night and sunrise and the reader or the audience may unconsciously respond. Jung believes that there exist a myriad of ancestral memories that associate night with fear and death and the unknown, the sunrise with relief, joy, and life and rebirth. Jung agrees with the German Romantics that a true symbol is inexhaustible in its associations. The Jungian theory was introduced into film in 1950 by the Italian director Federico Fellini. Fellini introduced the effects and symbolisms of dreams into his film. The archetypal method is also called myth or mythic criticism because the elements in archetypal figures and processes are evident in human kind's myth and ritual. Another proponent of archetypal interpretation is Jean Benedict Raffa who believes that the psyche is influenced by unconscious patterns and that archetypal symbols like kings and queens

symbolize authority, morality and leadership. He states that the psychology of the soul is based on the psychology of image, and that sense is related to reason. Another scholar Freud believes that dreams were symbolic and specific to the dreamer, and that dreams offer clues to unconscious conflicts, he it is who propounded the psycho-analysis theory to treat patients with mental conditions using their subconscious backgrounds. His strategy is to unearth wishes and emotions from prior unresolved conflicts.

Freud Frazer believes that imagination acts upon man as really does gravitation, and may drive him to death as certainly as does of poison. Like Jung, Frazer believes that all religions are universal and common in terms of their mythology, especially about the regenerative properties of the priest or sacred king, or of sacrifice and worship, that the king dies and reincarnates just as harvest and spring. He notes that there is symbolism in magic.

Myth and mysticism, is a strong element of traditional African drama and many African literary critics and writers have employed the use of archetypes in their works. Archetypal symbols are evident in the religious rituals and ancestral worship of the African; they are intrinsic in the masquerades and other symbols and accouterments of traditional African drama. Among the Igala, the presence of a mask instantly reflects the consciousness and presence of the gods or the ancestral. It also spells awe, deference or fear, in the same vein royalty indicates divinity. Among the Igala and many tribes of Africa the kings are regarded as a representation of the gods among the living. In the same way that cocks invoke

the image of sacrifice and an expression of the subjective relationship between the living, who must always make sacrifices to the superior dead.

Many African scholars like Chinua Achebe, Wole Soyinka, and Femi Osofisan have written plays based on African myths to convey universal messages and meanings. Soyinka especially has used mythology in the creation of his classical pieces, where he has expounded the Yoruba world view. Hammed Olutoba (2005:376-377) notes that Yoruba traditional philosophy is Soyinka's literary play ground, noting that Soyinka, explores characterization through language, laced with proverbs, imageries, and symbols which unravel the hidden facts about the Yoruba world view of the unborn, the living, and the dead. Eze (1995:20) notes that in Africa images and icons are reflections of the society and that traditional image symbols best exemplify nature and society. Also commenting on the essence of symbolic meaning in African art, Best Ochigbo (2002:64) in his article, **A Critical Review on the use of Common African Symbols in the Paintings of Contemporary African Artist** notes that the symbolic motifs of the Igbo in Nigeria are centered on the traditional artiste ideas of happening of the spirit world in the land of the dead, and notes that they are basically conceptual and symbolic. Skuder Boghosian a Sudanese artiste is well known for his use of motifs derived from the ritual symbols of Coptic Islamic calligraphic strokes, ancestral masks and sculptural images. Warren Seelig (1994:12) states that art materials suggest ideas because of their inherent physical properties. More importantly, because of the way they seem to contain or absorb unique information. He believes that materials actually contain clues that allow us to



White beads stand for all that is good (love, spiritual, purity, happiness, truth), black beads stand for evil, misfortune, sorrow. Red stands for strong emotion, longing and passion of the heart. Dappled yellow either indicates emotional withering away or it stands for pumpkin, home and garden, as symbolic of household. Green stands for virginity and young age. Blue stands for and signifies fidelity and faithfulness.

In her contribution on the subject of the visual import of colour, Deborah Allison (2004) state that,

Colors have been found to differently alter both physiological and emotional states. Color is also believed to produce a direct effect on the endocrine system via the pituitary gland. Its action is to increase behavior under long wave red-light and reduce it under short wave blue violet light.

The strongest advantage perhaps of visual symbolism is in its ability to stretch to an elastic and infinite manner, meanings adduced or attributable to that which it might ordinarily be said it is conveying. Traditional Nigerian narratives are replete with visual symbolism which carries meanings of deep import. The narratives are derived from the folklore and the daily ritualization of the African world view, which are epitomized in the festivals, songs, dances, masquerades and a host of other symbols or motifs.

Archetypal interpretation therefore is central to the interpretation and identification of meaning embedded in the symbols, icons and images which abound in African histrionics. It can without doubt help in interpretation and adaptation, African writers, directors and other producers will do well to explore them in their adaptations.

## 2.6 POPULAR CULTURE

The study of popular culture is important to our study of the video film and traditional histrionics. The dictionary defines popular culture as 'the vernacular culture' that prevails in any given society, and that the content of popular culture is determined by the daily interactions, needs, desires, and cultural moments that make up the everyday lives of the main stream. It can include many numbers of practices, including those pertaining to cooking, mass media and many facets of entertainment such as sports and literature. 'Popular culture is important is important to peoples sense of identity. In Europe, the rise of urbanization following the growth of modern industry in the 18th and 19<sup>th</sup> century led to an upsurge of migrant people who provided the socio-economic basis of modern popular culture.

Sources of popular culture include the popular music, film, television, radio, video, game and books. In Africa, folklore is a veritable source of popular culture, it is about the most important form of popular culture in Africa, because it centered around the family and the community. The mental and metaphysical interactions occasioned by the imageries and metaphors of the evening folktale and other folklores as manifest in the mythical traditions of the people provides not just a source of entertainment but a veritable source for intellectual thought. Folklore means wisdom of the people, the Cambridge Dictionary, (2004) defines it as 'the traditional stories and culture of a group of people'. Among the Igala, folklore is called "Alo". It brings the community together at night, when stories which stretch the imaginative senses of the people are told. It is also used to teach moral

...gh a subconscious process, an intuitive,  
active partner.

...ll (2002:202) states that in reality culture  
...ulpture, statues, portraits, bronze casting,  
...aments, archeological excavations and  
...external environment. Buckland (1998:6)

...on is based on a language depth of hidden  
...perpetuate ideology through unknowing  
...perspective films are seen as necessarily

...orical context. It seeks to reveal and make  
...invisible, in order that we learn something  
...from unlocking the powerful forces that

...e. In this light Buckland believes that films  
...and expression to cultural studies in a way  
...t is through the exploration of signs and

...ves that "Film is not even the final target of  
...ent about representation. To him, the social  
...signs stand for something. Andrew cited in

...significance and value are never thought to  
...wise attained naturally, and that everything  
...of language designed to bring psyche and

...ork of technology such as the video enabling  
...cited in Charles Nwadiwe (2004:290) notes

that signification and meaning are derivable from images rather than with  
language and narration. Also agreeing Joy Boyum (1989:3) states that,

Words and pictures make for very different currency.  
Better still words which are arbitrary signs or  
symbols are meaningless in themselves, they signify  
only by conventional agreement. On the other hand,  
pictures are an iconic representation because they  
are natural signs that represent things on the basis  
of some of inherent resemblance for them.

Archetypes can be derived from symbols, and the video as a visual symbol has  
its power and influence inherently derivable to the visual impacts and influence  
that it can have on its viewers. Steve Ogunsuyi (2001:6) states that, African film  
should source the technique in traditional African forms that can grant filmic  
images, the power to grasp the attention and emotion of an audience. The  
filmmaker according to him strives to convey and identify the external realities of  
folklore that are cognitive, expressive and social, mythical or quasi-mythical. Also  
Emeka Nwabueze (2003) citing Adedeji (1969) notes that in traditional African  
drama, the visual elements are emphasized at the expense of what he describes  
as systemic dialogue, the visual symbols are evident in costumes, colors and  
other visual materials. Emeka Nwabueze (2003:45) states that,

The most striking aspect of the costume is its  
diversity, as well as its ability to reveal interest and  
wishes through colors of the costumes or their  
combinations. The personal idiosyncracies or  
yearnings of the performer are clearly portrayed  
through them.

Commenting on the use of color symbols among the Zulu of Southern Africa, he  
states that,

Kanwal Puri, cited by Terlumun Yagba  
phenomenon which evolves overtime'. It  
lects the human spirit. Folklore is thus a  
cultural identity, its standards and values,  
imitation and other means. An important  
is the import of commerce. Profit and  
popular art is also an expression of culture  
life of the broad masses of the people  
s. It imitates and depicts their daily life  
hands of the people in an ethnic group,  
role of the home video in place of the  
notes that the home video has taken the  
and parents teach the young ones ethics,  
ty. He notes that these video-films like  
supports John Mbiti (1969:197) that the  
life is filled with the belief in mystical  
re has functioned effectively in the new  
solid roots but also concrete and relevant  
peculiar to the Nigerian experience. He  
videos with, allusions, images, symbols  
cultural imperative. Karen Barber (1987:1)

for giving serious attention  
their sheer undeniable

assertive presence as social force. They loudly  
proclaim their own presence in the lives of large  
numbers of Africans. They are everywhere; they  
flourish without encouragement or recognition from  
official cultural bodies, and sometimes in defiance of  
them. People too poor to spend money on luxuries  
do spend it on popular arts, sustaining them and  
constantly infusing them with new life.

Eldred Jones believes that folk or popular arts tend to employ the language of the  
people (African language or any other indigenous language) and treats fairly  
basic everyday situations or basic beliefs in more or less grassroots form.  
Adejimu Bepo (2006:87) states that, the 'video films are some kind of hybrid, a  
form of popular art, distinct to a new kind of awareness, signposting the revival of  
a dying cultural legacy, in this instance, theatrical drama'.

## 2.7 COPYRIGHT ISSUES

The issue of copyright ownership and authorship is crucial to the understanding  
of the intellectual aspects of traditional African drama and its usage in the home  
video. Traditional African drama by nature is community or communal based. It is  
the enactment of their myth, folktale, legends and other oral narratives forms  
which are mostly handed down from one generation to the other. It is however a  
sad reality that in Nigeria many artistic and intellectual materials are adapted or  
explored without the proper rights to ownership and authorship. Such violations,  
include counterfeits, which are imitations of exact copies, bootlegged, which are  
recording of live performances, broadcast or previews and pirated copies.

John Ekpere (2002:68) states that copyright is the right of the author to control  
the reproduction of his intellectual creation. Copyright confers on the author, the

Hyginus Ekwuazi (2005:35) notes that movies have assumed a privileged position in the mass media mix of the modern society, especially in its connection with other facets of mass culture, such as publishing, television and recorded music. He further notes that movies are at the centre of the economic and industrial complex that produces our mass mediated culture. According to Gray (1998) cited in Charles Okigbo (2000:3) **Globalization** does not simply refer to the objectiveness of increasing interconnectedness, it also refers to cultural and subjective matters, namely, the scope and depth of consciousness of the world as a single entity. Hamelink (2002:33) also cited in Okigbo (2005) says **globalization** refers to the worldwide expansion of media production and distribution companies that trade on the emerging global media markets. He adds that this expansion is evidently facilitated not only by technological developments, but also largely through the pressures on countries to open their domestic markets to foreign supplies and the concomitant neo-liberal claim that cultural products should not be exempted from trade rules.

Therefore cultures have become commoditized or commercialized. This commoditization and commercialization of culture, no doubt is a feature of capitalism and post modernist neo-liberalism. The consequence of the commoditization of culture is an increase in the exportation of foreign cultures into other countries. Cultural products now enter into more homes and with greater ease. This creates tendency to influence people's perception and create for them new meanings and priorities. Nations will therefore need to take a more than a passive interest in the development of their film industry, as one of the

veritable ways to insulate their cherished indigenous cultures, from other ravaging foreign contents.

But with economic and technological inequalities increasing globally and with a fast developing and advancing Europe, the gap between the so-called developed nations and the developing seem to be expanding rather than reducing, thus creating great inequalities among developing nations. Capturing this scenario, Loui Iguisi (2002:1) writes,

The battle for survival in a multicultural world maybe to a large extent fought in the media, media people are human, they have their own cultural values. With regards to other cultures their position is ambiguous. They are in a position to direct people's attention to create an image of reality, which to many people becomes reality itself. All except the most sophisticated citizens carry the beliefs about cultures reflected in their favorite television shows, radio programmes and newspaper.

Therefore the need for cultural survival and identity has increased among many nations. The new awareness and posturing is towards the protection of national cultural heritage. This has also increased the study of culture and cultural themes. Culture study has become central. It is the subject of many contemporary scholarly issues, analysis and discussion, obviously because of the imperativeness of culture in any society. Because culture is so important and varying in meaning and definition, many scholars have attempted to fashion their own definitions and given it their own interpretations. Technology has also defined the essence and import of culture in several ways. It has advanced opportunities of convergence, making it possible today to receive in your village residence cultural content from over 50 nationalities and distinct cultural

authority to control the reproduction of his intellectual creation. It also confers on the author the authority to control his creation after disclosure and prevents them others from reproducing his personal expression, without his consent. Copyright is usually regarded as a property of a unique kind, it is intangible and incorporeal. The subject matter of copyright protection includes every production, in the literary, scientific, and artistic domain whatever the mode or form of expression. Ekpere (2002:68) states that for a work to enjoy copyright protection, it must be original, the idea in the work do not need to be new but the form, be it literary or artistic, must be an original intellectual creation of the author.

In his own contribution, Moses Ekpo (1992) cited in Afolabi Adesanya (2005:4) in his article, **Rights Acquisition, Piracy and the Nigerian Film Industry**, states that creations of the mind belong entirely to such a creator, he further adds that such creative endeavor should therefore be exploited solely by the creator of such work for commercial purposes or by others authorized by him. Ekpo defines copyright as: inalienable right of an author to get respect for his creation, and the right to derive profit from his work by enjoying the revenue generated through the use of his creative effort. Sola Williams (2001:286) in his article, titled **Copyrighting the Cine Cinema**, notes that copy right invariably is the exclusive right conferred by law, enabling the author or owner of a work to control the use and dissemination of that work. It therefore ensures that creators of work are able to reap the fruits of his labor. Williams notes that in film the law through copyright, grants the filmmaker property right which he may hold, control and dispense with as he deems fit, he has the right to exploit his creation and derive profit from it

either by direct exploitation or through the grant of licenses or outright assignment.

Discussing the economic issues in copyright further, J. A. Ekpere, (2002:69) in **Nigerian Copyright Law and National Development**, states that the most important aspect of copyright is the economic right, which enables the creator to earn a living from the proceeds of his work, the right owner is entitled to a reasonable share of the economic return to his work from the public, which is a pecuniary prerogative implicit in the copyright. According to Ekpere, the single most important problem of copyright ownership and protection is unauthorized activity undertaken by users for commercial gain. It deprives the creator of direct reward and loss of revenue to the national system. This in effect results in a reduction of development funds and national progress. He adds that piracy has overall negative consequences for authors and performers, producers and publishers, distributors, consumers, government institutions and agencies. Ekpere believes that, a country's development depends to a great extent on the creativity of its nationals original or adaptive. He states that for a country to develop it needs to encourage national creativity. The higher the volume of a country's intellectual creation, the higher its renown and the greater the volume of production in literature, and the arts. Also the more numerous their auxiliaries, in books, record and the entertainment industry. In the final analysis, encouragement of intellectual creation is one of the basic pre-requisites of all social, economic and cultural development.

Afolabi Adesanya (2005:8) states that in the making of a film, visual images such as art works, paintings, and sculptures are involved. They may also include music or sound etc, screen play adaptations and others, for which rights must be obtained.

