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**UNIVERSITY OF IBADAN**

**AUDIENCE RECEPTION OF YORUBA**  
**FILMS:**  
**IBADAN AS A CASE STUDY**

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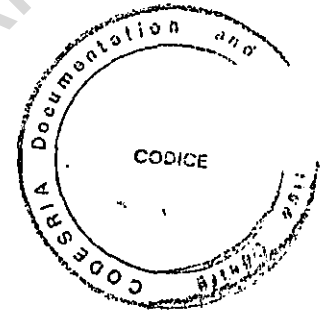
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AUDIENCE RECEPTION OF YORUBA FILMS:  
IBADAN AS A CASE STUDY

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## ABSTRACT

Much critical work has been done on the theatre producer and the theatre product. The theatre audience has not received adequate attention from literary critics. In this work, therefore, attention is focused on the audience, the consumer of the theatre product. We attempt to ascertain the influence of socio-demographic variables on reception by the audience of film products.

The theoretical background is hinged on theories of communication; namely, mass communication, literary communication, and reader's response. Reception theory is dependent on other disciplines, viz; history, hermeneutics, and structuralism. The dialectical relationship between reception theory and these other disciplines has helped to illuminate horizons of expectations of film audiences. The linear nature of the film medium with its inherent impatience, constitutes a constraint on reception.

Our data derive from respondents' reaction to a bilingual interview schedule. Our secondary sources are radio and television programmes and advertisements.

This study shows that audience response to the film product is mainly guided by the physiology-sociology-psychology (PSP) of the individual members.

The PSP of the individual members, therefore, accounts for the variation in reception of a film. The work shows that the Yoruba film audience is mainly dominated by males, youths and literate members of the community, among others. The study further shows that the Yoruba film audience is critical of issues that contravene Yoruba values and behavioural pattern.

The Yoruba audience seems to have a distaste for morbid themes and issues that are inimical and risqué (especially bawdy-house literature). Audience interest seems to transcend mere emotional thrill.

The audience, on the other hand, appears to adore a number of film-stars, who attract them to film houses. The phenomenon of star-system thus holds among Yoruba film-goers.

For the first time, we are able to know the reaction of the audience, otherwise the consumer, to the theatre product to complement the literary critic's appraisal. With this, the film producer should be able to design films for the audience of his choice.

DEDICATED TO

ABIQDUN, my wife

and

to the memory of my Late Uncle

MR STEPHEN QMOTQSO FOLAYAN

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x

Finally, I give glory to God in the highest for seeing me through the programme.

Adeleke, D A

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## CERTIFICATION

I certify that this work was carried out by

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## CHAPTER ONE

### BACKGROUND TO THE STUDY

#### 1.0 Introduction

This work is a study of audience reception of the Yorùbá film in a Yorùbá community. In this chapter, we highlight the problem and draw attention to the significance of the study. We look at Yorùbá drama, its audience and the communicative role of drama. The various performative media at the disposal of theatre practitioners are presented. The reasons for the choice of Ibadan for the study are thereafter given. All this constitutes the background to the investigation.

#### 1.1.0 Statement of the Problem

Scholars have focused intensively on playwrights and their works. The immense attention given to them by critics is reflected in the number of critical works on plays; whereas the audience, which constitutes the consumer, is often given scant attention. It appears as if the role of the audience is considered inconsequential to the overall appreciation of drama. However, a few critics, like Wimsatt and Beardsley (1973), and Malqmq (1985), have emphasized the importance of the theatre

audience in theatrical production. For Malqmq (1985:1) states

... it is the audience for which the playwright communicates his ideas and feelings, while the necessary visual elements that enhance the communication of the ideas are designed primarily for the aesthetic pleasure and appreciation of the audience.

The literate audience has always been the focus of critics. For instance, Iser's searchlight is on various types of readers and on how readers respond to the text (Iser 1978). His typology excludes those who do not possess the ability to read or write. For Vincent (1981), whose thought falls in line with Barber's (1987), the uneducated audience' possesses poor aesthetic perception because of its non-exposure to literacy. Iser furthermore came up with a number of readers in his analysis: the super-reader, the informed reader and the intended reader.

Vincent (1981) claims, though without any statistical backing, that both the educated and the uneducated give maximum reception to popular plays. Alamu (1992) and

Aygrinde (1992:15) also assert that the film medium is popular among its audience. Their claims, however, lack statistical proof or support.

Again, apart from the film medium, there are other recreational media available to the audiences. These include television, video and live theatre (stage). Despite this, people still go to film-houses. It is widely speculated by scholars that young people accord films more reception than do adults in terms of attendance. Even, Ekwuazi (1984) speculates that men and women belong to the high and low attendance frequency zones respectively.

Moreover, before the emergence of African films, African audiences were exposed to European films. According to Mgbejume (1989:4), "the finer and more generous side" of western life was not being portrayed in the movies generally shown to Africans in cinema houses. The European film promoters were not concerned about the 'spiritual development' of the African audiences, nor about what effect the film would have on them. Many of the films frequently presented a false picture of western life. In addition, a number of film critics have drawn attention to preponderant violence on the screen. For instance, Dewey (1969), Terry (1969), Brown (1970),

Eves (1970), and Noble (1970) confirm that abundant violence is depicted in the mass media.

This notwithstanding, the selective perception theorists opine that films only entertain. The perception theorists state that the interaction existing between the audience and the medium is within a socio-cultural context since both are products of the society. Therefore, whatever items are selected by each member of the audience from the medium depend on the individual's mental set, which itself has been conditioned by social factors. It is usual though for two or more people who have seen the same object simultaneously to perceive the object differently. Each has experienced the same visual simulation at one and the same time. Thus, they have shared an equal, common experience which is basic to communication. Despite the common referent, the experiences vary with regard to reception.

However, one obvious problem in previous studies and which has motivated the present study is that the studies are mostly directed at literate audiences in secondary schools or universities. Hence, such works are carried out under strictly controlled experimental



conditions. With this at the back of our mind, we have therefore decided to focus attention on film audiences in cinema houses in an heterogeneous community.

The study has been designed to discover the impact of socio-demographic variables on audience reception of film products. The study will also examine the attitude of the audience to the film story, plot, theme, character (actor) and language. Apart from the film medium the strength of the media, like television and stage in this community, will be established.

More specifically, the study will provide answers to the following questions:

1. Is the Yorùbá drama audience as lethargic as the European scholars would want us to believe; or are they critical?
2. Does the level of the audience's education inhibit the audience's perception or aesthetic value?
3. Can we get the same type of audience discrimination in the theatre as in reading audience?
4. What are those factors that drive the audiences to watch the Yorùbá film even

in the face of the rival recreational medium of television, which is cheaper?

5. Are there different levels of commitment among film-goers?
6. Do Yorùbá films exhibit much of foreign values?
7. What do the films do to people or what do the people do with films?
8. What accounts for variation in human judgment in general, and particularly in the interpretation of the Yorùbá film content?

#### 1.1.1 Significance of the study

The significance of this study, which is in the area of sociology of drama, is multiple. It has both theoretical and pragmatic values.

The most available critical studies on Nigerian films to date have often centred on criticism or on the historical development of films. Ekwuazi (1984) examines the context of production of films in Nigeria. His study does not cover audience reaction to the content, plot, themes and language of Nigerian films. Mgbejume (1989)

traces the historical development of Nigerian film with its associated problems. He is preoccupied with the film producers (the film makers), that is, the communicators, and the text (the film: the message) but not with the audience (the recipient). Alamu's (1992) thesis is a historical analysis of Yorùbá film in the first decade of its appearance.

Critical work on the theatre audience is scanty despite the importance of the audience to drama. The only known work in this area is Malomo's Audience Survey at the National Arts Theatre Lagos, Nigeria, carried out in 1985. This kind of study is not, however, new in European or American theatres. Malomo's study concentrates on school audiences, and is based on the stage performances of four plays which had been selected for examination purposes. It is not on film audiences in a broad sense. It is no surprise, therefore, that Ekwuazi (1984:258) calls for film audience research so as to fill the erstwhile theoretical vacuum in literary studies. Our study serves as a springboard for further studies in audience survey research since it is likely to be a major introductory, if not a pioneering, study on Yorùbá audiences.

For practical purposes this study will be an invaluable tool in the hands of theatre practitioners, theatre managers, theatre directors, dramatists and entertainment promoters who are concerned with the growth and development of drama as a means of socialization. The study will provide them with information on the composition of theatre audiences, their areas of interest and tastes. Moreover, the study can always serve as a pathfinder or resource fountain for government agencies with the responsibility of bringing government policies to the masses. It will provide an insight into techniques to employ in enlightenment or re-orientation campaigns.

### 1.2.0 YORÙBÁ DRAMA

In this work, "Yorùbá drama" refers to plays which employ the Yorùbá language as medium of expression on stage in text or in motion-picture. Yorùbá drama can be said to be as old as the Yorùbá race itself. The Yorùbá have a way of re-enacting some facets of their life to entertain themselves. This re-enactment is sometimes referred to either as drama or as theatre.

But there are some differences in the two terms.

### 1.2.1 Theatre and Drama

These two terms are often used as synonyms. Both have their origin in the Greek language. The word 'theatre', derived from a Greek word 'theatron', refers to a 'seeing place', while 'drama', a term deeply rooted in Greek diction, suggests 'to do' or 'to act'.

Brockett (1979:3), whose view falls in line with Crow's (1983), opines that theatre embraces:

a performance space, performers,  
action, masks or make-up, costumes,  
music, dance and an audience.

From the foregoing, the word 'theatre' appears to be an elastic term while 'drama' seems to be constrictive. In its definition, theatre does not exclude the auditorium, the proscenium, the prop, the actors/actresses, performance, and the audience who is the consumer of the theatre product. In other words, 'theatre' is a professional terminology used to describe both human and non-human materials usually employed in performed plays.

Besides, the definition by Brockett has revealed

that drama is an integral part of theatre. It refers to plays whether textual (drama as literature), or performed (staged plays, plays on celluloid). Textual plays are just read with the aid of stage directions. Such scripted plays are often for academic purposes. One vital point against a textual play is its inherent discriminatory nature. Its audience, that is, readership is limited to those who are literate in its language of composition.<sup>1</sup> But performed plays are meant for the theatre, television, film and radio audiences.

In performed plays, the participants - actors and actresses - impersonate to enact a story for the entertainment of an audience. To make up the dramatic story, a series of events are woven together in a pattern often opted for by the dramatist or sometimes imposed by the director. It is the interaction of the characters that brings about the series of events which often generate conflict and action on the part of characters. A new scenery is introduced as the spot of action changes and

---

1 The non-literate are not part of the textual play audience. It is only when the textual play is performed live that non-literate audiences have access to its message.

as the scenes are changed the audience visualizes the story of the play. In sum, drama, which involves vision, plot, scenes, action, conflict and resolution, is an integral part of theatre. It is a matter of using a part to represent a whole. It is imperative to point out that the ability of an audience to speak and understand the spoken word of a particular language group is the unique advantage that the performed play has over the scripted. In play performance the audience is heterogeneously drawn.

### 1.2.2 Precursors of Yorùbá Drama

The precursor of Yorùbá drama was the Alárinjò theatre, (as originally known then), founded by Ológbín-ín Ológbòjò, the custodian of egúngún. The Alárinjò theatre was established on a permanent basis purposely for the entertainment of court guests. But with time, the masque-dramaturges extended their performances beyond the king's palace when the mantle of court entertainment fell on Èṣà Ògbín. By performing for the governed, the masses, Èṣà Ògbín popularised the profession of masque-dramaturgy, which originally was exclusively for the pleasure of the governing class. Thereafter, many troupes sprang up as a

result of the professionalization of the dramaturgy. They travelled from village to village, and from town to town to perform for the pleasure of the Qba (King), Ajélè (District officer), Baálè (village head) and the masses. It was the peripatetic nature of their performances that earned them the name 'alárinjò', that is, "those who dance as they walk" or "those who dance about". This attribute did not go down well with the masque-dramaturges for it is a derogatory nomenclature. They opted for the "egúngún apidán" that is, "the masque-dramaturges who engage in magical displays", which was their original title (Adedeji 1978:34).

Apart from Alárinjò theatre, the annual rituals and religious festivals performed by the devotees of the numerous gods and goddesses in the Yorùbá pantheon in Yorùbá villages and towns were another form of traditional drama. However, a few of the devotees opted out of traditional drama and ventured to modern drama. Hence, the Modern Yorùbá Travelling Theatre can be taken as the offshoot of the traditional Alárinjò theatre if we compare the organisation, form, content, the itinerant operation and style of publicity of the two theatres



(Ogundeji 1988:71).<sup>2</sup> In fact some of the well-known dramatists were, at one time or the other, under the tutelage of the alárinjo. Hubert Ogunde (Ogundeji 1988:67) and Abídayè Òjò are examples of such dramatists.

With Western influence on the entertainment scene in Nigeria, the Yorùbá theatre had to change, partly in response to the demands of the new culture and civilization. Ogunde who had experienced both African and Western theatres exploited the new situation to its fullest by giving a new direction to Yorùbá theatre. His pioneering efforts in making Yorùbá theatre what it is today are unparalleled. He rejuvenated Yorùbá drama by fusing African and European ideas. He discarded the presentation of christian plays and created secular plays. After his successful outings in Lagos with his group, he toured Ilaro, Abeokuta, Ibadan, Ijèbú-Ode, Ososa and Şagamu (Clark 1981:298). Many other Yorùbá dramatists who were inspired by Ogunde's success soon formed their own troupes, namely, Kọla Ogunmọla, Duro Ladipo, Oyin Adejọbí, among others.

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2 See Ogundeji (1988:65-76) for a comprehensive account of how the Ogunde dramatic tradition stemmed out of the Alárinjó theatre.

In sum, Èṣà Ogbín was the progenitor of the traditional Alárinjò theatre, while Hubert Ogunde pioneered the modern Yorùbá travelling theatre which Ogundeji (1988) has placed in the 'Ogunde Dramatic Tradition'.

### 1.2.3 Patronage of Yorùbá Theatre

The pre-colonial theatre artistes enjoyed patronage from their immediate society. The direct patronage often came from kings, priests, members of cultic organisations, or families hosting some ceremonies like marriages, and funeral obsequies. These artistes also enjoyed the support of the whole community at the performance of the annual rites of a particular festival. The warmest reception was usually when a ritual that concerned the welfare of the whole community was to be performed (see Adedeji 1978:41-42; Crowder 1981:68-74).

On other occasions, however, the alárinjò could take to the road to perform for the enjoyment of the public. Some members of the audience who were delighted with their performance could volunteer monetary or material donations. Through these donations, the alárinjò was

easily assembled, since performance did not attract fee taking, unlike with the modern day Yorùbá travelling theatre troupe. The alárinjò was capable of organising an impromptu and spontaneous performance for any type of audience on its itinerary. This creative ingenuity of alárinjò could be a contributive factor to its popularization.

The up-coming Yorùbá travelling theatre troupes most of the time, or usually, begin with the school audience<sup>3</sup>. The few lucky ones are sometimes sponsored by entertainment promoters. But the problem associated with sponsorship is that the theatre troupes are often held to ransom by the sponsors.<sup>4</sup> However, the well established theatre troupes rely heavily on their past

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3 Işola Ogunşola, a.k.a "Dr I. Sho Pepper" corroborates this in Jeyifo 1984:144:

When I struck out on my own in 1968, I decided to concentrate first on performances for the secondary school audiences.

4 Jeyifo (1984:55-56) gives an account of the punishment meted out to the members of the Freedom Travelling Theatre formed in Abeokuta in 1967 by their "benefactress" who had raised a loan for the group. As a result of the group's inability to bring quick returns, the "benefactress" got some members of the troupe arrested, and they were remanded in prison for three to four months.

records and fame, and so they draw their audiences from the general public in and outside the school premises. The audience turn-out will likely depend on: the reputation of the troupe,<sup>5</sup> its repertoire, and the time and place of performance. Occasionally, some of these troupes present commissioned plays to the general public at the instance of agencies<sup>6</sup>.

### 1.3.0 Drama and Communication

Communication permeates human life, and drama is an epitome of life, drama therefore is communication. Communication activity involves personal relationships at least between two persons. Drama itself makes use of personal relationships between two or more persons. This sort of personal relationship should be the type that is capable of generating conflict among the characters in

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5 Ogunṣola confirms this also. He cites examples of other theatre troupes that enjoy warm reception from the audience; namely, Moses Olaiya a.k.a "Bàbá Sàlá", Kola Ogunmola, Duro Ladipo, Hubert Ogunde... See Jeyifo 1984:153 for detailed comments by Ogunṣola.

6 The Oyo State Mass Mobilisation For Social and Economic Recovery (MAMSER) sponsored a Yorùbá drama on Nigerian Television Authority (NTA), Ibadan. The serialized play is titled Eye Atóka.

the play. The three vital components of communication that are of importance and value to a dramatic presentation are speech (the most important), gestures, and writing<sup>7</sup> (Obilade 1987:6-7).

The primary intention in communication is to pass a message or share ideas with others sharing the same linguistic and/or paralinguistic medium. The sender of the message attempts to transmit meaningful signals to the receiver by means of the shared code. The ability to use language dexterously by the addresser often effects a new behaviour in the addressee. It is not a surprise, therefore, that both communication and drama use language extensively in order to bring about an effect or action. In order to facilitate quick understanding of the communication in drama, the actors have to be audible since theatre is a communication process.

Furthermore, kinesics has been effectively utilized in theatre in the form of mimes (Adeniran 1987:17). To enhance quick understanding of the message, gestures are

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7 "Writing" refers to written or scripted plays.

employed in communication. The speaker can gesticulate with his hands, head, and legs in an attempt to make his message crystal clear. Drama also makes use of these non-verbal elements to reinforce dramatic discourse among the characters in the play. The ability to blend together speech and gestures, or body movement in its totality, on stage by the actors not only awakens but also liberates the audience to become a producer of meaning rather than a mere consumer of the play.

There are other means of communication in drama. For instance, the arrangement of the objects, and the utilization of space by the actors can jolt the audience perception of the play. Other elements that also add colour and meaning to drama communication include choreography and dance, music and sets. In a good drama production, all these elements "have specific and integral contributions to make to the overall aesthetic appeal of a play" (Vincent 1981:80). Communication and dramatic arts are deeply rooted in the theory of signs or semiotics. In the case of written drama, the audience is limited as a result of minimal literacy awareness in Nigeria. Moreover, its audience is elitist, what McQuail (1983:27) calls 'the social 'top'.

The Yorùbá theatre practitioners are no exception in the utilization of these three systems of communication: speech, gestures and writing. The traditional drama relies on mimesis, musicals, songs/opera, but the modern Yorùbá drama gives prominence to ornamental language, which will not only appeal to, but also draw, a wider audience.

#### 1.3.1.0 Diverse Media of Performance

Initially, the Yorùbá dramatist had to channel his message through the stage performance, but with technological development he now has at his disposal additional media of performance.

#### 1.3.1.1 Earliest Medium of Performance

The alárinjò dramaturgy of old could make use of the street, square, court, or even, the cultic building. The space utilized by the traditional theatre practitioners is non-formalized, and so it could be used free of charge.

But the practitioners in the Ogunde dramatic tradition have to hire a hall or theatre hall in which to perform their plays for the audiences. Before the erection of arts theatres in state capitals, these dramatists had to

stage their plays in church, school and town halls. They made use of make-shift stage wherever the hall had no proscenium. The stage, which is the oldest medium for theatrical performance, is fast giving way to the new media of performance. The theatre practitioners place more premium on mass media, especially the electronic media, than the stage medium. It is no surprise, therefore, when Etherton and Magyer (1981:46) cried out concerning audience attitudes to stage performance: 'full streets and empty theatres.' The warm reception normally given to stage performance is on the wane. The reason for this is not far to seek. With the technological development in channels of communication, the theatre audience has also developed new tastes in line with its age. The Yorùbá theatre practitioner has no alternative but to yield to the taste of the audience who consume his production.

#### 1.3.1.2.0 Drama In Mass Media

With the introduction of new technology into communication techniques, the mass media came into being. Mass media aim at large audiences which are heterogeneous.



Thus mass media are meant for mass communication (public).

The audience for mass communication is generally drawn from:

people living under widely different conditions, under widely varying cultures coming from diverse strata of society, engaging in different occupations and hence having different interests, standards of life and degrees of prestige, power and influence

(Wirth 1948 quoted in McQuail 1969:8)

The inference from the above quotation is that mass media cut across social classes and differentiation in demographic variables.

Mass media include the mass circulation press (newspapers, magazines), posters, handbills, pamphlets, advertising in general, best selling literature, radio, television, films and video shows. These communication media can be broadly categorized into two types, viz., print, and electronic. The Yorùbá playwrights utilize the two types of mass media to distribute their information to the audience.

### 1.3.1.2.1 Utilization of Print Media by Yoruba Playwrights

The literate dramatists in Yorùbá society took advantage of their education by sending their theatrical message through the print media. The publication of E.A. Akintan's "Pa mi n kú obinrin" in Eléti Qfẹ, a Yorùbá newspaper, in 1923 marked the beginning of Yorùbá drama in the mass circulation press. The play which centres around a domestic issue was serialized from 16 February, to 4 April, 1923 (Ogunşina 1980:46). This is, however, not the first time literature would appear in print media. A lot of poems, riddles and folktales had been published right from the inception of the first Yorùbá newspaper in 1859 (Ogunşina 1980:46).

Beginning from 1958, Yorùbá scholars geared their efforts toward the production of Yorùbá drama in book print. The pioneering efforts of Babalola and Odunjo spurred other Yorùbá creative writers into play writing for public consumption. The Yorùbá literate playwrights have over fifty plays to their credit as of today<sup>8</sup>.

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8 Adeleke (1986:11) puts the number of published Yorùbá plays at over fifty. Since then more Yorùbá plays have been published. But for the acute shortage of

The audiences for both the newspapers and books are specialized since they must have become literate in Yorùbá to be able to read these publications. It is possible, then, that the elitist nature of the audience might have spurred Ogunde to accept to participate in the production of the Yorùbá photo-play magazine in 1967<sup>9</sup>. Many other Yorùbá Travelling theatre troupes followed suit.

The idea of this photo-play is both lofty and laudable. The photo-play magazine does not require as much mental effort as demanded in the reading of newspapers and books, since it is pictorial. With the aid of the action pictures sequentially arranged on every page of the magazine, the use of words is minimized. This also affords the non-literate audience the opportunity to look at the pictures in the photo-play. It is no surprise, then, that the photo-play was able to penetrate to the hamlets and villages where theatre halls and

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newsprint, the figure could have been almost twice the conservative estimate given.

9 The first Yorùbá photo-play magazine is Atóka published by West African Book Publishers Ltd, Lagos. The other Yorùbá photo-play magazines include Káyòdé, Aríyò, Ibùkún Aláwàdà (Ogundeji 1981; 1988:92; Jeyifó 1984:76).

facilities were absent. The photo-play also served as a vacuum-filler between the audience and the dramatist, who could not be performing in a place on a permanent basis owing to the peripatetic nature of his profession. From the foregoing one can say that the Yoruba photo-play magazine is accorded much reception by the literate in Yorùbá.

However, the global economic recession has seriously affected the production of these three mass media both qualitatively and quantitatively. For instance, the pure photo-play magazine has become extinct. The ones available on the news-stands only contain pictures which are mere caricatures or sketches of the characters in the photo-plays.

#### 1.3.1.2.2 Yorùbá Drama in the Electronic Media

The Yorùbá theatre artist had his first contact with the electronic media via a radio performance in July 1945 on Lagos Radio - Rediffusion Service (Ogundeji 1988:89). With the emergence of a television station in Ibadan city in 1959, the Ibadan television audiences had the unique opportunity of watching Ogunde's performances on the

screen. At that time, dances and songs featured prominently in the theatrical displays of the troupe. Perhaps as a way of endearing himself to the audience, Ogunde began to record songs from the opening and closing glees of his plays on phonograph discs from the early 1960's. However, it was Duro Ladipo's troupe that began the recording of full-length plays on phonograph discs with his Edá and Oba Kò So (Ogundeji 1988:89). Other theatre troupes, such as Kọla Ogunmọla, Moses Olaiya and Ojo Ladipo soon followed suit. Through the phonograph discs, theatre audiences were able to listen to the performances of the theatre troupes at their own pleasure.

As far back as 1964, the practitioners of the Ogunde dramatic movement had begun to appear in documentary films. For instance, the Esso World Theatre produced a 25-minute documentary film which traces the development of Nigerian Arts from antiquity to 1964. The documentary film exhibits:

Nigeria's performing and fine arts, both past and present, by interweaving the country's music, dance, drama, literature, painting and sculpture.

(Mgbejume 1989:67)

However, the maximization of the film medium by the Yorùbá theatre practitioners started with the production of Ola Balogun's "Àjàní Ògún" in 1976<sup>10</sup>; in which both Duro Ladipo and Adeyemi Afọlayan (Ade Love) feature prominently. With the warm reception accorded this first full-length Yorùbá film, the protagonists of stage theatre decided to record some of their plays on the celluloid, which happens to be the technological novelty of the 19th century. Especially so, when their television performances had adversely affected the audience attendance at the live shows.<sup>11</sup> The television, being a domestic and entertainment medium, was and is still able to show some of the plays in the repertory of the Yorùbá theatre

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10 There is a conflict in the date of production of Ajàní Ògún; Ekwuazi (1984:30) puts the date at 1975, Jeyifo (1984:75), Ogundeji (1988:90) and Mgbejume (1989:71) give 1976. We stand by 1976 as the date of production not because the works of the three scholars who have given 1976 are recent but because one of the principal actors in the film, Adeyemi Afọlayan (a.k.a. Ade Love), in an Ogun State Television programme aired on Saturday, 23 May, 1992, confirmed 1976 as the date of its publication.

11 During the Second Republic, (1979-1983), television sets of various sizes were within the economic reach of low income earners. It was possible then to purchase a minimum television set (especially black and white) for fifty (₦50.00)! This same period saw the emergence of state-owned television stations which

troupes. This regular show, which can either be on weekly or quarterly basis, reduces the urge in people to see the live performance especially if such individuals had fewer resources.

Besides, some of the Yorùbá dramatists have made their marks on stage or in television performances, thereby becoming star actors or actresses. The protagonists of stage theatre then start to invite popular star artistes, who are crowd pullers to their performances. This style is known as the 'star-system' (McQuail 1983:29). But the stage medium does not feature many star-artistes as the film medium does because of the financial implication therein. As a result of the 'star-system' and the collective nature of film-making, the Yorùbá theatre

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were politically motivated: Lagos State Television (LTV), Broadcasting Corporation of Oyo State (BCOS, christened: Television Service of Oyo State (TSOS) at its inception), Ogun State Television (OGTV), and Ondo State Radio Vision are examples of such stations. During this period many otherwise unknown dramatists were able to come to the limelight. Theatre troupes were actively engaged by various television stations. Over one hundred and fifteen theatre troupes were active between 1980 and 1981 (Jeyifo 1984:200-203; Alamu 1992).

practitioners vigorously utilize the film medium more than the stage medium. Thus today, the Ogunde dramatic movement employs the services of experienced star-artistes 'as special attractions for the audiences' when making films (Jeyifo 1984:14). The regular featuring of notable actors and actresses of the Ogunde dramatic tradition in Yorùbá films in order to entice the audiences that had idolized them shows the propagandistic nature of the film medium as will be expatiated upon later in this work.

Drama, itself, like the mass media, is another form of propaganda; it amplifies issues in a way that the emotional attitudes of others are affected or influenced. It mirrors the society in an exaggerated manner as it distorts reality in such a dialectical form that a new reality is created. From the foregoing, it would be fair to say that two forms of propaganda are merged into one - the film medium and drama - so as to lure the audiences to cinema houses. Attempts will therefore be made in this study to examine the response of the audiences in the city of Ibadan to the film medium and other dramatic media.



#### 1.4 Why Ibadan?

Ibadan has been chosen for this study because of its heterogeneous nature. Apart from being the state capital of Oyo State, Ibadan is also an industrialized and urbanized settlement. The residents are drawn from various parts of the country. This notwithstanding, it is predominantly a Yorùbá town where the Yorùbá language is largely employed for social interaction. The non-native speakers, as much as possible, endeavour to communicate in Yorùbá. Failure to acquire minimum proficiency in the language is likely to affect their businesses in a negative way.

Ibadan, as a commercial centre, possesses some basic amenities needed by the general populace, viz., electricity, pipe-borne water, access roads and recreational centres. Also on the average, commuters have vehicles at their disposal. These social amenities are of immense value in film shows. The film projector which puts the images on celluloid relies on electric power. The toilet facilities provided at the cinema houses for the use of the film-goers depend largely on the availability of pipe-borne water.

At weekends, Ibadan town is always a beehive of social

activities which include marriage, naming, funeral, and house warming. The individuals invited to these various ceremonies do grace the occasion, but some who have no social engagements may decide to visit the club house, theatres or cinema houses. However, the purpose of going to film houses will depend on each individual. It is generally believed that both Lagos and Ibadan audiences are target-audiences of theatre practitioners or show-business promoters. The reason for this is that these audiences, as a result of their sophistication, tend to appreciate leisure or pastime activities. There are numerous cinema halls and houses in the city. With the numerous cinema houses at his disposal, it is therefore possible for a film promoter in possession of many reels of a particular film to put up two or more shows at different cinema houses simultaneously. Ibadan provides a rare opportunity for its population which was put at over 2.5 million by the 1963 census (cited in Ekwuazi 1984:265).

Ibadan had its first taste of motion pictures in 1921, courtesy of Guinea and West African Enterprises Limited, London (Ekwuazi 1984:265). It is, therefore, not out of

place, seven decades after, if we check audience response to the content of the Yorùbá film in Ibadan city.

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## CHAPTER TWO

### ISSUES IN THE THEORY OF RECEPTION

#### 2.0 Introduction

The term 'reception' is generally taken to be a word in hotel management while it seems alien to literary studies, especially in Anglophone countries. The reception theory has, however, been used extensively to explore the vast area of literary scholarship. A lot of scholars have come up with varied definitions of the term, and with varied concepts in their theoretical and practical investigations. An attempt will be made to review these varied concepts of reception theory.

The two terms "Reception" (reception) and "Wirkung" ("response" or "effect") deal with the impact of a work on the reader/audience. Some scholars have tried to make a clear-cut distinction between the two. Their endeavours have not yielded any remarkable differentiation as such, since the two terms shift attention from the author and text to the reader or the audience of a literary work. While the reader-response critics who developed the "Wirkungsästhetik" (aesthetic of effect or response) can be found in different parts of the world, the "Rezeption-

sästhetik" (aesthetic of reception) which came into being as a result of conscious and collective efforts of the proponents was restricted to the University of Constance in West Germany.

We shall examine the two theories of communication and mass communication. The issues examined will form the theoretical background to this study.

### 2.1.0 Concepts of Communication

Communication is differently perceived by various sets of people. For the ordinary man communication is conceived as 'understanding' or 'sending information'. But the general consensus of many scholars is that communication activity involves the mutual sharing of information, ideas, thoughts and emotions, elements of behaviour, and modes of life (see Cherry 1957; Fabricius-Kovács 1976; Adeniran 1987; Qşundare 1987; Unoh 1987). Unoh (1987) stresses the importance of language as the core substance in communication arts. Communication minimally involves two persons, who have certain things in common. The inference drawn from this is that effective and accurate communication has its basis in the sharing of a common code or convention by the two individuals involved.

This is why communication is further considered as culture (Adeniran 1987; and, Obilade 1987). Cultural experiences are shared through the presentation of works of art; be they literary or visual. The artist as a "rememberer", "reminder" (Oşundare 1987:134-167) refreshes the memory, and also draws the attention of his audience to salient issues in and around his society. If and when the audience is aware of its environment as a result of an artist's works, it means communication has taken place since understanding of issues, ideas, and thoughts expressed by the artist has already been grasped.

Shannon and Weaver (1949) point out that communication involves the transmission and reception of a message by the sender and the receiver respectively. But Laswell (1948) conceives communication as "Who-says What-in Which channel-to Who-with What effect" (McQuail and Windahl 1981:10). The shortcoming of the two communication models, though audience-oriented, is the non-recognition of the reciprocal relationship between the communicator and the receiver as a result of their linearity. The two models fail to show the feedback from the receiver. The idea expressed here establishes a fact that communication has to be between two individuals:

the sender and the receiver. The third element which must be present in communication activity is the message. However, the lexical item 'reception' in Shannon and Weaver's concept shows that a kind of understanding has taken place, since 'reception' indicates the effect of the message on the receiver. It is quite obvious from the Laswellian definition, that the purpose of communication is to effect a change in the behaviour of the receiver. Shannon and Weaver's concept of communication emphasizes communication process in the realization of a change in the behaviour of the recipient.

#### 2.1.1 General Process of Interpersonal Communication

It has been established that for any meaningful communication to take place in dyadic communication situations, three obligatory elements are required: the sender, the message and the receiver. In a face-to-face discourse or in a reading situation, communication is ternary in form since the three elements are involved in the communication process.

However, the three elements are given different names by different schools of thought. The sender is

called the source in Shannon and Weaver's model (Fiske 1982:7) or the encoder in Osgood and Schramm's model (McQuail and Windahl 1981:14) while in Jakobson's model, the encoder is called the addresser (Jakobson 1960: 350-377). The encoder's main role is to send a message or share ideas and thought with the receiver so as to effect a change in the behaviour of the latter. The Jakobsonian model of communication theory which consists of six constitutive elements in any speech action, spells out the function to be performed by the addresser in order to evolve an effective and meaningful communication.



Fig. 1 Jakobsonian model of communication.

According to Jakobson (1960), there is the onus on the addresser to be emotive when encoding his message so as to arouse the emotion of the addressee, who is to decode the coded message. This emotive function can be presented through the use of first person pronoun, interjections, or emphatic prolongation of the vowels in



certain linguistic structures, be it at the phonic, grammatical or lexicial levels. In sum, the emotive feature of communication adds flavour to the message, and intensity is given to meaning. However, the source of a message may be a person, a book, or an institution.

"Code" and "transmitted signals" (Shannon and Weaver 1949) are other names given to the "message". It is the information meant for the "receiver" (Shannon and Weaver 1949 in Fiske 1982:9). The message may be about someone or something spoken of. This, according to Jakobson, is the referential function. The marker for this is the third person pronoun. While the communication act is in progress, there are some messages which are purposely employed to establish, prolong, or discontinue communication; to check whether the channel works or "to attract the attention of the interlocutor or to confirm his continued attention (Jakobson 1960: 355). For instance: Hello, do you understand me?', 'Are you listening?' are messages that perform a contact function or "phatic" function (Malinowski 1930 in Jakobson 1960:355). The "metalingual" function of a message is triggered off whenever the addresser or addressee attempts to cross-check whether they use the

same code, or to verify whether the message is meaningful to either of them; at that point speech is focused on the code employed by the interlocutors. The metalingual function involves asking questions in order to grasp the meanings of a set of lexical items used in a given syntactic structure. However, in Jakobsonian model, whenever the message is directed towards itself, we have the poetic function of communication in operation. The poetic function deals with the structural arrangement of words based on poetic coordination, paranomasia (word play, pun; such as alliteration or assonance or echo rhyme). But this arrangement of words is guided by the two basic modes of verbal behaviour, viz., "selection" and "combination" (Jakobson 1960). In selecting the lexical item of one's choice, one has to consider the degree of its "equivalence", "similarity and dissimilarity", "synonymity and antonymity" but in case of combination, it is based on the contiguity of the sequence (Jakobson 1960: 356-357).

Depending on individual preference, the "receiver" (Shannon and Weaver 1949) is known as any of the following: "addressee" (Jakobson 1960), "recipient" (Holub 1984), "decoder" (Osgood and Schramm 1954), reader (Riffaterre

1959 and Iser 1978). The vocative or imperative expression which is directed towards the addressee serves the "conative" function in the communication act as evident in Jakobson's model. Any such imperative locution requires action, since it is an order (given by the sender to the receiver), aimed at evoking an emotional attitude from the addressee. According to Jakobson, the second person pronoun is the marker for the conative function. The addressee is then able to give a spontaneous feed-back to the addresser in a face-to-face communication.

But, for any meaningful communication to take place, both verbal and non-verbal elements are usually involved. The verbal elements involve the intensive use of spoken words; Abercrombie (1963:55) and Banjo (1987:4) say that non-verbal elements involve the utilization of paralinguistics. McCroskey, et al (1971:93) further expatiate on the utilization of paralinguistics

We may communicate by our manner of dress, our body odor (sic), our physique or posture, our body tension, our facial expressions and degree of eye contact, our hand and body movements, our punctuality or lack of it; the way we choose to position ourself in relation

to the other person, the vocal sounds accompanying our verbal messages and many more things.

(Quoted in Ibie 1989:6)

In this study, the "non-verbal" elements will be referred to as paralinguistic elements since paralinguistic elements are not necessarily phonic in nature.

### 2.1.2 Literary process of Communication

Lyons (1977:38) identifies three processes of communication: "one-to-one communication"; "one-to-many communication"; and "many-to-one communication". In one-to-one communication, two individuals are involved in face-to-face discourse. A case of one to-many is when readers are reading the novel of a novelist; whereas many-to-one communication can be realised in drama. The sum total of the various characters' dialogues presented in the text is the message meant for the audience to ruminate on. The drama text in its substance is largely made up of statements of various characters. But in a live performance of a play, it is also possible to have a many-to-many communication, since we may have more people turning up for the play, unlike when an individual who can read.

picks up a drama text for relaxation or for private study.

Ceasar Segre (1981:96) proposes two different communicative schemes for narrative and drama works.

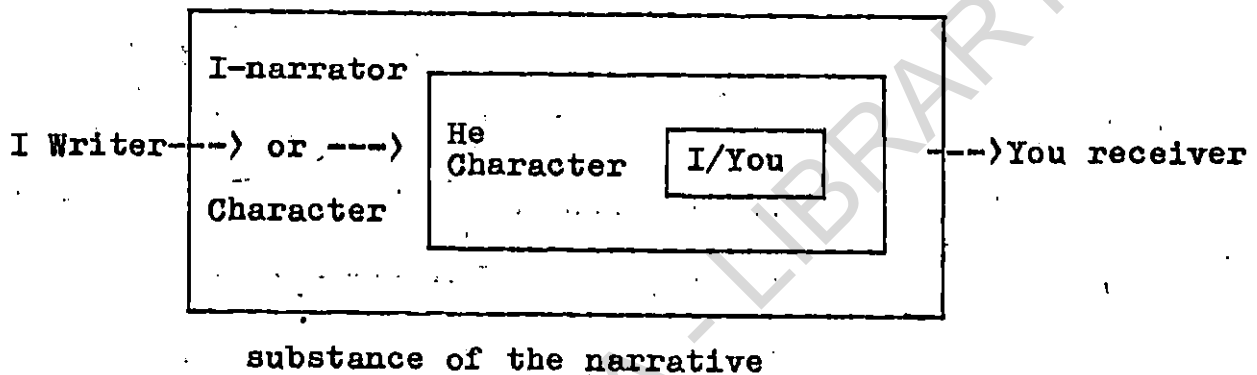


Fig. II The narrative scheme

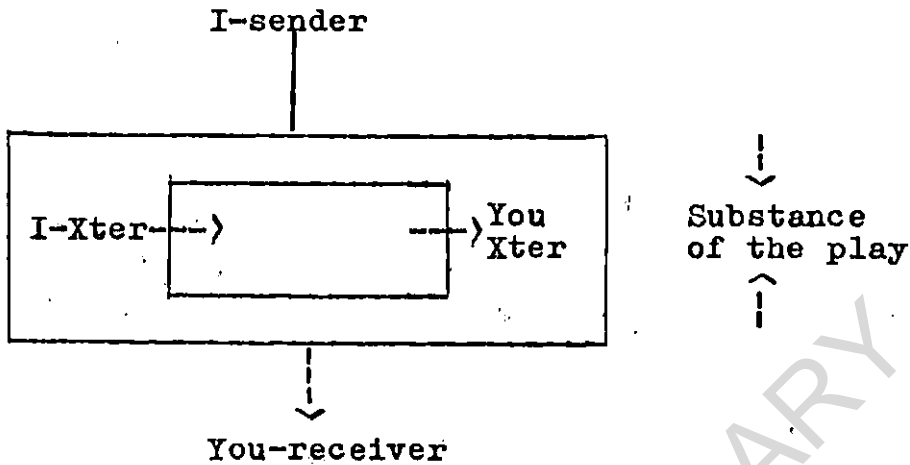


Fig. III The drama scheme  
'Xter' - character.

The narrative scheme is realised in the novel. For instance, in Ogbójú Ode Nínú Igbo Irúnmọ̀lẹ̀, Daniel Fagunwa is the writer, while Akàrà-Oògùn is both the narrator and a character. While telling his adventurous story to Fagunwa, he makes use of third person pronouns for other characters "narrated" (spoken of) in his story. Occasionally the narrator involves "I" and "You" whenever he makes use of direct address. The inference we can draw from Segre's scheme is that both "I" (author/writer) and "You" are unknowingly part of the narrative.

In the drama scheme, the text in its substance is

largely made up of statements of various 'I-characters'. Segre asserts that direct relationship between an I-sender (author) and a You-receiver is veiled, since the real speaker (author) has given his role to the fictional characters. Therefore, there is no direct contact between him and the audience, which may likely exist between I-narrator and You-receiver. However, the communication gap between the I-sender and the You-receiver may likely be bridged through prologue, epilogue, chorus, and asides. Stage directions interspersing the scenes of the plays afford the author the opportunity of having a direct interaction with the audience. But from the performative angle, the audience (You-receiver) tends to have partial contact with the author through the stage setting, décor, lighting and the use of costume, which may have been influenced by the director's judgement.

If the two schemes by Segre are compared, one would see that the arrow in the narrative scheme is horizontal, whereas in the scheme for drama, the horizontal and vertical movements of the arrows are indicated. The vertical arrow in the scheme tends to give a hierarchical

impression. This should not be the case in literary communication. A literary author, as both rememberer and reminder, is supposed to share ideas and experiences with his audience:

Therefore, the narrative scheme by Segre can be employed in the realisation of the drama scheme after modification. It is even feasible to fuse the three constitutive factors in the Jakobsonian model; viz., context, contact, code, to the new drama scheme. These three elements are not shown in the Segrian models. The new scheme will look like this:

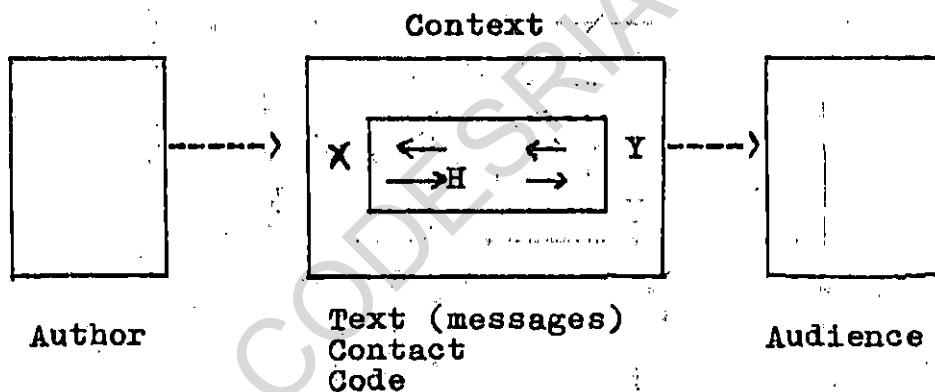


Fig. IV Fusion of Jakobsonian and Segrian Models.



In this new scheme, where the ternary process of communication is realised, the 'X' represents a character in the drama text, while 'Y' is another drama character. The 'H' stands for 'He-narrated character' in the play, that is, the third party being spoken about. However, all the three parties can exchange roles as situations, events and incidents dictate; hence the idea behind the reversible movements of the arrow in the text. But this message has to refer to something other than itself: this is the context; while the contact deals with the 'physical channel and psychological connections' between the author and the audience; and the code indicates a shared meaning system by which the message is structured (Scholes 1974:24).

The author is not physically present, but his voice is heard whenever he intersperses the scenes in the play with a prologue, italicized stage directions, chorus, soliloquies, and an epilogue. The text itself would be the sum total of the dialogues exchanged by characters in the play. This text would then be the message from the author, since he has metamorphosed through the various fictional characters he presents in his play.

The audience, who is the recipient, refers to the reader who peruses the text (message) of the play. He ruminates over various conversational exchanges between the characters (or the actors/actresses) who have played one role or the other.

### 2.1.3 The Possible Processes of Communication in Drama

In practical experience the communication process in drama is multifaceted, unlike other literary genres. As earlier stated, in reading a play text, the ternary form of communication is realised. However, a staged play may evolve (i) the quaternary form; (ii) the quinary form; or/and (iii) the septenary form of communication. In the quaternary process, the four elements involved are: author, actor, message, and audience; whereas, in the quinary form, the author-director, the message (tagged  $M^1$ ), the actors, the message (tagged  $M^2$ ) and the audience are present. But in the septenary process of communication, seven elements are involved: author, message 1 ( $M^1$ ), director, message 2 ( $M^2$ ), actors, message 3 ( $M^3$ ), and, audience. In figure it looks thus:

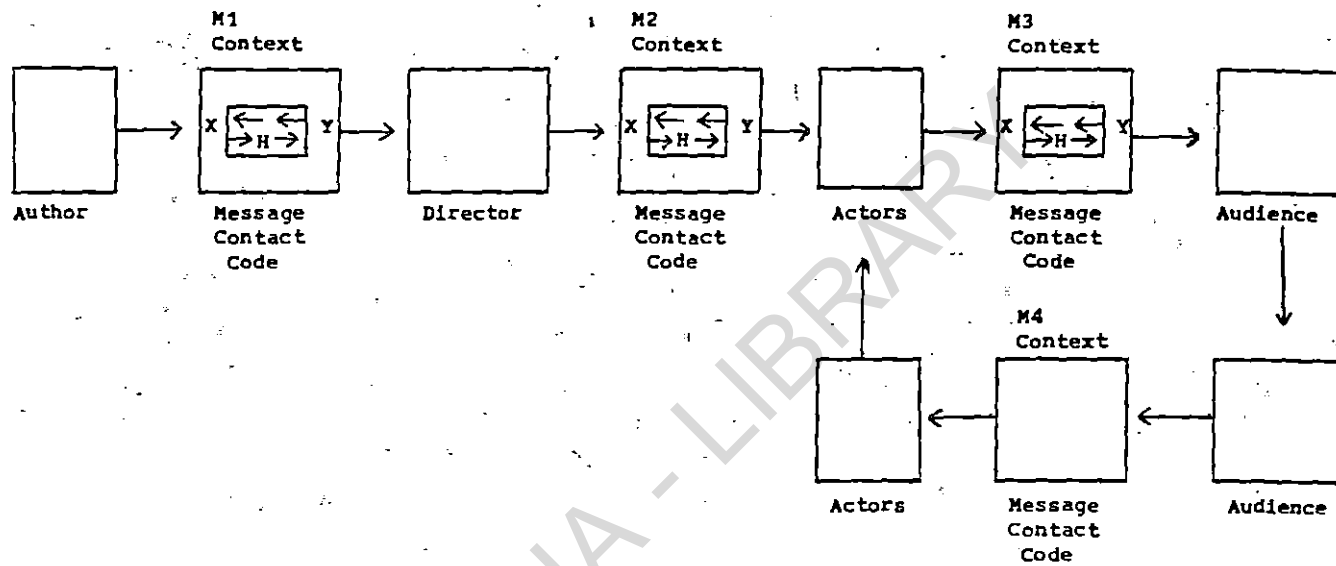


Fig V Septenary form of communication with its ternary form of Feedback.

In the septenary form of communication, the author may have written the script without the intention of putting up a live performance of the play. A play director may pick the play and decide to produce it. However, in conceiving the author's message ( $M^1$ ), the play director might have altered or reconstructed the author's original intention, or he might have decided to delete and add to the incidents in the play; it all depends on his discretion or artistic ingenuity. It is, therefore, not a surprise to see a textual play produced variously by different play directors with each exhibiting his own unique style of production<sup>1</sup>. The play director, therefore, as a recreative artist, re-works the artistic arrangements in a play written by an author in order to bring out the best.

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1 Mr Demas Nwoko, a scenic designer, was asked to "supervise the production and to design settings and costumes" (Ogunmola, Kola 1972:IX) for The Palmwine Drinkard. But Nwoko's scenic designs of The Palmwine Drinkard were at variance with the social setting of the play. Traditionally, "Yorubas drink palmwine from calabash not a horn". (Beier, Ulli 1981:329). The reason stems out of Nwoko's Igbo background. The Igbo use the horn for palmwine drinking. His designs generated a lot of argument.

The director feeds the actors and actresses with his newly conceived ideas, that is, a message 2 [M<sup>2</sup>]. The actors, in turn, relay the message, in form of actions and discourse, to the audience. But it is also possible for some actors to deviate (add to, embellish, or remove from) from the director's original ideas in the course of the play performance. The audience is thus fed with a slightly different message, Message 3 (M<sup>3</sup>). Although the audience may or may not be in the dark about the original message, its response would largely depend on what it has seen on stage or in live performance.

A spontaneous feedback is feasible between the audience and the actors; but a feedback between the audience and the play producer (director) or author is either indirect or delayed. The audience can react in a positive way to the actors' and actresses' actions by giving an ovation if it is pleased<sup>2</sup>. But if it is displeased, it can show its displeasure by booing,

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2 Jeyifo's interview with Funmilayo Ranko of the Funmilayo Ranko Theatre Group on the 23rd February 1980 lends credence to this (Jeyifo 1984:171-174).

jeering, and even going to the extent of throwing rolled pieces of paper at the actors and actresses on stage. The 'refined' audience will just leave the theatre hall if it is bored with the performance of the actors and actresses. In essence, there is a direct relationship between the actors and the audience; whereas an indirect relationship exists between the play producer(s) and theatre audiences.

#### 2.2.0 Mass Communication

Interpersonal communication is person-to-person and this makes speech alternation feasible, unlike in mass communication. Mass communication involves information transmission through a channel (Fabricius-Kovács 1976:55) which can either be the print or electronic media. Mass communication is a one-way channel because its message is mediated through and influenced by the social relationship. Impersonality also permeates mass communication, for the communicator detaches himself from the presentation of communication content; the audience is also anonymous. As a result of its mediated form, the anonymity of its audience, and the

impersonality from the communicator's end, the feedback is delayed generally; but a little immediate feedback may occur if its content is negative. A member of the audience may switch off his radio or television; or even change to another station or channel. Again, with recent developments in technology, there is a possible immediate response to the source in mass communication. A number of radio stations have introduced some phone -in programmes, and the audience can communicate their response by phone to the stations.

A critical look at the source in mass communication reveals that it usually comprises more than an individual since the source is normally a group of professional communicators<sup>3</sup>. Unlike face-to-face communication activity, mass communication tends to control information by way of filtering. As for this message, it is often "manufactured", "standardized" and always "multiplied"

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3 A conglomeration of experts are involved in mass media productions. For instance, in film production we have the following: director, scriptwriter (playwright), producer, scenic designer, choreographers, cameramen, sound technicians, laboratory technicians, and editor.

in some ways (McQuail 1983:52).

As earlier said, in mass communication the relationship between the sender and the receiver is one-directional, and rarely interactional. The film medium, our object of study, can only be ternary in the communication process because it comprises three units: the producers (source); the product itself (message), and the consumers (receivers). They can be viewed as a cultural whole, "since the actions and interactions of the three are enclosed within a wider, more amorphous, but nevertheless recognizable entity, the culture" (Pringle 1971:64).

### 2.2.1 The Film Structure

The goal of a motion picture is to arouse in the audience the sense of hearing, feeling, and seeing. The film-maker's major pre-occupation, therefore, is to present images in their exactness. To achieve this, the film itself consists of nine elements as itemized in Ekwuazi (1984:368), viz., persons, objects, ideas, filmic time, visual composition, audio composition, editing, conflict and resolution. In our own opinion, however, we



take conflict and resolution to be part and parcel of ideas. We believe that the interaction among persons and objects brings about ideas. These ideas are capable of generating conflict, and thereafter, the crisis is resolved (resolution).

The film itself is a three-dimensional object (mise-en-scene) placed on a two-dimensional object (mise-en-cadre), that is, the screen. In order to create emotions the film-maker makes use of lighting. Lighting in film has four basic functions. First, it gives the scene a realistic and expressive effect. Second, it creates compositional effect by evolving a pictorial balance among the different objects in the scene. Third, it highlights the themes in the film. Lastly, it differentiates between daylight and darkness in order to achieve a thematic effect. Lighting brings about emotional effect so as to underscore the mood. The type of relationship evolved here is visual (a spatial relationship); it differs from an aural relationship (a temporal relationship) which is non-visual. The film-makers explore this spatial relationship (or visual language; (Worth 1965:34) to its maximum through distance

in film shooting.

There are two types of shooting: close-up or close-shot, and long-shot. Lumley (1972:388) faults this with regard to motion picture when he says "television does not, cannot, present a whole". In the case of a "living theatre" (Lumley 1972) the audience can always see the whole object at a glance, whereas the motion pictures can only project a whole intermittently, but most of the time it is always a close-up that is shown on the screen. Close-up is used to depict dangerous situations (tragic situations) while long shot is for lighter situations (comic situations).

Filmic time is subject to the director's discretion. It can be contracted, condensed or expanded. In filmic time expansion, it is possible to expand forward or backward. Flashback is the commonest way of expanding the time: recalling of past experiences or incidents; giving an insight into what has prompted a character to act or take an action. Contraction of time plays a significant role in theme development in film, since space and time are related.

Visual composition refers to the background setting which adds its meaning to the totality of the film (story).

In Pudovkin's words:

the film assembles the elements of reality to build a new reality proper only to itself.

(Quoted in Ekwuazi 1984:408)

The reflex of the film editor has to be superb if the audience's interest is to be sustained throughout the film duration. It follows, therefore, that the success of any film will largely depend on the film editor's ability to properly sequence, time, and produce adequate sound that matches the situational action. In essence, the film should be edited in a way that the interest of the members of the audience is aroused.

Audio composition, also known as filmic sound, is of two kinds: actual (or naturalistic), and, commentative (or non-naturalistic). The actual sound is the synchronous sound which emanates from the image, while the commentative sound is the asynchronous sound whose origin lies outside the frame or object. The actual sound is therefore a parallel sound that works with the image; on the contrary, the commentative sound is contrapuntal sound which works against the image. Thus the filmic sound

contains two components: naturalistic sound and non-naturalistic sound. Naturalistic sound is the natural part of the scene; for instance, dialogue (characters' speeches) is naturalistic. Non-naturalistic sound cannot be linked as a part of the scene represented; for instance, commentary made by a narrator in a documentary.

Even the naturalistic sound is of two types: speech and filmic music. Speech gives a character in the film a unique identity, while filmic music enlivens and adds colour to the action represented. It is therefore imperative that the film music should not only be functional, but it also has to be constructive and culturally denotative. It is then the duty of the film director to ensure, that the shot matches the sound, if he wants to arrest the attention of the film audience in its totality. If the shot does not match the sound, the audience will be at sea in conceptualising the ideas in the film. It is possible, however, to utilize perfect silence to create an effect on the audience. Jean Cocteau (as quoted in Ekwuazi 1984:433) states that absence of sound brings about silence which is meaningful

to the "attentive ear" that "can detect the thousand and one imperceptible sounds of which that silence is composed". For a film to be deemed good, it is essential that it attains a reasonable degree of synchronisation between pictures and sounds.

From the foregoing, the audience's reception is determined by two major factors: the ability of the film producer in maximizing both spatial and temporal relationship; and the ability of the members of the film audience to sieve or select relevant messages in accordance with its own sociological background and context. But incomprehension may occur as a result of the audience's inability to grasp the message of the film, when the sound track of the film or even the shooting is of low quality (Worth 1965). This will definitely affect the audience's reception or response. Apart from the social context which affects the audience's perception of film content, it has to be borne in mind that different media require different kinds of adaptation on the part of the receivers, and the film medium is no exception. The film medium constraints have its influence on the audience (cf. 2.4.3).

### 2.2.2 Filmic Language: Screen Grammar

The film is a universal language made up of various linguistic codes, viz., montage, narrative, sound, image and style. Some philosophers have expanded the concept of language beyond the spoken and written words. They now view the whole world of people, objects and movement as a form of utterance. The theory of signs has thus been stretched to

include very simple and restricted communication-systems, such as traffic-control signs, right across to complex and wide-ranging communication-systems of film or TV

(Crick 1968:50)

Crick's postulation does not exclude "the spoken tongue itself". The problem that may likely crop up from this expansive conceptualization is how to get the correct conventional rules that will govern it, especially when one thinks in terms of structure, that is, grammar, since language is governed by a network of conventions. It is then obvious that there is a great difference between screen grammar and word grammar. But this does not mean

that they do not share some similarities. Both are means of telling (communication) since both possess narrative power and a descriptive capacity which may vary in degree.

Unlike the spoken word the film is not a conversation, not a one-to-one exchange. It is verbose, and a shot is always "a record of unprecedented material (Crick 1968:52). In film it is possible to relay all the message at once while the spoken word has to build up messages with a lot of words. Though a shot possesses "much greater precision and density", it is incapable of matching "the fluidity and multi-purpose character of the word" (Crick 1968:55). The spoken word is a socially shared vocabulary; whereas a shot is not. It is always rigid and not flexible like the spoken word. This is the reason why a shot lacks autonomy. Film is an expanding reality whereas the word is a mere lexicon. Language transcends ordinary description; it can give a command in a living context, there is no cinematic equivalent. Critical inquiry and analysis can be done with the spoken word but not with film. In the sphere of explanation film, being a proto-language that depends

largely on the abstraction of reality through the camera shot, relies on the supplementary support words.

As aptly noted by Crick (1968:56)

... cinema is much less formal than a language, much more semantically open in its detail, is much more closed in its reference, is much more international in appeal, much more fluid in form, and yet by way of paradox is more limiting and restrictive, in content more dense.

The inference drawn from the above is that despite its constraints, film enjoys a wider reception than the spoken language since its audience need not be a native speaker before it receives information passed through the objects and images in the montage. It is pertinent on the part of the film director (producer), therefore, to maximize his technical know-how in selecting and positioning objects on both the horizontal axis (syntagmatic) and the vertical axis (paradigmatic), if he wants his message to be grasped. It is the positioning of an image in a given context that will determine its meaning in relation with the antecedents and successors.



### 2.3.0 Reception Theory

Reception refers to audience response and reaction. Here, response is used in a wider sense. Response may be in terms of the numerical turn-out of people. It may also be conceived as the comments, attitudes or feelings of the audience towards the artistes' works. Response may be seen as criticism of artistes' plays. Criticism can be appreciation or denigration of the artistic works.

The audience may respond to literary works by interpreting, perceiving or analysing incidents or events in them. Thus from the hermeneutic viewpoint, reception may refer to 'understanding' and 'interpretation' of literary work by the audience. The perception of a literary text in this way is seen as "text processing" (Götz Wienold's 1972 cited in Fokkema and Kunne-Ibsch 1977:151). It follows, therefore, that reception may also mean reading; which transcends the ordinary reading of letters. Here, reading will not refer to perusing the sets of orthographic symbols and phonemic signs which have been conventionally organised to give or generate meanings alone. Reading will have to be interpreted as judging and analysing incidents, events or situations in drama or other human spheres.

The Formalists, who viewed reception from the aesthetic pole, place a premium on perception that comes into play when special devices are employed in artistic objects. Since "art is thinking in images" (Holub 1984:5), defamiliarization or estrangement, an element of art establishes a relationship between the text and the reader by making the reader aware of the deviation in the text. But the pitfall of formalist conceptualization of reception is the restriction of the audience strictly to the text.