Regarding copy right of traditional art, especially the folklore, the Nigerian Copyright Act (1990) makes clear provisions for the protection of folklores. The Nigerian copy rights act defines folklore as, 'a group-oriented and tradition based creation, of groups or individuals reflecting the expectation of the community as an adequate expression of its cultural and social identity, its standards and values as transmitted orally, by imitation or by other means including, Folklore, folk poetry and folk riddles, folk songs and instrumental folk music, folk dances, and folk plays'. The copy rights law forbids the reproduction of folklore, the communication to the public by performance, broadcasting, distribution by cable or other means, adaptations, translations and other transformations when such expressions are made either for commercial purposes or outside their traditional or customary context. A major snag with copyright protection of folklore is that whilst it makes provisions for the protection of the moral rights of the community it makes no provision for the monetary.

Discussing the economic issues in communal ownership of African folklore, Yakubu Aboki (2002:84) in his article **Economic and Cultural Bases for Copyright Protection in Nigeria** notes that, culturally the African concept of property right is communalistic, socialistic and collectivistic. He adds that it is akin to the utilitarian theory of property which advocates maximum happiness to the

greatest number of people and minimum displeasure to the maximum number of people. African way of life to him is collectivistic, socialistic, communalistic altruistic and utilitarian. He notes that most of the creative works of Africans which are the primate art forms of the African society such as weaving, pottery, sculpture, music, drama, dance had no copyright laws to protect creators and innovators of these varieties of copyrightable works as it is today. This according to him is because of the total lack of economic motive or interest by creators, innovators and investors of these works, creative work was solely for entertainment and pleasure. Secondly, there were no personal property rights as known in the English legal system, ownership of songs, music and poems and other artistic works were never controlled by the composers, people imitated one another freely and openly with impunity. It was a thing of pride on the side of the originators of such works to see other persons imitate their songs or arts. In his own contribution, S. Nwuache (1999:80) in **Critical Evaluation of the Nigerian Copyright Law for Folklore**; states that the philosophy of the protection of folk rights, is to check the improper exploitation of folklore outside their communities of origin, especially in developing countries where such folklore still forms part of the cultural heritage and national patrimony and traditions. He however notes that the current provision of the copyright act seeks to protect the moral rights of these communities to these expressions of folklore. It therefore provides that anyone using works of communities must acknowledge the community as source. The Nigerian Copyright Act (1990) in section 28 criminalizes a willful misrepresentation of the source of an expression of folklore or willful distortion of

folklore in a manner prejudicial to the honor, dignity or cultural interest of the community in which it originates. Though there is no doubt that the protection of the moral rights of the community assumes paramount importance in the protection of folklore rights, the same cannot be said of the economic rights. Nwuache, notes that though the Act bestows the custody of community rights on the Copyright Commission and does not make any provision for economic benefits to the community, it is only fair that people exploring community folklore for commercial gains make payments for the exploitation of those rights to the community, since as it were they are the original owners of those rights. Another worthy alternative will be for users of community art and folklore to compensate the communities one way or the other.

With regards to film, the copyright Act Cap 68 of 1990 makes adequate provision for the protection of the filmmaker. Sola William (2001:287) in **Copyrighting the Cine Film**, contributed to H. Ekwuazi (2001) notes that exploitation of film has become wider with the diversification of technology and mass communication, with the video and its ancillary problems of home tapping, unauthorized rental and sale, privatized broadcasting, the cable and satellite transmissions and its susceptibility to extra-territorial exploitation and abuses. Williams cites the emergence of video rental outlets as the most topical concern which constitutes a violation of the producers copyright.

Contributing to the issues of copyright surrounding the home video, Afolabi Adesanya (2005:6) states that the nature of the home video industry in Nigeria, lends itself to piracy. According to him, distribution networks are unstructured,

unlike in the American System which releases first in theatres, cables/pay per view TV and the DVDs, Nigerian films are released straight to the Market on VCDs and VHS format, thus making it very easy to Pirate as it gets into the market. Even technology seems to aid the Pirate in his activities. It has made it easy to move films from one location to another and then produce them illegally. Convergence allows personal computers to use telecommunication. Web casting to be precise is used to provide a transmission link for the delivery of audio text, text, software and multimedia services. Over 6-8 billion naira is lost through piracy by the creative economies in Nigeria. This is largely possible because of the unorganized and unstructured state of the film industry and particularly, the absence of a professional body.

According to Afolabi, the rights that could be enjoyed by a rights owner in a film, among others include,

- making a copy of the film
- causing the visual images in the film to be seen in public
- utilizing the sound track in the film for a record
- distributing to the public for commercial purposes, copies of the work by way of rental, lease, hire, loan or similar arrangement.

Copyright violations constitute a major issue in this thesis because the rights to folklore and traditional art of many communities have been violated or breached by producers of the home video. J. O. Asien (2006) states that copyright violations are a major deterrent to the prospects of the home video in Nigeria as lots of money are lost to pirates in the process. Afolabi Adesanya (2005:3) corroborates this view when he states that, the entire global industry contributes about 400billion dollars, out of this Nigeria with the second largest production in

settings, programmes that are entirely different in background and subject matter. Another challenge offered by the rapid growth in technological penetration is in the urge for cultural sovereignty by nations by developing nation. Olu Obafemi (2005) notes that, certain cultures appear to swallow other cultures without essentially changing their own form. According to Liou Iguisi (2002:19),

There is very little evidence of cross-culture overtime, except an increase of individualism, value difference, described by authors long ago are still present today, in spite of continued close contacts. For the next few hundred years, countries will remain culturally diverse.

He goes on to add that,

Not only will cultural diversity among countries remain with us, it even looks as though the differences within are increasing. Ethnic groups arrive at a new consciousness of their identity and ask for a political recognition of this fact.

**Globalization** is the concept that attempts to capture the new world structure referred to earlier on. Tomlison (1997:170) cited in Charles Okigbo (2002) says globalization in a general and uncontroversial sense refers to the rapidly developing process of complex interaction between societies, cultures, institutions, and individuals worldwide. Robert Keohanne and Joseph Nye (2000) cited in Charles Okigbo (2000:20) will rather refer to the new emerging interdependence of nations facilitated mostly by the new technology as globalism. Globalism, to him means- 'interdependence at multi-continental distances, with linkages occurring through socio-economic and cultural exchanges'. The position of Africa in this emerging or already existing global

arrangement has been a source of discourse and debate for some scholars of African literature and drama. The new structure according to some school of thought is a neo continuation of old inequality and discrimination of African content from western concepts and other artistic and literary endeavour. Such discriminatory actions that have occurred through segregate classifications like 'universality' and other forms of blatant denial of African originality of ideas and themes. Commenting, Christopher Nwodo (2005:11) states that,

To the western critic of African literature, his real motive is to undermine and discredit African literature by denying the validity of any experiences and sensibilities that are not western, a form of racism in other words. So he sets up a standard for African literature alone. It must possess 'universality' and by universality a critic like Charles Larson means it must be an African, the more an African the better.

The kind of negative criticism about Africans, which bore its origins in the colonial era and regrettably continue in modern society, is placed on the assumption that – black people were in capable of either thinking for themselves or that even if they were capable, profundity is not part of their forte. Commenting on the discrimination against African literature, Chinweizu (1980:27) states that there are both written and oral antecedents to African narratives, that Africa has had a long tradition of written literature and that Africa was not totally illiterate when the Europeans arrived Africa. And that some parts of Africa had actually written literatures long before many parts of Europeans. He further notes that in addition to extended narratives in African languages, there was in pre-colonial Africa an abundance of oral narratives which are in no way inferior to European



novels. These narratives he emphasizes have made thematic, technical and formal contributions African literature.

The challenge for African art, including its video is to correct this kind of global inequality and the perceptions of African art being an under dog in the global equation. This can only be achieved through a deliberate and concerted effort to integrate, promote and project the African heritage.

An example of the deliberate discrimination African art is in the global listing of world heritages by UNESCO. Nigeria's Osun groove got listed in the world's heritage list only recently. Before now Nigeria had only one listed World heritage, which is Sukur, in Adamawa State. That is inspite of Nigeria's vast resource and cultural abundance. UNESCO secretary general Prof. Omolewa (2005:72) at the UNESCO conference underscored the point that global growth and harmony is achievable, only if it brings the world together through the promotion of cultural diversity and through the collective international action to safeguard the world's most outstanding races. Omolewa states that, Africa remains under represented on the world heritage list despite some progress during the past decade. Olu Obafemi (2001:31) in his cerebral paper titled **Globalisation, Aesthetics and African Theatre**, notes that time may have changed but the method and motifs of western imperialism have remained. He notes that there is a new form of imperialism in globalization, and that new structures are being created as conveyors of the imperialist ideals. Chinweizu regrets that is a situation, bedevilled by imperialist arrogance, racist biase, a formalist biase against African orature and an unexamined assumption that Africa no pre-colonial literature.

Obafemi believes that various literary coinages and philosophy were all angled towards this new form of imperialism and that for the African to liberate himself he would have to use the weapon of his culture. He states that,

Culture as an arm of superstructure has a crucial role to play in the cultivation of the African humanity in its entire dimension, -economic and political in particular. Taste and values, fashioned on pre existing imperial hegemonistic cannons must evolve. This is what has been described as expedient challenges to western literary domination, which treats indigenous aesthetic traditions and formats of the post-colonial world as inferior, subclass, subsidiary of the established western literary cannon.

Quite certainly it will appear from the literary expositions above that for a concrete realization of the notions of equal consideration of cultural or artistic originality.

Soveirenty if you wish, the Africans and African artist especially will have to evolve their own notions and locate their own theory. Supporting this position further, Olu Obafemi (2003:31) states that,

The main plank of such evolving aesthetic cannon derives from the location of theory on the artistic heritage and legacy of pre-colonial indigenous forms, including the skill full utilization of proverbs, incantations, riddles and aphoristic languages, incorporation, and recreation of ancestral and cultural myths. Also concern with issues of political and economic import to society. Certainly this appropriation of indigenous aesthetic poses a strong challenge to the stronghold of Euro-centric format and hierarchy and leads to crystallization of an afro centric criterion.

Also advocating a new orientation for African literature that is including it arts Chinweizu (1980:240) recommends that,

Our culture has to destroy all encrustations of colonial mentality, and on the other hand, map out new foundations for African modernity. This cultural task demands a deliberate and calculated process of syncretism

He believes further that for African art to de-colonise the new synthesis must be within the parameters of African tradition rather than outside it. He makes the point for African flavor which is a matter of contemporary realities and life tones as well as of the cultural inheritance from the past.

The television and video format or medium presents itself as a good strategy for the portrayal of the African image. Since the inception of television, it has been the subject of intellectual and academic discourse, this has been so because of the level of impact that it can bear in the weaving and creation of influence on behavioral patterns of people and societies. Video and film have become over the years not only veritable tools for entertainment, information, and education; they have more essentially become a tool of nationalism. All over the world the modern communicator is in the forefront of cultural promotion or preservation. As noted earlier the imbalances in cultural export in an assumed global village and the obvious tendency of the big to swallow the developing, has led to a new consciousness of an imperative for the developing cultures of Africa to promote their own culture, preserve it and export it.

Underpinning the competitive rationale in international culture communication and the role of the motion picture, Justus Esiri (2002:1) points out that,

The motion picture has become a tool for maintaining both local and international competitive advantage. Motion pictures drive passions and

emotions, as well as influence with tremendous power, the psyche of a people. The tool has been used by the western powers to several strategic ends in the past few decades'.

He adds that most countries will guard their broadcast airwaves more than they will their land borders. Noting that motion picture capture the essence of a people, their market values, practices, places and culture, both locally and internationally. Where a concerted national effort is made to harness the potential of the broadcast industry, the reward goes beyond cultural expression. The motion picture has served as an informal medium for testing foreign policy. The national security of a nation can be threatened by the unrestricted and indiscriminate influx of foreign motion pictures, just as it can by an invading army. Motion picture producers are therefore charged with the daily responsibility of molding and reinforcing the appreciation of our national heritage, culture norms and traditions, in the minds of our people.

Because of its unique advantage of reaching many homes at the same time, television especially among the motion picture medium is recognizably a strong tool for propagation of ideals, it requires no level of literacy as is with newspapers, it enjoys the advantage of audio and visual perception. Also because it could be delivered to the inner recesses of the home, it also has a certain intimacy which gives it the right to intrude into a persons privacy with highly charged keenly calculated aesthetic energy Nda (2002:103) states that,

Television therefore combines the sound and intimacy of the radio and the vision, and motion of the film, to constitute a unique medium, which if properly utilized could aid in a planned and

sustained effort at cultural documentation and promotion. Television is a highly artistic and potent medium of communication.

Another scholar Warren Agee (1979:274) describes television as the most pervasive medium known to man. This therefore gives it the potential and capacity for cultural propagation, promotion and or distortion. It has the characteristic ability to reach a wide range of people and possesses the ability to stretch the imagination of the viewer beyond his already attained frontiers. It is a device that can engender serious acculturation. Nda (2002) states that, television has the ability to reach millions of people as is evidenced in satellite broadcasting and DTH. This gives it the power to unite especially heterogeneous people and influence those who are caught by its aesthetics.

Like television the video has emerged also as a powerful technological medium in the motion picture genre for the sharpening of the human mind. It combines all the perceptual qualities of sound and vision; it carries with it a quintessential artistic compulsion that commands its viewers' attention and believability. It has like television become the new weapon in the eternal global struggle for information and culture balance. Alaba Ogunsawo (2000) believes that home video, has captured the rapt attention of African audiences threatening to bankrupt cinema houses. Video has emerged today as Africa's strongest intervention for global equality, it is a fact that many African video films provide content and programme materials for many television stations in the continent and abroad, many of them have been beamed on the satellite for global audiences. Big production and sales outlets like SITHENGI in South Africa and

BOBTV in Nigeria have been created for purpose of selling African television and film-video productions. Ben Zulu president of African script development fund notes that South African Broadcasting Corporation successfully sells production to several African broadcasters; SABC also buys production from African film makers and broadcast them on its satellite channel that reaches audiences across Africa. Today on DSTV Nigeria a whole channel tagged **AFRICA MAGIC** is dedicated to the broadcast of African drama most of which are based on traditional African subjects and materials. It is also a noted fact that the introduction of this channel has substantially increased subscription for cable stations across the world.

The soul of the media, television or video is content. Content is the material that underscore the production of programme, it is that motivation for conceptualization and purpose. Justus Esiri (1996) defines it as 'the software' of Film or Video. Esiri states that software has more to do with programming and information placed in a medium. In Nigeria as in other countries of the African continent, the advent of television and before it film, brought an influx of foreign programme content on film and television. These content are mostly alien and at cultural variance with the cultures and traditions of the African. Many have blamed the unchecked influx of these foreign cultural programmes as responsible for the gradual loss of African values and morals.

Cultural projection through film and television in Africa can help us achieve two things, re-awaken our own cultural consciousness and reassert our value of cohesion, as Zicky Kofoworala (2004:75-78) recommends, we need to highlight

those areas of culture in which we share common concepts and which could be geared towards the achievement of our common goals. Such an approach to culture (through film design) will deliberately de-emphasize our areas of differences, while giving priority to those areas in which we share a common ideology. Culture through television and video also serves the crucial essence of exporting Africa to the outside world in a strong and positive manner as Alaba Ogunsawo (2002:9) notes,

Africa is the centre of the world and our broadcasters should assist in ensuring that this is a reality in practice. Right now other parts of the world can access African countries, it is however more difficult for individual African countries to access information about each other

It is also important for African motion content, to produce content that are aimed at developing the African continent. The new information or broadcast challenge will be to bring about new values to the African people. That which will propel their socio-economic energies to growth and advancements, to produce a viable world culturally, materially and otherwise. Ojah Okpo (2002:105) says that the strategy will be to acquaint the entire citizenry with the cultural heritage, and values of their society. According to him,

We should be able to open our windows to the world through the media for it to see, appreciate and invest in our cultural heritage and values. That the media could be used in aggressive integration of African heritage and values into the world cultural and developmental systems.