But Wolfgang Iser takes reception to be the production of meaning as a result of an interaction between the traditional interpretation (which has always sought meaning in the text) and phenomenology. He pinpoints the fact that text is "effect to be experienced" (Holub 1984:83). Though Iser perceives literature as fiction, he does not believe it is opposed to reality since it is a way of relaying parts of reality as figured out by the communicator. However, this fiction which mirrors part of reality possesses some sort of illocutionary force which evokes an appropriate response on the part of the recipient. In an attempt to communi-

cate, the speaker defamiliarizes the conventions by re-ordering them in a way that will precipitate a response in the recipient. It reshapes and re-organises familiar conventions in a way that deviates from their pragmatic context. Thus literature becomes an extension or a broadening of the reader's reality. The reader then brings into play his cognition since he has to juxtapose the new reality, known as the "artistic world" or "fictional-world" (Fokkema and Kune-Ibsch 1977:145), or "mimetic representation" (Peacock 1972:79) with familiar reality. The new reality may also be called illusive reality while the familiar reality is termed "empirical reality" (Holub 1984:5). However, the illusive reality is elusive in spite of its closeness to reality. As a result of this elusiveness, the recipient has before him a myriad of meanings which may be traced to gaps that in turn beget indeterminacy. The defamiliarization or "expectation disappointment" (Propper 1949, cited in Fokkema and Kune-Ibsch 1977: 149) of the reality stirs the perception of the recipient in the production of meaning for literary work. But the recipient's viewpoint is generally unstable. Thus each

time we look at an object intensely, we are likely to see more of it or something additional that eluded our initial focus; we eliminate either momentary or subjective impression as the perceptual wave dictates. Peacock (1972:72-73) supports this view when he says

Each time we look at a real landscape, a country scene, it really is a different scene we see; ... we look at separate features in a different order, and the more we look the more it changes.

The Prague Structuralist School recognises artwork as a complex semantic composition that has its basis in a dynamic signifying system which mediates between the artist and the audience. It draws attention to the semiotic character of the artwork which functions both as a communicative sign and as an autonomous structure. The structuralist sees the recipient as the product of social relations. The application of the psycho-sociological element to literary aesthetics has helped in crystallising the relationship between the producer, product, and consumer.

However, Hirsch (1967), who conceptualizes reception

from the artistic pole, opines that it is not possible for the recipient to propose a meaning without taking cognizance of the author's intention, since "a text means what its author meant" (Abram 1981:85). The audience, therefore, has to make reference to all available relevant evidence (be it internal or external) to the text. These references will include the author's cultural milieu, his personal experiences, and the literary and generic conventions that were at his disposal while composing his work.

It is no surprise, therefore, that Jauss considers the "aesthetics of reception" as the "horizon of expectations" or "cultural code." The horizon of expectations refers to "the range of vision" (Holub 1984:59) that embraces all those things that could be perceived from a vantage point. But it is not possible to recall and record everything seen. And so, art will continue to possess ambiguity and indeterminacy, since its construction and cognition depends on the producer and the recipient.

Furthermore, both the producer and recipient who are products of the same "unity of spirit" (Bauman 1978:

36), have to sieve, select, and fragment social values, ideas, and norms in order to provide insights about life and particularly about "the age" (Peacock 1972).

Writers, being endowed with seimographic gifts:

register things - impressions,  
perceptions, feelings, reactions  
mental states, fears and desires

(Peacock 1972:31)

This sort of documentation is referred to as "spiritual documentation" (Fokkema and Kune-Ibsch 1977:145). In essence, the audience of a literary work is always confronted with two worlds: the empirical world and artistic world. However, the world of "real life" (Fokkema and Kune-Ibsch 1977) precipitates the amount of indeterminacy which is inherent in the artistic world. The audience then encounters the artistic world with his individual experience. Two ways open to him to fill the gaps or regulate the indeterminacy are either to project his own standards into the artistic world or revise his stand. The fictional world, no matter the historical substratum in it, has no exact replica in the "real life world" (Fokkema and Kune-Ibsch 1977:145).

Karl Robert Mandelkow (1970) (cited in Fokkema and Kunne-Ibsch 1977:148) whose view falls in line with Williams' (1970), expands Jauss' horizon of expectations to include expectations regarding the period, the work, and the author. It follows, then, that the recipient has to shape his receptive frame of mind according to the period (time, age), work (text: story, content, literary canon), and author (individual personality or uniqueness of style). Nevertheless, we must recognise that a sensitive mind can still validly perceive what the author never intended.

### 2.3.1 Indebtedness of Reception Theory

Reception theory is greatly indebted to three literary fields: history, hermeneutics and structuralism. This is not to say, however, that it does not borrow from other literary theories. For instance, the idea of paying attention to an artistic object (text) to identify any deviation or observe any estrangement is borrowed from Russian Formalism.

History deals with retrospection, and it changes with time and additional knowledge. It therefore implies that every generation of audience has to create meaning anew if the film text is to be relevant to its needs and

demands. A new actualization is generally evolved with a succeeding generation of the members of the audience.

The hermeneutic theory shows the existence of a relationship between the playwright (writer) and the audience. The playwright-audience relationship has its basis in the spiritual unification (or the unity of the inner spirit). Through this spiritual unification the members of the audience are able to re-discover, interpret and understand the message of the playwright. Bauman (1978:36) attests to the spiritual relationship between the playwright and the audience:

Understanding is re-discovery of myself in thou, I cannot discover myself in a tree, much less can I re-discover myself there, as there was nothing to establish our kinship in the past. I can re-discover myself in thou, however, as both thou and me are particularizations of the same 'spirit', ultimately identical with itself in all its incarnations. In order to understand, I must be confronted with an object with whom my unity has been already established.

The use of the word 'spirit' in Bauman's definition seems



to lend grandeur to a common fact, namely, sharing of human experience and common humanity.

But the structuralists have given to the reception field the idea of the unity of elements whether along a syntagmatic or a paradigmatic axis. Structuralism combines linguistics and structural anthropology. Though structuralism deals with language like properties, its attention is not purely on the sign system but on "the elucidation of cultural as well as linguistic meaning, an activity for which a knowledge of the sign-system is instrumental but insufficient" (McQuail 1983:130).

Semiology, an off-shoot of structuralism that concerns itself with the "general science of signs" as introduced by Peirce (Fiske 1982:45) also has its role in reception theory. The concept of the sign-system and "signification" permeates linguistic, structuralist and semiotic studies. All these areas have one common goal: to communicate and infer meaning (cf 2.1.1 and 2.1.2). Semiotic inquiry transcends the rules of grammar and syntax, hence, it manifests itself in various forms in reception theory. It is no surprise, therefore, when Jauss (1973:31) asserts that

The aesthetic of reception is not an autonomous, axiomatic discipline, sufficient to solve its own problems, rather, it is partial reflection on method which is open to additions and dependent on cooperation with other disciplines. (quoted in Fokkema and Kunne-Ibsch 1977:15<sup>A</sup>).

#### 2.4.0 Audience: The Recipient

The focus of this study is on the audience who is the recipient of the message encoded by the film producer.

The audience is conceptualized as a set of spectators for drama, games and spectacles and performances of all kinds in theatres, halls and churches. An audience, though usually large, is often localized since it is often fore-planned in time and place. This is done in order to achieve excellence in reception (McQuail 1983: 10).

But the emergence of the electronic media has brought about the delocalization of the audience because it detaches its members from one another, and the producer(s). There is no direct affinity (relationship). This is the reason why it is perceived as the aggregate of spectators, readers, listeners, viewers. Audience is mass because

of its

large size, heterogeneity, dispersion, anonymity, lack of social organisation and fleeting and inconsistent composition

(McQuail 1983:152).

The idea here is that the audience as a public or social group is not stable in its composition. In essence, the audience set-up varies from time to time, and from place to place. Variation in audience typology will bring about different responses from the audience.

#### 2.4.1 Audience Typology

Many scholars have come up with different kinds of audience typology in line with the types of media at the disposal of the members of the audience. However, the reading audience has received overwhelming attention from literary critics. Riffatterre (1959) has identified two types of readers: the average reader and the super-reader. The other types of readers identified are Fish's "informed reader", Iser's "ideal reader", Just's "implicit reader", and Wolff's "intended reader" (Iser 1978:30-38). All the critics have placed premium on the literate audience at

the expense of the non-literate audience.

Each of these identified readers possesses some unique attributes. The super-reader, informed reader, ideal reader, implicit reader, and intended reader are endowed with linguistic mastery and literary competence. As much as possible, they tend to be objective in their judgement; hence, they endeavour to examine the meaning potentials (both semantic and pragmatic), the intra-textual and extra-textual elements or signs, and the stylistic qualities of the text. As for the average reader, also known as the "normal reader" (Scholes 1974: 39), he has the ability of perceiving "the specific character of style" (Riffaterre 1959:165). This reader is not as sophisticated as the other readers; he therefore has to rely on the heuristic (trial and error) method.

It is obvious from the foregoing that all the proponents employ literacy (formal education) as the variable that can evoke adequate response in the reader or audience. There are, however, other sociological variables that can determine the typology of the audience or even the readers. The type of communication medium used here is the book; it is formal education that

guarantees access to it. This typology does not suit the present study properly.

For stage drama, Theo Vincent (1981) identified four types of audience, viz., the campus audience, the educated audience, the semi-illiterate audience and the illiterate audience. The campus audience, being a sophisticated one (like Riffaterre's super-reader), is based in the university. This type of audience appreciates Nigerian drama written in English by highly educated playwrights who are versed in European theatre arts. This type of literary drama tends to alienate both the semi-literate and illiterate audiences who have a high preference for popular plays. The popular play tends to unite the audience, stage and players (Vincent 1981:81). Besides, the popular play which utilizes a Nigerian language (for example, Yorùbá), as a medium of theatrical communication, makes the semi-literate and illiterate audiences, who are speakers of such language, at home in the theatre. The educated audience, in its own case, belongs to the middle class of the society. This group of audience has had exposure to drama at school either through literature or direct participation in performing

groups. It takes an interest in literary drama which requires serious intellect on the part of the audience and a knowledge of theatre to decipher the meaning of the plays (Vincent 1981:81).

Vincent's audience typology appears to be deeply rooted in the acquisition of western education. He would want us to believe that plays written or presented in an indigenous language might not be intellectually demanding. This view tends to play down the intelligence of the Nigerian playwright who writes in an indigenous language for an indigenous audience. Therefore, Vincent's classification cannot be useful for Yorùbá drama, which any intelligent person with a fair knowledge of Yorùbá can decipher, appraise, understand and enjoy<sup>4</sup>.

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4 Karin Barber (1987), identified only one kind of audience known as "the radical conservative audience". This radical conservative audience is not only less educated but it is also from the "lower layer of society: the worse paid" (Barber 1987:5). This group of audience expects the theatre producer to operate within the theatrical ethos. Any deviation, therefore, from the known theatrical ethos can lead to serious objection. This is why Barber considers the Yorùbá theatre audience radical. Because her audience seems to be mono-type, it will not serve our purpose in this study.

Experience has shown us that audience composition in the theatre cuts across sex, age, religion, ethnicity, and social class, be it educational or socio-economic. Audience typology is equally determined by the type of communication medium involved. Unlike Riffaterre, Fish, Iser, Just, Wolff who are concerned with a literate audience (reader) per se, our study deals with a conglomeration of theatre-goers. For convenience, three types of theatre audience are identified: a lay audience<sup>5</sup>, an average audience, and a super-audience. Though our audience typology stems out of Riffaterre's, it has been adapted for this study. The main thrust of this typology is the linguistic experience of each class of the audience. The linguistic experience may, however, differ in terms of mastery and competence as a result of social and educational exposure.

The lay audience is that audience that has simple linguistic knowledge. The group can grasp the surface of the linguistic utterance. A member of the lay audience

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5 Our lay-audience differs from the church lay-reader. Our lay-audience is in line with the general concept of the layman in a particular art, that is non-expert in a field.

may be a child or an adult who has sparse exposure to Yorùbá. The thought of such a member may still be green since his linguistic exposure is limited. The same thing is equally applicable to a stranger in a given culture; he is not likely to have an in-depth knowledge of the traditions and customs of such a society. This stranger, even if he/she has had a theoretical exposure to the traditions, may find it difficult to grasp the salient issues of the cultural practice of that society<sup>6</sup>. The lay audience has a shuttle memory. He/she is able to recall half of the story, the names of the key characters; clichés and slapstick and simple songs. His memory is, however, short-lived, for within a short period of time the story fades off.

A member of the average audience on the other hand, satisfies a few minimum requirements. He/She has a good

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6 An instance that readily comes to mind is the cultural conflict between Susan Wenger (Adùnni Olóòṣà) and Atàṣṣà of Oṣogbo. Susan Wenger is a long-time resident of Oṣogbo. She was a former wife of Ulli Beier, but she has devoted herself to Oṣun. Susan Wenger thought she had known everything about Oṣun after acculturating in Oṣogbo for years; she wanted to usurp Atàṣṣà's (the Oba of Oṣogbo) authority which the latter bluntly refused. Susan Wenger's action confirm Yorùbá axiom:



knowledge of the language, and he/she is capable of drawing intrinsic and extrinsic meanings from the play. He/she is able to differentiate between a good play and a bad one. He/She is able to recount some scenes of interest vividly. He/She is not particular about the stylistic features. In short, he/she is able to make general comments on any of these: the character, subject-matter, incantation, songs, music, the dress and the story line. He/She might be emotionally involved to the extent of showing sympathy or empathy to an unjustifiably humiliated heroic figure. Sometimes, he/she may rain abusive words on the villain who has caused distress to his/her heroic figure. However, he/she relies on trial

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Bẹrú bá pẹ nile a máa bú alájọbí

The long sojourn of a slave in a family can make him swear by the family.

And so, Atàója placed her in her 'rightful' position by banning her from entering the grove of Qşun, which she (Susan) had developed over the years to an international standard. When the reality dawned on her, she ate a humble pie.

and error method, as there is no specific tool to guide his/her evaluation of the drama.

As a result of its adroitness in linguistic experience, the super-audience is able to critically appraise the story of the play. It engages in a contrastive and comparative analysis as the case may be. It is able to allude to past events or incidents, or previous plays. Being a shrewd audience, a myriad of meanings may come into its mind. It then tries to sieve and filter the relevant information from the drama piece. There are checks and balances in its judgement which stems from in-depth exposure. With his wealth of experience in language, he/she is able to appraise and appreciate the language of the play. He/She nods when language is properly employed with cadence. But he/she may condemn when cacology permeates the language of the playwright. He/She may even decide to examine the plot of the play, and its relevance to the immediate society. He/She may comment on the communication medium employed. On film, for instance, he/she may pass comments on the audio-sound, shooting, lighting, editing, ....

In short, while the average audience's exposure is

limited, the scope of the super-audience's exposure is wide and robust. The super-audience deals with the literary work and its meta-existences, whereas the lay-audience simply maintains a direct author-audience communication. It follows, therefore, that each of the three types of audience identified has a different receptive frame of mind as each one has a different personality.

#### 2.4.2 Factors Affecting Audience Reception

There are some elements which shape the audience's reception of a play in one way or the other. These are noise (interference) (Unoh 1987), inherent ambiguity in language, transcultural constraints on communication (Obilade 1987), the constraints of the mass media, and the personality make-up of the audience.

The noise may be mechanical or semantic (Engel 1990: 20). It may also be physiological or psychological. Any sort of interference is seen as noise. When the director (producer) or the actors veer from what the author has produced, it means the author's work has been distorted. Even, superfluous gestures or physiological deformity in

an actor may constitute noise. The actor's disposition in realising the fictional character being impersonated may become a noise if the actor is depressed or overwhelmed. It is possible for some actors to either miss or jump their lines.

Semantic noise occurs when "inappropriate" or unfamiliar words are used (Engel). In essence, the cacology of the playwright and actors is likely to interfere with the audience's perception of the play.

Apart from an inherent ambiguity in language, transcultural communication problem also affects reception. Words of the same language acquire different meanings across cultures. Words that seem neutral in one culture may be loaded with meanings in another. For instance, "issue" refers to "matter" or "edition", but in the Nigerian context, it has acquired another paradigm. It may refer to either "matter" or "edition" or "child". The syntactic structure normally indicates the intended meaning of the speaker.

Each communication medium has its constraints and the film medium is no exception. There are three types of films: the optical, the reversal film, and the video

film. What makes all the difference is picture quality<sup>7</sup>. Apart from the social context which affects the audience's perception of the media content, different media require different kinds of adaptation on the part of the receiver. For instance, the radio, being audio, requires the ears, while the motion picture, being audio-visual, makes use of the ears and the eyes. The medium pressure or medium constraint, or even the receiver's image of the medium also has its effect on the reception of the media content. For instance, a two-hour film contains at least 140,400 frames of pictures (Ekwuazi 1984). It is an impatient medium; that is why the images appear momentarily. And it cannot present a whole (Lumley 1972). Hodgkinson (1968:10) affirms that

the average film contains such a wealth of visual and aural "information", presented at such a speed, that the average viewer is incapable of "receiving" more than one-tenth of it at one viewing.

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7 Mr Adisa, Y.A. of K.S. Motel, Total Garden, Ibadan, and Mr J.O. Ogunleke of the Cultural Centre, Mokoja, Ibadan gave this piece of information on the 28th of June 1991, and 23rd of July, 1991 respectively in a personal interview.

It therefore follows that, if ten persons are to watch a particular film at one and the same time, they may have different views about the film. The level of sophistication in the screen language (cf 2.2.2) would also affect the audience reception. It has been said that the tendency to "misinterpret scenes", "miss some story-point because of absorption with music, incantation, lighting, symbolism etc", (Hodgkinson 1968:10) is common among very young children, and unsophisticated viewers.

In evaluating a work, the influence of audience personality make-up cannot be ruled out. Taking our cue from Egri's (1946:36-37) analysis of the bone structure of a character, it is obvious that a human being is made up of three basic elements: physiological, sociological and psychological (tagged PSP). The physiological element deals with the physiognomy of an individual. It reckons with sex, age, height and weight; colour of hair, eyes, skin; posture; defects; appearance; and heredity. The components under sociology are: class, occupation, education, home life - parents living, orphan, marital status, etc; religion; race - nationality, place in community; political affiliations; and amusements or

hobbies. The psychology of individual members of the audience embraces the sex life - moral - moral standards; personal ambition; frustrations - chief disappointments; temperament - choleric, easy-going, pessimistic or optimistic; attitude towards life; complexes - obsessions, inhibitions, superstitions, phobias; extrovert, introvert, ambivert; abilities - imagination, judgement, taste, poise; and intelligence quotient (I.Q).

Either consciously or unconsciously the audience's reception may be affected by its physiology, sociology and psychology (PSP). A member of the audience may get himself/herself involved with the personalities in the fiction (film). Involvement with personalities in fiction is in two forms. It may be identification with characters, stars or personalities in fiction or entertainment. This identification is known as "para-social interaction" (McQuail 1983). Another form of involvement is recognition of fictional characters. The member of the audience may be able to liken the fictional characters to known members of the community with whom he/she interacts. It will not be out of place, then, to state that the PSP of each member of the audience is responsible for the existence of

indeterminacy in the reception of literary works (for example, plays).

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## CHAPTER THREE

### RESEARCH DESIGN AND METHODOLOGY

#### 3.0 Introduction

As enunciated in Chapter One, the primary aim of this study is to examine the audience's evaluation of Yorùbá drama with specific emphasis on drama on celluloid (the film medium).

To achieve this goal, a number of research problems are raised. Our research questions are as stated below:

1. How popular is the Yorùbá film among the film-goers?
2. How regular are the young and old people at the cinema houses?
3. Are there different levels of commitment among the film-goers to their leisure time?
4. Do Yorùbá films exhibit more of the foreign values than the Yorùbá values?
5. What influence do the media of publicity for the film have on the audience?

6. Does the level of education inhibit the aesthetic value of the audience?
7. What is the audiences' disposition to story, plot, theme, actors, and language used in the film watched?
8. What accounts for variations in human judgement and interpretation of the film content?
9. What do the films do to people and what do people do with the Yorùbá film?
10. Is the Yorùbá drama audience as lethargic as the European scholars would want us to believe or are they critical?
11. Does the Yorùbá audience have any influence on drama production?

To solve these research problems, it is imperative to adopt a number of sociological strategies for data collection. In this section, therefore, attention is on the research design and methodology adopted in gathering and analysing the data collected. Attention is also drawn to the data needed and the location of the data,

means of obtaining the data, and the procedure employed in the screening of the data.

### 3.1 Research Design

This study is essentially an empirical study of reception. It is at variance with the historical reception analysis which is primarily locked up within the literary system. This study takes cognizance of the audience's life experience in the reception of Yorùbá films. The approach here is scientific and it is possible to cross-check the results at any point in time (cf. Fokkema and Kune-Ibsch 1977).

Since this study falls under non-experimental design, we have had to engage in ex-post facto research. We also utilized "participation observation" which is obligatory in inductive research in communication (Obilade 1987:25).

#### 3.2.0 The Instruments

The main research tool used to elicit information from the respondents is the questionnaire. We had to design two sets of questionnaire in order to cater for both the literate and non-literate respondents. The

questionnaire is in English and Yorùbá (see appendices IA and IB). Our literate respondent is one who can speak, listen, read and write with understanding in both or either of the two languages employed. The non-literate respondent is one who can only speak, listen, and hear with understanding in both or either of the two languages used. This study requires a heterogeneous sampling: this is the reason behind the bilingual questionnaire.

Furthermore, the researcher knew that it would not be easy for him to solely administer the questionnaires, especially to the non-literate respondents that would require assistance in answering the questions on the questionnaires. In order to avoid any discrepancy in the questioning of the respondents, even if the researcher were to be elsewhere, we had no other option than to design a bilingual questionnaire.

Apart from the structured interview on the questionnaire, we used the unstructured interview for the cinema or theatre managers and the film-goers. These unstructured interviews usually stemmed out of our observations before, during, and after the film shows. These unstructured interviews gave us the chance to make informal observations.

Furthermore, they allowed the respondents to comment freely and extensively on some questions which would not have been the case with the mere filling of the questionnaire. It was through this informal interview that we were able to know the feelings of the respondents about the infrastructural facilities essential for the convenience of the audience and the environmental sanitation of the cinema houses<sup>1</sup>.

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- 1 These infrastructural facilities include the seats; ceiling fans and/or air-conditioners; toilet; and bars where the film-goers can go to refresh (or "cool down" as film-goers will say), stand-by power generating plants.

Mrs B. Davies (of Tobit Restaurant, Behind Akinlabayo Carpet, Ring-Road, Ibadan), a regular film-goer, complained that Odeon Cinema was filthy; and as for Tabantari, she complained about its acute shortage of chairs for the film audience. Iyabo Olodude, a student of Oba Akinbiyi High School I, Cultural Centre, Mokoja, Ibadan supported Mrs Davies' claims. In her own case, she blamed the management of Odeon Cinema for ineptitude. This piece of information was given on 15 June, 1991 at the Odeon Cinema Hall, Okè-Àdó, Ibadàn.

### 3.2.1 The Interview Schedule

The questionnaire is broadly divided into two parts. The first part has seven questions. Questions 1 to 2 are designed to elicit demographic information, while questions 3 to 7 are meant to collect general information on Yorùbá theatre as a whole from the respondents. The questions in Part One are mainly of the alternative answer-type, except in a few cases where open-ended questions are used.

The second part, which has eight questions, is basically on a specific film the respondents must have enjoyed watching most. The questions are designed to assess the receptive frame of mind of the respondent as regards the internal structure of the film such as: the setting, theme, plot, story, character and characterization; and language. This part is on the critical assessment of the film content. Essentially, questions 8 to 13 are on the criticism of the film content. Questions 8 to 11(a) are the alternative answer-type. But from 11(b) to 13(i), open-ended questions are largely used. Questions 14 and 15 are designed to allow the respondents to comment freely on "intervening" or "moderator"

variables (cf Obilade 1987). These intervening variables may include intermittent power cut, faulty film projector, loud-speaker, poorly ventilated cinema hall, the sitting arrangement, etc. In essence, the questionnaire gives the respondents an ample chance to comment freely on the shooting and production of the film. Through this self-report, the respondents are able to comment on the film-makers actors, and what the respondents like or detest.

### 3.2.2 The Data Needed and Location of the Data

The film audience is the major datum needed for this study, since it has the necessary information for the research. The members of the audience used in this study were those that had watched films in the different cinema houses or theatre halls located in Ibadan. Our study took us to:

- a) Cinema de Baba Sala, Agbowo Shopping Complex, Opposite University of Ibadan.
- b) Cultural Centre, Mokola, Ibadan
- c) K.S. Cinema, in K.S. Motel, Total Garden, Ibadan.
- d) Odeon Cinema, Okè-Adó, Ibadan

e) Scala Cinema, Sabo, Ibàdàn

f) Tàbàntari Hotel, Elékùró, Ibàdàn.

We also called at some halls where film shows were held at the University of Ibàdàn; viz., Faculty of Education Lecture Theatre, Trenchard Hall, and University of Ibàdàn Arts Theatre.

Our secondary source of data collection was via the electronic and print media. We were able to garner data through radio programmes and film advertisements; an instance was "Òrò ò nílé" a Radio Nigeria Yorùbá programme aired on 13 January, 1990, specifically on the effects of films on the society. Through television programmes and advertisements, we were able to collect some vital information. Chief Adeyemi Afọlayan (Ade Love), an important figure in the Yorùbá film industry was featured on the OGTV Yorùbá programme, "Ni Fàájí", on 23 May, 1992. Also we were able to gather information from film posters, handbills, daily newspapers, journals, magazines, mimeographs, and books in the library.



### 3.2.3 Means of Obtaining the Data: The Sampling Method

A lot of the film houses visited had no records on the total number of the members of the audience in attendance at a given show. They all seemed to rely on the stubs of the tickets sold at the gate or box office. However, the Cultural Centre, Mọkọla, and K.S. Cinema, Total Garden kept records on the audience attendance (see appendices IIA and B). It was, therefore, not possible to have a projected population of the film-goers.

On the premise that there was no projected population census of the film-goers in Ibàdàn, we had to use the sampling method. It was also not possible to administer the questionnaires on all the film-goers in attendance or in the Ibadan community as a whole.

A lot of the respondents were apathetic when approached. They replied that they had no time for any interview or filling of a questionnaire. As a result of this, it was not possible to use the random sampling technique. We had to opt for the stratified random sampling technique which allows for the coverage of every sector of the community.

Our survey took us to the following locations: cinema houses (theatre halls), hotels, homes, offices, motor-parks (bus stops), schools - in an attempt to garner samples from the respondents.

To qualify, a respondent must have watched at least a Yorùbá film in the preceding six months; also the respondent must have claimed some degree of retentiveness. The stratified sample also cuts across sociological variables such as gender, age, social status and marital status.

Any differentiation that may show between the various groups of respondents should not be considered as any sampling error. As far as audience surveys are concerned there are some sociological variables that militate against them, the issue of censorship by the government, and apathy on the part of the members of the audience. We gave out three hundred and sixty questionnaires. After many calls at the residences of the various respondents in possession of the questionnaires, we were able to retrieve one hundred and eighty-five questionnaires. Taking our cue from the postulation of Obilade (1987:57) that "a carefully selected sample of

100 may be adequate for a population of 100 million", we then decided to screen the sample of 185 completed questionnaires at our disposal.

### 3.3.0 Validity

The questionnaire was shown to colleagues for the evaluation of face validity at the drafting stage. Thereafter, the questionnaire was checked by experts in the Faculty so as to determine the content validity, and also to check the precision and clarity of the questions. The corrections made were adhered to. In line with the requirement of a good questionnaire, we included mostly fixed alternative questions in which answers were provided. The few open-ended questions included required a few words from the respondents.

Its face and content validity is therefore not in doubt.

### 3.3.1 Pre-Test

We carried out a pilot study on a few selected samples so as to check for content validity. Some of the questions on language posed problems to a large number of the selected sample. "Dialect" and "vulgar/"

obscene words" used in questions 12 bi, bii, and 12 cii and iii were either technical or beyond the respondents' comprehension. We then substituted the words as shown below:

dialect: (type(s) of Yorùbá  
vulgar/obscene: indecent words

The respondents were able to comprehend the meaning since they were able to respond to the questions. In essence, the questionnaire is able to achieve content validity among the respondents.

### 3.3.2 Measurement: Nominal Scale

We employed the nominal scale in this study, since we were more interested in the frequency distribution of the respondents. This nominal scale has helped us to obtain discrete categories which form absolute groups. Rather than relying on the number of cases in frequency distributions, we opted for the percentage of frequency distributions of the respondents. The ordinary number of the cases often fails to show the true distinction between one number and another.

### 3.3.3 The Screening of the Data

Nine of the one hundred and eighty-five questionnaires returned were either half-completed or uncompleted. Three of the nine questionnaires had a page or more missing. These nine questionnaires were eliminated, thereby leaving us with one hundred and seventy-six.

In sorting out the remaining questionnaires we based our decisions on the sociological factors, such as: sex, age, marital status, education, and occupation. However, we had to remove the item on nationality or ethnicity as the frequency distribution on these was marginal.

### 3.3.4 Synchronization of Items

At the coding stage, it was imperative that we had to collapse some items on the questionnaire. This happened as a result of the overlapping of some items. We had to merge some items in order to facilitate coding on the coding sheet. The items affected are:

- i) Item 1(b), which borders on age, is regrouped as shown below:

Age 6-12 years  
 13-18 years  
 19-24 years  
 25-30 years  
 above 30 years

We took our cue from the National Youth Service Corps age limit for corporers, 30 years. Anybody above thirty years is regarded as an old person, and such a person is exempted from the National Youth Service Corps (see Oyetade (1990:290)).

ii) Item 4(a) is on publicity. We regrouped all the media of advertisement into broad headings

Word of mouth: Interpersonal medium  
 Radio, TV advertisement: Electronic media  
 Newspaper advertisement  
 previews, posters, handbills } print media  
 Premieres: Premieres

The word "accidental" under the item as one of the alternatives was removed since none of the respondents picked it.

iii) Item 5(a): This item which is basically after those motivational factors, is regrouped thus:

Do you go to the cinema primarily

- to watch film
- to relieve boredom      Entertainment
- for entertainment
  
- to see certain film stars:      Star system
  
- to watch something different      Novelty  
   from TV
  
- because it is a good place to      Interpersonal  
   go on dates/with lovers      relationship
  
- because it is an opportunity to      whether mutual  
   be with other people      or not
  
- because it is less expensive than      Economic  
   other forms of entertainment      advantage

iv) Item 7(a): This item seeks to know the category of film the respondents had watched in terms of domineering features or contents.

- crime film, horror film and violent film are grouped together on the ground that they relay forcible action. To an average film-goer in Nigeria, an action film is that film that shows violence, fight, crime, death, killing, thuggery, horror, karate/kung fu fight in

excess. In essence our regrouping stems out of the new paradigm for the word "action".

- Cultural (mythological) film and historical film are merged on the premise that culture came into existence as a result of historical deposits over a period of time.
  - Love/sex film still remains as an entity.
  - Political film stands as a unit since it has its basis in ideology.
  - Religious film stands on its own since it is deeply rooted in doctrine (belief)
  - Comic film is a separate genre since laughter permeates it.
  - Tragic film is also unique, in that it invokes pensiveness in the members of the audience.
- v) Item 7(b) is on the taste of the individual for subject in film medium. We re-classified the item units as follow:
- war, crime, death, violence action  
(cf (iv) item 7(a))



- History, culture, and marriage are grouped together. Marriage is a unit under culture.
- Bribery and corruption is an entity.
- Juvenile delinquency is a unit on its own.

Though the two can be broadly classified under moral decadence, it is not only the youth that can engage in corrupt acts; corruption cuts across age, sex and social status.

vi) Item 7(c) dwells on those variables that aid recalling:

- action and incidents are both seen as events; and this forms the basis for merging them.
- incantation stays as an entity.
- song stays as an entity.
- subject-matter/topic (theme) stays as a unit.
- actor/actress and dress worn are merged on the premise that the dress worn is a part of, and adds to the personality of the character.

vii) - Slang and jargon remain as a unit.

viii) Item 8(b) is basically on the social problems depicted on the screen.

- Marital and family problems are fused together on the ground that both can be classified under kinship problem.
- Friendship and co-worker problems are seen as one, since the problems have arisen as a result of interpersonal relationship between one individual and another, whether as a friend (kithship) or as a co-worker (acquaintanceship).
- Thuggery/violence, and armed robbery are joined together (cf. (iv) item 7(a)).

ix) Item 8(c) focuses on the objects of attack.

- family and marriage institutions are joined together since they are close knit. Marriage institution - basic unit of family institution.

The other variables under item 8(c) stay as they are

- political institution
- religious institution
- social arrangement of the people in a society.
- the social values of the Yorùbá community

x) Item 10(c) is aimed at finding out those variables that are not in line with Yoruba culture. We merge all these variables as one.

- violence, death, karate/kung fu fight, crime (cf (iv) item 7(a)).

- sex

xi) Item 10f(ii) is aimed at finding out the root cause of the violence in the film. The variables merged are as shown below:

- love/sex and woman are joined together as one, since they are associated with love or lust for women.

- Co-wife rivalry is a separate unit since its basis is in the bickering and feud between wives of the same man.

- promotion, chieftaincy tussle, politics are all lumped together on the ground that they constitute lust for power.

- landed property stays as an entity.

- poverty: stays as a unit.

- cheating: stays as a unit.

xiii) Item 12c (ii) is on dialect(s) utilized in the Yorùbá film: we merge variables (i) and (ii).

The type(s) of Yorùbá:

- i) make(s) the film interesting

- ii) make(s) the film humorous

These two variables are merged because they constitute pleasurable experience.

The other remaining variables stay as they are.

- make(s) the film dull.

- add(s) meaning to the story

- show(s) the social setting of this film

xiv) Item 12f (iv) which is on the purpose of song rendition is modified as shown below

The poems/songs were used in this film:

- to while away the time

The two variables are

- to make the film longer

joined since we regard

the two as time-fillers

- to entertain the film audience

stays as a unit.

It falls under

entertainment

- as part of the film story      This falls under  
synchronous sound and  
so it stays as a unit  
(2.2.1)
  
- to show part of the Yoruba      This reflects the  
social life                              social setting.

However, it has to be borne in mind that the type of regrouping we have here is not a perfect one, since some variables tend to appear absurd under some units. It is our type of study that permits this kind of classification.

## CHAPTER FOUR

### DISPOSITION OF THE AUDIENCE TO YORUBA THEATRE

#### 4.0 Introduction

In this chapter, the data collected are analysed in line with the postulated research questions. Our searchlight is directed on the demographic distribution of the respondents, the theatrical preference of the audience; and motivational factors. We attempt as well to find out the audience's classification of Yorùbá films.

The analysis is largely presented in accordance with our subjects' responses. The discussion on analysis of the findings follows. However, as many tables may likely make the study unwieldy, we will only present those tables that are crucial to our study. Thus the analysis will begin with the demographic profile of the respondents since it is fundamental to our findings and subsequent discussion.

#### 4.1.0 Demographic Profile

The following demographic data are fundamental to our analysis viz., sex, age, marital status, educational

level, occupation, and skills in Yorùbá language in terms of spoken and written expression. We believe that each demographic variable will have its impact on the type of reception a respondent will accord the Yorùbá film. Through this demographic information we are able to have an insight into the distributional pattern of our respondents.

#### 4.1.1 Sex

In our sample, we have more male than female respondents. The females constitute 35.23% while the males make up the remaining 64.77%.

Table 1: Distribution of Respondents' sex group.

	Sex		Total
	Male	Female	
No.	114	62	176
%	64.77	35.23	100

The table above shows that more males tend to patronize the film houses than their female counterparts.

#### 4.1.2 Age

There are five age-groups in our sample size as shown in the Table 2 below.

Table 2: Distribution of Respondents' Age groups

Age Groups						
	6-12	13-18	19-24	25-30	31+	Total
No.	8	32	35	54	47	176
%	4.55	18.18	19.89	30.68	28.70	100

There is disparity in the age distribution of the respondents. For the respondents between the ages of 6 and 12 years, it is 4.55% while the respondents in the age group of 13-18 years constitute 18.18%. As for the respondents within the age groups of 19 and 24, 25 and 30, and 31 years and above, they constitute 19.89%, 30.68%, and 28.70% respectively. The distribution shows that we have more young members of the audience than the old ones.

Children have the lowest figure as shown on the table. We may therefore infer that children have no easy access to film houses. We observe also that the figure of attendance begins to drop at ages 31 and above.



#### 4.1.3 Marital Status

The marital variable shows that there are more single respondents than married ones. They represent 58.52% and 41.48% respectively as shown in the table below. It thus appears that the marital variable has its bearing on the film-goers.

Table 3: Distribution of the Respondents in terms of Marital status

	Marital Status		Total
	Single	Married	
No.	103	73	176
%	58.52	41.48	100

#### 4.1.4 Educational Level

It is assumed that the levels of education of our respondents will have some correlation with their response to Yorùbá films. Therefore we examined the distributional pattern of our respondents according to their levels of education.

Table 4: Distribution of Respondents in terms of the educational level

	Education				Total
	non-Literate	Primary	Secondary	Tertiary	
No	2	33	88	53	176
%	1.14	18.75	50	30.11	100

The distribution of the respondents shows that the majority of the film-goers have secondary education as shown by 50% of our respondents. They are followed by post-secondary graduates who represent 30.11%. Those with no formal education and those with just primary education, are 1.14% and 18.75% of the sample respectively. This shows that non-literate subjects are the least attracted to watch film.

#### 4.1.5 Occupation

We take a look at the occupational profile of the respondents. For our study we have the following occupational groups: public servants, students, businessmen/women, farmers, professional drivers and artisans. The table underneath shows the distribution

of our respondents in terms of their occupation:

Table 5: Distribution of respondents by their Occupation

	Occupation						Total
	Public Service	Schooling	Business	Farming	Driving	Artisan	
No.	48	76	24	-	11	17	176
%	27.27	43.18	13.64	-	6.25	9.66	100

Our respondents in the civil service take 27.27%, while 43.18% is for the respondents who are schooling. The respondents who are in business constitute 13.64%, but we have no farmer respondents since the data for the study were collected in an urban area. Professional drivers in the sample, account for 6.25% while others (artisans) are 9.66% of the total sample.

The students constitute the highest percentage of respondents as represented on the table.

#### 4.1.6 Ability in Spoken and Written Yorùbá Expression

Though this aspect borders on the sociology of the individual's PSP, we are talking about ability in spoken and written Yorùbá expression in its absoluteness. It only refers to a minimum ability in the use of the language.

As the table below shows 97.73% of our respondents claimed to have the ability to speak and write Yorùbá: while 2.27% claimed to possess speaking ability only. This finding seems to show that we have more of a literate audience than a non-literate one.

It appears that formal education attunes its beneficiaries to leisure which informal (traditional) education does not seem to emphasise.

Table 6: Distribution of Respondents in terms of ability in Spoken and Written Yorùbá Expression

	Ability in Spoken & Written Yorùbá	Ability in Spoken Yorùbá	Total
No.	172	4	176
%	97.73	2.27	100

#### 4.2.0 Audience Taste

Here, 'taste' refers to the audience's interest in, or preference for, specific items in drama.

As observed, our respondents were different individuals with different tastes and interests. As such, we seek to know the distribution of these respondents in relation to their taste for either Yorùbá or foreign films, preference with regard to the medium of performance, choice of time and subject of interest.

#### 4.2.1 Taste for Foreign or Yorùbá films

From the responses, 73.86% of the sample preferred Yorùbá films to foreign ones, but 17.62% of the sample were indifferent. However, 8.52% would like to watch foreign films. The table below gives a clear picture.

Table 7: Distribution of Respondents in terms of Taste for Foreign or Yorùbá Films.

Types of films	Preference			
	Yes		Indifferent	
	No.	%	No.	%
Yorùbá	130	73.86	31	17.62
Foreign	15	8.52		
Total	145	82.38	31	17.62

From this table one can infer that Yorùbá films are accorded more reception than foreign ones by Yorùbá filmgoers.

#### 4.2.2 Preference for the Medium of Performance

As stated earlier in Chapter One, there are various media of performance open to the playwright for his theatrical presentation. We only decide to choose three media of performance which present animated objects to the theatre audiences, viz., the stage, television, and film. The table below illustrates the outcome of our findings.

Table 8: Audience's Distribution in Terms of Medium of Performance

	Medium of Performance				Total
	Stage	TV	Film	Don't Know	
No.	21	25	123	7	176
%	11.93	14.20	69.89	3.98	100

The above table shows that the stage play (performance) is accorded least reception since it attracts 11.93% of the sample. The television performance with its 14.20% has more respondents. Film is the most popular medium of performance as it attracts 69.89% of the sample. However, a meagre 3.98% of the total sample could not make up their minds.

#### 4.2.3 Choice of Time

Based on the usual practice of having up to three or more different shows at different times of the day, it is assumed that individuals will vary with respect to the time they would like to watch films. The distribution of the respondents according to their preferred time is

shown in the table below:

Table 98: Distribution of the Respondents by Choice of Time

	Choice of Time				Total
	12 noon	3 p.m.	6 p.m.	Anytime	
No.	30	63	81	2	176
%	17.05	35.80	46.02	1.14	100

The table above shows that 17.05% of the sample prefer the 12 noon show while 35.80% opt for the 3.00 p.m. shows. However, a majority of the respondents like to watch 6.00 p.m. shows, as they constitute 46.02%. Only 1.14% of the sample would watch the film at anytime of the day.

We further inquired to know the reasons for the choice of time by the respondents. We gave the following variables as the options: transport problem, location, security, weather condition.



Table 9b: Distribution of the Respondents  
by Reason for the Choice of Time

REASON FOR THE CHOICE OF TIME	NO.	%
Transport Problem	33	18.75
Location	28	15.91
Security	32	18.18
Weather Condition	38	21.59
Others	35	19.89
No reason	10	5.68
	Total	176 100

Of the sample size, 18.75% claimed to have chosen the time as a result of problems associated with transportation. But 15.91% of the respondents said the location of the film houses had influenced their choice of time. Security for their lives and property (vehicles and personal effects) decided the time for 18.18% of them. As for 21.59% of the sample, they had chosen the time because of weather conditions (which may be too sunny or rainy).

But all the aforementioned variables together

individually and severally made 19.89% of the respondents prefer the time chosen. However, 5.68% of the sample could not say why they had chosen a specific time.

#### 4.2.4 Subject of Interest Preferred

We sought to know what kinds of subject-matter appeal more to the members of the audience than others. The variables under the alternative answer-types are: war, crime, death, violence, action (wcdva); sex, history, culture, marriage (hicum); politics (pol); criticism of corruption in public life (ccpl); juvenile delinquency (jvd).

We considered the gross distribution of the respondents as against each subject variable. Our finding is as shown in the table below:

Table 10: Distribution of the Respondents by Subject of Interest

	Subject of Interest								Total
	wcdva	sex	hicum	pol.	ccpl	jvd	*m.o	*n.r	
No.	52	3	58	1	32	6	15	9	176
%	29.55	1.7	32.95	0.57	18.18	3.41	8.52	5.11	100

\*Note: M.O. = Mixture of (afore-mentioned) options.

n.r. = no response.

From the Table above, the respondents seem to show preference for subjects on 'hicum', and 'wcdva'; which constitute 32.95% and 29.55% respectively. The respondents who would like to have subjects on "ccpl" are 18.18%, while 3.41% of the sample would like to have films on "jvd". The table shows that not many respondents would want to watch films on sex and politics which constitute 1.79 and 0.57% of the total sample respectively. Of the whole sample size, 8.52% of them seems to have a universal taste. However, 5.11% of the respondents failed to respond. We then assumed that they are indifferent to the subjects depicted on the screen.

We went a step further to determine the distribution pattern of the respondents by sex, age, marital status, educational level, and occupation so as to have a breakdown of how receptiveness of each group of respondents is.

Table 10a: Distribution of the Respondents' Sex Group by the Subject of Interest

	Sex Group		Total	%	% ovss*
	Male	Female			
	No. %	No. %			
WCDVA	34 65.38	11 34.62	52	100	29.55
Sex	3 100	- -	3	100	1.20
hicum	35 60.34	23 39.66	58	100	32.95
pol.	1 100	- -	1	100	0.57
ccpl	22 68.75	10 31.25	32	100	18.18
jvd	3 68.75	3 50	6	100	3.41
m.o	10 66.67	5 33.33	15	100	8.52
n.r	6 66.67	3 33.33	9	100	5.11
Subject of Interest	Grand Total		176	100	100

\*%ovss = percentage over sample size.

Of the total sample that opted for the subject on "wcdva" 65.38% of them are male, while 34.62% are female respondents. As for the subject on "hicum" 60.34% and 39.66% are males and females respectively. One can infer that the female respondents seemed to have more interest for subjects on "hicum" than subjects on "wcdva". The table also shows that we have more male respondents (68.75%) for subjects concerning "ccpl"; the percentage of the female respondents is 31.25%. As for subjects on "jvd", the two sex groups have 50:50%. But the variables on "m.o" for male is 66.67% while we have 33.33% for the female group. The above percentages are also recorded for "n.r" as shown on the table above.

Apart from this physiological variable we assumed that age, another physiological variable, might have its effect on subjects of interest of the respondents. The finding is as shown in the table below.

Table 10b: Distribution of Respondents' Age Group by the Subject of Interest

	AGE GROUP					Total	%	% ovss					
	6-12		13-18		19-24				25-30		31+		
	No.	%	No.	%	No.				%	No.	%	No.	%
wcdva	2	3.85	12	23.07	5	9.61	15	28.85	18	34.62	52	100	29.55
sex	-	-	-	-	1	33.33	2	66.67	-	-	3	100	1.70
hicum	5	8.62	12	20.69	10	17.24	19	32.76	12	20.69	58	100	32.95
pol.	-	-	-	-	-	-	-	-	1	100	1	100	0.57
ccpl	1	3.13	2	6.25	10	31.25	8	25	1	34.37	32	100	18.18
jvd	-	-	1	16.67	1	16.67	3	50	1	16.67	6	100	3.41
m.o	-	-	2	13.33	5	33.33	5	33.33	3	20	15	100	8.52
n.r	-	-	3	33.33	3	33.33	2	22.22	1	11.11	9	100	5.11
	Grand Total										176	100	100

Subject of Interest

The above table shows that the respondents who fall between the age group of 13 and 18 years, 25 and 30 years, and 31 years and above, have much interest in films which depict subjects on "wcdva". Of the total sample that preferred such films, they amount to 23.07%, 28.85% and 34.60% respectively. But on the films that largely dwell on sexuality, the two age groups which showed pronounced taste are 25 and 30 years (66.67%), and 19 and 24 years (33.33%). The remaining three age groups attract zero per cent.

The age group of 6 to 12 years, as shown on the table, is the least receptive to films on "hicum"; the group attracts 8.62% of the respondents that would want subjects on "hicum". Respondents in the age group 19 and 24 years appeared to have more interest in "hicum" than the age group of 6 to 12 which constitutes 17.24%. However, two age groups have an equal percentage of 20.69% each. These are age groups 13 to 18 years, and, 31 years and above. The highest preference for films on "hicum" comes from the respondents who were between ages 25 and 30 years, they make up 32.76% of the total sample in the "hicum" column.

As for the subjects on politics, while other age groups seemed to be apathetic the respondents in the age group of 31 years and above showed a keen interest.

As regards the subject on "ccpl" the respondents who were in the age groups of 19 and 24 years, and; 31 years and above constitute 31.25% and 34.37% respectively. The age group of 25 and 30 years attracts 25% of the total sample size of the respondents. The children and adolescent groups showed little interest in it; the age group of 6 and 12 years obtains 3.13%, while age group 13 and 18 years makes up the remaining 6.25%.

Under the "jvd" subject, three age groups have equal percentage. They are the groups from age 13 and above. Each of the three age groups has 16.67%.

Regarding taste for "m.o" two age groups, 19 to 24, and 25 to 30 years, attract 33.33% each. The respondents in the age group 13 to 18 years, and 31 years and above constitute 13.33% and 20% respectively. The children appeared not to have a catholic taste since they record zero per cent.

We also sought to know the distribution by the



respondents' marital status with regard to subject of interest. We suspected that this sociological variable could have its effects on the respondents' taste (interest). The table below illustrates our finding:

Table 10c: Distribution of Respondents' Marital Status by the Subject of Interest.

	MARITAL		GROUP		Total	%	% ovss
	Single		Married				
	No.	%	No.	%			
wcdva	26	50	26	50	52	100	29.55
sex	2	66.67	1	33.33	3	100	1.70
hicum	36	62.07	22	37.93	58	100	32.95
pol.	-	-	1	100	1	100	32.95
ccpl	16	50	16	50	32	100	18.18
jvd	4	66.67	2	33	6	100	3.41
m.o	12	80	2	20	15	100	8.52
n.r	7	77.78	2	22.22	9	100	5.11
	Grand Total				176		100

With regard to the subject "wcdva", both single and married respondents attract 50% each. Single respondents seemed to place a high premium on films on

sex and "jvd", while the married ones showed a low interest in the two variables. The single respondents constitute 66.67% while the married ones make up the remaining 33.33% of the two variables. The single and married groups also shared equal interest in the subject of "ccpl"; they both attract 50% each. The married group seemed to take utmost interest in politics; it forms 100% of the total sample under the column for politics. As reflected in the table, the single respondents appeared to have a higher preference for assorted subjects (that is, subjects of diverse interests) on the screen: hence they constitute 80%, whereas the married group showed a low preference by attracting 20%. Under the "n.r" column we have 77.78% and 22.22% for single and married respondents respectively. In essence, the single respondents seemed to be more indifferent than the married ones.

Another sociological variable considered is the educational level of the respondents. We sought to know the extent to which the educational level affects the subject taste of the respondents. The result of our finding is as shown in the next table.

Table 10d: Distribution of Respondents' Education Level by the Subject of Interest

	EDUCATIONAL GROUP										
	non-literate		Primary		Secondary		Tertiary				
	No.	%	No.	%	No.	%	No.	%			
wcdva	2	3.85	9	17.31	27	51.92	14	26.92	52	100	29.55
sex	-	-	1	33.33	2	66.67	-	-	3	100	1.70
hicum	-	-	11	18.97	27	46.55	20	34.48	58	100	32.95
pol.	-	-	1	100	-	-	-	-	1	100	0.57
ccpl	-	-	10	31.25	15	46.88	7	21.87	32	100	18.18
jvd	-	-	1	16.67	3	50	2	33.33	6	100	3.41
m.o	-	-	-	-	9	60	6	40	15	100	8.52
n.r	-	-	-	-	5	55.56	4	44.44	9	100	5.11
Grand Total									176		100

Subject of Interest

Of all the subjects of interest listed, the non-literate respondents opted for "wcdva" only; the table shows that they have 3.85% of the total sample under it (wcdva). The respondents who had elementary education constitute 17.13% of those that have preference for film on "wcdva". The respondents with secondary, technical or Grade Two levels of education form the bulk of the sample size by having 51.92%. However, with respondents who possessed tertiary education, the figure drops sharply by almost half; they form 26.92%. Both the non-literate respondents and those with tertiary education seemed to have a lukewarm attitude to films dwelling on sexuality; the two groups attract zero per cent as shown in the table. However, the respondents at secondary educational level seemed to have the highest interest in films on sex. They constitute 66.67% while respondents with elementary education represent 33%. This seems to imply that the inherent sexual urge in adolescence appears to influence the interest of the respondents with secondary education, because many of them have just reached the age of puberty.

Of the total population that claimed to have interest in films based on "hicum" subject, 46.55% of the

respondents falls under secondary education while the respondents who possess higher education constitute 34.48%. 18.97% of the samples under "hicum" is made up of those with elementary education.

The sample with primary education claimed to have interest in politics. It constitutes the whole 100% of the total sample in the column under politics.

Up to 46.88% of the secondary level claimed to have interest in films treating subjects on "ccpl". Those with elementary education form 31.25% while the remaining 21.87% is made up of respondents with tertiary education. As for films on "jvd", the respondents with secondary education make up 50% of the whole sample, whereas the other two literate groups comprising the elementary and tertiary levels attract 16.67 and 33.33% respectively. Those with secondary education (60%) seemed to have a higher preference for universal taste than the respondents with higher education (40%). Those with secondary education appeared to be much more indifferent to subjects on "jvd"; they attract 55.56% of the total sample under "nr",

while the respondents with tertiary education make up the remaining 44.44% of the total sample.

We assumed that the respondents' profession could also dictate their subject of interest. We then made a cross tabulation of the subject of interest by respondents' occupation. Our observation is as shown below:

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Table 10e: Cross tabulation of the Subject of Interest by Respondents' Occupation

	OCCUPATIONAL GROUP						Total	%	% ovss
	Public Service	Schooling	Business	Farming	Driving	Artisan			
	No. %	No. %	No. %	No. %	No. %	No. %			
wcdva	16 30.77	21 40.38	6 11.54	- -	4 7.69	5 9.62	52	100	29.55
sex	- -	1 33.33	- -	- -	- -	2 66.67	3	100	1.70
hicum	15 25.86	31 53.45	7 12.07	- -	2 3.45	3 5.17	58	100	32.95
pol.	- -	- -	1 100	- -	- -	- -	1	100	0.57
ccpl	7 21.86	9 28.13	7 21.86	- -	4 14.50	5 15.62	32	100	18.18
jvd	1 16.67	2 33.33	1 16.67	- -	1 16.67	1 16.67	6	100	3.41
m.o	5 33.33	9 60	1 6.67	- -	- -	- -	15	100	8.52
n.r	4 44.44	3 33.33	1 11.11	- -	- -	1 11.11	9	100	5.11
	Grand Total						176		100

Subject of Interest

The table reveals that we have more student respondents showing interest in films on "wcdva"; they are 40.33% of the sample size under this subject of interest. Those in public service attract 30.77%, while the respondents who were in business constitute 11.54%. But there are just slight differences between the professional drivers and artisans (cf 4.1.5), they attract 7.6% and 9.52% respectively. The respondents who fall under the column of artisans form 66.67% of the total number of those whose interest is in films on sexuality; the student group attracts the remaining 33.33%. The other groups appeared to be reserved as they showed secretiveness about amorous films.

The pattern of distribution changes under films on "hicum". The student respondents seemed to have more inclination for subjects on "hicum", they amount to 53.45% of the sample. There is a sharp drop between the student group and the public servant group. The latter has 25.86%. Those respondents in business, driving profession, and those who are artisans constitute 12.07%, 3.45% and 5.17% respectively.

The respondents under the business column constitute



100% of the total sample in politics, and the remaining groups attract zero per cent. This result seems to prove that there is a kind of relationship between politics and business venture, as will be explained in subsequent chapters.

The respondents who were students would prefer to see films on "ccpl" mostly, hence they form 28.13% of the total sample under it. But those in public service and business showed equal interest as each attracts 21.86%. The respondents who were drivers make up 12.50% while the artisans constitute 15.62%.

The respondents in all the groups showed similar interest in the subject pertaining to "jvd", they attract 16.67% each except for the student group that has a higher taste for this subject; it constitutes 33.33%.

Under the "mo" column, the student respondents take the highest percentage of the total sample, that is, 60%, while the public servants follow them with 33.33%. The remaining 6.67% is made up of businessmen/women. One can then infer that there is every likelihood for the respondents who were students, public servants, and businessmen/women to have more interest in assorted

subjects. However, 44.44% and 33.33% of our respondents who were public servants and students respectively refused to respond as shown in the "nr" column. As for those who were business individuals and artisans, they seemed to have the same 11.11% under "nr" column.

The tables above show that each group of respondents has a different disposition toward the itemised subjects of interest. The variables that condition or guide the taste of each group of respondents seem to be deeply rooted in the PSP of the individual.

#### 4.3.0 Frequency of Attendance and Inducement

With the aid of a question we sought to know how regular our respondents were at cinema houses. The purpose is to determine the level and extent of the individuals' recreational period. Furthermore, we also asked questions on those variables or factors that motivated them to go to the film houses. We assumed that the medium of publicity, the gate fee, and the needs of the respondents might have spurred them to go to the film houses. On the other hand we guessed that the star-system in the film medium could also be another motivating variable:

hence the inclusion of the two questions on film stars.

#### 4.3.1 Frequency of Attendance

We asked our respondents to indicate the regularity of their attendance at film houses, to be able to ascertain how they utilize their leisure time especially for films.

Table 11: Frequency of Attendance at Film Houses

FREQUENCY OF ATTENDANCE							
	Every* time	Weekly	Fort- nightly	Monthly	Festival Period	Occa- sionally	Total
No.	8	41	15	13	26	73	176
%	4.55	23.30	8.52	7.39	14.77	41.48	100

\* 'Everytime' means 'always' in this context.

The greatest percentage of our respondents claimed to be occasional film-goers, amounting to 41.48% of the total sample. Those respondents who claimed to go to film houses weekly constitute 23.30%. Of the total sample size, 14.77% of the respondents indicated that they only go to film houses during festival periods. Another 8.52% of the sample claimed to go fortnightly, while 7.39% preferred to go on a monthly basis. However, the respondents who could go to the film houses anytime there was a film show constitute 4.55% of the total sample.

A further break-down of the frequency of attendance by the marital status of the respondents reveals that there is a great disparity between the two groups of the respondents: single and married. The two tables below sum up the findings:

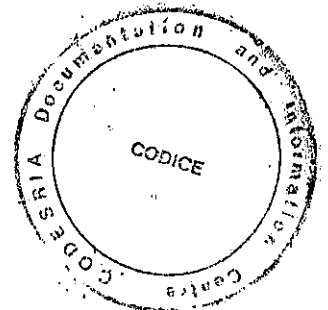


Table 12a: Distribution of the Male Respondents' Marital Status by Frequency of Attendance

	FREQUENCY OF ATTENDANCE													
	Every-time		Weekly		Fort-nightly		Monthly		Festival period		Occasion-ally		Total	%
MALE	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%		
Single	4	66.67	14	43.75	5	62.5	4	57.14	13	81.25	32	71.11	72	63.16
Married	2	33.33	18	56.25	3	37.5	3	42.86	3	18.75	13	28.89	42	36.84
Total	6	100	32	100	8	100	7	100	16	100	45	100	114	100

Table 12b: Distribution of the Female Respondents' Marital Status by Frequency of Attendance

		FREQUENCY OF ATTENDANCE													
		Everytime		Weekly		Fort-nightly		Monthly		Festival period		Occasion-ally			
FEMALE		No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	Total	%
Single		-	-	5	55.56	4	57.14	2	33.33	5	50	15	53.57	31	50
Married		2	100	4	44.44	3	42.86	4	66.67	5	50	13	46.43	31	50
Total		2	100	9	100	7	100	6	100	10	100	28	100	62	100

As can be seen from the two tables above, we have more single respondents than married ones; the ratio is 58.52:41.48% (cf 4.3.1) when viewed broadly. Furthermore we have more male than female respondents; the ratio is 64.77: 35.23% (cf 4.1.1). We grouped our respondents by the sex variable so as to draw a contrast between the single and married ones. Of the total sample of the male respondents, 63.16% and 36.84% claimed to be single and married respectively. A critical look at Table 12(a) shows that 66.67% of the total number of the respondents under the column for 'everytime' belong to the single males, while the remaining 33.33% is made up of married ones. Under the 'weekly' column, the married male respondents amount to 56.25% of the total sample under it, while the single male ones form the remaining 43.75%. As high as 62.5% of the single respondents reported that they attend the film houses fortnightly; the married ones attract the low percentage of 37.5%. Another 57.14% of the respondents who were bachelors claimed to have ample chance of attending the film houses only once in a month but only 42.86% of the married respondents claimed to attend the film houses monthly.

At the festival period, we have more of the single male respondents than the married ones, it is ratio 81.25% to 18.75%. As low as 28.89% of the married male respondents attend the film houses occasionally while the occasional film-goers among the single male ones constitute the remaining 71.11%.

However, the Female Group Table presents an interesting picture. As shown on table 12(b), none of our single female respondents claimed to go to the film houses regularly; whereas the female married respondents reported that they go to film houses regularly. Of the total sample under the 'Every time' column, the married female respondents make up all the 100% under it. Under the second column, 'Weekly', the single female respondents constitute 55.56%, while the married female ones form 44.44%. Of the total sample size under the 'Fortnightly' column, the married respondents take 42.86% while the spinsters among the respondents amount to 57.14%. In response to the 'monthly' option under column 4, the single female respondents attract a low percentage, that is, 33.33%, as against 66.67% of the married female respondents.