Therefore the future of Africa will depend largely and substantially on the ability of African artist, culture experts and government to evolve a strategy that can guarantee the continued projection and survival of the African continent in the new global structure. This becomes more imperative if we are to develop our economies, discover or re project our personality and if we are to survive the cultural imperialism of Europe and America. Ojah Okpo (2002:95) again recommends that,

Media practitioners and governments should come up with an idea, a concrete plan or policy that will put a check on the cultural invasion that Africa is experiencing at the moment. This is sine-qua non for creating grass root awareness and orientation of African psyche towards national interest and development. Radio and television should be able to reach the rich and the poor. The actors, carvers, musicians, and performers at the grassroots level should be encouraged, promoted and patronized. This may well be one of the media's contributions towards the eradication of poverty in Africa.

## 2.9 STATUTORY AND POLICY ISSUES

Perhaps the most crucial step towards the promotion and preservation of African drama is through the theoretical but hardly practicable strategy of policy. A study of the cultural policies surrounding the film and video in Nigeria is necessary, if we are to understand the various ideological issues involved in film and cultural matters in Nigeria and other nations of the world. The American film industry for instance is only a reflection of its deep capitalist system and a look at their movies, reveal the cultural convictions, philosophy and ideology of their society.

policy of Nigeria (2004) underscore this  
cracy and vibrant economy, the policy  
lar participation, equity and access to  
m of expression and reception, social  
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ss communication policy objective, is the  
cy advocates among others:

patrimony and enhance the development  
s and institutions for public communication  
nity, national, regional and international  
s to information and communication  
ologies, especially in rural area to support  
and programmes.

of lives of the peoples of Nigeria through  
ective use and coordination of mass  
activities to promote participation in national  
sues, by all citizens, consistent with the  
nd national constitutional provisions.  
effective growth of information and  
nd professions through standards setting,  
source development and management.

The National Mass Communication policy (2004) document stipulates in chapter eight that, culture as the sum total of a -people's way of life plays a central role around which the philosophy of a mass communication policy should be founded. Its material components consist of artifacts, film-video and the technologies of production, while its non-material components consist of values, norms, ideals, knowledge, aspirations, patterns of social organization and peculiar mode of application and deployment of the material components of culture. The document goes to say that- the success of a national mass communication policy will depend on the extent and levels of application and utilization of those components, institutions, modes and structures. In the same chapter it also states that, the integration of traditional and modern communication media structures is imperative to communicate new realities and possibilities effectively to the different segments of the society in the language and form best understood and appreciated by the people. Specifically, the film and video which is an art, stands out as a potent medium of mass communication for the promotion, projection and propagation of national values, norms, ideals and aspirations across cultural boundaries. The objectives of this policy among others include – to promote Nigerian culture as the basis for creative expression and relevance in media arts and sciences. Reinforce the positive aspects of our cultural heritage and discourage all negative values. -Serve as a means of developing, exploiting and adapting the cultural manifestation and derived technologies to the need of changing times. -Serve as means of developing arts, culture film-video as platform and instruments of National integration, international image-building, the

enhancement of Nigeria's leadership role in Africa and its commitment to the advancement of democracy. -Serve as a source of education, leisure, entertainment and a means of advancing the peculiarities of our nationhood, while contributing to human thoughts and civilization as well as cultural transformation. -Encourage the establishment of a virile, self-sustaining, profit oriented film-video industry driven by the private sector and to encourage the production and exportation of local films and video. To project, and propagate Nigeria's rich cultural heritage and values through cultural exhibitions and film-video, educate, enlighten, mobilize and sensitize the people through film-video, by propagating national values which promote patriotism, national pride, solidarity, aspirations and consciousness and facilitate the advancement of national unity, social co-existence, education science and technology and the peaceful resolution of social problems and conflicts.

The major problem perhaps that has stunted the growth of culture instrumentality in Nigeria has been the inability of government and people of Nigeria to give vent and force to these policies. To many critics these policies have failed. Commenting on the failure of policy over the years, Des Wilson (1997:108) recommends a cultural orientation. To Wilson, cultural orientation does not entail a bastardization of our culture but a creative mental adjustment to positive thinking and action, towards the renewal and strengthening of the nation within the larger corporate enterprise called Africa. Also giving bite to the need for re-orientation or orientation, Ojah Okpo (2002:20) identifies orientation or re-orientation as that effective strategy for the upliftment of the African cultural

essence. Citing Thomas Carlyle (1795-1881) who remarked that the law of culture, advocates that each culture can become all that he was capable of being, noting that China and Japan as nations were able as nations to advance their national objectives and achieve great strides economically and politically using their cultural philosophy. Ojah Okpo (2002:67) states that there is no doubt that their 'isolationist' policy and political will, sometime ago greatly helped them to translate the law of culture, which says let each become all that he was capable of being. Okpo goes on to stress the need for cultural orientation as an effective strategy for self or national rediscovery. He notes that the fact that Africa has become so caricature and Eurocentric in nearly all aspects of life, as noted earlier, calls for a full scale re-orientation towards Africaness. Even though culture is said to be dynamic there must be the need to establish a positive African identity within and at the global level. The question is, has an African any positive international identity, which is often one of the significant ingredients of nation building and which can enhance a two way channel of communication? Has Africa been able to globalize any of its indigenous cultural heritages, say sports, like China and Japan has done, and music like Jamaica has done, or film like India has done? What really is the African value system or contribution to world civilization at this point in time? Okpo proposes a future strategy, when he says that 'however all is not lost as the 21st century offers a vista of challenges to Africa, to recapture her pride of place in the comities of nations'. To this end, every African now requires inward-looking, a progressive disposition, in order words, we must now embrace those primordial values which gave our society the

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eing the country from the aesthetic and

technological dependence on the west. To him, the policy here will emphasize the usage of our rich culture, respect for mankind and the dignity of labor while at the same time de-emphasizing sex, fantasy, sensation, violence and crime. His recommendations also emphasize the need for technological imperatives.

According to him,

Technically most of the films have not been able to create their own peculiar form; rather they have been poor imitations of Hollywood, which is created for an audience with a different socio-cultural value. If relevant production and post production facilities are put in place, this will no doubt totally divest the industry from external control and manipulation.

Brendan Shehu (1992:124)

As the Nigerian video-film industry grows the government and practitioners will need to re-strategise its focus and position the industry more in the new global order. It is no doubt important to note that though we use the technology and the opportunities provided by the emerging technologies, we must do so, strongly determined to protect and project our own values and tradition. Technology and policy should consciously advance the video film industry in Nigeria.

## CHAPTER III

### 3.1 SCRIPT ANALYSIS AND CINEMATIC INTERPRETATION OF AMOBONI

In this chapter, we shall be looking at the oral narrative as well as the literary and cinematic interpretation of the filmic adaptation of **AMOBONI**. The objective is to show in practical terms how adaptation of traditional narratives (or histrionics) to film can better enhance the conveyance of meaning and perception. The oral narrative is of course the original text, from which the screen play or literary text is created. This no doubt is a crucial aspect of adaptation as it creates the vehicle or opportunity for the intellectualization of the narrative through the documentation and composition of new ideas, images and the expression of other communicative idioms, especially speech, dialogue and description. The dramatic text and the screen play is written by the researcher Aduku Armstrong Idachaba, the scripts ultimately provide the schema for the cinematic interpretation, as we shall examine in this chapter.

#### 3.1.1 THE ORAL NARRATIVE

**Amoboni** is a historical drama that has resided in the oral traditions of the people over time. It is derived from the history and oral narrative of the Igala people. Many historical chroniclers have made several versions of the oral text, but the researcher relies on the synopsis offered by Shakuba, a local oral artiste who has been able to chronicle the reigns of almost all the Attah Igala who have reigned in the Igala kingdom. Shakuba as a folk artiste performs his art with the people; he usually creates a circle of audience-participants round him as he

narrates the story amidst songs and dances. In the Amoboni narrative he uses songs and chants to demonstrate the events that characterized the Amoboni era, his battles with the Whiteman over his practice of tradition and the consequent conflicts and tragedy that follow it. During the performance of the narrative the people join him in chorus and at times can interject his rendition and ask questions or throw in other perspectives as is typical of traditional oral folklore.

The oral story of Amoboni is the story of the late Attah Ameh Oboni, the monarch who ruled the Igala people until 1956, (see appendix v), as a traditionalist he believed strongly in the religion and existential worldview of the Igala, which had been handed to him from generation to generation, and the notions of the cosmic circle i.e. of the living, the dead and yet unborn. The conflict in the story arises from allegations of human sacrifice leveled against him by his opponents, and in apparent connivance or support by the British administration who considered him a heathen and a pagan. The story is told with awesome description of his exploits as a traditionalist who believed in the religion and powers of his ancestors. It is told with full images of myth and mysticism surrounding the Attah. He is said to possess so much magical powers that there was virtually nothing he could not achieve. He could make land to flow over water, get bees to sting his antagonist and so powerful he could walk into the camp of his enemies unnoticed and disarm a whole village. And Ameh Oboni loves his people and his tradition so well that he will rather die than allow his traditions to be trampled upon. It is this firm belief that leads him to a clash with the Whiteman who wanted to stop him from practicing the will and traditions of his ancestors. In the course of the crisis



between him and the Whiteman he orders bees to sting the Whiteman and all the other chiefs who have gathered to attend a meeting. Mr Muffet the Whiteman is enraged and plans to deal with Ameh Oboni. The Whiteman's plan is to dethrone him and send him on exile, but before the white man can get at him, he commits suicide. In the end he dies in office and is buried in the royal cemetery like his forbears, rather rather than be dethroned and disgraced.

### 3.1.2 THE SCREEN PLAY OR TEXT

The script is an attempt to capture the intellectual dimensions of the oral text and to extend the dramatic strength through dialogue and description as we shall see below.

As the screen play begins, (exterior) we see the town crier (the principal agent in traditional communication) announcing that the OCHO festival will hold in three days. (see appendix iv)

Town crier- 'Akoya akoya onu meta' The Attah bids me tell you good people, that five days from now marks the annual ocho festival, wherein all mortals commune with the departed. You must ensure that your sacrifices are well made - 'megba'. (p1)

From the date of the announcement of the festival to the actual date of the festival are 5 days but the textual action commences with the actual performance of the festival. There is drumming, singing and chants, as the entire people are involved in the celebration of the Igala national festival the OCHO festival. As is customary with tradition, the Attah presides over the festival; (exterior) the Igala chief priest 'Atebo' is making sacrifices to the ancestors. (see appendix v). But

just as the entire society is engaged in the festival we are introduced to Achi and Oyibo, who are spying on the festival and are apparently not in support of the festival (see appendix viv).

Achi- I told you oyibo this is no ordinary festival, it dates back to the origins of our people, the spiritual and communal impact in those days was quite imperative, but you see times have changed, what is the use of killing a human being for the sake of other human beings. (p2)

Though we are not exposed to any scenes of human sacrifice, we can hear from the discussion above that there are already assumptions or allegations of human sacrifice against Attah Ameh Oboni, by Achi, Oyibo and others who constitute the opposition to the Attah. The group of opposition, whose religious inclination is Christianity, start to unfold their strategies to get at the Attah. Achi decides that he was going to be insubordinate to Attah Amoboni; he further reveals that he has a strong ally in the Divisional officer Mr Muffet the white colonial master. Achi declares that he shall be feeding Mr Muffet all the stories about Amoboni.

In the second scene, we are introduced to Attah Ameh Oboni inside his palace, (interior) he is in council with some of his chiefs, discussing the opposition against him, he states that he has identified those he calls traitors, and pledges that they will not succeed as his ancestors shall protect him.

Attah- Their drumming shall not long continue because the battle is near, and we shall see who wins - the gods or men. The stew pot shall be tampered with and the taste shall not be the same. But I assure you I will not live to see it! My duty to my people is directed by my forebears and I shall sacrifice everything to fulfill their desires. (p5)

As he speaks, his speech is punctuated by the praise singer who sings his praises. He invites Achi to his palace and questions him over his acts of opposition and insubordination. But surprisingly, Achi continues to be defiant, showing intemperate rudeness and arrogance. While this is going on in the palace Mr Muffet himself, comes to the palace on a visit, and raises allegations of human sacrifice against the Attah. (see appendix vi)

Mr Muffet- In addition Gabaidu, I want to advise you on reports I have received about you. It has come to the knowledge of the administration that your highness indulges in heathen and dangerous sacrifices, such as human sacrifice and animal abuse. This is idolerous and unacceptable. (p6)

Attah Amoboni, replies him that he Muffet is ignorant of the cultures and tradition of the Igala people and should not put his nose into issues that do not concern him. Muffet promises to deal with the matter when he gets evidences. In scene three Muffet and Achi are discussing Amoboni and in their discussion, they claim that he is proud and wicked.

ACHI- I told you time without number the man's arrogance is more than that of the peacock, of all the Attah's of this kingdom, he remains the most brutish, proud and wicked. I think sir, he is a wizard, he has magical powers, sometimes he makes land flow over water. (p7)

Attah Amoboni is mystified and attributed with unusual spiritual powers, but his very traditional convictions and his obstinacy in defending his traditional views upset Mr Muffet who promises to get rid of him.

Muffet- I will get rid of him; I'd get rid of the native bastard. I will be pragmatic and systematic, you know British Intelligence. I shall

make it point blank that I will not tolerate any acts of insubordination or fetishism henceforth. (p9)

Meanwhile in the fourth scene, (exterior) the Attah consults his oracle in strict adherence to his beliefs, to inquire what the future holds in his already frosty relationship with the Whiteman- Muffet who has decided to teach him a lesson. But the diviner Oyoga sees a no-winner-no-victor's contest. (see appendix v)

Oyoga- Gabaidu then like friends you are our common enemy. And Gabaidu the enefu is your collaborator, for you won't make peace with the enefu, so that when two elephants fight it is only the grass that suffers- your people. I saw the Enefu (Whiteman) on your throat with an epileptic desire to undo you. You will not give up so, struggle with him until Gabaidu you win, he also wins but your people they suffer like the grass. (p10)

In spite of the prediction by Oyoga the Attah remains convinced that his ancestors shall never fail him. In the sixth scene, Mr Muffet is outraged when Attah Amoboni causes a meeting of traditional rulers of northern Nigeria, to disperse when he invokes bees that sting the chiefs, forcing them to run away in various directions. It appears that the final battle line is drawn, and it is only a matter of time before Amoboni is dethroned. In the eight scene, (interior) Ochuma tells him that his palace is barricaded and that Muffet has mobilized armed men, who have barricaded the palace, with instructions to dethrone him and arrest him. At this peak of the conflict, Amoboni decides to stick to tradition rather than bow to the dictates of the colonial administrator, Mr Muffet.