Surprisingly the two groups are homogeneous as shown on the table under the 'Festival Period' option, it is 50% either way. This is at variance with what we have in the male respondents' table. It appears as if the female respondents are more conscious of their leisure time at the festival period than their male counterparts. However, as much as 53.57% of the single female respondents claimed to be occasional film-goers while the remaining 46.43% who were married female respondents also reported to go to the film houses occasionally.

It is clear from the foregoing that the marital status has its bearing on the attendance of the respondents. More light will be shed on what accounts for the attitude of the respondents in attending films.

#### 4.3.2 Factors Motivating Going to Film Houses

We sought to know from the respondents those factors that had spurred them to go to the cinema houses. We gave a number of options from which they could choose. The table below summarizes our findings in this regard.

Table 13: Distribution of the respondents by the Motivating Factors

Reason for going to film	No.	%
Entertainment ..	69	39.20
Star system ..	27	15.34
Taste/Novelty ..	27	15.34
Interpersonal relationship	15	8.52
Economic advantage ..	2	1.14
Other reasons ..	22	12.50
m.o ..	9	5.11
n.r ..	5	2.84
Total	176	100

The table shows that two groups of viewers who claimed to visit the film houses because of the star-system and for novelty attract the same percentage, that is, 15.34%. But 39.20% declared that they go to film houses for entertainment, while as little as 8.52% of the total sample size asserted that they go to film houses to interact with other people. They considered the film houses as a sort of meeting point (place) that

allows for interpersonal relations. A marginal percentage of the respondents, that is 1.14%, said they normally go to watch films because it is less expensive than other forms of entertainment; while 5.11% of the respondents affirmed that they go to cinema houses because of all the afore-mentioned reasons.

But 12.50% of the respondents had different factors that motivate their attendance at film houses. Some claimed that the Yorùbá films give an insight into the past. Some declared that these films are educative since they tend to broaden knowledge of human motives and the experiences of life. A few of the respondents saw film-going as a hobby, while a marginal number stated that film-watching for them is a matter of necessity since they are either the box office managers or the stewards in the cinema halls. However, 2.84% of our respondents could not state categorically why they go to film houses.

#### 4.3.3 Star-System Factor

We specifically asked from the respondents whether they watch films because of a particular actor or actress. We went a step further to ask the respondents to supply

the name(s) of such actor(s) or actress(es) if the answer to the first was in the affirmative.

Of the total sample, 57.39% of the respondents claimed to watch films because of their favourite star actors and actresses. The remaining 42.61% showed that they had not gone because of any particular star artiste.

It shows that the starring of popular theatre actors/actresses can induce people to watch a particular film. The table below sums up our finding.

Table 14: Distribution of the Respondents by the Choice of Star System

STAR-SYSTEM INDUCEMENT			
	YES	NO	TOTAL
No.	101	75	176
%	57.39	42.61	100

#### 4.4.0 Audience's Classification of Yorùbá Films

We asked two questions from the respondents about the general features of Yorùbá films. The first question borders on whether the Yorùbá films have features that

differentiate them from foreign films. The second question requires the respondents to categorize Yorùbá films by considering the dominant features in them.

#### 4.4.1 Traces of Foreign ideas in Yorùbá Films

Our findings reveal that Yorùbá films have elements of foreign touch. As much as 48.30% of our respondents confirmed that Yorùbá films are patterned after foreign films. But as high as 51.70% of the respondents affirmed that Yorùbá films are not fashioned after foreign films.

The inference drawn from the foregoing is that the film-makers draw heavily from local materials. It should not surprise us that the Yorùbá film-makers draw their materials from both local and foreign scenes; this stems from the exposure of both the film-makers and the film-goers. The film-makers would have assumed that the film-goers might have had the opportunity of watching a foreign film which happens to be the spring board for the production of the indigenous films; they, therefore, strive to blend foreign and local materials in such a way as to appeal to both the literate and non-literate audiences. Again the artist has to draw materials from his personal

experience and from his immediate society.

Table 15: Distribution of Respondents According to The Pattern of Yorùbá Films

	Imitation of the foreign films		
	Yes	No	Total
No.	85	91	176
%	48.30	51.71	100

4.4.2 Respondents' Classification of the Yorùbá Film Content.

We asked the respondents to group the Yorùbá films they had watched lately. We have the following options from which the respondents were able to choose: crime/horror/violence (chv); cultural/historical (culh); love/sex (sex), political (pol); religious (rel); comic (com); tragic (trag.). The respondents' grouping of the Yorùbá film by its content is as shown in the table below:

Table 16: Respondents' Grouping of Yorùbá films by their Content

CONTENT OF YORÙBÁ FILM										
	chv	culh	sex	pol.	rel.	com	trag	mo	nr	Total
No.	44	69	17	4	-	9	11	16	6	176
%	25	39.20	9.66	2.27	-	5.11	6.25	9.09	3.41	100

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The table shows that majority of Yorùbá films centre on cultural and historical issues; the largest percentage of our respondents, that is, 39.20%, claimed to have watched these types of films recently, while 25% of the total sample had lately watched films that focus on crime, horror or violence. The foregoing tends to show us that a large number of Yorùbá films either show excessive criminal acts or abundantly exhibit the cultural heritage of the Yorubá.

9.66% of the respondents believed that the Yorùbá films they had watched lately are to be grouped under love films. It appears that not many political films have been produced in Yorùbá; for a marginal percentage of 2.2% of the respondents answered that the Yorùbá films watched by them can be grouped as political films. It is interesting to note that none of our respondents has categorized any of the Yorùbá films under 'religion' in spite of the proliferation of religious sects. As our investigation reveals, commercial and social considerations appear to be the obstacle. A lot of the Yorùbá film producers would not like to venture on films which



are not profit-oriented, unless they are commissioned to produce such. This goes to show that such films are not shown for commercial purposes, but for propagation of their respective religions. As regards the social considerations, religious issues often generate controversy among the various religious groups in Nigeria; therefore, the film producers try to avoid producing religious films.

Of our total sample, 5.11% claimed to have watched comic films; 6.25% grouped some of these Yorùbá films under tragic films. But 9.09% of respondents could not categorically place the Yorùbá films watched under a specific category, since they thought that all the aforementioned variables are generally included in Yorùbá films. 3.41% of the total sample refused to classify the Yorùbá films.

#### 4.4.3 Film Setting

With regard to the setting of Yorùbá films, almost 43% of the total sample size indicated that the Yorùbá films watched by them had reflected life in villages and cities. Another 32% of the total number of the respondents

stated that the Yorùbá films seen by them had depicted city life only, whereas as few as 13% was of the view that the films seen by them had shown life in rural areas (villages). However, a few of the respondents declined to comment on the setting of the Yorùbá films seen by them.

It is visible that much of city life is depicted in Yorùbá films. Perhaps one could easily infer that since many of the films were usually meant for city dwellers, the film-makers cannot but use materials associated with the urban dwellers. Furthermore, it would generally appear that village life is usually not capable of producing the stimulating atmosphere desired by the film-producers to effect a minimum response in the film-goers who are largely drawn from urban areas.

#### 4.4.4 Story and Plot

We asked two questions - the arrangement of events and the effect of the arrangement on the respondents. We also sought to know if the respondents were able to grasp message in the film and see its accuracy in relation to real life happenings.

As high as 86% considers the arrangement of events in Yoruba films simple ('straight forward') while 11.36% sees it as complex (not straight forward). Less than 3% of the total sample size would not want to commit themselves. Most of the respondents thought that the simple arrangement of the events in the film was capable of arousing their interest. In essence, the simple plot often employed in Yorùbá films has its effects on a large number of the members of the audience. But a marginal 6.82% thought that the arrangement of the incidents did not have any effect on them while another 6.82% of the respondents would not be able to say whether the plot could arouse their interest or not.

As regards the film story, as high as 78.41% claimed to have a total understanding; while as little as 13.07% and 8.52% claimed to have an average or slight understanding of the story in the films. That almost 80% of our respondents were able to grasp the story in Yorùbá films should not be a surprise to us as almost 94% of the respondents attested to the realism of the story. We have two groups of respondents who either could

not see the true-to-life incidents or say exactly whether the events depicted were relevant to true life happenings or not. The 'No' group attracts as low as 1.14% while the 'don't know' group takes less than 6% of the remaining total sample size. It would be plausible to say that the contemporaneity of events in the films would seem to reinforce existing ideas and values among the members of the film audience.

We are not surprised, therefore, when as high as 84.09% of the respondents indicated that the filmic story could influence any one's view. A marginal 3.41% did not believe the filmic story could affect someone's view as such. As low as 12.50% would not be able to say categorically whether the filmic story could affect the individual's value or not.

As earlier observed, the plot in Yorùbá films is usually not intricate; that is, hardly do we have sub-plots in Yorùbá films. In spite of the simplicity of the plots, the members of the audience claimed that their interest was sustained throughout the film. For instance, the simple plot and story of "Ọmọ Ọrukàn" shows a treacherous friend, who not only converts the estate of

his deceased friend to his own, but also incarcerates the son of his friend.

Furthermore, the realism of the film also reinforces the understanding of the story-line by the members of the audience. The members of the audience seem to have in a subtle manner integrated into the film incidents since the story-line has not only been associated with the reality of everyday life, but has highly been abstracted from everyday experiences. For instance, it is commonplace to see a father rejecting a would-be son-in-law on the grounds of poor parentage and social status. So when Stella's father a soldier, rejects Akanji Alatishe in the film "Èrì Ọkàn", the audience can experience what Holub (1984) has called "associative identification". It is through this associative identification that past experiences in the individuals' life are brought to the limelight. People prefer seeing their old experiences repeated in elaborated forms. The repetition of old experiences often allows each individual to cast a retrospective look at his past and project into the future.

It is logical, then, to infer that as long as the

story line in the film corresponds with past and present experiences, and continues to be relevant to the future experiences of the individual members of the film-goers it would continue to evoke the response of the audience.

Almost 87% of the respondents claimed that the story line was capable of solving present and future problems since the story bore a semblance to contemporary issues. A large number of the respondents itemised the moral lesson to be learnt from various Yorùbá films watched: contentment (not to be avaricious), endurance, diligence, communal existence, patience, transparent honesty, kindness, love, humility, tolerance, self-will, self-determination, self-reliance, unity, discreetness, retributive law, industry; abstinence from polygamy, metaphysics - witchcraft, juju, voodoo, belief in God, destiny; bad company ... etc.

The foregoing shows that the story line in the film is capable of evoking either positive or negative responses when it touches on morality. We therefore agree with Eco (1977) that the characters are not "mere figure(s) of speech". They have "ideological abstraction[s]": temperance vs intemperance; virtue vs.

vice" (Bennett 1990:70). The members of the audience appeared to be guided by certain principles of conduct within the society. They appeared to hinge their value judgement on two philosophical components, ethics and metaphysics. Ethics focuses on what is good and bad, while metaphysics deals with spiritual forces, nature, providence, destiny, and life after death.

If the members of the audience then claimed to have had their behaviour or views modified, it means that they have been able to imbibe the experience sold to them; for the cinema product is an intangible one; the only tangible thing that could be shown is the admission tickets purchased by them.

#### 4.4.5 Reception of the Subject-Matter

The respondents maintained that Yorùbá films depict, to a large extent, marital and family problems. As high as 45.45% of the respondents attested to this. The other social themes often relayed on the screen are problems in politics, religion, and interpersonal relationships. Social problems, such as bribery and corruption, and thuggery and violence, are equally depicted on celluloid.

Problems arising from interpersonal relationships, and thuggery/violence seem, in prominence come after the marital and family problems. They attract 10.23% and 9.66% respectively.

The foregoing shows that the Yorùbá film-makers are more pre-occupied with the depiction of family intrigues than with other social problems. One could not blame them for doing so since they might have been motivated to make their products (film contents) familiar as much as possible to the consumers (the members of the audience). Moreover, the family institution is basic to all other social institutions.

All the respondents agreed that the Yorùbá films have criticized the family institution, the marriage institution, the political institution, the religious institution, the social strata, and the social values of the Yorùbá community. However, the degree of the respondents' answers varies. Up to 40.39% of our respondents would want to maintain that much of the criticism has been centred on the family institution. This finding correlates with the predominant theme being treated by the film-makers. 23.86% of the respondents claimed the



Yorùbá filmic story could be said to be attacking the social strata in the community. According to 10.32% and 9.09% of the total sample, the objects of attack would seem to be politics and the social values of the Yorùbá community respectively. Another 5.11% maintained that the filmic story had attacked virtually all the institutions while 8.52% of the respondents could not categorically pinpoint the objects of the films' attack. It is possible for us to infer that the family institution has been the most criticized of all the social institutions in the Yorùbá films.

The respondents also reacted to some of the actions depicted on the screen which they felt were alien to Yorùbá culture. These include sex (coitus), excess of violence, death, karate and crime. Of the total sample, 63% affirmed that the dominance of violence is alien to Yorùbá culture. Only 13.64% of them would agree that the depiction of coition on the screen is not in line with Yorùbá values. Generally, Yorùbá etiquette does not allow open discussion of sexual intercourse; the depiction of the sexual act on the screen would therefore be considered outrageous.

As high as 67% saw violent acts in the Yorùbá films watched by them while the remaining 33% of the respondents claimed not to have seen any acts of violence in the Yorùbá motion pictures.

The respondents, however, stated that the violent acts were precipitated by many factors such as lust for feminine beauty, co-wife rivalry, lust for power, landed property, poverty and cheating.

As far as 22% of the respondents were concerned, injustice had been the catalyst for the violent acts in the Yorùbá films seen by them. When an individual is cheated, he resorts to violence as a way of seeking redress. As for 12.50% and 14.20% of the respondents, the violence could be traced to lust for women and landed property respectively. 9.09% of the respondents, traced the violence to co-wife rivalry while 8.52% of the respondents would pin it to poverty. Another 7.95% of our respondents affirmed that insatiable lust for power in the form of promotion, politics, and chieftaincy titles, actually generated the violent acts. But 6.25% of the total sample attributed violence to

the combination of all the afore-mentioned causes. However, 19.89% of the respondents declined to state the causes of violence in Yorùbá films. Perhaps one may infer that this group of respondents could not see any justification for the violent acts or they were so enraptured by the films that they could not trace the sources of the violence.

The respondents indicated that they resent some issues depicted on the screen and as such they would want these elements either reduced or totally cut off from Yorùbá films. As high as 57.39% of the respondents would want little or none of the following items in Yorùbá films: violence, horror, thuggery, death and crime. Another 17.61% showed their resentment to the depiction of sex scenes on celluloid. Of the sample 7.95% would not like to see much exhibition of magic and incantation on the screen. All the respondents seemed to love comic scenes since none of them showed his/her resentment to comedy. However, 9.66% of them could not say what exactly to reduce or cut off.

The respondents were of the opinion that the excessive show of violence, horror, thuggery, death, crime, magic,

incantation and coition could be inimical to Yorùbá society as a whole. As many as 30% of the respondents believed that these elements could encourage bad behaviour in adults and children, while 6.82% of the respondents maintained that these elements were capable of generating moral decadence in children only, especially when these little ones are exposed to the 'adult content' of the films. Another 15.91% of the respondents argued that these unpleasant scenes could increase the rate of crime and violence in the Yorùbá society. Up to 10.23% of the total sample thought that the actions depicted could create perpetual fear in the minds of the film-goers. Another group of respondents amounting to 8.52% would very much appreciate some reduction, if not total elimination, of these repulsive elements as they tend to undermine faith. As low as 5.68% of the respondents would not mind if the repugnant actions were removed since these actions could encourage promiscuity, while 7.95% believed that the detested items were capable of breeding all the ills mentioned above. However 14.77% would not be able to say whether to reduce or cut off these elements. It is possible to speculate that they

probably saw nothing wrong in them.

It is clear from the foregoing that the members of the audience were critical of what they saw on the screen since they were able to identify the social problems depicted and express their feelings about what they consider distasteful actions. It is now evident that the respondents were not apathetic to what they saw on the screen. The respondents showed that they have much appreciation for their culture; this is why they showed their resentment to the actions that were not in line with the culture to which they belong.

#### 4.4.6.0 Reception of the Linguistic Signals

In drama, words uttered by the characters enhance their actions. The verbal interaction between one character and another aids the audience to have a better insight into the dramatic events in a film.

Language, as a code, manifests itself as a signal which may be in the form of linguistic and extra-linguistic signs; it is of immense value to the understanding of the story in the film (cf. 2.1.1.). We therefore sought to know the reaction of the members of

the audience to the language (words) used in the film by the various characters. Our questions on language focused on the following: simplicity; indecency (vulgarity/obscenity); dialects; foreign/loan words, jargon.

#### 4.4.6.1 ... On the Simplicity of the Language

As high as 82.39% of the respondents attested to the simplicity of the language employed by the characters in the Yorùbá films. However, 11.93% of the respondents would not be able to say whether the language employed is simple or not. As low as 5.68% of the whole sample were categorical that the language is not simple.

The inference to be drawn from this is that the language employed in Yorùbá films is often within the linguistic competence of most of the members of the audience. Moreover, almost all our respondents claimed to be Yorùbá native speakers and so would not have had much problem in grasping the linguistic message of the films. Perhaps the simplicity of the language used has facilitated the proper understanding of the filmic story by our respondents as demonstrated in 4.4.4.

#### 4.4.6.2 Response to Vulgar or Obscene Words

In order to ascertain whether the characters in the film use words which the respondents considered indecent (vulgar or obscene), we asked them to give examples of such instances. A few responded by agreeing that some of the characters in the film use indecent words.

Furthermore, 45% of our respondents accounted for the inclusion of indecent words in the utterances of the characters. As much as 17% of the respondents thought that indiscriminate use of indecent language could lead little children astray. Another 20.88% of the total sample of our respondents viewed the use of obscene words as an attack on a particular gender. Another 4.85% of the respondents who could not substantiate their claim were of the opinion that obscene words are direct attack on a religious group while the remaining 2.27% of them agreed that indecent words are employed to attack both gender and religious group. It would seem that obscene utterances are inimical to the growth of the society.

#### 4.4.6.3 Reception of Foreign Words

A living language has to reflect the change in both the culture and life of its speakers, viz., in social and religious matters, in commerce and industry, science and technology. It has to extend its vocabulary by exploring and exploiting its morphemic and phonemic resources. The Yorùbá language is no exception for, over the years, the Yorùbá had interacted and still interact with other language groups. Yorùbá has borrowed much from English (see Ajolore 1982, and Salami, 1982).

On this premise we sought from the respondents whether the characters in Yorùbá films employ languages other than Yorùbá in their discourse or not.

As much as 38.07% affirmed that foreign words other than Yorùbá are used in the Yorùbá films, while 61% of the subjects claimed that the Yorùbá language has been purely utilized in the characters' discourse. Our subjects corroborated their claim with examples from English and Hausa languages. As revealed from the responses of the subjects, the English language is employed more than Hausa. The earlier exposure of Yorùbá to western education must have accounted for this great



borrowing from English.

Though 48% of our respondents declined to comment on the effect or purpose of sprinkling English words and phrases in Yorùbá sentences, the remaining 52% affirmed that the foreign words are adopted to fulfil certain functions. 16% of the respondents thought that the code-mixing or code-switching is dictated by the subject (topic); for instance, the legal terminology, 'objection, my Lord'. Another 14% thought that the code-switching reflects the level of education in Yorùbá society.

10% of our respondents were of the view that foreign words are employed to show the educational level of individual characters in the film, while some characters use foreign expressions for ego-boosting. Some respondents think that the inclusion of foreign words in the filmic story is justifiable.

## CHAPTER FIVE

### DISCUSSION ON ANALYSIS OF FINDINGS

#### 5.0 Introduction

In this Chapter attention is focused on the theatrical taste of the audience as manifested in the demographic data. It is followed by a discussion of the audience's taste for the medium of performance, choice of time and the content of the Yorùbá film.

#### 5.1.0 Audience Theatrical Taste as Manifested in Demographic Data

As revealed in our investigation, we had more male film-goers than female ones. This is borne out of the negative attitude often shown by the Yorùbá public to a female member who attends cinema houses. Fear of being criticised deters a large number of interested females from watching films.

The paucity of female audience in film houses [or in theatre] seems, however, to be a universal phenomenon. As Mary Ann Doane has rightly observed, "woman is the subject of the cinema images but these images are not for her. For she is the problem" (cited in Bennett 1990:83). In

other words film viewing is seen more as a male culture. Judith Fetterley (1978:XXII) says, "the 'universal' view of reality is in fact the male view of reality, the female reader is without power" (as quoted by Bennett 1990:60). In essence, the films tend to boost the male ego at the expense of the female's: hence females are not often enthusiastic about film going.

Furthermore, the regularity of attendance by a female film-goer has its sociological implications in the Yorùbá society. It is assumed by the Yorùbá that a 'responsible' and 'descent' lady will not frequent hotels, cinema houses or clubs. And any lady that frequents film houses it is assumed, will not make a good wife and mother. This also accounts for the paucity of married members of the audience. A break-down of the data shows more single film-goers than their married counterparts. Married people seem to have more social responsibilities than the single ones. As such, a lot of the married people tend to re-order their priorities in consonance with their meagre resources. In other words, the socio-economic status may also have its bearing on the regularity of the married people in the film houses. It will, therefore, not be out of place to see film going

as more of a bachelorhood/spinsterhood phenomenon.

Generally, our analysis showed that we have more young people than old ones in the film houses.<sup>1</sup> In essence age, a physiological predicator, has its effect on the turn-out of the audience in film houses. The analysis also revealed that film going is a youth market.

As revealed in our investigation, going to watch films (theatre, in general) is affected by level of education. This is substantiated by the high percentage of students found in the Yòrùbá film audiences. In a similar study carried out by Baumol and Bowen (1973), teachers dominated the surveys which covered United States and Britain (cited in Bennett 1990:94). We also observed that we have more literate members in the film houses than non-literate ones. It is logical for one to conclude that the literate people more than their non-literate counterparts seem to appreciate or value drama. It would appear that the literate audience had cultivated the habit in school which encourages leisure

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1 This seems to be a common phenomenon in Europe as reported in Mc.Quail D (1983:24).

and pastime activities (drama inclusive). Our investigation has revealed that a large number of the non-literate members of the public who are even richer than their literate counterparts seem not to know that the film house is an avenue for relaxation. Another group of the non-literate members of the public would prefer to expend their money on other things than leisure for they hold a view that seems to be borne out of poverty:

Iran wẹ?

Emi gan-an a tó wò<sup>2</sup>

What, entertainment?

I, myself, can be a spectacle

However, it is worth noting that unlike in the United States, Britain, Canada, and New Zealand where the members of audience were largely drawn from the well educated members of the society (Bennett 1990:94-95) we found the Yorùbá film audience to be of minimal or average education. The films are produced by people with minimal

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2 Mr Peter Amosu, the theatre manager for Tarzan, Odeon, Queens Cinemas volunteered this information on the 15th of June, 1991.

education; the producers and the main consumers of Yorùbá film seem to fall within the same educational matrix.

It is evident from our findings that the respondents who were schooling seemed to have more time for films than occupational groups. This means that their study encourages the students to create or have more time for leisure than any other professional groups. Moreover, the school not only lays emphasis upon, but equally develops, the interest of the students in leisure and pastime activities; such as drama and music.

It is apparent that the demographic profile of each member of the audience affects the numerical strength of each group of the audience in cinema houses.

We were able to find out that the Yorùbá film-goers are mostly "the infrequent or special occasion attendee" like the London audience (Bennett 1990:109); only a marginal per cent could be regarded as avid film-goers. This shows that the members of the public either find alternatives to theatre-going; viz., sports, sight-seeing, or they may have other social commitments which would not allow them to watch films often. Of late, cinema attendance has begun to decline, like it did in 1914 (Mgbejume 1989:27-28). Since 1992, the political climate

in Nigeria has not been conducive to theatre-going. These last three years have been full of tension and a large number of people are not encouraged to come into cinema houses.

It has emerged in our analysis (cf 4.1.6) that the Yorùbá film audiences were mainly Yorùbá. This is so because the Yorùbá films dwell largely on cultural re-evaluation and restitution of Yorùbá culture from foreign defecation. It would then appear that cultural tendency (Ekwuazi 1984) has spurred the Yorùbá on to film houses.

#### 5.1.1 Taste for Foreign or Yorùbá Film

Our respondents showed a high preference for Yorùbá films over foreign ones. This implies that they are not keen in watching Indian and American films. This might have been borne out of cultural identity, since they would likely want or prefer incidents that are more relevant to their immediate environment, though foreign ideas may be incorporated in these Yorùbá films.

#### 5.1.2 Taste for the Medium of Performance

As has been revealed in our analysis, the film is accorded greater reception by the respondents than they

do the other two media of performance: television and stage.

The reasons given for the high reception of film include: illuminative and appropriate scenery; utilization of appropriate costume by the actors and actresses; robust and detailed story; sensational action; educative themes and presentation of images in fascinating colours.

The table below shows the reasons why some of the members of the audience had opted for a particular medium of performance.



Table 17: The Reasons For the Choice of a Particular Medium of Performance

Stage	Television	Film
i) presents stark reality devoid of film tricks	i) is economical (that is no gate-taking)	i) presents eidetic images
ii) presents an explicit story line.	ii) story line is always conclusive	ii) does not serialise its story
iii) permits excessive utilization of songs: opening glee (thematic songs) and closing glee.	iii) permits solitude: hence little or no distraction	iii) permits adequate utilization of appropriate scenes.
iv) permits face-to-face relationships between the members of the audience and the (star) actors and actresses	iv) is a living room entertainment as such, it attracts much more audience than the other two media of performance	iv) allows optimal utilization of appropriate scenes

Stage	Television	Film
	v) audience has little or no apprehension about its life and property.	v) indulges in excessive utilization of film tricks.
	vi) presents a variety of Yorùbá plays to its audience as often as possible.	vi) parades a cream of (favourite) star actors and actresses.
		vii) gives elaborate treatment of the themes.
		viii) as a result of proper editing, story is told with precision
		ix) exhibits the robust aspects of Yorùbá culture.

Stage

Television

Film

- 
- x) integrates foreign culture with the Yorùbá culture in a homely manner.
- xi) encourages inter-personal relationships among the members of the audience.
- xii) (its) performance time often lasts longer than the two other media.
- xiii) is exhibited in a conducive environment.
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It has become clear that Yorùbá drama on film is more popular than the two other media of performance. The reason is borne out of pleasure being derived from films by the members of the audience. Just as Jean Rouch's and J D Esme's films placed premium on anthropological issues - the continent's past (Mgbejume 1989:8) a number of the Yorùbá films appear to emphasise the Yorùbá past. Thus the distant past is re-enacted for the pleasure of youth who form the majority in the film houses. Also film medium permits a number of interactions which eventually give pleasure to the member of the audience in theatre. A consideration of Wilfried Passow's (1981) five different levels of interaction shows that the film medium entails four of the five different levels of interaction. These are 'fictitious scenic interaction; audience-stage [screen] interaction in the field of fiction; real interaction on stage [screen], the interaction within the audience (cited in Bennett 1990:76). However, the film does not permit 'the interaction of the audience with the actors' which is possible in live theatre (stage medium). It would also appear that the film-goers derive their pleasure from coloured films being exhibited. As

Mgbejume (1989:45) has rightly observed, all the films being exhibited in 1951 by the Federal Film Unit were 90 per cent black and white. It is heartening today that almost all the Yorùbá films are 99 per cent colour though the colour gradation varies.

### 5.1.3 Choice of Time

The occupation of some respondents would not permit them to go to the film house earlier than six in the evening. For instance, civil servants close in the office by 3.30p.m., while students leave school by 2 o'clock in the afternoon. Furthermore, there are some other recreational activities that could deter them from turning up at the film houses, e.g. sporting activities such as football matches.<sup>3</sup>

The location of the film houses also determines the time the members of the audience would turn up. For instance, the Oyo State Cultural Centre, Mòkòla, Ibadan is located more or less in a desolate place which many commercial drivers scarcely ply after 7 p.m.: that is the

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<sup>3</sup> Ibadan has two stadia: the Liberty Stadium and Lekan Salami Sports Complex.

reason why the Cultural Centre often has its largest audience turn-out at 3 o'clock in the afternoon.<sup>4</sup>

#### 5.1.4 Subject of Interest

The respondents showed the highest preference for films which dwell largely on cultural issues such as Yorùbá mythology and traditional marriage.

But it is interesting to observe that the male respondents showed an overwhelming enthusiasm for subjects on sex, violence, and politics.

In Yorùbá society, it is expected that it is the male who takes initiative in male-female interpersonal relationships. It is considered indecent for a lady to openly show a keen interest in sexual discussion, especially, if such a lady is a spinster. That is why a lady in Yorùbá society would generally not make the first move.

That the male respondents showed a keen interest in violence and aggressiveness should not be a surprise, since men are by nature aggressive.

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<sup>4</sup> Mr J. O. Oşunleke, the theatre director for the Centre, gave this piece of information on the 23rd of July, 1991.

In the past, the Yorùbá took politics to be the exclusive preserve of men, and women were regarded as bad administrators.<sup>5</sup> The women would seem to have accepted this. Moreover, politics in Yorùbá community was and is still the game of the survival of the fittest. In other words, political power often tends to encourage violence. The foregoing seems to show the male as more aggressive than the female.

With regard to age, three age groups that placed high premium on violent films are 13-18 years; 25-30 years; and, 31 years and above. This happens to be so because their chronological age corresponds with their experiences in reality. This is what Norman Holland called 'an identity theme' (Tompkins 1980:XIX). The age group between 13 and 18 years belongs to the period of adolescence, and by nature adolescents tend to be

5 The Yorùbá opine:

Òbò-ó-díran :

Òbò-ò-joyè

Níjò-òbò joyè

L'ó bà 'lú jẹ

Vagina-becomes-genetic

Vagina-does-not-ascend-the throne

bellicose. Hence Douvan and Adelson (1966) refer to this group as 'rebellious adolescents' since they often challenge constituted authority at will (cited in McKeachie, Doyle and Moffett 1976:482). It was this age group that often engaged in traditional wrestling known as ijàkadi or èkè in the past (Adeboye Babalola 1966:36; Èkundayo Kòmólafé 1978:183-184). As for the remaining age groups, 25 and 30 years, and 31 years and above, they were either already in politics or getting ready to join. This is why the age group between 25 and 30 years showed 100% interest in subjects on politics as reflected in Table 10b (Cf 4.2.4).

In other words, the audience's past experience of life also accounts for their interest in a particular subject matter; the audience is guided by its individual personality make-up. Thus audience taste is conditioned by its physiological, sociological and psychological variables and needs.

'Tis the very day the vagina ascends the throne  
That she destroys the town.

Here 'òbò' symbolises a woman.



Both married and single respondents showed equal disposition to films on violence (wcdva). This seems to contradict what actually obtains in reality. The unmarried individual would appear to be more belligerent than the married one. It is widely believed that a married person has to modify his or her behaviour if he or she dreams of having a peaceful home.

The single respondents showed a keener interest in films on sex than their married counterparts. One could infer that little or no experience on the part of the unmarried respondents might have predicated their high interest in such a film, since they see it as a way of steaming off their emotional feeling. Furthermore, they may even see it as an opportunity of having an insight into sexual relations which the Yorùbá society considers sacred and does not give instruction about.<sup>6</sup> The low interest shown by the married respondents might have been guided by their past physiological experiences on sexual matters.

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6 Fádipè (1970:83) emphasizes the great importance attached to virginity in the Yorùbá community.

Marriage is synonymous with positions of responsibility. This is why we are not surprised that it was only the married respondents that showed total interest in films that touch on politics.

The respondents with either secondary or tertiary education showed greater interest in films that treat violence than do the other educational groups in our sample. This is perhaps due to the militancy of students in higher institutions of learning. For any slight mistakes on the part of school authorities or government, students often take to the streets in protest. These protests often end in violent destruction of lives and property. A similar scene reflected on the screen, therefore, would only seem to reinforce their true life experiences. That is why we have the highest percentage of students who showed a keen interest in violent films than any other groups in the occupational table, (Table 5). Similar to what Dewey (1969:45) has observed about Japanese films with Japanese society, it appears violence is gradually becoming a phenomenon in Yorùbá society. And so, Yorùbá film-makers tend to cash in on this by inserting violent scenes in the films.

The respondents with secondary education, more than any other occupational groups, showed a greater preference for films on sex. This might likely have stemmed from their eagerness to see a demonstration of what they have learnt about reproduction in biology or science lessons. On the contrary, the respondents with minimum educational level showed interest in political issues treated in the films. The highly educated individuals appeared to consider politics a dirty game meant for "riff-raffs".

It is therefore plausible to say that the audience interest makes film-going irresistible to some members of the public.

#### 5.1.5 Other Motivational Factors

It has been brought out that apart from the advertisement techniques that encourage people to watch the films, there are other factors. The film-goers appear to value entertainment most. As much as 39.20 per cent claimed to have been to the film houses because of entertainment. In essence, entertainment has been shown to be a blanket term for a variety of interests, and should be radical to

to what a film offers. The personal gratification derived by the members of the audience can be taken as the catalyst that spurs them to the film houses.

However, this study has shown that the gratification tends to vary according to individual circumstances. The wide range of satisfaction derived from the films includes: provision of escape, vicarious thrills, release from anxiety, loneliness, tension and personal troubles, offering of support, reassurance, increase in self-esteem, and help given in social interaction.<sup>7</sup>

The desire for a change from the routine of television viewing is another factor that brings members of the public to the film houses. At least over 15% of the respondents attested to it. In other words, a constant viewing of the television programmes may lead to boredom since it is a living room medium.

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<sup>7</sup> No wonder then that Teresa de Lauretis (1984) says all film must offer their spectators some kind of pleasure . . . . 'be it a technical, artistic, critical interest, or the kind of pleasure that goes by the names of entertainment and escape: preferably both' (cited in Bennett 1990:86).

The members of the audience can be drawn to the film houses by a need for interpersonal relationship, and for economic reasons. Our respondents affirmed that they went to watch films in order to mix with friends or loved ones. This response confirms John Ellis (1982):

The audience of an entertainment film is very seldom composed of isolated individuals, but rather of couples, groups of friends and sometimes even family groups. Many people feel a profound sense of shame at watching a film alone, not principally during the projection, ... [but at those] moments when the house lights are up: it is possible to be seen clearly by other members of the audience, and to see them clearly.<sup>8</sup>

The film can be seen as an agent of socialisation as it affords the members of the audience the opportunity to interact without any hindrance. Though the number of the

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8 Quoted in Bennett 1990:90.

respondents who attended film houses for economic reasons is marginal (precisely 1.14%), their reason has a basis. It is very expensive for a person who earns a meagre salary to purchase television and video sets especially in these austere times.

#### 5.1.6 Star System

Among the factors that motivate attendance in film houses is the star system. As high as 57.39% of our respondents stated categorically that they attend film houses because of some Yorùbá star actors and actresses. They supported their claims by identifying their favourite film stars either by their proper or stage names.

Table 18: Frequency Distribution of Yorùbá Film Star

+ sign indicates the proper name of a film star

FILM STAR	TALLY MARKS	FREQUENCIES
1 Adérùpòkò	/	1
2 Àwèró	/	1
3 Ègbèjí (Dáramólá+)	/	1
4 Èfúntàjòbò	/	1
5 Iyá Ijèbú	/	1

FILM STAR	TALLY MARKS	FREQUENCIES
6 Iyá Oṣogbo	/	1
7 Lékan Afọláyan <sup>+</sup>	/	1
8 Iyá Dúdú (Mrs Ogunde <sup>+</sup> )	/	1
9 Oḡúnjínmi	/	1
10 Omilaní <sup>+</sup>	/	1
11 Professor Peller	/	1
12 Sàlá	/	1
13 Èfúnṣetán	//	2
14 Jímòh Alíù <sup>+</sup>	//	2
15 Yẹmí Owóyẹmí <sup>+</sup>	//	2
16 I. SHO	///	3
17 Kàríilé	////	4
18 Bàbá Ojó (Ọlápàdé Ojó <sup>+</sup> )	###	5
19 Èdà Onílẹ-Ọlá (Léré Pàimọ <sup>+</sup> )	## //	7
20 Bàbá Wándé (Kàrímu Adépòjù <sup>+</sup> )	### ///	8
21 Bello	### ////	9
22 Oṣìsàbùnmi	### ### /	11
23 Ade Love	### ### //	12
24 Abijà	### ### ////	14
25 Àgbákò (Charles Olúmọ <sup>+</sup> )	### ### ### //	17

FILM STAR	TALLY MARKS	FREQUENCIES
26 Fádèyí Olóró	### ### ### ///	18
27 Moses Oláiyá <sup>+</sup>	### ### ### ///	18
28 Alúwèé	### ### ### ////	19
29 Hubert Ogunde <sup>+</sup>	### ### ### ////	19

From the table, we can see that some Yorùbá film stars are more popular than others with the film-goers. Some of the respondents said that what an actor or an actress stands for tends to affect his/her rating with the film-goers. Some of the actors or actresses stand for love, beauty, craftiness, comic (fool), confrontation, crime, arbitration, eloquence, myth, etc. However, it is possible for an actor or actress to embody more than one of these values. For instance, both Moses Olaiya (Bàbá Sala) and Sunday Omobolanle (Alúwèé) stand for clownery and craftiness; Charles Olúmọ (Agbákò) stands for confrontation and crime; Ojọ Arówósafé (Fádèyí Olóró) embodies wicked herbalism and crime while Hubert Ogunde (Oṣẹtura) stands for myth and arbitration. Adéyẹmí Afọláyán (Ade Love) radiates love through love songs,



while Fọláké Àlíù (Ọrişàbùnmi) captivates the members of the audience with her beauty, craftiness and cultic power.

The foregoing shows that a great number of people would watch a film in which the following film stars are featured, viz., Èdà, Baba Wándé, Bello, Ọrişàbùnmi, Ade Love, Abijà, Àgbákò, Fádèyí Olóró, Moses Ọláiyá, Alúwẹ́ and Hubert Ogunde. This is why most Yorùbá films parade at least one or more of these stars. This is done to attract the members of the public whose favourite star actors and actresses are featured in the Yorùbá films.

At times, the film producer engages the services of popular musicians, and acrobatic dancers. The following musicians, King Sunny Ade (Sunday Adéğeyè Adéníyí), Dr (Alhaji) Sikiru Ayinde Barrister, Alhaji Ayinlá Kollington (Ayinlá Kọ́láwọ́lé) feature in "Ọrun Móoru", "Ọgun Ajáyè" and "Mosebọ́látán" films respectively. As a way of appealing to more ethnic groups, Aláwàdà Movies features the Atilogwu acrobatic dancers from Eastern Nigeria and Mala Jos from Northern Nigeria. Recently Yorùbá film producers featured precocious infant stars (starlets) in order to attract younger

members of the public. The astonishing youngster is made to perform a feat in which the experienced adult has failed. The success of the whiz-kid in accomplishing the arduous task often heightens the expectations of the would be members of the audience. For instance, Oríadé a six year old boy in "Kòtò Ọrun" film is able to rescue his townspeople from the clutches of the witches.

Star parade is a way of catching the audience attention and possibly a means of building a receptive frame of mind. Some members of the audience are so much attached to the stars they cannot resist the desire to see their favourite film stars. This audience-star relationship has its basis in the audience's search for self identification, emotional affinity, ability, idealization and idolization, and, admiration of fashion styles.

#### 5.2.0 Appraisal of Audience Reception of the Content of the Yorùbá Film

Of all the social institutions, the family appears to have enjoyed an overwhelming patronage from the Yorùbá film producers as reflected in the reaction of the

respondents. This is why a high percentage of respondents claimed that the Yorùbá film has seriously critiqued the family more than any other social institution.

It would seem then that the members of the audience are tediously fed with the subject-matters that border on family institution or that the Yorùbá film-makers are reluctant to explore other social matters. There are two inherent dangers in this, viz.; thematic stagnation in the story line, and non-responsiveness on the part of the members of audience arising from their displeasure with the films' content. As Teresa de Lauretis (1984) has rightly observed "for a film to work, to be effective, it has to please" (Bennett 1990:86). It would be proper therefore for Yorùbá film-makers to focus their lenses on other social institutions in order to cater for (or satisfy) the needs, interests, wants, and dominant values of the film-goers.

The members of audience were critical about two subject-matters on the screen: violence and sexuality. Our respondents submitted that the Yorùbá motion pictures give prominence to violence in such a way that teenagers

(whose frame of mind is tender or fickle) are glued to the screen. The respondents speculated that the open depiction of violent and amatory acts is alien to Yorùbá culture. A large percentage of the respondents submit that Yorùbá films are capable of influencing the individuals behaviour. The presentation might have appeared offensive to some members of the audience as a result of their gender, class and occupation. Again, the audience's resentment could have been borne out of the different kinds of deadly weapons often employed in carrying out the violent acts. These weapons include pistols and revolvers, varieties of rifle, assorted daggers and stilettoes, different types of machete, butcher's cleaver, broad axe, rapier, a posse of sabers, an electric prod, a guillotine, charms, etc.

The paradox of the matter, however, is that

Audiences are at best 'fascinated' with performances that do not fall into their cultural experience, performances that resist or deny the usual channels of decoding

(Bennett 1990:103)

It is evident from the foregoing that the members of the audience bring to the film house a horizon of cultural and ideological expectations. Exotic or erotic performance is capable of impinging on the cultural assumptions of the audience and create abhorrence or excitement.

Violence occurs nearly always when something is wrong, whether between two individuals or two countries. Usually human aggression is caused by human passion such as hunger, defence, sex and stress (see Kraus 1973). Our study shows that the occurrence of violent acts in the Yorùbá film is as a result of a number of human lusts (cf 4.4.5). In sum human passion would appear to aggravate the violent acts in Yorùbá films. It is also possible that intention to sell emotions to the audience has motivated the Yorùbá film-makers to produce films which show excessive violence, fear, laughter etc.

On the other hand, some respondents were indifferent to the depiction of sexual and violent scenes. They might have thought that media-depicted sexuality and violence are capable of promoting and encouraging

psychological and social needs. For instance, a member of the audience may select a character as his facsimile (which Eves 1970 calls 'own ego ideal') in the film watched. Such a facsimile of the character may have his aggression suppressed having seen his own ego ideal unleashing violent treatment on his frustrators. Thus such scenes tend to provide a substitute world into which the audience can escape from the problems and tensions of life (see Eves 1970).

One can say therefore that Yorùbá film-goers are critical of the content of the films which contradict Yorùbá cultural values. Any film (play) that deviates significantly from the known tradition, norm or canon is likely to generate a lot of criticism from the members of the audience. It follows, then, that, to a large extent, the audience's experience has its effect in analysing any literary work, the film text inclusive.

#### 5.2.1 Assessment of Characters' Personalities in the Film

The general trend in literary tradition is to identify a character by its overall function whether as a hero (protagonist) or a villain (antagonist)

(Ogundeji 1988:290). This idea has its basis in the existence of relationships between two or more characters, who have conflicting interests. Characters play a great role in the development of actions and incidents. They are therefore indispensable in the plot of the film story.

But in a traditional society, like the Yorùbá, a character's name may stem out of its social identity. An individual's personality is defined through its gender and social role, such as husband, wife, father, mother, child, king, etc. (See Obiechina 1978:83-84).

With this at the back of our mind, the respondents were asked to comment on some of the personalities featured in the films, especially whether these have fulfilled their given roles. Some of these characters are: the gods,<sup>9</sup> Baálè/Ọba, husband, wife, father, mother

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9 Hierarchically, Ọriṣà (the gods) came before every other mortal being in Yorùbá ontology; as explicated in the saying below:

Kábiyèsí, Aláṣe, Èkejì Ọriṣà

The king, the commander and wielder  
of authority next to the gods.

and child.

We later singled out the following notable characters: the husband, the wife, the father, the mother and the child as the dependent variables on the following independent variables - sex, age, and marital status. We sought to know the effects of the individuals' PSP on the reception of a specific character. The respondents were to ascertain the extent of role fulfilment by each specific character.

As regards the sex variable, more female respondents saw the husband and the father as failures in their roles, while the male respondents maintained that both the wife and the mother in the films watched by them were failures in their role playing. With regard to the character of the child, the male respondents condemned its personality trait in larger numbers than the female ones. It would appear that each group of respondents under sex variable tends to be chauvinistic in the judgement of their facsimile.

The marital variable showed that the unmarried respondents seemed to see the husband, the father, the wife, the mother and the child in a better perspective



than do their married counterparts. The unmarried respondents properly lack practical exposure to marital experience; while the married ones have the practical experiences. This may likely account for the differences in their perception of the husband, wife, mother and child characters.

Using the age variable, we are able to find out that children and teenagers among our respondents were more impressed with the character trait exhibited by the child in Yorùbá films than were the other age groups. They claimed that the child has played his/her role well in the Yorùbá films seen by them. On the contrary age groups 19-24 years, and 31 years and above showed their disenchantment with the child's behaviour. The age group of 25-30 years expressed its displeasure about the inability of the child to fulfil his/her role.

The children who were in the age group of 6-12 years considered the father as a failure in his role fulfilment. This revelation is striking in the sense that it is at variance with their views about the character of the husband and the wife. They also thought that the mother has not also played her role successfully.

The high-handedness of some parents in disciplining their children may likely account for the response of these children. However, the father's character is seen in a more favourable light than the mother's by the age group in the sample size. The respondents within the age group of 13 to 18 years saw the wife in better light, but they had contrary views about the husband's role in Yorùbá films. They considered the husband as a villain.

As for the mature age groups, who would have known about the roles a husband is expected to play, they also attested to the failure of the husband in discharging his duties. The higher the age of the respondents, the less favourable their response to the character of the husband becomes. For instance, the following age groups: 19-24 years, 25-30 years, and 31 years and above attested to the fallibility of the husband. With their experience of life, the mature respondents are capable of giving a fair picture of the husband's character.

From this discussion one can infer that many of the respondents seemed to be empathic in their judgement;

as such, it is possible for us to see elements of subjectivity in their assessment of the film personalities. This confirms the literary axiom that literature (or in our instance, film) is a reflection of people, in which we are able to see human problems that touch us also (Bleich 1978: 7). In essence, the independent variables, namely, sex, marital status and age, have their effects on each individual's perception of a given character.

#### 5.2.2 Respondents' Attitudes to Characters' Names Recalled

In Yorùbá society a name shows the identity of an individual, both of the donor and of the bearer. And this is why a name is taken to be a personal identity since 'the name is the man and the man is the name' (Obiechina 1975:82). The two are inseparable.

Apart from using personal social identity, an individual may be identified by christening name (orúkọ àbísọ), title name or role name (orúkọ oyè/ipò) and praise name/nickname (oríkí/inagijẹ). As evident in the Yorùbá films watched by our respondents, many of

the characters in such films are given christening (birth name), title, social status role, praise-name or sobriquet.

We then sought from the respondents if they could recollect one or two of the names of the characters in the Yorùbá films seen by them. A number of our respondents were able to recall the names of the dramatis personae. Furthermore they were asked to mention any funny name they could remember in the films watched by them.

Our study reveals that some of the respondents were unable to differentiate between the actors'/actresses' proper names and stage/role names. This is why we discover a mix-up in the audience response. A number of the Yorùbá actors and actress are generally venerated by their casting names/roles; with this practice such actors and actresses become stock characters since they bear these same venerated names in different Yorùbá films. Examples of such actors and actresses are Agbákò (Charles Olúmọ), Fádèyí Olóró (Ọjọ Ajişafẹ), Lámídì Sànní Bàbá Sàlá (Moses Ọláíyá Adéjùmọ), Bello (Adébáyọ Sàlámi), Alúwẹẹ or Pápi Lúwẹẹ (Sunday

Omóbóláńlé), Bàbá Wándé (Kareem Adépòjù), Èdá (Lèrè Pàímò), Orisàbùnmi (Foláké Aliu); Iyáa Sàlá (Adùkè George) and a host of others. Some of these stars, even when they take up new names in new productions, still have their former and famous roles and characterization latched on to them.

Over 53% of our respondents affirmed that they were able to recall funny names given to some of the characters, while the remaining 46% of the total sample were unable to remember such names.

The list of funny names supplied by the respondents falls under sobriquet, though a few of the funny names supplied by the respondents would appear not to be funny if critically examined. It is a matter of individual opinion. Funny names remembered by the subjects include Terror, Agbákò, Fádèyí Olóró (Olóró Bàbá), Ijòngbòn; Dàlúru; Orí-èjò; Kannakánná; Anikúrá, Şègbèjí Olóògùn-Ìkà, Firi-ń-díí-òkè, Awọfélé, Ámẹbọ, Káńílé, Adérindín, Ikú, Eşù, Ọwọ-ò-tóńí, Lárùn-ún-gbẹkún, Tòròmogbè, Orèbè-Kùmò, Alúwẹẹ, Súfíanù.

An examination of the list of names of the film characters supplied by the subjects shows that the Yorùbá

film-makers adopt seven methods of naming their characters, viz., christening name (oruko abiso) - Súffánù, Fádèyí, Jacob, Qmọlokùn, Déintọ, Bello, Látóòsà; chieftaincy title (oruko Oyè) - Olóyè Ajere, Awòrò, Iyá Alákàrà, Agbà Erú, Erúbinrin, Taxi Driver; Praise name (oriki - Olúgbòn Agbé; sobriquet (inagije) - Agbákò, Abijà-wàrà-bí-ẹkùn, Kárilé, Ijòngbòn, Orí-ẹjò, Terror, Orèbè-Kùmọ, Oyibóyí, Olóró Bábá, Dàlúrú, Kannakánná, Iyá Dúdú, Akèé, Alúwẹẹ, Qwọ-ò-tórí, Tòròmogbè, Ámẹbo, Adérindin, Lárùn-ún-gbẹkún, Bad Madam, Awọfẹlẹbonú, Şẹgbẹjí Olóogùn-Ìkà, Aníkúra, Ẹdá Onílé Qlá, Oriádé-kií-gbé, Seven-Seven; personal social identity stemming out of kinship/kithship relationship (oruko Onibáátan) - Bàbáa Wándé, Iyáwó Qba, Qmọ Iyá Aláró; Supernatural characters (Emi-àiri) - Ikú, Ajé, Eşù.

These methods of naming the film characters are fashioned along Fagunwa's tradition, at least to a certain extent (Bamgboşé 1974: 77-80). Unlike in written literature, for instance, a play where the playwright has the opportunity of giving a detailed description of the characters through the stage direction, the film producer has to select characters that aptly fit the

story and the scenery, and also adequately correspond with the incidents in the film. Furthermore the time limit in film production does not give the film producer enough time to develop his characters fully. To imprint the film story in the minds (or memory) of the film-goers, the film-producer resorts to these styles of naming. The purpose is for easy recalling of some aspects of the incidents in the film especially when we consider the sobriquets that often thrill.

As shown in the respondents' list, the Yorùbá film-makers have more human characters than super-human ones. This means that the Yorùbá film-makers recognise the existence of two worlds: the real world and the metaphysical world. But these film-makers usually centre their story on human characters who may willingly or forcibly look for metaphysical assistance in order to satisfy any human lust.

As the list has shown, few of these characters are portrayed as vicious criminals in many of the Yorùbá films. Examples of such stereo-typed characters for criminal acts include Agbákò (Charles Olúmọ), Òjiji (Jídé Kòsókọ), Fádèyí Òlóró (Òjó Ajíşafé), Ewéjókòó

(Adeníyì Òrófó), Şègbèjì Olóògùn - Ìkà (Dáramólá). This idea of stigmatizing a character as bad or vicious is better than portraying a particular race or ethnic group as being vicious (see Mgbejume 1988). However, we need to make it clear that a character's name and the role played by such a character are inseparable. The two are complementary. Though it is possible for the character's name to evoke or stimulate the interest of the audience in the subject-matter of the film, the character's name may not be able to sum the character's role in its totality.

### 5.2.3 ... On Response to Vulgar or Obscene Words

Our study reveals that some of the respondents considered scenes where violent attack is visibly displayed as obscene. In other words, some shots (images) in Yorùbá films were regarded as language. This falls in line with the screen grammar (filmic language) which relies heavily on shots (cf 2.3.2).

For instance, a few respondents considered scenes where magic and incantations are excessively displayed as obscene. Though they could not give a concrete



instance of such incantations, however, a few of them cited a specific scene in "Ọmọ Ọrukàn" where Awọfẹlẹbonú [Èdá] uses àfòse to curse and cast a spell on his friend's children. Through the magic formulas some characters in Yorùbá films often try to control both the natural and the supernatural worlds and subject them to their will. In the rendition of ọfọ/ògèdè, the character frequently invokes malefic spirits by the excessive use of their primordial secret names which are often dreadful and ferocious (see Qlatunji 1984:139-167). The respondents' judgement that magic scenes and ọfọ/ògèdè are obscene might have stemmed from the malefic purposes for which the film characters frequently employ incantations.

A critical examination of the utterances considered indecent, however, shows that the respondents' judgement has, perhaps, been guided by Yorùbá sociology and philosophy (ethics/beliefs). Though the grouping may overlap, the two theories seem to be the predicators. The utterances considered obscene along philosophical axis include:

Àrá á pa bàtá .

A pa jawajawa etí rẹ̀

Olúwékùn ní ó pa ọ

Lightning shall crush bàtá drum

And shall crush its tintinnabula

Olúwékùn shall surely kill you

Àrá is the metonymical name for Şàngó, the Yorùbá god of thunder. His drum is bàtá, which his devotees use in worship. The utterance shows that violence is one of Şàngó's attributes. To put a final seal on the distasteful utterance, Olúwékùn, another Yorùbá god is invited to come and strike. The curse 'Olúwékùn ní ó pa ọ' appeared not to go down well with the respondents. If in his rage Şàngó could crush his favourite drum used in placating him, he would not hesitate to crush anybody. This can explain the position of the respondents.

It is also possible to abuse or curse someone in a subtle manner.

Àbí o yá ní?

O ò tí í sá lọ?

Or are you crazy?

You have not vamoosed?

This example cited by one of our respondents is employed to attack a weak character, the euphemism 'Ábí o yá ni?' notwithstanding. In Yorùbá society nobody wants to be addressed as a mad person. Another respondent cited an utterance containing the word 'mad':

Tàbí wèrè ni eléyíí?

E lé e kúrò láàrin yín

Is this one mad?

Chase him out of your company

The Yorùbá abhor the word wèrè in its totality, hence, they often say:

Yóó san, kò ní san

Kòba òkè má yà wá ní wèrè

Whether it would be cured or  
not

May the heavenly king not make us mad

No matter how highly placed a person may be in Yorùbá

society, once he has had a mental disorder, his views would no longer be respected. The Yorùbá therefore consider it obscene/vulgar to call someone a mad person. Both Yorùbá sociology and ethics seem to dictate this response.

In Yorùbá society, it is both socially and morally wrong to kill. This is why a few of the respondents showed resentment at some horrific expressions which were eventually matched with action by the characters in the films. Three of such horrific expressions are:

1) Gé àmọ̀ rẹ̀ fún mí [wọ̀n pa Ọ̀jó]

Slice his oesophagus [They murdered Ọ̀jó]  
for me

ii) Mára ẹ̀síná fún ẹ̀

I will fire you (with a gun)

iii) Mára ẹ̀ k'órí ẹ̀ sírẹ̀ kúrò lẹ̀rùn ẹ̀ o

I'll make your head play away from  
your neck

The respondents surely had at the back of their minds that these expressions are among the favourite slangs

of ruffians.

The utterances considered obscene along sociological axis include abusive words, insults on highly placed individuals, and erotic words. For instance, the respondents point to the use of mild abusive words which include olòsí (pauper), and Omō àlè (bastard). But when someone in the Yorùbá community is poised for a showdown with another person, to show his adept knowledge of abusive words, he would draw comparisons. Our respondents cited the following examples:

1) Olórí pètékí bí àlè Àmùdá

Flat-headed like Amuda's concubine

ii) Géjegèje bí gádà Láféñwá

Wobbly like Láféñwá bridge

In the first utterance, two animate beings are compared, but in the second utterance the object of the abuse is compared to an inanimate object.

However, a few of the respondents also considered some utterances distasteful when such utterances are directed to a highly placed person like an oba. For

instance, some respondents considered the expression below indecent:

Lásìkò ọ̀ba ni irúkírú wọ̀lú

It is during the ọ̀ba's reign that  
unsavoury things came to the town

In Yorùbá society, the person of the king was considered sacred. He was ranked next to the deities. One of his many appellations confirms this:

Ọ̀ba aláṣẹ̀ èkẹjì Ọ̀riṣà

The king, the commander and wielder  
of authority after the Ọ̀riṣà

At times he was even called Ọ̀riṣà in his own right (Fadipe 1970:205-206). The audience's response may be traced to the Yorùbá attitude to the institution of Ọ̀baship.

The respondents considered utterances bordering on eroticism indecent. Some of the respondents cited the following words as obscene aséwó, ọ̀lọ̀jà and òdòkò. The three words have the same meaning, that is "prostitute". An individual who is highly promiscuous is regarded as an aséwó (whore), òdòkò (flirt) while the term ọ̀lọ̀jà

(tart) is exclusively reserved for a promiscuous female who gets paid for her services. Other examples of erotic utterances given by our respondents include:

1) Mo fẹ́ músu 'ẹ

I want to eat your yam

11) Mo fẹ́ bá ẹ̀ sùn

I want to sleep with you

111) Etí l'ó dí tihín ọ̀ dí

Iná pítí

Ìbàdí rẹ̀ l'ó wù mí

Only her ears are blocked, the other  
thing is not blocked

Actively alert

I cherish her waist

More often than not, a lot of the members of the audience are thrilled and excited with these erotic utterances.

Perhaps such erotic utterances often steam off the emotion of the members of the audience. Any issue relating to sex is usually discussed in secret, since

it is considered a private matter.

Our respondents thought that the inclusion of obscene utterances in Yorùbá films is inimical to the development of the society. It would appear, however, that these obscene utterances serve some useful purposes. Obscene utterances by characters have helped in the definition of the film characters. This study reveals that there are some social constraints in the use of obscene words. However, in some traditional festivals, like the Òkèbàdàn in the city of Ìbàdàn, there is time set aside for free use of words that have genital or coital references; the film industry also appears to provide such a rare freedom of expression. Apart from the release and freedom from social constraints, the inclusion of obscene words may likely provide entertainment for the audience.

#### 5.2.4 ... On Identification Through Dialect. Language and Identity

People are often classified by their language and sub-classes (dialects) within that language. Within the Yorùbá language we have sub-groups which constitute



dialect areas, Abiṣṣun Adetugbo (1982) has identified three major dialect areas among the Yorùbá of the old Western Nigeria, viz., Northwest Yorùbá (NWY), South-east Yorùbá (SEY) and Central Yorùbá (CY).

Linguistic variation, which is predominantly realised in phonology and vocabulary, has its basis in geographical dispersion. Though the pronunciation of the speakers may greatly differ, to a large extent they tend to follow the grammatical rules of the standard Yorùbá (SY).

In the NWY areas the respondents identified the following sub-dialect groups - Ọyó, Èkó and Ègbá, while in the SEY areas, the respondents recognised that some characters employ Ìjẹ̀bú dialect. Some other characters use Ìjẹ̀sà and Èkítì dialects which come under the CY areas. As revealed in our investigation, we still have smaller sub-dialect groups. For instance, under Ọyó dialect-group we still have variations in accent; hence, some of our respondents took Ìbàdàn, Ọgbómọ̀ṣṣọ̀ and Ọ̀ṣogbo as other dialect-groups.<sup>10</sup>

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10 In a strict sense these small sub-groups ought and should be under Ọyó dialect as they share common ethnographic features.

From our own personal observation the varieties in the Yorùbá language often occur as a result of the substitution of one sound for another (like u for i); elision or addition of a certain linguistic sound to a lexical item. Some dialect-groups within a language group may substitute a lexical item with a new (different) lexical item. As illustrated in Adetugbō (1982:80), 'All' means gbogbo in NWY areas, dede in SEY; and gede or kete in CY areas.

Such deviations from the koine often evoke laughter from the members of the audience. Hence over 49% of the respondents thought that dialects spoken by various characters in Yorùbá films make the film interesting and humorous. But 4% of the respondents stated that linguistic variation makes the films dull and drab; while almost 7% of the sample claimed that the inclusion of the characters drawn from various dialect groups adds meaning to the filmic story.

Educational and social status also brings about variation in speech as attested to by our subjects. The Èkó example cited by them would readily come to mind.