Attah- The ancestors forbid that I outlive the tradition and will of my people. My people disgrace starts, where honor stops. I intend to live for tradition, and, may I die, before tradition dies. (p17)

In the last scene, Amoboni commits suicide in tune with his traditional convictions that another Attah is only dethroned when he dies, rather than be dethroned and disgraced. (see appendix viii)

See basic structure of AMOBONI below

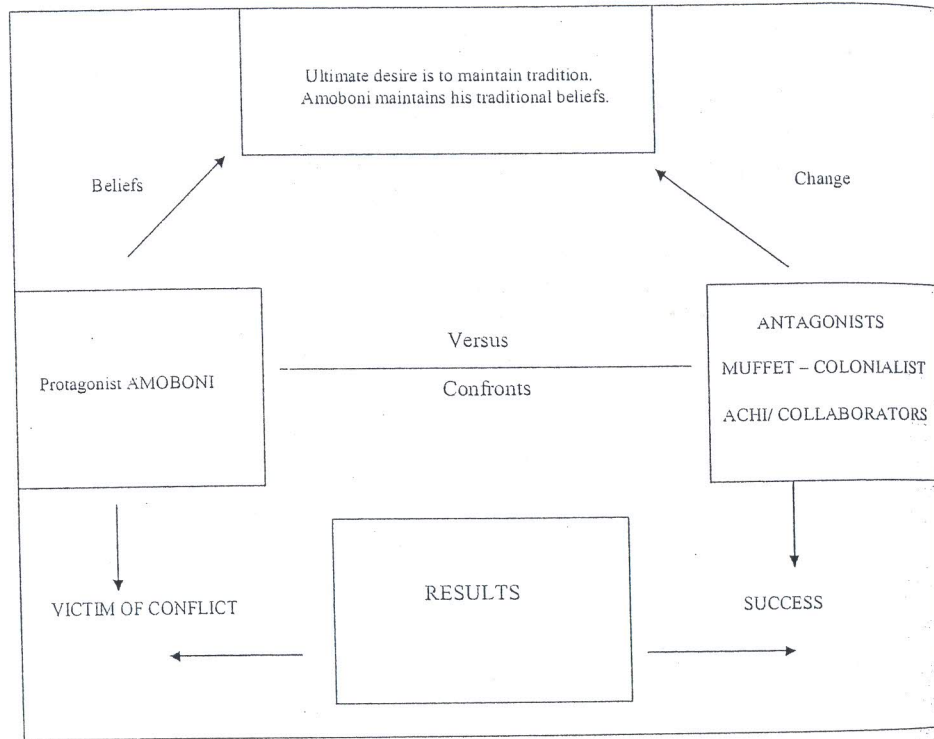


Diagram of Basic Structure of AMOBONI

### 3.1.3 CINEMATIC INTERPRETATION

The film begins with the the Attah Amoboni and his chief priest Oyoga, they are consulting the gods, the Oyoga is divining the date of the Ocho festival and its acceptability by the gods, the traditional folk song 'egba jo me' is on Attah Amoboni is introduced in a long shot, (LS) he is wearing his royal apparels a bronze face mask sits on his chest-it is called the 'ejubejuailo', he holds a horsetail. The shot is wide on long shot so we can see that on his head, he wears feather round his red cap, there is a goat tied to a stake, on the floor are the beads for divination. (see appendix v). In the second set, he is consulting the gods, we can see the divination beads on the floor, it is a medium shot (MS) the Attah is consulting the gods before he can perform the Ocho festival. The people are celebrating; there are masquerades, drums and other traditional festival materials. In the second image set in another location, the conflict base is established. Achi and another person are spying on the festival. The shot returns to the chief priest who is performing a ritual, the entire village is involved and it is collective and participatory. In the third image set which also begins on long shot, the Attah is in council he is meeting with his chiefs, he talks about the plan of the conspirators led by Achi, to thwart his administration and warns that their plans will not work, assuring them that the gods will not allow them to succeed. In this image set the confrontation occurs when Mr Muffet visits the palace to warn Amoboni of the consequences of human sacrifice and animal abuse. He threatens to deal with him if he discovers that he is in the practice. In the fourth image set Amoboni takes the conflict to the ancestors as he and the Oyoga

narrative through the power of dialogue and description. This again is very crucial to adaptation of oral narratives to film. It serves potently to extend the image patterns of the narrative and does help to establish an intellectual structure as we shall see here.

As a screen play, it is written in a flow action sequence, and the plot unfolds through the changes in the actions. The first action (exterior) reveals a typical village setting, as the folk song is on, we are introduced to Igagu who is a goldsmith and he is at work at his furnace, he is having a discussion with his wife and he praises the ancestors, for the impressive growth of their child Otidi. (see appendix x)

Igagu- the ancestors be praised, you know Otini, each time I think about how you suffered the ridicules of rivals, I mean your co-housewives and how they shut up your womb, I really praise the ancestors for you. (p1)

Next scene (exterior) we are introduced to Otidi a young energetic youth, who we see on his way to the farm. Soon he is joined on the way to the farm by his friend Aku, they discuss traditional initiation to manhood and as youths they are both eager to be initiated.

Otidi- until we are initiated, that all important ritual, when I am told one is exposed to the impact and import of the secrets of existence and the hidden truths and the exposed unknown, only then can we exhibit our own creative expectations. Our dances and our Masquerade all expressing the waves of our lives. (p3)

In the next action (exterior) two young ladies Metuwu and Alewo are making their hair and Otidi is the subject of their discussion. Metuwu declares that she is in love with Otidi and will do just anything to marry him.

Metuwu- the will of the community should be borne out of the collective will of the individual. My own wish should inform the will of the community. I have resolved within me to marry Otidi. (p4)

As the action continues, (exterior) the village comedian Ijetu comes predicting an imminent clash of interest between two people. We later see that the King Onu is interested in marrying Metuwu the same girl that has pledged her commitment to marrying Otidi. Inufu, Metuwu's father makes a commitment to the king that he will ensure that his daughter marries the king. (see appendix xiii)

Inufu- May our ancestors forbid that I Inufu, son of Ocheje, should stand on the path of growth of society, whatever I own belongs to the land and its custodian, the man who farms the tree owns its fruits.

It is soon revealed that both Otidi and the Onu are interested in Metuwu, setting up the scene for a clash of interest. Otidi declares to his parents that he will love to marry Metuwu after he is initiated to manhood. Before he leaves for initiation, he and Metuwu secretly swear an oath to marry. (see appendix xi) As he leaves for the initiation ritual the king sends his emissaries to bring his wife over to his palace. Meanwhile, Metuwu confesses to Otidi's mother, Otini, that in spite of the rumor that the king was seeking her hand in marriage she has made up her mind to marry Otidi and no one else. (xii)

Metuwu- But true mother, I have even heard that a certain messenger has been coming from Idah to seek my hand in marriage, how piteous! I don't even know the man they say he represents, but I don't even like him. Mother, I love your son and it is him alone I will marry. (p13)

In spite of Metuwu's determination to marry Otidi and her refusal to marry the king, (see appendix xiv) she is compulsorily betrothed to the king by her father who constantly reminds her that the responsibility to eat her kola nut is his, not

hers, insisting that her refusal to marry the king will bring shame to him and that he must have his way. (see appendix xiii) Meanwhile in the next action, (interior of cave) Otidi is going through the process of initiation with his uncle at Alade, (see appendix xv) Here he is taught his family genealogy and other aspects of history and culture. Next action, (exterior) Metuwu is brought to the palace of the king, at the palace she refuses to eat or drink, she is generally non-challant about happenings in the palace as the king's wives try to console her and cheer her up. But she refuses to cooperate. Meanwhile, Otidi completes the initiation process and returns to the village, only to be told that his heart throb-Metuwu has been betrothed to the king, he is dumbfounded and refuses to accept the fact.

Otidi- But it can not be, how and when did this happen? Do you mean that I suffered and hurried in vain, certainly not my Metuwu, but she swore and I swore? She should have waited. I am initiated; I must protect what is mine. (p25)

Otidi decides that he is going to Idah to rescue his wife from the king. Very close by Idah, he meets some two women who are very attracted to him; they are the king's wives- Amichi and kaka. Haven inquired from Otidi where he is putting up, they decide to send him a meal later that day. As fate will have it, it is Metuwu the younger and newest housewife that is requested to take the meal to Agada's house (interior) where Otidi is quartered; they are both shocked when they see each other.

Otidi- how great things happen, how do I talk, where can I begin, before I came you were gone? You left me desolate and heart broken... now that I have found you, we need to go right away. Metuwu, now let us go. (p29)

But Metuwu warns him about the king whom, she describes as terror. Otidi tries to convince her, that she is betrothed, but she hesitantly rebuffs his advances.

Meanwhile there is disease and strange occurrences in the palace, (exterior) the palace is not at peace, the Onu invites the diviner to unravel the jinx, (see appendix xix) and the diviner- Atebo declares that the source of the strange occurrence was within the palace, stating that one of the king's wives was pregnant and that the king was not responsible for the pregnancy. (see appendix xvi) The king is shocked as everyone else in the palace. The king suspects one of his wives Amichi, but the diviner suggests otherwise, it is soon revealed that Metuwu is the one that is pregnant. Metuwu acknowledges that she is pregnant for Otidi; the Onu is enraged and orders the arrest of Otidi. Otidi is arrested along with his parents and brought before the king, before the king could pronounce punishment on him the poet cautions that it is necessary to hear an accused person before he is convicted. The king realizes from Otidi's testimony that he Otidi, was virtually married to Metuwu but for the king's interference, they were already on oath.

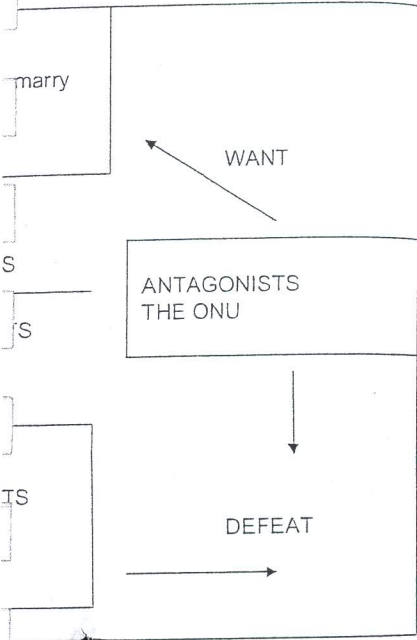
Onu- Elders of Ogodu you annoy me greatly, without investigating properly, you beaquet to me the wife of another man. The poet saw it clearly, a juicy fruit, too soft to be crushed. You warned me. (p35)

In deference to the god's and in submission to the rules of justice and equity, the king decide's to return Metuwu to Otidi.

Onu- So poor people don't marry in your village. Otidi, I have not met this woman, since she came to this palace. My thigh has not been near her at all. May our ancestors bless your relationship. The sky surely overlooks the trees but the trees provide shade for those plants that thrive under them. Responsibility and morality should over-ride selfishness. (p35)

joining by the entire community. (see

structure of OTIDI



INFORMATION MATRIX

shot Otidi and his friend Aku are on their way to the hunting forest and they are talking about their initiation to manhood in tune with the traditions.

In the third image set, a medium shot of two, we see two young ladies, Metuwu and her friend Alewo, and they are making their hair. Metuwu declares her love for Otidi and promises that she will do anything to marry him. In the fourth image set, Otidi and Metuwu are discussing their relationship and what the future holds. They swear an oath and exchange blood vows, meaning that they are secretly married to themselves. (see appendix xi) In the fifth image set the conflict is introduced as we are told that the king is also interested in marrying Metuwu. The Onu sends his emissaries to seek Metuwu's hand in marriage. (see appendix xiii) In the sixth image set, Metuwu is in conflict with her parents because she has refused to marry the Onu, she is distraught and crying. (see appendix xiv) Meanwhile Otidi has gone for initiation to manhood and we see him with the priest who pours libations and makes incantations, he is also painted in the ancestral white color. It is an overhead shot. (see appendix xv) In the seventh image set, the conflict peaks as Metuwu is forcibly betrothed to the king, she is not happy in the palace, she is sobbing and crying. Otidi returns from the initiation and he cannot find his wife, he vows to retake what is his.

In the eighth image set Otidi meets two of the king's wives, on their way to the farm and they fall in love with him. In the ninth image set, the king's wives send Metuwu to Agada's house with some food for Otidi, not knowing that Otidi and Metuwu are known to each other. They are both shocked to see each other. In the tenth image set, Metuwu is pregnant in the palace, (long shot) The king is

al African village. The first image set, a  
nace with his wife and they praise the  
endix x) In the second image set, a long

angry and the gods are offended, because the king has not slept with her yet and she is pregnant, the diviner consults the oracle and Metuwu eventually names Otidi as the man responsible for the pregnancy. (see appendix xviii) In the final image set, Otidi is arrested and brought before the king but before the king orders for his execution the palace historian through his folk song cautions about hasty decisions and warns that a man should be given a fair hearing before he is executed. The diviner accuses the king of taking what does not belong to him, saying that the gods have revealed to him that Metuwu and Otidi were on Oath and had vowed to marry each other. The king subjects his desire, to the will of the gods and the people, and consequently releases Metuwu to Otidi. There is great celebration.

See image pattern below.

## OTIDI CINEMATIC SCHEMA

### INTRODUCTION

Traditional Igala Society, a village setting at a local family house

First Image Set  
(Confrontation)

Igagu Versus Otini and Otidi

Second Image Set  
(Confrontation)

Otidi versus Aku  
(Expectations)

Third Image Set  
(Confrontation)

Metuwu with Alewo and the other girls  
(Love expectation)

Fourth Image Set  
(Confrontation)

Otidi versus Metuwu  
(Loyalty)

Fifth Image Set  
(Confrontation)

Onu versus Otidi and Metuwu  
(Conflict)

Sixth Image Set  
(Conflict)

Metuwu versus her parents and the Onu  
(conflict)

### INFORMATION MATRIXES

The gold smith Igagu is at the hearth working. He is chatting with his wife

The parents Igagu and Otini discuss the travails (expectations) they have been through in their marriage and talk about their son Otidi who has attained the age of marriage

The two friends are desirous to marry yet they cannot until they are initiated to manhood. Otidi says he needs to marry Metuwu but will have to travel to his uncle to be initiated.

The girls talk about Otidi and his handsomeness. They all desire that he is their husband. Though Metuwu is the one who intends to marry him.

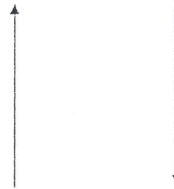
Otidi convinces Metuwu who was initially scared to take an oath of marriage to wait for him while he travels for his initiation. They slit their fingers and exchange vows with blood.

The Onu send's his emissaries to seek Metuwu's hand in marriage

Metuwu is reluctant to marry the king. She is crying and challenging her parents but she is forcefully married to the Onu

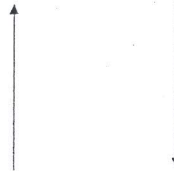
IMAGE PATTERNS THAT SHOW ASSOCIATIONS BY SIMILARITY –  
ANTAGONIST AND PROTAGONISTS

1. OTIDI (STRONG WILLED)



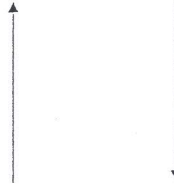
ONU  
STRONG WILLED

2. OTIDI (IN LOVE)



ONU (IN LOVE)

3. OTIDI (TRADITIONAL)



Onu (in love)

to discuss that the Onu has married  
he runs to the Onu's town to rescue

ives are all interested in Otidi due to  
rieness.

Metuwu in Ochayi's house. He wants  
away she refuses; he makes love  
her the lights fade.

nfusion in the palace. One of the  
is pregnant. She is Metuwu. Otidi is  
the villain.

mad. He is offended he orders the  
Otidi and his family.

about to kill Otidi and his parents until  
the Otidi and Metuwu are married on  
king releases them.



AGREEMENT BETWEEN RAYMAK FILMS LTD (BEING REPRESENTED BY CHIEF RAY OLU AKINTOLA) AND LONGARMS VIDEO PRODUCTIONS LTD (REPRESENTED BY ADUKU ARMSTRONG IDACHABA)

OTIDI

1. RAYMAK film shall be the sponsor of the production, while Mr Idachaba shall be the writer /director.
2. The sponsor shall provide the sum of (150,000) One Hundred and Fifty Thousand Naira. And the said provision must be used only for the purpose of the production.
3. Funds provided for the production shall cover expenses being incurred on preparations, rehearsals, camera and equipment, fees, recording artiste fees, editing, dubbing and printing of sleeves or jackets for the video.
4. Profit sharing shall be described as monies realized from whatever sources which may include gate fee collection, sales from cassettes (audio/video) launching, television sponsorship and other monies realized from the production less the total cost of the production.
5. Profits must be shared in the proportioned ratio 60:40 i.e. 60 percent of the profit shall be due to the sponsor while 40 percent of the profit shall be due the director/writer.
6. LIMITATIONS  
The director is bound not to redirect or rewrite any aspect of the play for video film production without the consent and approval of the sponsor.
7. During the period of this contract both parties may produce other video-films.

8. Rights

The sponsor otherwise known and called executive producer shall have credit in the open and close captions while same applies to the director.

Similarly these names must be printed on the sleeves accordingly.

9. Allocated fee assigned for the director in the budget must be paid and any duty being handled by any of these parties must be paid for as directed in the budget.

The Budget estimate breakdown is reproduced below:

**FIRST INSTALLMENT**

Advance for props	₦ 2,000
Attach costumes	₦ 4,300
5 Chiefs beads	₦ 1,000
Muffets costume	₦ 2,600
Camera 3 days	₦ 3,000
Borrowing of costume	₦ 2,000
Recording TDK candex 3	₦ 1,200

**SECOND INSTALLMENT**

Balance on props	₦ 3,000
Masquerade fees and dances	₦ 1,000
PR expenses at crowd scenes	₦ 3,000

**THIRD INSTALLMENT**

Feeding and entertainment/accommodation	₦ 5,000
Transportation to location	₦ 5,000

**FOURTH INSTALLMENT**

Crew fees (set and location)	₦ 800
Directors fees	₦ 2,500
Continuity fees	₦ 1,500
Handlers assistants	₦ 3,000
Actors and actresses fees	₦ 10,000
<b>GRAND TOTAL</b>	<b>₦ 50,900</b>

**Post production cost**

Editing	₦ 40,000
Printing of sleeve jackets	₦ 30,000
Cost of VHF film and dubbing	₦ 29,000

For the adaptation of **Amoboni**, the first major challenge for the production was bringing to life events that had existed in the oral imagination and historical reality of the people. To address this, I as the director needed to scout for locations, props, costumes and other artifacts that reflected that cultural reality of the period. Also as a deliberate production strategy the director had to rehearse and involve entire village communities in the performances of the production. This gave the village and crowd scenes the reality that it deserved. The old men and women that we see at the festival scenes are in actual sense the village community of Egbeche joined with actors from the college of education.

In terms of costuming the directors aimed at using realistic costuming. Costumes were deliberately chosen to carry meaning, establish time or convey a message. For instance the white man Mr Muffet wore clothes that reflected the colonial

uniform, a starched khaki shirts and shorts, an old Morris Marina car reflecting the cars in use during the colonial period was used to reflect the period.

After the production of the film, the pre-release screenings which we took round major towns of Kogi State including Ayingba, Idah, Dekina etc did not bring in much money as attendance was low. But it none the less served to advertise the film and created awareness. The launching which took place at Engineering Hall Lagos yielded half of the production cost. The cost was later paid off by the donation of ₦ 150,000 by then military governor of Oyo State, Colonel Ahmed Usman, to whom the film was dedicated. Thereafter the film sold over 30,000 copies, using the distribution points of optical Ayingba Kogi State, D. A. Electronics Kaduna and Raymark Motors Yaba Lagos. But as soon as the film was released for sales the piracy of the film began and in two fronts. One was through unauthorised exhibitions at viewing centres, where the film was advertised and screen in halls to viewers who paid token sums. The exhibitors even traveled to remote villages to screen the films. One of the exhibitors a friend and former school mate of mine Phillip Adejo confessed to me that he made a lot of money from the illegal exhibitions. The second form of piracy was from the authorized marketers themselves who without the authority or permission of the director or producer illegally made dubbed copies and sold to buyers at reduced rates.

## OTIDI

Like AMOBONI, OTIDI was also shot at locations in Igala land in 3 locations in and around Idah. Costumes and make up were made to reflect the primordial traditional society, also thatch roof architecture, earthen ware pots and others that reflect traditional cultural environment of the traditional Igala society.

For the adaptation of OTIDI major challenge was how to realize actions and events that existed in the imaginative world of folklore. To achieve reality I found a good village setting at Ichekene, a little village at the bank of river Niger at Idah. We also found traditional hearths and gold smithing fire, stone and sticks. I also found traditional costumes and other props that reflected traditional Igala society. In *Otidi* the cost of production was higher; the total budget was ₦ 400,000. The money was to be sourced or loaned to me by four friends Isah Salifu, Tony Okpanachi, Ademolu Faruna and Paul Audu. These friends were not interested in any profit; they were rather keen on making me achieve a professional passion for creativity. The agreement was for me to return capital after sales without any demands of interest.

### The breakdown for the first phase indicates:

Camera for two weeks	₦ 56,000
Location	₦ 10,000
Transport	₦ 30,000
Feeding	₦ 50,000
Artiste fees	₦ 100,000
Costumes	₦ 20,000

## BUDGET EXECUTION

For **AMOBONI**, upon completion of the film a lot of adjustments had to be done on the budget. Artiste fee for instance was to be paid in installments. Other costs were to be paid upon launch of the film, which was done on the 18<sup>th</sup> of December 1998 at the Engineering Hall Victoria Island Lagos. At the launch a total of ₦130,000 was raised from purchases of 100 titles or copies of the film.

The Video film **OTIDI** got its profits from sales alone. There was no pre-release exhibition. About 2,000 copies of the film were eventually sold. At this time in 1998, distribution patterns were becoming more structured and viewership base was expanding. It was therefore easy to sell the video-film to marketers who paid you your money instantly. The sales was impressive and the friendly donors got their seed investment back within the first two months of the films release. The rest became profit as all other debts were fully paid up.

## CONTENT ANALYSIS

In terms of source of the narratives whereas **AMOBONI** is a re-enactment of history, **OTIDI** is a re-enactment of folklore. To script **AMOBONI** the researcher went through a process of research. I interviewed over 30 people who gave their own account of the **AMOBONI** story. All of them agreed that he possessed magical powers and that he was a great and dedicated Attah. My principal source though was Chief Senator Andrew Abogede, who served as a personal staff of the Attah and could therefore give some vivid eye witness account of some of the mysterious actions of the Attah. He called him his master and stood in awe of his powers.

**AMOBONI** as film provides for us an illustration of how historical materials can be used to address topical and contemporaneous issues, as Ola Rotimi notes in Ahmed Yerima and Olu Obafemi (2004:75), historical sources offer possibilities for marching human concerns of the past with issues that preoccupy us today. They also observe that, if despite obvious debilitating handicaps, our forebears were able to grapple with certain socio-political problems that threaten their survival, why can't we their offspring do better, advantaged as we are by access to those implements of progress, learning and technology. **OTIDI** is a recreation of the folklore as rendered by Joseph Abu; I however took artistic liberty to reconstruct the folklore in such a way that it can bear relevant social messages to the society. **OTIDI** is a demonstration of the fact that our folklore is a deep reservoir of our art and culture as offered by our oral history and narratives. We can therefore evolve a schema of source for both **AMOBONI** and **OTIDI**, and state that they both derive their narrative strenght from folkore, myth and history.

**AMOBONI**----- (HISTORY, MYTH, FOLKLORE) -----**OTIDI**

In terms of the narrative structure or plot, the **synopsis** or **storyline** in **AMOBONI** as noted earlier in the scope of study is about the people. It is the tragedy of an Igala monarch and its consequences on the culture and history of the people. The story no doubt documents history for the benefit of the present. **OTIDI** on the other hand is derived from the folklore of the Igala people, as folklore it strives to teach a moral lesson, it is characterized by narration as indicated in the rôle and verses of the poet, also with songs and chants. The scripting of the two narratives which relied on the traditional cultural idioms and

Generator hire	₦ 3,000
Cassettes	₦ 3,000
<b>Total</b>	<b>₦ 299,000</b>

**The second phase indicates**

Editing	₦ 50,000
Sleeves and jackets	₦ 51,000
<b>Total</b>	<b>₦ 101,000</b>
<b>Grand Total</b>	<b>₦ 400,000</b>

Out of the above budget projection, only ₦ 130, 000 eventually came from the donors in the following order Mr. Tony Okpanachi ₦ 40,000 Mallam Adamu Faruna ₦ 40,000, Mr. Paul Audu ₦ 20,000 and Mallam Isah Salifu ₦ 30,000. The actual expenditure then came to the following breakdown.

Camera	₦ 50,000
Feeding of cast	₦ 25,000
Transportation of artist to location	₦ 14,000
Transport at location	₦ 5,000
Props and Costumes	₦ 5,000
Artiste fees instalment	₦ 10,000
<b>Post production</b>	
Editing	₦ 40,000
Sleeves	₦ 28,000
Master tapes	₦ 5,000
<b>Grand Total</b>	<b>₦ 182,000</b>

**TABULAR FORMAT OF FILM BUDGET**

Date of Production	Title of Video Film	Camera (N)	Costume (N)	Props (N)	Transportation (N)	Feeding (N)	Miscellaneous (N)	Artiste Fee (N)	Editing (N)	Sleeves (N)	Tapes (N)	Total (N)
Oct 1995	AMOBONI	3,000	8,900	6,000	5,000	5,000	4,000	17,800	40,000	30,000	30,200	149,900
June 1996	OTIDI	50,000	5,000	Nil	19,000	25,000	Nil	10,000	40,000	28,000	5,000	182,000

## BUDGET EXECUTION

For **AMOBONI**, upon completion of the film a lot of adjustments had to be done on the budget. Artiste fee for instance was to be paid in installments. Other costs were to be paid upon launch of the film, which was done on the 18<sup>th</sup> of December 1998 at the Engineering Hall Victoria Island Lagos. At the launch a total of ₦130,000 was raised from purchases of 100 titles or copies of the film.

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environment also provided the springboard for the intellectualism of the filmic narrative. This was achieved especially through the use of dialogue and symbolic visualization of archetypes.

In terms of the filmic narrative, the sequence of the screenplay largely followed the structure of the oral narrative but this had to be re-created in the screen play to create a cinematic structure. Though the cinematic interpretation was more elaborate and realistic, the cinematic structure largely runs as in the narrative sequences and more or less follows the textual plot. But because of the unique advantage of the camera, it was possible to achieve close shots of visual elements like the masquerade, the beads, kola nuts and other artistic materials with the potential to create stronger impact and meaning. Camera shots and editing tricks also allowed for the creation of sound and light effects. More essentially the myth and mystery only imagined in the oral narrative and script became realizable on film. For instance the Attah could disappear from a car using dissolves, he could order bees to sting people and virtually achieved his magical purposes with the aid of film technique, this also no doubt increased the awe around him and phenomenally re-enforced the myth surrounding his ancestral and spiritual powers. This is a significant feature of the exaggeration and pastiche driven surrealism of post modern popular art.

In terms of space and time, the filmic adaptation was achieved in 2 hours events that sprang over an epic period of at least 10 years according to the oral narrative.

Though the poetry of the Igala language, added to the thematic depth, the film language was nonetheless strong and visually descriptive. The arrangement of the image patterns are typically non linear, this is a structural disposition of the narrative idiom. In **Amoboni** for instance in the first image set we see the people involved in the traditional Ocho festival, they are involved in the religious rites and rituals, accompanied by drumming, dancing and singing. The camera shots alternately and simultaneously cut to another location and image set, where Achi and the other collaborators are spying on the festival. This image polarity instantly establishes the conflict that runs through the film. Though the conflict base is also established at this time in the oral and screen play, it is nonetheless more dramatically enforced by the visual contrast of the filmic image. From here the viewer is instantly prepared and introduced to the chain of confrontation and conflict that follow. This conflict in the image set is sustained in the 2<sup>nd</sup> -7<sup>th</sup> image sets. Similarly the contiguity of image sets, makes the images vibrate and transit to and between the palace of the Attah and the house of Mr Muffet, this non-linear arrangement of the image sequence adds to the narrativity of the image pattern and also assists in establishing the changes and dynamism of the dramatic action, this also builds up the suspense and conflict substantially. Polarity of the image patterns also help to build up the visual conflicts of the film text, for instance in the third image set the conflict peaks when Muffet visits Amoboni and they see eyeball to eyeball, the battle line is drawn and the viewer can only expect a victim or victims.

This polarity of image pattern is a constant pattern of the image sets, in the third image set at the palace for instance, Achi and Amoboni are established on the same image set. Achi is rude to him and refuses to show respect. Also Muffet who later appears on the same set, questions Amoboni for practicing the ritual traditions of his people, the contrast of race and ideological believe between the two also defines the conflict proportions distinctly.

Similarly, the image patterns in Otidì also reflect the non-linear feature of the narrative structure, the images move from one location to the other in a non linear frame. In the first image set to the sixth for instance all the image sets differ in terms of location and are contiguous, but the polarity of the image patterns critically build the conflict essence of the narrative plot. The conflict is established in the 5<sup>th</sup> image set. The conflict peaks in the 9<sup>th</sup> and 10<sup>th</sup> image set when Metuwu's pregnancy is revealed and Otidì and the Onu meet eyeball to eyeball.

The conflict base is also established in all the image sets of the film structure, through image contiguity. In the first image set for instance, it is Otidì and his parents, they desire that he should marry but he says he can't marry until he is initiated to manhood. In the third image set all the girls say they love Otidì but it is only one of the he can marry. This is also repeated in the 7<sup>th</sup> image set where all the Onu's wives also admire him but he is interested only in Metuwu. The combination of image patterns in a narrative is clearly more important than its dependant narrative image.

Apart from the cinematic language the film language also uses the conversational mode of the folktale. In Amoboni it is the praise singer, in Otidì, it is the narrator through the use of proverbs, idioms.

Let us examine the use of some traditional materials or histrionics in the films and see how they build up or construct the image structure of the films. It is Barber (1987:2) who states that, all art forms communicate even though many not verbal, and those which are verbal, often encode their message in oblique, partial, and fragmented ways. In the case of video-film they communicate through music, dance, style, dress and behaviour of performers and through speech.

### Themes

Thematically, the two films reflect the communal essence and feature of traditional African drama. Thematic didacticism is a hallmark of traditional African narrative. The narratives must end with a message. Among the Igala a story must end with 'jagada kpoji alo' meaning to end the story, which is usually buttressed with a moral message. The tragedy of AMOBONI is by all means the tragedy of the Igala people as a nation. This is because as king his character is defined by the imperativeness of his office, which assumes credibility from his socio-political authority and responsibility to the people and their affairs. Speaking on the essence of this moral order, Amoboni notes,

Amoboni- My dear Muffet, why do you poke your nose into issues that you do not understand, may know if a communal Cyclic ritual which gives life and breath to society is sacrilege... the people Know the essence of the ritual and they do not only accept it but also Identify with it. I am sure none of my kinsmen here has



complained about this ritual, it is a communal act of procreation and procreation.

The overriding principle of societal harmony is predominant in the video play, **AMOBONI** portrays the nature of intrigue, conspiracy and betrayal as elements of the human nature; it explores the consequences of a clash of cultures as reflected in the conflict between Mr Muffet and Amoboni. Importantly the play typifies the dimensions of tragedy in the African cosmos, where the fortunes of the community are tied on the fate of the archetypal leader or community. The thematic consideration in **OTIDI** also reflects that of societal harmony. It is easy that the life of the society is woven to the principles of the moral code and moral order, such that the king is responsible to the gods, the way he is responsible to the community. That is why the king can show deference to his subject, by conceding his wife back to him. Therefore the king exerts and enjoys authority to the extent that he acknowledges the gods watchful interest in his own conduct and how he excersises his authority over his subjects. The over riding issue is the morality of the kings power and its control over the people. Especially to the extent that he can instill responsibility in terms of justice and morality, for the benefit of the entire community. Both **AMOBONI** and **OTIDI** acknowledge that man, subjects and kings, operate under the watchful metaphysics of the gods and that the gods require of them a moral responsibility, which is a fundamental feature of traditional African dramatic themes- that the ancestors, the living and yet unborn exist to make up the cosmic super structure, which is premised on responsibility and justice, and this is crucial to the worldview of the African. Both films offer functional purpose for the development of society through the

documentation or re-enactment of ethical and moral anecdotes that will uplift society. See schema below.