Yorùbá Èkó:

Sí bá mi wá ìkòṅ nínú àwọn  
sísí yín?

Standard Yorùbá:

È ò sí bá mi wa òkan nínú àwọn  
òmòbinrin yín?

English:

Why not get me one of these your girls?

In standard Yorùbá [SY] 'ò' [ɔ] would have been the initial vowel instead of 'i' [i] regularly employed in Yorùbá Èkó. With the Western influence it is not a surprise to get English loan words in Yorùbá Èkó.

This is why we have sísí (sissy) instead of òmòbinrin or òmòge in SY.

Other examples drawn from other dialect areas are:

1) Èkítí	SY	English
jẹrun	jẹun	eat
11) Èkítí, Ìjẹ̀pà (OY)		
Ìjẹ̀bù, Òndó (SEY)	SY	English
uṣu	iṣu	yam

111) Ijèṣà (CY): Òní dandan ni má gboó mi

SY: Lóní yíí ni màá gbowó mi

English: It is today that I shall collect  
my money.

In the lexical item 'uṣu', [i] is the usual initial vowel in SY or NWY instead of sound ,[u] which regularly features in CY and SEY.

In some dialects some weak consonants which would have appeared in SY may be elided.<sup>11</sup> The Ijèṣà example cited by our respondents illustrates this: gbowó in SY becomes gboó in Ijèṣà dialect where the consonant [w] has been elided.

In some Yorùbá dialects, a few phonological sounds are added to some SY lexical items which make the lexemes sound absurd or funny to other Yorùbá speakers. The Èkítí dialect in the CY areas cited by the respondents shows that rather than say jeun (eat)

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11 For further readings see: Abimbola, W and Oyelaran O O (1975), "Consonant Elision in Yorùbá", African Language Studies, XVI, pp 36-60; Also see Bamgboṣe, Ayo (1990): Fonolójí atí Gírama Yorùbá, U P I, pp 71-74; Owolabi, Kola (1989): Ijínlẹ̀ itúpálẹ̀ Èdẹ̀ Yorùbá (1) Fónètíkí atí Fonolójí, Onibon-Oje, pp 172-188.

which is accepted SY lexeme, the Ekiti, like almost all the sub-dialect groups in the CY areas, will add consonant [r] to form the word j<sub>e</sub>run. The meaning that may readily come to the minds of non-speakers of the CY and SEY is j<sub>e</sub>run (j<sub>e</sub>+irun) eat 'hair'. The phonological sounds in dialects often arouse in non-speakers of such dialects humour and laughter. This is why some of our subjects claimed that the inclusion of dialects in Yorùbá films makes the filmic story pleasurable.

#### 5.2.5 ... On Reception of Foreign Words

Only the literate subjects were able to recall foreign words employed by the characters in Yorùbá films; and one striking fact is that more student-respondents were able to recall such words than other occupational groups.

Nearly all the loan words recalled are borrowed wholesale, and they are generally simple words and phrases. Though the exposure of the respondents to western education could have influenced their ability to recall some of the loaned words, the events associated with the utterances could have been another reason. From

the examples given, we also observed that some of the characters in the films often code-switch from Yorùbá to foreign expressions. We further observed that these foreign expressions are associated with certain contexts, viz; greeting, commerce, social ceremonies like marriage, law, and command.

The loaned expressions which are borrowed wholesale include "I'm sorry sir," "Don't worry"; "Please, come in"; "Thanks, bye"; "oh yes congratulation"; "objection, my Lord"; "for better for worse"; "contract win"; "The boss"; "come on!" "Hands up"; "Get back", "I will kill her."

The code-mixing includes: Area fadà; Oh welcome dear, káàbò olólùfẹ̀ mi; Dan fool rẹ! (You damned fool!)

Perhaps, some other things that could have imprinted these loan words in the respondents memory are the code-mixing, the mispronunciation and the new paradigm given. For instance, with regard to the utterance 'area fadà', the three things could have aided its recall. The film character mispronounces it, since the word is 'ear-loaned' (see Salami 1982:125-127):

area fadà

English spelling: father

English pronunciation: [fa:ʒə]

It has also been given a new paradigm. Though 'area father' is not a good English expression, it is a common expression in Yorùbá. In the Yorùbá community, anybody that is of the same age group with one's biological father is referred to as 'father' (Fadipe 1970:125-126).

#### 5.3.5 Perception of Slangs or Jargons

Our respondents observed that the characters in Yorùbá films employ some words which are peculiar to some classes or professions. These words are known as jargons, slangs, or cant. It may be a one-word expression or more which a character is fond of using. Such cant may retain its usual meaning, but more often than not, it may take a new meaning.

A few respondents considered praise-names to be slang. For instance, a respondent cited:

Adísà babà, oko Emily<sup>12</sup>

Adísà - Addis Ababa

Adísà babà, husband of Emily

Adísà - Addis Ababa

Some listed the following expressions as used by the characters in Yorùbá films as slangs; they even went further to supply the meanings of the slangs.

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- 12 Adisa is a character that features prominently in Aláwàdà films. His wife is Emily. Bàbáa Sàlá, the lead character in Aláwàdà films, frequently hails Adísà with the above praise-name.



Slang	Supplied Meaning	Original meaning
i bọbọ	bad name, guy	??
ii Ọmọ-ńlá	bad people	wonderful child or great child
iii Mára paná sigá lójú ẹ	putting off cigarette light on one's face	I will quench the cigarette light on your face.
iv Parí ẹ	kill him	Finish (it)
v bẹríẹ* <sup>13</sup>	forget it	??
vi fashie* <sup>14</sup>	disappear	??
vii ẹ́nà	go away	fire on or move away
viii Perch	wait a minute	settle or alight
ix Olùwọ̀, ọ̀pẹ̀	imbecile or dunce	imbecile or dunce Ọ̀pẹ̀: novice in an art Olùwọ̀: sacrificial animal or victim, or uninitiated being

13 It is not unlikely that 'bẹríẹ' is a corrupt form of the word 'bury'.

14 The word 'fashie' (a popular slang among the students), whose origin is unknown, is often employed when a speaker does not want the physical presence of the

Slang	Supplied meaning	Original meaning
x A b́oo ságbó yó ní	Have you taken hemp.	Have you taken excess of hemp? or Are you under the influence of Indian hemp.
xi Jẹmílá n̄ jẹ lorí ẹ	Something wrong with you	Are you insane or crazy?

The origin of some of the jargons is obscure or uncertain, an example of such word is 'bòbò' which is neither English nor Yorùbá. But it is used for the male gender. A proper noun could take an entirely different meaning. For instance, Jẹmíla is a Muslim name for a female but it has been given a corrupt paradigm. It is now synonymous with insanity.

In the course of our investigation we found that jargon<sup>15</sup> is much more peculiar to the rabble and the vagabond. Even

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hearer. The word that can suggest its meaning is 'evanesce' (fade out of sight, or disappear).

15 However, technical terms can be regarded by others as jargons.

the Yorùbá films effectively portray this on the screen by putting the jargon in the mouth of characters who are either gangsters or rascals. The foregoing shows that youths tend to have a clearer understanding of the filmic language than the adults because it is in line with the youths' "thinking". These jargons communicate through hinting and ambiguity a common phenomenon among youths (Worth 1965:34).

## CHAPTER SIX

### YORUBA FILM INDUSTRY: MANAGEMENT AND OPERATIONS

#### 6.0 Introduction

Here, attention is focused on the Yorùbá film market and its operations. We try to find out how much it costs a film-goer to watch the Yorùbá film and the operational methods usually adopted by both the film producers and the cinema managements in advertising the Yorùbá film.

#### 6.1.0 Gate Fee

It is our assumption that the gate fee will have its bearing on the audience's turn-out. The gate fee can have either positive or negative effects on the response of the audience; since the economic status of each member of the audience is bound to vary.

Exorbitant fees are often charged when a new film by well known artistes is to be exhibited, or when there are reserved seats in the cinema hall. At times, the hike in gate fee appears to be a way of raising the expectations of the audience.

As high as almost 31% and almost 29% of the total

sample declared that they had paid as much as ₦5.00 and ₦7 respectively to watch a film. However, 25% of the sample claimed to have paid ₦10.00 while another 2.27% indicated that they have paid as much as ₦15.00 or ₦20.00 or even ₦25.00 to watch a film.

We were able to find out at the time of this study that lesser amount is usually taken from students in primary and secondary schools especially when a film is shown in school premises. Children are however sometimes charged lesser amount than adults in some of the cinema houses. The gate fee to be charged is often subject to the discretion of the film promoters and producers.

Some of the film-goers often had the rare opportunity of watching the films without paying the gate fee. As our investigation has revealed, such people could be workers in the film houses, film promoters or tax officials representing the interest of the government. Close friends or relations of the film promoters and producers could also be invited to the cinema hall without paying gate fees. About 3% of our respondents claimed to have watched the films without

paying any gate fee.

#### 6.1.1 Gate Taking

This study has shown that film-going appears more or less to be a middle class culture. On the average, it costs ₦7.00 or more to watch a Yorùbá film. The gate fee appears to fluctuate daily so that a worker who earns a meagre salary could find it difficult to afford. It could cost between ₦15.00 and ₦25.00 to watch a Yorùbá film for at festival periods a staggering gate fee of ₦50.00 or ₦100.00 is charged.

It would appear that the exorbitant gate fee often caused the low attendance in the cinema houses. We were reliably informed that the cost of film production was responsible for it; and by the time other expenses were added, the overhead cost would have increased astronomically. This is why the producer usually prefers joint promotion in order to minimize his financial outlay.

Joint promotion could be tripartite, or bilateral. The tripartite production would involve the film producer, the management of electronic media, and the

hall owner (the cinema houses). The electronic media would see to the advertisement of the film on radio or television. The cinema house would see to the sale of tickets and the provision of a hall, seats, and possibly a standby generator. On his own part, the film producer would supply the film-reels and projectors, tickets, and the posters of the film. The three parties would then agree on the sharing formula to be adopted after the government tax of 17% of the gross sales must have been paid. For instance, the Cultural Centre owned by the Qyó State Government and run by the Qyó State Council for Arts and Culture adopts the sharing formula below:

Film producer:	55%
Council:	25%
BCOS (Radio and Television):	20%

But a different sharing formula is often adopted by privately owned film houses. At K S Motel and Odeon Cinema house, for instance, the sharing formulas appear as shown below:

	K S Motel	Odeon Cinema
Film producer	50%	50%
Hall rentage	30%	20%
Electronic Media	20%	30%

Yorùbá film producers seem to prefer tripartite promotion.

On the other hand, bilateral promotion only involves the film producer and the cinema management. Here, the film producer would pay for the advertisement by the electronic media. After the government tax, the film producer would deduct the money spent on advertisement before takings are shared according to the formula agreed upon by the two parties. Our investigation revealed that popular film producers who are sure of success at the box office often engage in bi-lateral promotion.<sup>1</sup>

#### 6.2.0 Media of Publicity

We assumed that the film audiences were drawn to the cinema houses through the various media of publicity

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<sup>1</sup> Examples of such film producers include: Ogunde, Ade Love, and Awàdà Kẹríkẹrì.



at the disposal of the theatre practitioners. We therefore sought to know through which of the media the respondents were able to know about the film shows.

It was clear in our study that it was through the electronic media (radio and television) that the film audiences knew about the shows. This is borne out of the fact that the populace in the urban area of the country has easy access to the electronic media. The total percentage of the respondents who claimed to have heard about the film shows through electronic media advertisement is 57.95% of the sample. As much as 23.86% of the total sample also declared to have known about the film shows through the print media.

However, some of the respondents were opportuned to have known about the film shows through more than one medium. For instance, 10.23% of our total sample claimed to have heard about the film through the print and electronic media together, while 0.57% knew about the film through interpersonal and electronic media. A small number of our respondents reported that they heard about the film exhibition through the word of mouth (interpersonal medium) and they amount to 3.41% of the

sample. Only 1.14% claimed to have known about the films through premieres.

### 6.2.1 Publicity Through Print Media

Usually the film producer begins the print advertisement of his film at least one week before the showing of the film to the public. The film producer posts film posters on walls, refuse cans, electricity poles and other flat-faced objects. These posters are normally displayed in conspicuous places.

With regard to the designs on the posters, propaganda techniques are employed so as to attract the attention of the public. Generally the poster design consists of two vital aspects: the graphic and the calligraphic.

The graphic aspect places emphasis on pictorial arrangement in a way that both literate and non-literate passers-by would be able to decipher the message. The graphic design may show a cluster of star artistes on the poster. This is done mainly to cater for the individual interest of the public. The graphic design may show an excerpt where the costume designs of the

actors are gorgeously embroidered in line with the fashion in vogue. At times, the graphic display may show an actor in a new role entirely different from his or her stock-role.<sup>2</sup> But on another occasion, wild and deadly animals and reptiles may be displayed on the poster. These animals include the lion, the hyena, and the python. Some parts of the human body are shown in the graphic design such as the head, legs, or the heart.<sup>3</sup> A violent scene from the film is often featured in graphic representation to provide anxiety as well as pleasure. In sum, some captivating scenes in the film are usually amplified in graphic design so as to arouse the curiosity of the passer-by.

The calligraphic aspect dwells on lettering that further enhances the graphic design by providing additional information which includes the title of the

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2 For instance Abijà who is popular through his stock role as a powerful magical man, is at another time in a film titled, "Owọ Olá", dressed in police uniform. And the calligraphic design indicates

"For the first time Abijà in police uniform"

3 The poster on a film titled "Èrì Ọkàn" exemplifies this.

film; the gate fee; the venue of the show, and the time of the show. The name of the film producer is also included on the poster. Apart from perspective which is often brought into calligraphy, the names of the actors are usually listed on the poster. This is done to tell the would-be audience the actors and actresses that are to be seen in the film. In short, the calligraphic listing of the names of actors/actresses lend credence to the graphic representation.

There are two types of poster design from which the Yorùbá film producer makes his choice: the mono-colour and the multi-colour posters. The up-and coming or the not-too-successful film producers prefer mono-colour posters for economic reasons. It is simple and less expensive to produce than the multi-colour one. The multi-colour poster affords the film producer the opportunity to present interesting scenes in colour; colour gradation is also used in lettering from dark to light. As revealed in our oral interviews with some of the respondents, the multi-colour poster tends to appeal more to members of public than the mono-colour poster.

As earlier said, only 23.86% of our respondents claimed to have heard about the films watched by them through the print media. It would then appear from the foregoing that only a few people pay attention to the film posters. This must have been the reason why the film producer or promoter employs the electronic media to promote his film. The print and the electronic media would seem to complement each other.

#### 6.2.2 Publicity Through Electronic Media

The electronic media usually begin to air the advertisements of the film listeners and viewers two days before the first show. At times, film producers involve both radio and television houses in their promotion.

Generally, the advertisement on the electronic media is short, being either a one-minute or less than one-minute. Two reasons seem to account for the brevity of the advertisement in the electronic media. First, the electronic media charge high rates for an advertisement slot, though it varies from one media house to another. Second, the attitude and mobility of the listeners and viewers would appear

not to favour a long and boring advertisement.

The advertisement rendition in the electronic media can be in prosaic or poetic form. The prosaic form is often read by the continuity announcer on duty, while the services of a rhapsodist or an elocutionist is engaged for the poetic rendition of the advertisement. An example of the prose rendition will follow the pattern below:

Iṣú paradà, ó diyán; àgbàdo paradà  
 ó dògì. Èdà titun àwòrán sinnimọ  
 olókikí nì ..... Èdà titun  
 àwòrán sinnimọ olókikí nni ỌRUN MÓORU  
 nì a o ẹ àfihàn rẹ̀ nì gbọngàn sinnimọ  
 Bàbáa Sàlá tó wà nì Agbowó Shopping  
 Complex lóníí Sunday bẹ̀rẹ̀ láago méjilá,  
 mẹ̀ta ati mẹ̀fà iròlẹ̀. Ẹ̀ wá gbádùn King  
 Sunny Adè, Ajímájàşán àti Kárfilẹ̀ nínú  
 sinnimọ ỌRUN MÓORU. Náírà mẹ̀wàá lowó  
 iwòran.

The yam turns, it becomes pounded yam;  
 the maize turns, it becomes ground

maize. The new version of the popular cinema film ..... The new version of that popular cinema film ÒRUN MÓORU, will be shown at the Bàbáa Sàlá's Cinema Hall, located at Agbowó Shopping Complex, today Sunday, beginning from 12 o'clock, 3 o'clock and 6 o'clock in the evening. Come and enjoy King Sunny Ade, Ajímájàṣán, and Káríilé in ÒRUN MÓORU film. The gate fee is ten naira.

An undue pause was obvious in this prose advertisement rendered by the continuity announcer on duty on the 5th of January 1992 at the BCOS. This undue pause, possibly emanating from poor reading skills in Yorùbá, may put some would-be film audience off, while some may decide not to listen to the advertisement at all. With this at the back of the mind of the film producer, he would not mind if it would cost him more money to hire the services of a rhapsodist. The voice of such a rhetorician is then recorded on a cassette or video tape for intermittent airing.

INŪ KAN! - INŪ KAN!!

Ayé ọmọ Ayé

Èyàn ọmọ èyàn

Ayé lọlọsà olè

Tí í kólé onilé

Ayé lọmọ ónlé

Tí í múgbe ọnu

Ayé làwọn èyàn

Tí í gbọmọ olèélè

Şùgbọn sá, inú kan o lè paní o

Wahálà rẹ ní pọ

Ẹ wá wọbinrin bínrin

Tó fojú winá ifé

Ó torí ifé

Ó wọjà nìhòhò goloto

Şùgbọn síbẹ síbẹ

Ayé tún fíbì sù olóore

Kò wá ní burú burú

Kó má ku ẹnìkan mọni o

Orèbè-Kùmọ yarı

Ó kò jalẹ

Àfí-ìgbà tó já a gbà lówọ ibi

Ó já a gba lówọyà

Ẹsẹ kíí sẹ lásán o

Ẹyin èyàn

Ó ní n tó şẹlẹ kó tó dijàgboro

Ẹ pàdẹ àwọn àgbà ọşéré

Bí Agbákò

Abijà

Orèbè-Kùmọ

Iyá Ọşogbo



Alàdé àti Bàbáa Wándé  
 Ní Odeon Sinnimọ, Òkè-Adó  
 Ní Sàtídé àti Sónúde ọsẹ yíí  
 Aago méjilá, méta àti méfà iròlẹ  
 Sinnimọ yóò máa bèrẹ  
 Owó iwólé  
 Náírà méwàá pére

INÚ KAN! INÚ KAN!  
 Humankind offspring of humankind  
 Man, offspring of man  
 Humankind is the burglar  
 That burgles the house of others  
 Humankind is the landlord's son  
 That raises an alarm  
 Humankind is that man  
 That bails a group of gangsters  
 But then, uprightness cannot kill one  
 It only involves one in a lot of trouble  
 Come and see an ordinary woman  
 That faces the love ordeal  
 Who because of love  
 Passes through the market place stark naked  
 But all the same  
 Humankind repays the kind-hearted with evil  
 No matter how tough the tribulation  
 There would still be someone who stands by  
 Orèbè-Kùmọ is infuriated  
 He totally refuses to be discouraged

Until he has rescued her from evil  
 He rescues her from suffering  
 There is no smoke without fire  
 You people  
 Something must have happened  
     before it turned to affray  
 Come and meet the star artistes of note  
 Such as Agbákò  
 Abijà  
 Orèbè-Kùmò  
 Iyá Òşogbo  
 Alàdé and Bàbáa Wándé  
 At Odeon Cinema, Òkè-Adó  
 On Saturday and Sunday of this week  
 The film will commence at 12 o'clock,  
     3 o'clock and 6 o'clock in the  
     evening  
 The gate fee  
 'Tis ten naira only

The advertisement above lasts 47 seconds; and the rhapsodist is able to say many things within a short space of time. The poetic rendition of the advertisement without any break or slur seems to add colour to it. It allows the elocutionist to display his mastery of the Yorùbá language by using complex and obscure expressions in order to arouse the interest of the listeners or

viewers. He is able to toy with ornamental language at will to the extent that the listeners and viewers can yell and scream with delight, though the configuration of these words may be meaningless to a greater percentage, if not all, of them. The verbal gymnast is aware that contact with western education has cut off a lot of the young people from their roots, and that it is virtually impossible for most of them to have access to unadulterated proper Yorùbá. Speakers who have had exposure to English at a tender age tend to marvel at the dexterous use of Yorùbá by the verbal gymnast. This deficiency is greatly exploited by the elocutionist in the presentation of the advertisement by selecting and combining high sounding Yorùbá words in quick succession.

Since the film advertisement often entails propaganda, the film title can be mentioned as many times as possible within the 1-minute advertisement slot. The announcer may decide to add emotion to the advertisement by sighing to arouse the interest of the listeners or viewers so that they would be eager to go to the cinema house. An example is:

Sinnimọ ỌMỌ ỌRUKAN tí gúnlẹ  
sáwùjọ wa o

Şé ọsàn ò dùn làá mùkan mọ

B'ọsàn bá dùn

À máa mu àimoye rẹ

(A slur) .....

Ọmọ niyi, ọmọ lafé ayé

K'Aláwùràbí má fi ọmọ jẹ wá nỳà

Amin

Ò ò sí nìbẹ

O ni í báwò ni wọn ẹ pín in.

Ikú tí í fólé ọlá

Sinnimọ ỌMỌ ỌRUKAN ló lani lọyẹ

Bí ọrẹ ẹ é dani

Şé ọrẹ ní dani

Ọrẹ sí tún ní lani

Ọrẹé ẹ!!!

Nn Hùn ùn (imí ẹdùn)

Èdá Onílé-Ọlá dalẹ ọrẹ

Èní dalẹ á bálẹ lọ

Iyà ò lẹ jẹ ọmọ òkú ọrun

Şé bẹẹ ni?

Abí bẹ̀ẹ̀ kọ́?

Ọ̀rọ̀ púpọ̀, irọ̀ ló ní mú wá

Ipàdé di K S Motel Ibàdàn

Bẹ̀rẹ̀ láti ọ̀jọ̀ wẹ̀ẹ̀sìdẹ̀

Ọ̀jọ̀ kínní oşù kínní

Títí di ọ̀jọ̀ ìsinmi

Ọ̀jọ̀ kárùn-ún oşù kínní, ọ̀dun 1992

Sinnimọ̀ QMỌ̀ Ọ̀RUKÀN

Ọ̀jọ̀ márùn-ún, ní ẹ̀ ó fi gbádùn

Sinnimọ̀ QMỌ̀ Ọ̀RUKÀN

Ẹ̀ wá pàdé Bello, Alúwẹ̀ẹ̀, Péjú Ògúnmọ̀lá

Bàbáa Wándé, I Sho Pepper

Ìyá Oşùmàrẹ̀

Àti àwọ̀n ọ̀sẹ̀rẹ̀ mííran nínú sinnimọ̀ QMỌ̀ Ọ̀RUKÀN

Agogo méjilá, mẹ̀ta ọ̀sán, àti mẹ̀fà irọ̀lẹ̀

Ní sinnimọ̀ QMỌ̀ Ọ̀RUKÀN yóò máà bẹ̀rẹ̀

Owó iwọ̀lẹ̀? Náírà mẹ̀wàá

Sinnimọ̀ QMỌ̀ Ọ̀RUKÀN

Sinnimọ̀ tí ọ̀ ẹ̀ ẹ̀ ròyìn tán

Ẹ̀ kú ọ̀dún

Ẹ̀ kú iyèdún o o o.

OMO ORUKAN film is now in our midst  
 'Tis only when an orange is not sweet  
 that one takes just one

We can take many

(A slur) .....

A child is prestigious, a child is the  
 fancy of life

May Allah never punish us with childlessness  
 Amen

You weren't there

You are asking how things have been shared out  
 Death that devastates a wealthy home  
 And also devastates a prosperous home

OMO ORUKAN film highlights

How a friend betrays one

'Tis a friend that betrays one

'Tis a friend that showers riches on one

Friend!!!

Huh Huh (sighs)

Eda Onilé-Qlá betrays the pact of friendship

The hypocrite will die of treachery

Anyone that is treacherous will be punished

The children of the dead cannot suffer

Is it so?

Or is it not so?

Too many words would contain lies

The meeting is slated for K S Motel Ibàdàn

Beginning from Wednesday

The first day of the first month

Till Sunday

The 5th day of the first month of 1992

QMỌ ÒRUKÀN film!

You shall enjoy for five days running

QMỌ ÒRUKÀN film

Come and meet Bello, Alúwèé

Péjú Ogúnmólá

Bàbáa Wándé, I Sho. Pepper

Iyá Oşùmàrè

And a host of other artistes

In QMỌ ÒRUKÀN film

12 o'clock, 3 o'clock in the afternoon

and 6 o'clock in the evening

Is when QMỌ ÒRUKÀN film will begin

Gate fee? Ten Naira

QMỌ ÒRUKÀN film

A film that cannot be explicated at once

Happy New Year

Happy festival celebration

In this advertisement, the film title is mentioned six times, but the repetition is intermittently made. This is to impress the film title in the mind of the listeners or viewers. Again, that the film would be on for five days running with three shows per day is an indirect way of cajoling the would-be audience that the film is worth seeing, and that if one had seen it

once, that does not mean it could not be watched all over again. In order to influence the audience, the advertiser adds subtle propaganda to the advertisement by praying for the audience and greeting them.

In the advertisements through electronic media the names of the star artistes in the film are mentioned in order to encourage the listeners or viewers to come to the cinema houses.

In some advertisements, the resumé of the film is given. In such advertisements brief information is supplied so as to create gaps which can put the listeners in suspense. To further heighten the curiosity of the public about the film, rhetorical questions are asked. Such posers may make the public long to see the film. A typical example is the advertisement of IKÚMÓGUNNÍYÌ:

Gbogbo èyín òjògbòn àti aláfẹ̀ èniyàn

O tí bayé retí

"Ikúmógunníyì"

Rògbòdiyàn bẹ̀ sílẹ̀ láàrin ọ̀ba, ijòyẹ̀

Atí gbogbo ọ̀mọ̀ ilú Pánúmọ̀ nítorí

Ọ̀dẹ̀ròhunmú. Orí rògbòdiyàn yíí ni

wón wà ti Abijà, Jagan Jómowẹ̀



fi kógun dé. Èlémọ yarı; Bàbá  
Kékeé fàáké kọrí. Igiripá ní,  
kín ló subú tẹun yíí?

Ta ni Ọdẹrọhunmú jẹ ti wàhálà  
fi pọ bá yíí? Ìrìn àjò wó ni

Ọdẹrọhunmú rin ti ó ní

Kí ẹníkẹni má sunkún lẹyin 'un;

torí ti wọn bá ń sunkún nihin-in

bẹẹ làwọn ó máa yọ lẹhùn-ún? Isẹ

wó ni Odùduwà rán sí àwọn ọmọ rẹ?

Ta l'ó sẹgun nínú ilú Pánúmọ

àti Jọmọwẹ? Gbogbo idáhùn ọrọ

wọnyí ni ẹ ò bá pàdé nínú

sinnimọ olókíkí yíí: Ikúmógunníyí

D'Rowan's Hotel Ring Road, Ibàdàn

ní ẹ ò tí lánfààní àtiwo

sinnimọ yíí ni Sàtidé àti Sọ́ndé

ọsẹ yíí. Emeẹta ọtọtọtọ ni sinnimọ

yóò máa wáyé lójúmọ: agogo

méjilá, mẹta, àti mẹfà irọlẹ

È wá pàdé àwọn ọsẹrẹ

Kànkà kànkà bí Abijà,

Èlémọ, Ọlọfà-Iná, Arígbábuwó,

Igiripá .... Déintó ati bẹẹ bẹẹ lọ  
Owó iwólé? Náfrà mēwàá péré.

È má gbàgbé o, D'Rovan's Hotel

Ring Road, Ìbàdàn ni o, ní

Sátidé àti Sónndè yíí

IKÚMÓGUNNÍYÌÌÌÌÌ

All the intellectuals and social people  
- You have been on the look-out with  
other people

"Ikúmógunníyì"

Feud erupts between the king,  
chiefs and the townspeople of  
Pánúmọ because of Qdẹrórhunmú  
They are still in this feud when  
Abijà, the warlord of Jómowè, declares  
war (on them). Èlẹmọ is infuriated;  
Bábáa Kékeé is annoyed. Igiripá  
keeps wondering, what has befallen him?  
Who is this Qdẹrórhunmú that  
there is so much trouble? What type  
of journey has Qdẹrórhunmú embarked on  
that he implores everyone not to  
lament after his departure; for if  
they weep here they would be joyous  
there? What message has Odùduwà passed  
on to his children? Which is victorious

between Pánúmó and Jòmówè? All answers to these riddles shall be provided for you in this popular film:

Ikúmógunniyì

'Tis at D'Rovan's Hotel Ring Road, Ibadan, that you will have the opportunity to watch this film on Saturday and Sunday of this week. Three times will the film come up daily: 12 o'clock, 3 o'clock; and 6 o'clock in the evening. Come and see big time artistes such as Abijà, Elémọ, Qlófà-Iná, Arígbábuwó, Igiripà .....  
Déintọ et cetera. Gate fee?

Teñ naira. Don't forget, 'tis at D 'Rovan's Hotel Ring Road, Ibadan on Saturday and Sunday this week  
 IKÚMÓGUNNÍYÌÌÌÌ

The advert shows that the members of the public may have been stirred up through a number of questions. The answers to those questions could not be proferred until the public has seen the film.

All the examples given above are under asynchronous sound, that is, they are only comments by the announcers on the films to be exhibited (cf 2.2.1). But some advertisers prefer both the asynchronous and synchronous

sounds in their advertisement. This synchronous sound can be in form of music (which enlivens the filmic story) or dialogue (discourse of the characters in the film). Musical excerpts from film are generally added to the commentative sound. The advertisement on "Nn̄kankan" aptly illustrates this:

Ipè Akéde: Nn̄kan kan! Nn̄kan kan

Orin: Èyin abiyamọ

È sùn lórùn ni in

È ò ẹ se tún bojú wo ilé ayé mó

È wẹyin wo o o oòò

Akéde Kínní: Hun hùn hùn

Kéèyàn torí àìlówólówó

Kọ lárẹmọ rẹ dà á ta!