**AMOBONI-----JUSTICE, COMMUNITY, PEOPLE, KING, SUBJECTS----OTIDI**

### **CHARACTER AND CHARACTERISATION**

Archetypal characters especially Kingship is elemental to the construction of character in both **OTIDI** and **AMOBONI**. In **AMOBONI** the king is the principal character and the narrative could be said to be about him. This is so because the king plays very crucial roles in the spiritual, social and political life of the African society. It is perhaps difficult to treat the subject of societal order and morality and not talk about the king. In **OTIDI** the king is the antagonist and the drama is very much about his moral choices, as they are of Otidi's passionate exploits. The credibility of his position, depending largely on his responsibility to the people and the watchful interest of the gods. Among the Igalala, the people revere the kings and equate them even to the gods. In **AMOBONI** for instance, the Priest refers to him thus,

Priest- Gabaidu as it has been with your forebears so shall it be. The one who seeks your downfall is himself down, because he fights the gods. As you take this sacrifice may the blood of the lamb cleanse our land of all pestilence. (p1)

In **Otidi**, Idechu speaks of the Onu thus-

Idechu- Good people of Ogodu, I have heard all you said and I am glad. Let me quickly say that the blind man who does not see an aggressive waterfall can hear its crushing sound. The king Jachi is not the kind that will tolerate the exhibitions of youth or brazen ignorance, note that he has no rival and cannot tolerate any rivalry. (p6)

The above speeches from both films underscore the awe and respect with which the kings were regarded; it also underscores the magnitude of their powers. The priests also play very functional roles in traditional African drama, they are usually the link between the people and the king and sometime between the people and the gods, they play spiritual roles that create social harmony in society. In **AMOBONI** he is called Atebo or Oyoga. The screen play begins with the priest communing with the gods,

Priest- Gabaidu as it has been with your forebears, so shall it be the one who seeks your downfall, is himself down because he fights the gods. As you take this sacrifice may the blood of the lamb cleanse our land of all pestilence may it rekindle our force and strength of purpose, may it make that ethereal link between us and before and future same.

Another important and traditional character in traditional African drama is the story-teller the narrator or poet. He is the one who through commentaries reveal the sequence of the storyline and aids in giving insights and explanations to riddles and complications in the storyline. In **AMOBONI**, this character is presented in the diviner, Oyoga and in **OTIDI**, we see the character in the poet Oma Abu. At the peak of the crisis between Muffet and Amoboni, it is the diviner that is able to comment on the perspectives of the conflict when he states,

Oyoga- Gabaidu then like friends you are our common enemy and Gabaidu the Enefu is your collaborator. I saw the Enefu on your throat with a strange epileptic desire to undo you. You will not give up.

In **OTIDI** it is Atebo who reveals the cause of the misery that befalls the palace.

Atebo- Another man's fountains, another man's spring does not satisfy the other person. Your palace is sick and the sickness is right here. I mean inside this very place. To be more direct Jachi, from among your wives.

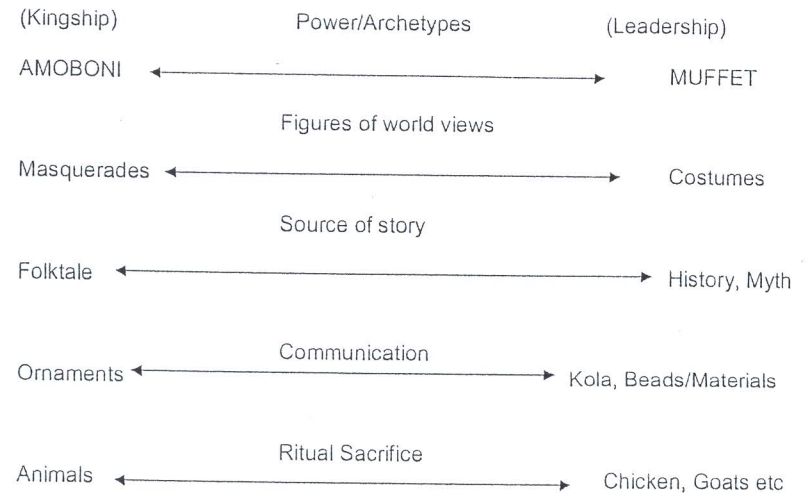
See schema of character

AMOBONI-----ARCHETYPAL CHARACTER --ATTAH, ONU-----OTIDI

The archetypal character represents the leadership of the community, they are also the representatives of the gods on earth, therefore they bear responsibility for communal good and the well being of society. They visually indicate the living and the ancestral.

Please see image patterns that show forms of association in both films below.

#### IMAGE PATTERNS THAT SHOW ASSOCIATION IN BOTH FILMS



#### LANGUAGE

Language is perhaps the greatest tool and communicative aesthetic of traditional African drama, the beauty of it lies in the dialogue, the proverbs and poetry, the chants and songs and other physical and metaphysical forms of communication.

Language aids the delivery of meaning, they carry along with them metaphor and imagery. A more effective way of appealing to the perception of the audience is through the use of familiar images drawn from the environment, in this case images drawn from the Igala environment like farming, fishing, hunting etc.

Many African artists, who have translated in their works into English, have explored and adapted traditional proverbs and idioms. In Andy Ameanechi's, **CONCUBINE**, the director explores the use of African songs, idioms, proverbs and chants. Also writers like Femi Osofisan, Wale Ogunyemi, Wole Soyinka and others have used indigenous language to great advantage. Let us therefore examine some excerpts of language usage in **OTIDI** and **AMOBONI**.

#### OTIDI

Igagu- Very well my son, out of the rocks come water, out of the palm tree my son comes palm wine. Out of the abundance of the palm of the soothsayer does he reveal the future (p10)

Metuwu- Don't bother mama, do not worry. I am used to milling you know, the child of the toad is not taught to croak, like its mother, it comes naturally. I am born into the mill. (p10)

Let us also see some examples in **AMOBONI**. Here the script writer conveys the proverbs in both Igala and English, where it is written in Igala the English translation follows, this readily facilitates the sub titling of the film for non Igala audiences or viewers.

Praise singer- 'Ikeleku achiya adowo chobala agba?' the rat does not meddle with the beards of a cat, if it does is it not consumed? 'Olikekele a dago ofe ugba kia cholubor?' 'An infant twine does not provide shade under an iroko tree. 'Ma pkali okuta a tegu uwo?' A man does not mount a mountain with a stone tied round his neck. (p16)

Praise singer- 'Ogbagada ogba wu unedo kiya kechu awo'. It is the brave who attempts to slap the faeces of a child. The ash of a burnt forest shall remain the make-up of the baby monkey. The goat even if it runs a million miles shall never sweat. (p4)

#### SONGS AND DANCES

Songs and dances as well as costume and make up are also used with beneficial effects. There is virtually no African traditional drama that does not adopt the use of songs, music and drama, as Wole Soyinka (1976) says it is unmusical to separate music from myth. It may well be said too that it is unmusical to separate music from African drama, music is used to convey metaphorical meaning and can be used to indicate mood and action, in the music of traditional Africa the history and origins of a people could be told and the myth of origin reenacted. Music and songs also bear religio-ritual import.

In both **AMOBONI** and **OTIDI** music is used intensively. **AMOBONI** begins with a song. (A creeping 'etube' gong sound .heightened only by a ding of the gong, Starts quiet inaudibly and grows to a crescendo which gets exotic only to stop abruptly, this is followed by the chant 'ojogwata'. 'amideju' by the women, this is followed by 'oleleo') the chant "ojogwata" meaning the gods greet the Attah and the choral response "amideju" may he live long implies the value of adoration of the Attah by the people. The song is traditional to the Igala and does symbolize the cosmic, spiritual and religious authority of the king; it reminds the people that as king he is spiritual as he is human. In **AMOBONI** the songs are written in Igala and this may have been done with an Igala audience at heart. Many African writers prefer to leave the songs in the traditional language probably because songs like archetypes in any language have the potential to appeal to the people.

Many of the proverbs are delivered in between songs and chants. In **AMOBONI** the praise-singer who does most of the chants and praise-singing punctuates most of his actions with songs this helps him to maximize the communication of his message. In **OTIDI** songs are also used extensively like in **AMOBONI** the film begins with a song (set in a typical Igala village, the totality of the costume is Igala, religious, political etc. The Igala 'Alo' folk song is on). In traditional Africa songs will normally mark the beginning of a story and a performance this is so because songs can readily arouse attention and interest, it creates from the beginning the necessary ingredient for communal participation. In **OTIDI**, songs be rendered at intervals, this is a particular feature of folktales, as action, narrative and songs, make the folk story interesting and instructive. Messages and meanings are delivered through songs. For instance in **OTIDI**, just when the king is about to order the execution of Otidi, the poet burst into a song. 'Enekumakpa baki ma gbo munwu no' Meaning even a man sentenced to death should be given a right to fair hearing. It is from the point of this lyrical interjection that the King gives the accused a right of fair hearing.

Let us also examine the use of **Costumes and Make up** and other visual symbols. Costume and make up play very functional roles in the films. The costumes help to establish time and space as well as meaning and mood. The strongest advantage perhaps of visual symbols is in their ability to stretch in infinite manner meanings and perceptions. In **AMOBONI** film we see the costumes of the Attah. He is clad in traditional materials, he wears feathers round his head as part of his head gear, this is indicative of Igala history and mythology

that the kingship institution is derived from the tradition of hunters. He also wears beads round his wrist which is also symbolic of his role as custodian of the people's culture and tradition. He also carries a horsewhip which is indicative of his ritual authority over the religious, political and spiritual affairs of the people. On his chest is the face mask called 'ejubejuailo' (see appendix i, v, xvi) meaning the eye that scares the eye, this indicates that the Attah is both man and spirit. The physical embellishments of the Attah especially in his costumes reflect the symbolism of the people's history and tradition. In the festival scene the young maids or virgins are clad in white costumes, this is indicative of the girls innocence of the virgin. White among the Igala symbolize innocence and purity very much the same way as in other traditions of Africa. It is also associated to the peace of the ancestral and reflects a clean spirituality. The priest -the town crier is clad in ceremonial ritual attire as worn by the Igala-'achi', 'okpe' and 'ochachi' caps. These are traditional costumes of the Igala people. The 'Ochachi' cap is worn by the elderly and wise and commands respect among the Igala people. (see appendix iv, xvi, xii, vii.)

Apart from the costume of the Attah in the film, other costumes are of ritualistic and thematic import. In the festival scene at Erane, where the people go to make sacrifice to their gods the young maidens who lead the ritual procession are all dressed in white this is indicative of the innocence of the virgins this is also reflective of color visual symbolism in other parts of Africa. White in Igala costume and tradition is indicative of innocence or solemnity. That is way it is associated with virginity or purity. It is also associated to the peace of the

ancestral and reflects a clean spirituality. That is why the corpse of the Attah in the last sequence is clad in white. The black color is the color of sorrow and sadness.

#### VISUAL SYMBOLS

Visual symbols generally play a major role in interpretation in traditional histrionics. Let us examine the following and their significance or import in the two video-films.

#### KOLANUT

Like costume, physically visual items like kola nuts also carry with them significances and meanings. Kola-nut is the ritual food of the gods, in any event featuring the Attah, who in any case is regarded as an ancestor, kola-nuts are present. This is indicative also of the presence of the gods. It is also used to seek the intervention of the gods, to make peace or consummate oaths and vows. It is used to appease the gods.

#### LIVESTOCK

Livestock are also reflective of deep significance in Igala tradition. At the festival scene, the Oyoga who is the chief priest sacrifices a live cock to the ancestors, the livestock, fowl and goat are a symbol of sacrifice and they signify the permanent contact between the dead and the living, and signify the import of sacrifice in the daily existence and experience of the people. Livestock fundamentally reflects the religious world view of the people.

#### THE DIVINATION BEADS

The Igala are a very religious people, they believe that there is a permanent relationship between the living the dead and yet unborn. This is very much so with most African societies. They also believe as stated earlier that the ancestors have a permanent watchful interest in the affairs of the living. The minds and interest of the ancestors can be easily ascertained through divination, it is therefore incumbent that the gods be consulted regularly especially on issues which seem unclear to the living. The divination beads is signifier of this ritual and believe, from the beginning of the film just as the Attah is introduced he is seen with his chief diviner the Oyoga and on the floor is a close up shot of the divination bead, the divination bead is a strong visual symbol of the peoples religious believes.

#### MASQUERADES AND MASK

These are a strong symbol of traditional Igala believe patterns. The masquerades are a symbolic representation of the dead among the living. (see appendix iii, xviii) Commenting on masquerades among the Igala, Miachi cited in Idachaba (1995:19) notes that,

Among the Igala masquerades are held to be ancestors of the people coming out in grace and in love and sometimes in fury and anger but with purposeful corrective objectives aimed at purifying or re-ordering a disorganization created by the living.

He further state that,

Masquerade and masquerading form very strong elements of traditional festival, they not only indicate the presence of the ancestral world, but their ability to dance and entertain makes them an integral feature of the festival. There is virtually no Nigerian society that does not value the culture of masquerades.

In *Amoboni* video, masquerades can be visualized in the festival scenes, their presence alone signifies the cosmic nature of the Igala world view and an instant re-enactment of the peoples history myth and mythology.

#### MUSICAL INSTRUMENTS

In Igala culture and tradition music play very crucial roles in the religious, ritual perspective and also on the entertainment level. As stated by Soyinka (1976:40):

It is unmusical to separate Yoruba music from myth and poetry, the nature of Yoruba music is intensively the nature of its language and poetry, highly charged, symbolic.

Drums in Igala tradition usually herald the presence of masquerades and symbolize the occurrence of a ritual or festival, drumming is usually accompanied by fluting and the calabash 'echa' which also produces the rhythmic sound accompanying the drumming, as instruments of music, they signify the value of music in Igala traditional religion and world view. Closely linked to the drum is the metal gong, the gong produces sound but its purpose is more for the very crucial essence of communication, the gong is signification of the medium of communication between the Attah and his people and also between the gods and the people, in the video *Amoboni* the gong is used to announce the date of

the festival, it is used to herald the arrival of an Attah to a new town city or location, therefore the people are expectant of an information any time they see a gong. (see appendix iv, xviii)

Another object of visual import is the **Bow and Arrow**. The bow and arrow indicates hunting, though in Igala mythology it goes beyond mere hunting, it is a reflection of the origins of the kingship institution, Igala myths state that the first Attah Ayegba Omaidoko was a hunter and hunting is a noble royal tradition, the bow and arrow.

Used at the hunting festival, the Ocho indicates in concrete symbolic terms the re-enactment of that myth.

In *OTIDI* we see lots of idioms and ornaments that reflect traditional fashion and behavior. Alewo and her friends make their hair, Igagu, Otidi's father is at the furnace, girls carry water pots on their heads, the boys carry machete for hunting and etc all this create a mental and archetypal picture of Africa ness in the minds of the reader or viewer and they can identify and relate to it quite easily. This no doubt facilitates interpretation and understanding of the thematic and perceptual essence of the texts.

Like *Amoboni*, the *Otidi* video is replete with traditional symbols of archetypal significance. The setting is established by a long shot which is followed by a close up of a thatched hut, symbolizing the environmental realities of the traditional rural society. As we are introduced to the story sequence or plot we see material symbols of Igala culture and tradition. Otidi's father is working at a furnace and we see the fire and stick symbolizing his occupation as a blacksmith,

(see appendix x) this immediately takes the viewers mind back in space to traditional African nay Igala traditional society. It is worthy to note too that in contemporary Nigeria these technologies are getting extinct, the video-film therefore become a mode for the documentation of these traditions.

Later on we see Otidi's father using the hoe which also symbolizes the farming occupation in the same way that bows and arrow indicate hunting. Otidi's mother on her part is working at the compound where we see her use mortar to make palm-oil, she serves her husband water in a calabash, from and earthen ware pot all indicative of traditional society. Color symbolism is also reflected in Otidi, where Otidi goes for initiation the floor is painted white, and white chalk is rubbed on his body. White signifies ancestral presence and is regarded as the ritual mark. It symbolizes the omni presence of the ancestral among the living, red beads worn or adorned by the women is reflective of beauty. (see appendix xv, viii)

Costuming in Otidi is reflective of the origins of the people. The women are clad in the woolen cloth called 'achi'. They simply tie the 'achi' round their waist or just round the groins as skimpy pant just enough to cover nudity. The costumes are indicative of the time of the folklore apparently a time before modernity. (see appendix vii, xiv, xii)

Masquerades are visible in Otidi the same way we visualize them in Amoboni and for same symbolic and didactic purposes, they indicate the presence of the ancestral over the activities of the living. Again in Otidi musical instruments are visible. The poet who is more or less the narrator or folk teller tells the story in

lyrical songs which is accompanied by the sound of the gong and the bell. This also signifies the elemental essence of music in the African narrative. Kola nut is used in very much the same way as in Amoboni to ritualize the interrelationship between men and men or women as in a marriage and men and the gods, it is served the ancestors at moments of ritual sacrifice or when a need is requested of them. Kola-nut largely signifies the bonding of a relationship either of the physical or the spiritual. As in Amoboni, the king is clad in his costume but with a feather head gear signifying the mythology of the royal hunter in Igala culture and tradition.

It is important to observe the following that though traditional histrionics are by their constructs indigenous and popular, they seem to assume wider circulation and appreciation through the very penetrative and highly circulating video format. AMOBONI and OTIDI, as history and folklore existed in the fables, stories and narratives of the people but their popularity grew in leaps and bounds after they were adapted. Not only did the visual realism enhance popularity, it also proved that commercial gains could be derived from the popular cultures and traditions of the people.

#### OBSERVATIONS

The thesis also notes that the adaptation of traditional histrionics to the video medium can better enhance meaning and perception among viewers. It acknowledges that traditional African theatre and drama practitioners facilitated the new video industry, infact the Nigerian video film is built on the rich traditions

of Nigerian culture. The folktales, folklore, history and myth have consistently provided the source for many of the Nigerian video film content. This has been the case even at the advent of the indigenous film culture in Nigeria. The Ogundes, Ola Balogun, Duro Ladipo and a host of other earlier film makers have relied on traditional sources. It is also true that in contemporary home video productions, historical and mythical materials have continued to provide the material sources. It notes that cultural parameters are fundamental to giving the industry a thrust, such that even where the issues and subject matter in film are not traditional the core values and foundations should be based on our own cultural indices and paradigms, that way the contents are made to be constructive in philosophy and intellectual thrust.

It however recognizes therefore that not much has been done to adopt the intellectual dimension of African histrionics. Noting the need for the video medium to tap from the depths of African aesthetics as contained in oral narrative histrionics.

The treatment of themes in the Nigerian video film especially remains a major problem. Perceptual attitude and behaviour is influenced greatly by the kinds of images that we project. The Nigerian video is big and it enjoys a wide viewership. Rather than seize the opportunity of this huge viewership to project a constructive image of Nigeria, many Nigerian films are concerned with banalities and debased African traditions like ritual etc. This is mostly due to what Bakare Ojo Rasaki (2006) refers to as intellectual bankruptcy. Most of those in the industry are probably out for mercantile reasons therefore the stories are those

sole aimed at making the box office, much of the constructive traditional themes are relegated. The producers sometime ape Indian and American story lines. As Hyginus Ekwuazi (1987) affirms,

All art is traditional, is cultural, the discrete units of every form, like the art form itself, derive from specific cultural/traditional realities. To apprehend the thematic linguistic realities derived from one culture bloc in a structured methodology, derived from another amounts to viewing the work under study from the wrong end of the telescope.

Adaptations like AMOBONI and OTIDI which expound the true virtues of the African, creates for the producer and the critic the singular opportunity to capture the African world view. Archetypes especially serve very well in interpretation and adaptation, the archetypes offer strong visual messages. They tell the history of the people, they symbolize their world view and can have very strong impact on perception. Because archetypes have lived overtime they carry a lot of meaning and messages, they are therefore well endowed in intellectual thrust. Traditional elements like songs, dances, music, costumes and make up are all central and important to the conveyance of meaning in Nigerian video film.

Technique and Technology is major issue in adaptation of traditional materials to video film. Camera angle and position can play crucial roles in interpretation of histrionics. To evolve a film philosophy that meets our own cultural setting it may be necessary for camera angles to reflect these philosophies, because African life is community based and highly participatory, long shots will certainly continue to be a major feature of image sets of African films. This is in spite of the fact that with technological advancements and modern high speed camera coupled with effective post production equipment much of the African world view can be



caught by the modern camera. Modern camera can also enhance the dynamism in African ritual and myth. Though modern cameras are expensive and not easily affordable, many producers are beginning to use them in their production, this has led to improvements in quality and in the ability to maximize sound and visual effects which are very important in adaptations. Only good and updated camera can solve the earlier problems noted by Femi Shaka (2003:46) who had said in his article, **Rethinking the Nigerian video film industry**, that

Technically speaking, most of the video films of the late 1980s and early 1990s were of poor quality. Most were hastily shot with VHS cameras which resulted in extreme depreciation and poor picture quality after editing. Besides, the camera and lighting crew were mostly amateurs with little knowledge of camera operation and lighting for the screen. Since most of the directors' knowledge of screen narration was limited, the productions were extremely stogy, with the camera functioning purely as a photographic equipment offering a peeping window onto the narrative world of the video films.

Though there is a dearth of professionals and intellectuals in the industry, it should be acknowledged that there seems to be a gradual increase of professionals and intellectuals in the industry. Some University Dons like Emeka Nwabueze of the University of Nigeria Nsukka, Sam Ukala of Delta State University are already participating in the industry. This has brought intellectual thrust to the industry in terms of the quality of screen script and overall content. Gradually professional guilds are also emerging. This too will assist professionalism in the industry.

Production equipment mostly cameras, editing suits and other production and post production materials are not easily affordable, and even where available they are mostly of low or obsolete quality. This has invariably put the quality of

the local home video at a competitive disadvantage in comparison to other international productions. It may have also restrained the full exploitation of camera technology for adaptation.

## CHAPTER VI

### SUMMARY, RECOMMENDATIONS AND CONCLUSION

This thesis has examined the exploration of traditional Igala histrionics in the video medium through adaptation. The thesis takes a look at Igala cultural histrionics holistically, as example of traditional African histrionics. It looks at their history, religion, politics and other existential issues. Also how the Igala relate with other nations and cultures in Nigeria, especially with its historical neighbors the Igbo, the Benin, Yoruba and the other tribes of Nigeria. It takes a look at the festivals, myth and mythology, rituals and other aspects of its traditional histrionics. The thesis traces the earliest history of film and video in Nigeria and notes the vast potential offered by traditional society for the video-film.

The thesis asks the following question among others, - whether adaptation of traditional narrative histrionics to the video medium can strengthen meaning and interpretation. Also what levels of relevance and significance of communication and perception are deduce able from traditional African histrionics. The research questions are against the background that the video industry in Nigeria is plagued by several militating problems, like poor scripts, bad distribution patterns, low intellectual quality, piracy etc.

The thesis believes that the proper and right existential philosophy or world views are reflected in the histrionics of the people and describes the effect of adaptation on perception and sense of identity. The work is significant to the extent that it provides constructive literature for the study of video-film in Nigeria.

It is also significant to the extent that it will provide insights to the culture philosophy of the Nigerian government.

The scope of study is limited to the plot or synopsis of the two narratives **AMOBONI** and **OTIDI** and the descriptive analysis of the two adaptations of the video text.

To get a deep grasp of related literature the researcher examined the underlining principles and philosophy of adaptation, this is important if we are to appreciate the conceptual statement of this thesis, which is that adaptation of traditional histrionics to the video can enhance meaning and viewer appreciation. Adaptation especially to video emphasizes the use of filmic images so much more that it leaves strong impressions on the memory of the viewer. Adaptations enforce or recreate newer viewpoints from the original narrative text, it involves 'translability' since in some cases adaptations bother about transferring contents directly from the original. It also helps in expanding and explaining the fuctions or matter of the original text. It helps in establishing a catalytic effect on the message of the original. The thesis notes that adaptations serve also as good commentaries on the literary text or the oral narratives. The three major functions of adaptation are 'transposition', 'commentary' and 'analogy'.

The thesis also considered the feature and philosophy of traditional African drama and notes that myth and history play very crucial roles in traditional African drama especially in the provision of source for production and adaptation. Many archetypal characters and dramatic symbols are derived from myth and history. The thesis also notes that songs, dances and chants are vital aspects of

can also enhance adaptation and festivals as a strong example of traditional reception of traditional African values and at festivals is the masquerades. The notion of the ancestral among the living. And restoration of the African world view. The value and defines the moral, ethical and society. The thesis also analyzes the important, on the conveyance of meaning and enrichment of meaning and do bear strong adaptation and interpretation. As part of traces the history of the emergence of the traditional African histrionics provided the variety. The traditional dramatist like Hubert created the emergence of the industry. It traces the industry and the challenges that it cultural weapon and that there is valid government for the growth of the film. Interpretation is crucial in traditional Africa bear symbolic images and it notes that archetypal interpretation is and mythology. It examines the essence

of archetypes in the works of Wole Soyinka and other artist and playwrights in Nigeria and outside Nigeria.

Popular culture is a very important area of cultural studies. The video medium has assumed a strategic place in media studies because it has proven to be a crucial medium of popular culture. Most of the materials in traditional histrionics especially the myths and the folklore contain and constitute popular art. This is the reason for the phenomenal huge popularity and acceptability that it is enjoying in Nigeria and in the diaspora. The thesis notes that this possibility was occasioned mostly by its use and adaptation of traditional materials and histrionics, including also the folk language. Its popularity also gives it the leeway to commercial viability and vibrancy. The thesis notes that copy right ownership issues are also at the centre of the adaptation of traditional materials to the video. Copy right violations constitute a major issue in the study of traditional histrionics and adaptation. It notes that because traditional art is handed over from one generation to the other are largely unscripted and oral, rights are most often ignored or violated without due cognizance to the owners of those rights who are in most cases indigenous communities. It recognizes that though the right of any art work immediately reverts to the creator of the work, it may not be out of place to pay the communities some honorarium, either through projects or some community utility for communal arts or properties that are exploited by the users of the art.

As a modern medium the thesis examined the position of the video in postmodernism, globalization and convergence. It notes that content penetration

and distribution in today's world, depends largely on the emerging technology and that if Africa or Nigeria is to survive the present struggle for the control of the airwave, it will take more than a passive interest in the opportunities and challenges offered for content distribution by technologies, such as in digital broadcasting, internet and other multi-media platforms. The thesis notes the need for Africa to project its own identity and cultural heritage.

The literature review ends with the review of current policy documents and pronouncements on the video and culture industry in Nigeria. To achieve the objectives of the research the researcher adopted the descriptive analysis model to assess the latent and manifest components in traditional histrionics. This was used to show how adaptations of traditional materials can be effected, and also to explore its effects on meaning and interpretation. The research used two narratives **Amoboni** and **Otidi** and their video adaptations as units of analysis.

The thesis observes that history and myth provide a strong thematic base for traditional African histrionics, which is centrally aimed at providing societal harmony and growth, taking cognizance of the role of the gods in the affairs of the living, and the responsibility of the rulers to the ruled. It observes that language, especially traditional African proverbs and other idioms provide a very rich source for the traditional histrionics of the society, also songs, dances etc., noting that viewers identified much more and with greater empathy with their traditional histrionics. This indicates that the use of video adaptations of traditional histrionics portray stronger perceptual impacts on the viewers since they identify with it much more readily and derive more meaning and essence

from them. It observes that the technology of the video especially the camera aids and advances the gains of adaptation. By the close ups and other techniques the creative details are emphasized and meaning is better conveyed. The camera can be used to reflect more appropriately the philosophy and world view of the African, especially the communal living of the African. The reality of magic and mysticism in traditional drama are also much more easily achievable through the video technology than in the scripted or oral form. This also facilitates reality and therefore perception. Time and space is also better expressed, compressed or maximized. It notes that cinema technique and language is crucial to the formation of image patterns in film making generally and to adaptations especially.

## RECOMMENDATIONS

The thesis recommends the following- that the interpretation and adaptation of traditional histrionics into video is a sure veritable way to chart a qualitative and intellectual thrust for the video film in Nigeria. Through its exploitation of traditional themes and subjects, and the exploration of traditional world views, the adaptations, no doubt ameliorate the earlier stated problems of intellectual bankruptcy and lack of ideological or philosophical focus. Traditional African histrionics contain themes that are of universal application and essence. Adaptation studies have emerged as an important field for the study of the import of cultural studies, especially popular culture. Traditional histrionics are popular as people's culture, and they serve effectively in the shaping of ideology,

philosophy, perception and identity, using the highly effective technology of the video. This thesis recommends that deeper archetypal interpretations, perception and meaning are achievable through adaptations. Since video adaptations can enhance the latent and manifest attributes of traditional histrionics, this thesis submits that this strategy be adopted by intellectuals and practitioners alike for the growth of the video industry in Nigeria, that is if the larger question of indigenous and popular Nigerian culture, is to survive and for us to maximize its potentials in a competing global order.

An updated and modern technological background will not only enhance the efficacy of the narrative essence, but will also readily facilitate and aid the maximization of the potentials for adaptation of content to video. Good and updated technical equipment will no doubt enhance the opportunities for adaptation and with it, the right effects in terms of perception and meaning. Some analysts have attributed the problem of technology to the lack of capital in the industry and dearth of skilled and trained manpower. Femi Shaka (2003) notes that even where efforts are made to acquire the new technology the necessary skills to run them seem to be lacking. He notes that whereas fascination with the new technologies has brought about professionalism in certain aspects of the industry, such as the introduction of digital cameras, standard production equipment, and in the emergence of various trade guilds specializing in various aspects of film production, film directors, seem not to have upgraded their skills fast enough to meet the demands of a fast growing industry. The need for training and retraining can therefore not be over emphasized.

The film producer Andy Amenachi (2007) supports the need for training and re-training of professionals and members of the various guilds. He notes with concern a situation where acclaimed members of guilds have no requisite qualifications, to practice what they do. This according to him is the major bane of the industry, and he believes that the best way to go at solving it is through training.

Funding has indeed been a big problem in the industry and it doesn't appear to be abating too soon. Because the Nigerian video maker lacks access to credit his creativity ultimately suffers. The situation is compounded by the fact that technology keeps changing in the international arena quite rapidly with newer and more effective technologies emerging. The local industry appears only to be playing catch up. Funding has created a hybridinal problem for the industry. Firstly many films reflect inadequacies in terms of fine details and technique due to paucity of funds. The potential for technical creativity and imagination is greatly reduced. The cost of a huge cast on location for a very long time to allow for reasonable production quality is not only prohibitive but largely unaffordable by the producers. This is complicated more by the seeming reluctance or indifference by banks and governments to funding the industry. The result is that entrepreneurs with little or no knowledge of production details assume the titles of Executive Producers and take over the production and interpretation of productions, these are people who could be regarded as charlatan investors, whose major concerns are driven by profit maximization. The result of which are unimaginative and constructive productions. This scenario is no doubt a sharply

different scenario from what obtains in the United States of America where the movie industry receives massive support from both the State and the private sector. For this reason it can afford to invest in new technologies and high quality productions. Funding and capital investment has also had a spiral effect on the gains of investment. Whereas it has been repeatedly stated that the Nigerian video industry is worth 15 billion naira, this is a far cry from the American film industry where revenue accruing from a single film such as *Titanic* exceeds 1 billion dollars. Whereas the highest Nigerian star actor earns about 1 million naira per movie the American actor makes enough money for a lifetime from a single movie.

The video industry will make more gains with a well laid distribution and marketing outlet. In Nigeria, the marketing and distribution patterns are none organized and structured. According to the *Distribution Policy* (2007:5) recently released by the Film and Video Censors Board of Nigeria,

Presently the current regime of distribution of film and video works in the Nigerian market is self defeating. It is too informal, easily yielding to the activities of economic cabals and parasites. It is unstructured, without auditable standards and has no necessary alignment to the main stream economic sectors. Banks can provide funding instruments; insurance companies can provide cover and the business of making movies will move to its new and deserving height.

The unstructured nature of the distribution pattern of the industry, has led to inaccurate sales figures and marketing data, and has discouraged potential investors in the industry. The effects among others, is that there are no reliable statistics about the industry, therefore tax evasions are possible and revenue

generation which could help in generating the required capital to sustain the industry is hindered or militated. There are also no trained and professional marketers, what obtains generally is a situation where the producer is the director, the marketer and the distributor. Steve Ogunsuyi (2005:8) reveals that,

From a venture of 250 million in the mid nineties to a multi-billion naira estimated at 7 billion in 2002, with a yearly release of more than 1000 films that cost about 1 million to produce a typical movie, it is sure we have a promising business in our hand. Therefore how the industry stays profitable without compromising the shrewdness and unprofessional manner unimaginable of distributors and marketers cannot be underplayed. The problem if not properly handled can stunt the growth and expansion of the industry.

Bruce Lerman (cited in the film distribution policy of Film and Video Censors Board 2007) states that at the end of the 20th century, the wealth and influence of nations will be measured through its cultural industries. He notes that movies are strategic in measuring cultural products. The policy document also notes that, economically, the industry turns over billions of dollars and generates millions of jobs annually worldwide. Price Waterhouse Coopers, (PWC), the global entertainment industry journal estimates that the industry will generate US dollars 600 billion by 2010. In Nigeria, Leke Alder Consulting estimates that the total market potential of the film industry relative to the size of the economy is over 522 billion. Sadly these potentials, in the Nigerian scene do not translate to any manifest economic index in the national economy.

Steve Ogunsuyi<sup>2</sup> (2005:11) recommends that a more efficient and viable networking of the pattern of distribution-exhibition of films must change. He adds

- The framework also provides that not less than 50 percent of the total value of the distribution rights for movies must be paid upfront to the producer by the distributor before any distribution agreement is considered valid. This is to protect the rights of the producer and to ensure a gain in investment.
- At the expiration of a distribution rights agreement, the movie rights reverts to the producer and or copyright owner, who determines whether or not to renew the distributor or initiate a new distribution contract entirely.

The dearth of Professionalism and trained manpower is a major affront to the qualitative growth of the industry. Quite pointedly many analyst of the video film industry have fingered the lack of professionalism as the major bane of the industry. Due to the cost of hiring professionals and the urge to make money, some producers rarely employ qualified personnel. Most movie producers engage untrained people from cast to crew. It will appear that everybody wants to be a producer, a director or an actor. Those without solid background in film production suddenly become script writers. There is no visible or enough training schools for people wishing to be professionals in the industry, therefore people cannot professionalize. The crucial essences of film critique, commentaries and analyses which can create critical insights into the industry are lacking or near absent.

Tunde Kelani (2005:39) suggests that to survive the digital age of film making, we need access to training and retraining in the new technologies that are ever

evolving and we need access to standard production and post production facilities. It may just suffice as well to evolve technologies with camera angles and other properties that can fully reflect the fundamental realities of the African philosophy. As Hyginus Ekwuazi had noted earlier,

All art is traditional, is cultural, the discrete units of every form, like the art form itself, derive from specific cultural/traditional realities. To apprehend the thematic linguistic realities derived from one culture-bloc in a structural methodology, derived from another amounts to viewing the work under study from the wrong end of the telescope.

It is to this end that partnership and collaboration has been touted as a strategy. This could be considered in two ways i.e. partnership of artistic guilds or partnership between professional groups within and foreign bodies/agencies. One of such is the one between the French cultural centre in Nigeria and the Nigerian video industry. According to David Hivet (2001:30), the French visual attaché to Nigeria,

The collaboration hopes to protect copyright of the producers and even protect the works from piracy. It is very important to protect the rights of the artist. You cannot develop the industry without protecting rights.

He stated that the collaboration to fight piracy in Nigeria will involve collaboration with practitioners from Ghana, Burkina Faso, South Africa and other countries where piracy has been fought with success. He also believes that the collaboration could bring in funds if the industry opens up to funds the European union, Italy, America, Switzerland and Europe, Adding that the projects will be much more easy to fund if it encourages co-production.

that this is significant and central to contemporary economic practices so that efficiency is justified by the standardization of the product. It is in apparent response to this challenge that the National Film and Video Censors Board, has inaugurated a national distribution policy framework for the industry in Nigeria. The policy, which was launched in 2007, seeks to create the opportunities for the maximization of business and economic or financial gains for the industry. Nigeria's former Information Minister, Frank Nweke (2007), in a forward to the document states that,

The distribution segment of the industry is actually the engine house of the industry. It is where the money is and it is as well where the strategies that define the pace and scope of development of the industry is determined. There is no doubt that this policy, if followed and implemented, an opportunity is being flagged not only to align the industry with the mainstream economic sectors but to showcase the movie enterprise as the industry of strategic national importance.

The expected benefits or outcome of a well structured distribution pattern will include the following among others:

- The distribution activities will drive content; introduce simple processes that are auditable thereby creating the basis for keeping tract of performance of each movie product in the market.
- It will also provide durable and commercially viable structures, able to attract local and international investors as well as sustain those already playing in the market. The market depth and capacity would be

- substantially enlarged to meet the financial needs of the industry, engender self assurance and spur sustainable growth within the industry.
- The government can make clear and far reaching interventions with the belief that the structures generated by the distribution framework will sustain the accruing benefits of the interventions. Hopefully, there will be dramatic career elevation for all levels of practitioners in the industry.
- The structures and processes will make it possible for the industry to leverage on the benefits of other reforms that have been successfully carried out in the other sectors of the economy.
- The movie industry with the success of this initiative will attain a status of bankable standards.
- Relieve producers the hassles and additional burdens of engaging in distribution activities in line with global best practice. Ensure that bona-fide owners are protected of their intellectual property rights when infringed upon.
- An inbuilt incentive to encourage producers, to focus on enduring technically sound productions, with potentials for long life span on the shelves.
- Effectively put piracy and activities that are inimical to the growth of the industry in check.
- A vibrant market that responds fully to the needs and common good of the industry.



artistic dimensions but through the evolution of policy initiatives that facilitate the viability of the video film, intellectually and otherwise. For instance, government policy can facilitate close collaboration between the academia such that classical materials which extol the true virtues and elements of traditional histrionics can be much more adapted for the video. To this end, the researcher recommends more involvement of the academia and intellectuals in the study and practice of video adaptations in the video industry in Nigeria. Supporting this view also Eddy Ugbomah (2007) recommends that, government will need to strengthen the regulatory bodies, like the Film and Video Censors Board, the Film Institute and the Copyright Commission. This will be strengthening the quality of people involved in the industry and also create respect for the rules of the industry.

- (4) There is the need for practitioners of the video medium to forge professional Partnerships and or collaboration. This will strengthen their ability to get funds and equipment support from donor agencies and facilitate a more much organized thrust and focus for the industry. Oby Ezekwesili (2007) supports this position when she recommends that the industry will need to source for enlightened investors who will invest their money, into purposeful and constructive films.
- (5) Piracy has persisted as a scourge and a threat to a viable video-film industry in Nigeria. The government is currently attacking the problem through the actions of the Nigerian Copyrights Commission but the

- Commission will need to do more in terms of articulating initiatives that can truly protect the rights of communities that own artistic crafts and materials and ensure that they get value, reward and securities from those seeking to exploit them. Digitisation, inspite of its very numerous advantages has also offered pirates new opportunities for denying property owners their rights. It is therefore incumbent on major players to mobilize themselves to face the challenges offered by modern technology. In this light, practitioners themselves will need to do more sensitization and mobilization in the fight against piracy. A more organized and structured distribution framework that carries along and involves all stake holders may be a strategic panacea to solving the problem of piracy. Producers must ensure that their agreements are sincerely and honestly written. This could be done with legal advice. This will no doubt assist in curbing exploitation by either parties in the agreements.
- 6) In terms of commercial value and profit maximization the research acknowledges that much more profit can accrue from video adaptations, if the distribution patterns and the market networks are adequately, structured, arranged and supervised. Therefore producers and marketers must begin to explore the new and emerging channels of distribution like internet, i-tube, and digitization. Digitization comes with the great advantages of technological downloading and other opportunities which the industry must think about. Franco Shasi (2007) states that models of distribution are changing, there is now cutting edge technology of digital

Piracy remains a major issue in the home video industry in Nigeria. Producers and marketers have been victims of financial losses and intellectual frustrations arising from the wanton and unauthorized exploitation of their works. Piracy is responsible for huge losses in the industry. It is also partly responsible for the refusal of many investors in the industry. Sola Williams (2001:285) in his piece titled, *Copyrighting the Cine Film*, notes that a viable copyright system will not only help to regenerate materials in the industry by boosting the creative potentials therein but will also encourage the right business ethics and a conducive environment for the realization of the economic value of the created work. He believes that there is need to consider the producers responsibility in monitoring and enforcement of the provisions of the law. According to him,

While it is true that there are sufficient legal and extra-legal provisions to address the various copyright problems in the industry, it must be noted that the laws are not self enforcing. Though the Nigerian copyright in collaboration with other agencies have made considerable effort in checking copyright abuses, in particular the film industry, anti-piracy raids have been conducted at known pirate outlets, and infringers have been arrested and due legal action taken, it is however important for right owners in the industry to imbibe the culture of self initiative through appropriate judicial remedy.

The handling of the thematic essence of content remains a major concern of the Industry. Ogu Enemaku (2003:69) in *Ethical foundations of the Nigerian Video Film*, states that,

In spite of the sanitizing mission of the Nigerian film and video censors board, there are apprehensions over the effects of the preponderant themes

explored in Nigerian video film and even the handling of such themes.

He further states that,

What is the worth of systems credibility and the validity of its message when its political, economic and social structures are incessantly characterized by instability, fraud, corruption, dishonesty, sheer laziness, quota system, sheer ethnic rivalry and religious intolerance.

To him, it is this kind of environment, that the Nigerian video operates, he states that because Nigeria operates a quasi-capitalist economy and that the motivations for the mass production of the video is profit, morality does not feature prominently, and that video producers in this economy tend to capitalize on all social factors, including moral frailties, to maximize profits. He further states that,

Sexual innuendoes become attractive because pornography is not vocally resisted by the larger society. The things that should be considered morally reprehensible in a morally stable society are tolerated because of the larger society's declining standard. All these are part of the current reality of Nigeria's moral and ethical foundations, and since the moral foundations and the video film industry are inextricably interwoven with the moral and ethical foundations of the larger society, the rather ignoble and moral lapses inherent in the larger society have become part and parcel of the ethical foundations of the Nigerian video film industry.

Okezie (2005) supports this view when he notes that,

Despite the repositioning of Nigeria through the various economic reforms including the NEEDS and the laudable Heart of Africa project, Nigeria continues to be branded as a nation of witches and wizards, a nation of cultist, ritualistic and Godless people, a nation of witches and wizards, instead of a

nation of accomplished, decorated and honored athletes, renowned award winning artist, writers, scientist scholars and diplomats, with vibrant cultures and a proud heritage.

He notes however that,

Government agencies, namely the Nigerian Film Corporation, National Film and Video Censors Board, Nigerian Copyright Commission, National Broadcasting Commission and National Orientation Agency are championing the repositioning and re-orientation of the Nigerian motion picture sector because it has become imperative for them to intervene in this communal artistic suicide Nigerian movie makers' relish in.

Tony Abolo (2005:5) while examining the vast potential of the industry states that:

It is critical to note that there are over 40 million African American and Caribbean nationals resident in America with a combined annual income of 500 billion. This group has consistently sought the dissemination and propagation of authentic African culture and personality. Unfortunately no African nation has been able to fully harness, package and present African to Americans. The opportunity exists for the Nigerian filmmakers to lead the way in this regard. Herein lies the immediate hope and aspiration of the Nigerian film industry. If well harnessed the tourism potential and benefits to the Nigerian economy will be far reaching, with revenue projections hitting the 10 billion per annum mark within the next 10 years.

Abolo again believes that the Nigerian filmmaker holds the key with proper guidance in terms of authentic Afrocentric content. But Enemaku Ogu (2003:69) recommends that there is need to urgently reexamine the ethical foundation of the video film. He notes that though morality may not sell as much as

pornography, violence and other artifacts of western culture, it pays greater dividends when examined from a philosophical perspective. He states that,

The producers of video films owe the larger a duty to promote the greater good of society, and ennobling virtues, which the society covets should find expression in the video productions. Recourse to positive moral values in traditional Africa could go a long way in helping the moral and ethical foundations of Nigerian video film.

Tunde Kelani (2005:46) states that,

We can turn motion picture production into opening of new vista. As an industry and in agreement with the larger society, we need to determine strategic and tactical social goals that we want to use our stories to achieve. Further more our governments need to realize the power of the medium as means of galvanizing development efforts and also presenting ourselves to the outside world.

Also commenting on the essence of constructive themes in the video film,

Emmanuel Oga (2005) states that

In order to sustain audience interest and patronage, the Nigerian video film industry, should portray themes that would promote grass root culture. These themes must be relevant to the society in such a way that issues of human rights, social equality and peaceful coexistence are addressed. The child audience must be put into consideration. In this regard, the Nigerian video filmmaker should portray themes of educational value to the children.

Recognizing the instrumentality of the video as veritable tool for the projection of national objectives the federal government of Nigeria has recently tried to explore it as a strategy for its image project. Most movie producers are largely more pre-occupied with the need for profit than to project movies that can sell the national image or to construct a sense of patriotic perception. There are obviously more

videos in the market promoting banalities and art for art sake than those whose thematic thrust comes with a didactic appeal and a functional essence. In spite of the abundance of historical and traditional materials, which extol and project the values and virtues of the African world view, video producers have done very little to adapt these materials for the video. Andy Ameanечи (2007) states that African stories reflect depth, and recommends that it will serve African filmmakers well to explore African religious and cosmological themes like religion and other world views that reflect the African experience, instead of the situation today in which we Africans, are rather overwhelmed by video that seek to perpetually ape the west.

#### CONCLUSION

Considering the several issues raised in this thesis, the researcher makes the following conclusions:

- (1) That the video-film industry in Nigeria, will do better in terms of thematic thrust, perception and the conveyance of meaning, if it explores the very effective method of interpretation and adaptation of traditional histrionics. This is so because traditional histrionics contain didactic moral and ethical philosophical platforms which could be used to advance the African identity, beliefs and personality. The archetypes are a strong example of leadership, sacrifice, dedication and rectitude. The folklore and anecdotes are constantly functional and they come with a moral lesson. The Video-film is effective to project Nigeria's image abroad, pictures are a very

important aspect of image making. The popular and communal nature of African histrionics is a veritable springboard for the realization of developmental goals and objectives. The video is no doubt a tool for mobilization and orientation. Using African histrionics and paradigms will no doubt be an effective strategy.

- (2) The Nigerian government is currently embarking on a crusade tagged the image project the project comes on the heels of a negative image perception of Nigeria as a nation of corruption, fraud, lack of moral and discipline. This is negative to us and antithetical to the traditional values of the African. The video is a veritable medium for reversion of this negative image. Good enough, the Nigerian Film and Video Censors Board has recently initiated a project in this regard tagged *Nigeria in the Movies*. The idea is to use the Nigerian video to reverse the negative image of the country and to re-brand and project the country as one that is honest and morally upright, God fearing and industrious. Steve Ogunsiyi believes that, Government has to create a conducive environment for the exhibition of films, prevention of piracy, through funds, mobilization of funds. This will facilitate qualitative production and packaging on the home video and on celluloid to enable products of the Nigerian film industry compete with those from the film industries of other countries at international film festivals.
- (3) There is the need therefore for the government to show visible interest in the video industry not in terms of direct involvement and control of the

distribution which is increasing in acceptability in the United States of America. Nigeria will have to look forward to that if the Nigerian producer is to maximize profit.

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