Bówó bá dé

Se baba ò ní mọ ọmọ ni?

Àbọmọ ni ò ní mọ baba?

Èyin ó wá weni tó torí àìlówólówó.

Tó léyàwó àkọgbé

T òun tọmọ rẹ dàá ta!

Tówó wá dé tán

To rẹẹ fẹ peperẹ̀npẹ

Peperẹ̀npẹ rẹẹ

Kò lòmọ ọ̀n bí

Ogún múmù sí rẹ ẹ,

Alágbárí ní ín jẹ ẹ

Hán-àn!

Ǹkan ń ọ̀ yan ọ

Akéde Keji: Hẹẹ ẹ̀n!!!

Peperẹ̀npẹ

Tó wá torí ogún ya ọ̀mọ̀lọ̀mọ ń wèrè

Kí wèrè ń se wèrè tiẹ náà

Ká wò ń

Itú t'Alàdé pa níńú Sinnimọ

"Inú Kan"

La rí

Tá à ń wí ọ

Tinú sinnimọ tuntun

"Ǹkankan"

Tún wá lòmọrí yàtò ọ ọ

Akéde Kínní: Alàdé nikan kọ  
 Tòun tàwọn àgbà òsèré  
 Bi Agbákò Bàbáá Wándé, Abìjà  
 Déintọ àti bẹ̀ẹ̀ bẹ̀ẹ̀ lọ

Akéde Kẹta: Fún ànfààni èyin tẹ̀ẹ̀ tí rááyẹ  
 wó sinnimọ  
 "Nnkankan" ni Odeon Sinnimọ,  
 ẹ̀ pàdé wa ní Cultural Centre ni  
 ọjọ Satide ọjọ kẹrin oşù kínní  
 ọdún 1992 àti lẹjọ Sónndè ọjọ  
 Kárùn-ún oşù kínní ọdún 1992  
 bakan náà. Owó iwọlé náírà  
 méèdógún. Sinnimọ "Nnkankan"  
 A-wò-şẹ - 'Hùn-ùn-ùn'

Announcer's Invocation: Nnkankan! Nnkankan!!

Song + musical accompaniment: You mothers  
 Are you dead asleep in heaven  
 Why don't you ever check on the  
 world  
 Take another look back

1st Announcer: Huh huh huh

Because one has no money

He then sends his heir out of  
the house

If fortune comes

Would the father not know his  
child?

Or is it the child that would  
not know his father?

You had better come and see  
someone who for want of money

Sends his first wife packing

Together with her child

When money comes

Then he opts for a sophisticated lady

The sophisticated lady

Has no plan to bear a child

As for the moron's inheritance

It is a con man that grabs it

Hàn án

Something terrible will happen

2nd Announcer: Yees

The sophisticated lady

Makes someone else's child mad

because of inheritance

The mad person should behave mad

And let us watch

'Tis the feat performed by Alâdé

in "Inú Kan" film  
 Which we watched  
 That we keep talking about  
 The one (feat) in the film  
 "Ǹ̀kankan"  
 Has a different touch

1st Announcer: 'Tis not only Àl̀̀dé  
 But he is in the company of other  
 star artistes  
 Such as Agb̀̀kò, Bàb̀̀á Wá̀̀ndé  
 Abìj̀̀à  
 Déìnt̀̀ò and a host of others

3rd Announcer: For the benefit of those who  
 had no time to watch  
 "Ǹ̀kankan" film at Odeon Cinema,  
 come and meet us at the Cultural  
 Centre on Saturday, 4th of the  
 first month, 1992, and on Sunday  
 5th of 1992 also. Gate fee,  
 fifteen naira.  
 "Ǹ̀kankan"  
 A film you watch and heave a sigh

This advertisement begins with the title of the  
 film and it is followed by a song with musical accompani-  
 ment. The song rendered by one of the characters in the  
 film is the synchronous sound while the utterances from



the three announcers are the asynchronous sound. The 1st and the 2nd announcers render their own part in poetic form while the 3rd announcer opts for the prose form. One striking thing worthy of note is the integration of slangs of the moment which add colour to the advertisement. Examples of such slangs are: Peperènpè (sophisticated lady), múmù (moron), alágbárí (crafty being), lòmọrí (it has a cover 'it gets a cover' i.e., it is superb).

At times a large part of the advertisement may have quite a lot of synchronous sound, while a little part will be asynchronous. Such synchronous sound usually comprises the dialogue of the characters and thematic songs rendered by them. The advertisement on "Kòtò Ọrun" film aptly exhibits this:

Character A: Ó mò ti tún gbése rè dé oo!!

Character B: (Sings a melancholic song) Gbogbo ayé ní  
retí ọmọ mi. Ọmọ mi o ò wáyé

Character C: Şé filà tí mo fi bo ẹlẹdàá mi rè é?

Chorus (Chants): Ajagajigi  
Ọtún Ajagajigi

Character D: Èsù

(then grins) Hèè hà hà ha

O ó tí àwọn iránsẹ̀ rẹ̀

Işẹ̀ takun takun tí wọn gbé lé ọ ló

Ó di şíşẹ̀

Character E: Ọlórún o

Ọlórún ọgá ọgo

Agbára tírẹ̀ ju tí Èsù lọ o

Mo dúpẹ̀ bíbí tí wọn bí mí

O şé o, ọba Alágbára

Character F: Eşẹ̀ Ọrun

Şàkà şíkí

Eşẹ̀ agbedeméjì ayé òun ọrun

K'ónà ó dí mọ̀ ọn yín

Ki eşé má le è lọ

(derision) Ha! Ha!! Ha!!!

Announcer:

Şòńńdè ọjọ̀ keji Fẹ́búáńrì lẹ̀ ọ ri

sinnimọ̀ "Kòtò Ọrun" wò ní ilé sinnimọ̀

mẹ́ta ọ̀tọ̀ọ̀tọ̀ nílùú Ibádán ní ígba kan

náà

Scala Sinnimọ tó wà ní Sàábó,

Tabàntari Hotel

Tó wà ní Elékùrọ, àti

Bàbá Sàlá sinnimọ tó wà ní Agbowó

Hùn ùn!

Èbùn repẹte n duros de yin o

È o mu Seven-Up, Pepsi Cola àti Crush

È o si tun gba apo ose OMO koṣkan lo  
silé

Sin .....

Sinnimọ "Kòtò Ọrun"

Sọndè sẹkọndi Fẹbúari

Ni lálà fẹ lù o

Ni Scala sinnimọ Sàábó

Tabàntari Hotel, Elékùrọ

Àti Bàbá Sàlá sinnimọ tó wà ní Agbowó

Owó iwọlé, náirà mẹẹdógún

Èyin omọde, náirà mewaá

A n fi sinnimọ "Kòtò Ọrun"

sami odun kewaá ta a da

iléesẹ Wemimọ Corporate Promotion

silé ni o. Iléesẹ NTA Ibàdàn

ni alátileyin.

Character E: Èmi Oriádé ọmọ Adéọlá tí dé!  
 Èyin tídí kí ẹyẹ yín  
 Èmi ó tídí fàá fun

(Chants) È tídí kíí  
 È tídí kíí  
 È tídí fàá  
 Ma tídí fàá  
 Fàá fàá fàí

Character A: He has come again in his  
 characteristic manner!!!

Character B: All the people are expecting  
 (sings a melancholic) My unborn child  
 (song) Please, dear child come into the  
 world.

Character C: So, this is the cap I have used to  
 cover my destiny.

Chorus (chant): Ajagajígi  
 Ọtún Ajagajíji

Character D: Èşù  
 (then grins) Hèè hà hà ha  
 You'll support your followers

The arduous task you are  
saddled with  
It has to be done

Character E: Oh! God  
God, the gloriously great  
Your power surpasses that of Èṣù  
I give thanks for my birth  
(into the world)  
Thank you, Almighty King

Character F: You witches in heaven  
Swoop down and up  
The witches in between the world  
and heaven  
May the road close on you  
So as not to be able to go further  
(derision) Ha! Ha!! Haa!!!

Announcer: 'Tis Sunday the 2nd of February that  
you will be opportuned to watch  
"Kòtò Ọ̀run" film at three different  
cinema houses in Ibàdàn metropolis  
simultaneously:  
Scala Cinema at Sáábó,  
Tàbantari Hotel situated at  
Elékùrò and Baba Sala Cinema,  
located at Agbowó  
Hùn ùn!

A lot of gifts await you  
 You will drink Seven-Up, Pepsi Cola,  
 and Crush. You will also take a  
 pack of OMO detergent home.  
 'Tis also free of charge

Cine .....

(For) "Kòtò Ọrun" film  
 Sunday 2nd February  
 Will be the D-day  
 At the Scala Cinema, SÁábó;  
 Tàbàntari Hotel, Elékùrò  
 Ànd Baba Sala Cinema  
 located at Agbowó  
 Gate fee; fifteen naira

(But for) You children; 'tis ten naira

We are showing "Kòtò Ọrun" film  
 to mark the 10th anniversary of  
 Wẹmímọ Corporate Promotion  
 sponsored by the NTA, Ìbàdàn.

Character E: I, Oriadé, son of Adéọlá have come  
 You insert your bird through the anus  
 I shall pull it through the anus  
 'chants) You insert it through the anus  
 You insert it through the anus  
 Pull it from the anus  
 Pull it, pull it forcefully

The utterances by characters A, B, C, D, E, F and

the chorus fall under the synchronous sound, while the announcer's rendition is under the asynchronous sound. One striking point about this advertisement is the featuring of the favourite star artistes on the television screen for the viewers to see.<sup>4</sup> The exhibition on the screen is not only to encourage people to come to the cinema houses but also to intimate them with a certain type of theatrical experience. This is a kind of horizon of expectations.

Furthermore, emotional scenes are usually exhibited on the screen as television clips. This is done in order to appeal to the audience's passion: the emotional scenes can either be sensuous or tense. The melancholic song rendered by character B is geared at arousing in the would-be audience curiosity and expectations.

As revealed in the advertisement, the members of the audience would be entertained with soft drinks and

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4 For instance, both characters D and F are Olori Abioye and Oyibóyi respectively; they are villainous witches who unleash terror on their townspeople, while character E is Oriadé the saviour of the townspeople. The three star artistes are popular with television viewers.

given sachets of OMO detergent soap free. This is to entice as many people as possible to the cinema houses. It is assumed that, with a star studded film, and the enticement to the members of the public with 'free gifts' many film-goers are likely to be drawn to the film houses.

Little wonder, then, that as high as a proportion as 57.95% affirmed that they were drawn to the film houses through the advertisements in the electronic media. In other words, the advertisement on both the print and electronic media can spur the members of the public to cinema houses if properly utilized. To have precipitated high responsiveness in the audience, the media content must have conformed with the needs, interests, wants and dominant values of the film-goers.



## CHAPTER SEVEN

### CONCLUSION

#### 7.0 Introduction

In this Chapter we attempt to sum up our findings. It is followed with a re-appraisal of the methodology adopted in the study. We then shed light on the theoretical and practical implications of our study, before making recommendations. The discussion closes with a look at the limitations of this study.

#### 7.1.0 Summary of Findings

Without the audience there is no play (film). In this study an attempt has been made to ascertain the attitude and response of the Yorùbá film-goers in Ibàdàn to Yorùbá films bearing in mind their socio-demographic variables. To elicit information, we utilized questionnaires, oral interviews and participant observation. These three methods formed the basis for the analysis in this study. Furthermore, our sample was drawn from the Yorùbá film audience in Ibàdàn City.

In the demographic analysis, it was discovered that we had more males in our sample than female respondents.

This seems to confirm what happens in reality. Theatre-going is erroneously taken to be a male preserve; this is perhaps the reason why women have been subtly marginalized in theatre-going. In the Yorùbá community, like any other communities in Nigeria, women are expected to keep faithfully to the kitchen, their traditional sector, and perform other domestic chores, rather than take time to go to film houses. The female audience therefore belongs to the low attendance frequency zone.

The analysis has brought to the fore the different age groups that go to the cinema. Yorùbá film is exclusively for the youth and young adults. In essence, film-going is more of youth culture since we had more young people at the cinema houses.

A look at the marital variables also showed that unmarried members of the audience were avid film-goers while married ones were not. It would appear, then, that the married members of the audience tend to have other social commitments that keep them away from the theatre. Film-going is a bachelor/spinsterhood phenomenon.

It was clear in the study that there were different levels of commitment among the film-goers as evidenced in educational and occupational variables. It was revealed that non-literate audiences were highly marginalized. It would seem, then, that theatre-going was taken to be exclusively a literate culture. It was also clear that students attend film houses more than any other occupational group. The students' intense patronage might have stemmed from their desire to thrill themselves, let off steam or probably to escape from reality to a fantasy world.

Some members of the audience showed much interest in films depicting cultural values though a few showed a catholic taste. Most of our respondents showed a higher preference for Yorùbá films than for foreign ones. This shows that audience taste could be conditioned by cultural chauvinism.

Though Yorùbá films exhibit some foreign values, these are not as pronounced as Yorùbá values. As we found out, Yorùbá films have preponderantly featured Yorùbá cultural values. These are selected from Yorùbá customs and traditional rites. Some of the Yorùbá films

that exemplify these cultural values include "Aiye", "Jaiyesinmi", "Ààrẹ̀ Agbáyé", "Ìjà Ominira", "Ìjà Orogún", "Èrì Ọ̀kan", etc.

From the audience's assessment of the contents of Yorùbá films, there are six dominant elements, viz., crime/horror/violence; cultural/historical; love/sex; political; comic and tragic. Though Yorùbá values are treated, violence features prominently. The ability of the respondents to categorize the Yorùbá film contents shows that the Yorubá film audience is able to appreciate the issues treated in the films according to their individual make-up. Furthermore, the Yorùbá film (theatre) audience is critical of excessive foreign content in the Yorùbá films; our respondents showed their abhorrence for indiscriminate depiction of violent and amatory acts.

The respondents were able to appraise the roles of some characters that fulfilled their roles and those that could not. From their analysis of the characters the respondents were able to isolate the themes and moral lessons from the filmic stories. They are critical of language employed in the films. A few of our respondents were able to draw our

attention to varieties of Yorùbá used by the characters.

Our investigation has shown that a film could have both positive and negative effects on its audiences. We found out that the film contents were capable of modifying the behaviour of both adults and children. The respondents, however, claimed to go to film houses for the purpose of entertainment and education. This shows therefore that there is a dialectical relationship between the audience and the film. While the film would appear to make quick and spontaneous impact on its audiences, the analysis showed that the members of the audience have little or no serious influence on it per se, since it is a finished product. This shows that feedback is impossible in a ternary system of communication as a result of its linearity.

Finally, this investigation has revealed that most of our respondents were attracted to the cinema houses through mass marketing (print and electronic media). Public awareness is created via the mass media. It was also discovered that both the print and electronic media are combined when the largest possible audiences were

aimed at. The media of publicity for the films have their influences on the turn-out of the audiences. In fact, these media prepare the audience's horizon of expectations through pictures and clips from the film shots.

The investigation has revealed that audience reception or response was guided by the socio-demographic characteristics of each individual. In essence, the PSP of each individual would always be the mediating element in his reception of the theatre product; though extraneous factors could also have their effect on individual PSP. The horizon of expectations of the individual was shaped by the level of experience (exposure) and the level of things (products). Because as Bleich (1981:32) has observed, 'the mind creates its own perceptual paradigms from prior experience'.

#### 7.1.1 Implications of the Findings, and Recommendations

Though this study has focused essentially on our immediate community, our findings have theoretical and practical implications.

The public appeared to have much love for the film medium. This shows that the film industry can thrive well if properly managed. The viewing public now sees the film as an alternative to television. Low income earners cannot afford television sets. If film tends to be a substitute for television or live theatre, it is necessary, therefore, for the dramatists to give their best in terms of performance and thematic selections. The dramatist would have to strive to meet the expectations of the film-goers by selecting materials that are relevant to their cultural ideology and values. The drawing of relevant materials from the would-be audiences' environment for the films would ensure massive attendance and encourage the audience to relate the incidents, events, characters and subject-matter in the film to those in reality.

The film-makers should now focus on other social themes than the morbid themes of witchcraft and family intrigues. The film-makers would have to bear it in mind that the themes on the film screen are indicative of their level of development or technological sophistication. They should therefore endeavour to

pay attention to social institutions such as religion, politics, the judiciary, economics and education. However, such themes should be treated in contemporary terms if the interest and needs of the audiences are to be met. Furthermore, the film producers should minimize excessive depiction of aggression and sexuality on screen, for the audience's interest seems to transcend these. The film-makers should take into account the common bond, that is, what unites the people, e.g. language, ancestry, topicality of themes, and the crop of star actors available for the film production.

As for the paucity of the female audiences, both theatre practitioners and entertainment promoters should endeavour to create leisure awareness among the women-folk. It would be necessary for theatre practitioners and promoter to impress it on the public at large that film-going by women does not make them irresponsible beings; rather, it nourishes them.

Rather than coerce the people to imbibe certain ethical values, it is possible for the government to reorientate and educate its citizens through the re-



introduction of mobile cinema units. Such a step would facilitate wider publicity of the government policies or programmes and serve a therapeutic purpose for people in the rural areas.

In order to provoke and sustain the interest of the public in its programme, the government may have to make use of the favourite star artistes in the community in order to bring prestige to its productions. Adequate attention should be paid to the language, occupation, cultural values and beliefs, and the venue of the exhibition of the film. Timing of presentation should also be borne in mind. As reflected in this study the audiences appeared to prefer their local language to any other language; for the language affects proper understanding of the filmic story. In other words, affinity to one's cultural bond tends to enhance a thorough understanding of the film message. However, the government would have to avoid its fragmentation or distortion of information if it is to eliminate doubts when disseminating its policies and programmes.

In the self-report interview many respondents

admitted discomfort at filthiness of the theatre hall, dilapidated seats, incessant power cut; out-dated film projectors, and loudspeakers, etc. They claimed difficulty in concentrating on the film as a result. Theatre managers should pay attention to the welfare of audiences, if the industry is to prosper.

#### 7.1.2 Limitations

Our pre-occupation in this study has been on the audience composition, its PSP, and its perception of the film content. The reception theory adopted has afforded us the opportunity to understand the dialectic relationship between the product (film) and the consumer (audience). This was made possible through the application of socio-demography of the film-goers. In large measure the dependence of reception theory on other disciplines has helped in illuminating horizons of expectations of the film audience. In sum, our methodology has been more on literary aspects than on the theatrical. For instance, we did not give enough consideration to the influence of the architectural designs of the theatre on audience response; these include theatre structure,

seating arrangement, location of the screen; and other theatre accessories. These ones come under theatre management, and have not attracted much attention in this study.

Other researchers can consider the audiences of other media: television, and live theatre. A study of the attitudes of these audiences could possibly bring about a comparative analysis in the reception field.

Again, our study has been restricted to Ìbàdàn Municipality within the Yorùbá community. This type of study should be carried out in other communities in and outside Nigeria in order to widen the coverage in reception field.

However, whatever conclusions might have been drawn on the effect of occupational and educational variables, especially as they relate to farmers and non-literate subjects, should be taken as tentative since the research was carried out in the city. We may likely have a different result if the research had been carried out in the rural area.

The apathy displayed by a few of the subjects in answering some questions in the questionnaire might not

have given us a more reliable picture in some area. Perhaps in future both non-literate and literate subjects would appreciate the efforts of researchers and supply answers as appropriate to questions asked.

The shortcomings of the present study notwithstanding, we hope it has opened a new area for other interested researchers in RECEPTION THEORY.

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APPENDIX I A

QUESTIONNAIRE

AUDIENCE RECEPTION OF YORUBA FILM

Dear Respondent

This questionnaire is designed to find out those things that make you watch Yoruba films. With your help the Yoruba film can grow. I would very much appreciate it if you could help spare a few minutes to answer the questions correctly.

All information given will be treated as confidential and will be used for the purpose of this research only. Thanks for your cooperation.

Title of the film you enjoy most: .....

English sub-title (if any) .....

Venue: .....

PART I (Demographic Data)

Please, kindly tick (✓) where applicable

1a Sex: Male / / Female / /

b Age: Below 6-12 years / /  
13-18 " / /  
18-24 " / /  
25-30 " / /  
31-36 " / /

37-42 years //  
 above 42 years //

c Marital status: Single // Married //  
 Divorced // Widow //

d Educational level:

Illiterate (No formal education) //  
 Primary education //  
 Secondary education //  
 Technical/Teacher Grade II //  
 NCE/University/Polytechnic //  
 Others (specify): .....

e) Occupation: Public servant //  
 Student //  
 Businessman/woman //  
 Farmer //  
 Professional Driver //  
 Others (specify): .....

f State of Origin .....  
 Other National (specify) .....

2 Can you speak and write Yorùbá? Yes // No //

3a Do you like Yorùbá films more than foreign films?

Yes // No // Indifferent //

b 1) Which do you like most?

Stage play //, television play // film //

Don't know //

ii) Why? .....  
.....

c How many times per week do you go to the cinema?

- Every time        //
- Once a week       //
- Once every two weeks //
- Once a month     //
- Festival period   //
- Occasionally     //

d 1) What time of the day do you like to watch film?

- 12 noon //    3 p.m. //    6 p.m. //    7 p.m. //
- 9 p.m. //

ii) I like going to the cinema house at the time chosen because of:

- a) transport problem //
- b) location of the cinema house //
- c) security //
- d) the weather condition (fear of rain/  
sunny weather) //
- e) other (specify) .....  
.....

4a How did you know about the film?

- Word of mouth        //
- Radio                //
- TV advertisement     //
- Newspaper advertisement //

Previews	//
Premieres	//
Posters	//
Handbill	//
Accidental	//

b How much did you pay as gate fee? N2.00 //, N3.00 //  
 N5.00 // N7.00 // N10.00 //  
 Other (specify): N .....

5a Do you go to the cinema primarily

- i) to watch film?
- ii) to see certain film stars? //
- iii) to relieve boredom? //
- iv) to watch something different from TV? //
- v) for entertainment? //
- vi) because it is a good place to go on dates/  
with lovers? //
- vii) because it is an opportunity to be with  
other people? //
- viii) because it is less expensive than other  
forms of entertainment? //
- ix) Other reasons (specify): .....

- b) i) Do you watch films because of  
particular actor(s)/actress(es)? //
- ii) If 'Yes', name one or two of such actor(s) or  
actress(es)
- i) ..... ii) .....

6a Do you think Yorùbá films are fashioned after foreign films?

Yes / / No / /

b Of the Yorùbá films you have watched in the last six months, which one did you enjoy most? .....

.....

7a What category of film have you watched lately?

- i) crime film / /
- ii) cultural film (mythological film) / /
- iii) Love/sex film / /
- iv) political film / /
- v) historical film / /
- vi) religious film / /
- vii) comic film / /
- viii) tragic film / /
- ix) horror film / /
- x) violent / /

b Is there any particular subject that you enjoy seeing depicted on the film screen?

- i) war / /
- ii) sex / /
- iii) crime / /
- iv) death / /
- v) violence / /
- vi) history / /



- vii) culture //
- viii) action //
- ix) politics //
- x) criticism of corruption in public life //
- xi) marriage
- xii) juvenile delinquency

c Which of these things would you always remember in any film watched?

- i) action //
- ii) song //
- iii) incantations //
- iv) incidents //
- v) the subject-matter/topic //
- vi) the actor/actress //
- vii) the slang and jargon used //
- viii) the dress worn //

## PART II

Give relevant information as regards the film you enjoy most.

8a The film has only reflected life in

- i) city //
- ii) village //
- iii) the two //

b The social problems shown/reflected include:

- i) marital problem //

- ii) family problem // /
- iii) friendship problem //
- iv) co-worker problem //
- v) political problem //
- vi) religious problem //
- vii) bribery and corruption //
- viii) thuggery/violence //
- iv) armed robbery //
- x) others (specify): .....

c Would you say the film has attacked

- i) family institution //
- ii) marriage institution //
- iii) political institution //
- iv) religious institution //
- v) social arrangement of the people in a society //
- vi) the social values of the Yoruba community //

d Do you think the film can influence someone's view?

Yes // No // Don't know //

9a Would you say the incidents in the film are

- i) arranged one after the other //
- ii) arranged in a disorderly manner //

b Does the arrangement of events in the film arouse your interest?

Yes // No // Don't know //

10a Do you understand the story of the film?

Totally //

Averagely //

Slightly //

b Do you think the story is related to happenings  
in real life? Yes // No // Don't know //

c Which aspect(s) of the story line is/are not in line  
with Yoruba culture?

i) sex //

ii) violence //

iii) death //

iv) karate/kung fu fight //

v) crime

vi) other (specify) .....

d Which aspect(s) of the film would you like the film  
producer to reduce or cut off?

i) violence //

ii) action //

iii) horror //

iv) thuggery //

v) death //

vi) crime //

vii) magic //

viii) incantation //

ix) sex/love //

x) comic //

e) The aspect(s) marked above should be reduced or removed because it/they

- i) encourage(s) bad behaviour in children only //
- ii) encourage(s) bad behaviour in both adults and children //
- iii) can increase crime and violence rate in society //
- iv) can create fear in the feeble minded //
- v) can undermine one's faith //
- vi) can encourage prostitution among the women folk //

f)i Does the film show violence? Yes // No //

ii What causes the violence?:

- i) love/sex //
- ii) woman //
- iii) landed property //
- iv) co-wife rivalry //
- v) promotion //
- vi) chieftaincy tussle //
- vii) politics //
- viii) poverty //
- ix) cheating //

11a Tick (✓) either 'Yes' or 'No'. Which of the following personalities in the film has/have fulfilled his/her/their roles:

- i) gods Yes / / No / /
- ii) Oba/Baale Yes / / No / /
- iii) Husband Yes / / No / /
- iv) Wife Yes / / No / /
- v) Father Yes / / No / /
- vi) Mother Yes / / No / /
- vii) child Yes / / No / /
- viii) others (specify) .....

b i) Name one person you like most in the film: .....

.....

ii) Why do you like him? .....

.....

c i) Name one person you hate most in the film: .....

.....

ii) Why do you hate him? .....

.....

d i Name one of the persons in this film whose name reflects his/her behaviour: .....

ii Can you remember any funny name given to one of the persons in this film: Yes / / No / /

iii What is the funny name? .....

iv Give the meaning of the funny name (if you know it) .....

.....

12a Do you consider the language used in the film simple?

Yes / / No / / Don't know / /

b Give one or two example(s) of indecent words (language) used in this film

- i) .....
- ii) .....

b ii The indecent language

- i) is used to attack the female sex / /
- ii) is used to attack the male sex / /
- iii) is used to attack a religious group / /
- iv) can corrupt little children / /

c i Were you able to identify the area of origin of one of the persons in the film through his/her speech? Yes / / No / /.

ii Give one or two example(s) of the type of Yoruba used in the film (if any)

- i) .....
- ii) .....

iii The type(s) of Yorùbá

- i) make(s) the film interesting / /
- ii) make(s) the film humorous / /
- iii) make(s) the film juicy / /
- v) show(s) the social setting of this film / /

d i) Did some of the persons in the film use foreign words (language) (such as English/Igbo/Hausa etc.)? Yes / / No / /.

ii) Give two examples of foreign words used in this film (if you can recollect)

i) .....

ii) .....

iii) The use of foreign language in the film

i) shows the educational level of the person in this film / /

ii) shows the social status of the person in this film / /

iii) allows the person's show-off among illiterate neighbours / /

iv) shows the level of educational development in Yoruba society / /

e i) Give two examples of slang used by the people in the film:

i) .....

ii) .....

ii) Give the possible meanings of the slang

i) .....  
.....

ii) .....  
.....

f i) Did you enjoy the poem/song rendered in the film?  
Yes // No //

ii) Could you remember some lines of the poem/song?  
Yes // No //

iii) If 'Yes', kindly give some of the lines remembered:  
.....  
.....  
.....  
.....

iv) The poems/songs were used in this film  
i) to while away the time //  
ii) to entertain the film audience //  
iii) as part of the film story //  
iv) to make the film longer //  
v) to show part of the Yorùbá social life //

13 i) What lessons did you learn from the film?  
i) .....  
ii) .....  
iii) .....

ii) Would you say the film could be of use to anyone  
either now or in the future in solving some  
problems? Yes // No //



- 14 i) What makes you enjoy this film?
  - i) .....
  - ii) .....
  
- ii) What makes you not to enjoy this film
  - i) .....
  - ii) .....
  
- 15 General comments (if any) on the film watched
  - a) .....
  - b) .....
  - c) .....
  - d) .....

We are grateful to you for giving us some of your time.

Thank you.

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## APPENDIX I B

## IWÁDÌÌ LÓRÌ FÌÌMÙ YORÙBÁ

Ore wa owon,

A seto ibeere iwadii yii lati se awari awon nnkan won-  
ni ti o n mu yin wo fiimu Yoruba. Pelu iranlowo yin ni  
idagbasoke yo fi ba fiimu sise. Inu wa yo dun bi e ba  
le yonda asiko die lati ba ni dahun awon ibeere wonyi  
laifepe boye.

A o se idahun yin ni nnkan asiri. Ise iwadii nikan ni  
a oo si lo o fun. A dupa fun ifowosowopo yin.

Akole fiimu ti o gbadun ju: .....

.....

Eda akole Gesei (to ba wa) .....

.....

Nibo lo ti wo fiimu naa: .....

.....

Apá Kinni

E jowo, e maaki ibi ti o ye pelu (✓).

1a. Ako [ ] Abi Abo [ ]

b. Ojo-Orí: odun 12 lo sila [ ]

odun 13 de 18 [ ]

odun 19 de 24 [ ]

odun 25 de 30 [ ]

odun 31 de 36 [ ]

ṣdún 37 de 42 [ ]

ṣdún 43 lṣ sókè [ ]

c. Ipò lṣkṣ-láya: Ailṣkṣ-láya [ ]  
Lṣkṣ-láya [ ]

d. Adédúó Imṣ-èkṣ:

Ailṣsileiwe [ ]

Èkṣ aláṣṣṣbèrè (Pámári suku) [ ]

Èkṣ sékṣndiri (Girama suku) [ ]

Èkṣ onimṣ-iṣṣ ṣwṣ/Èkṣ olukṣ onipṣ keji [ ]

Èkṣ Èn-sii, Yunifásiti ati Gbogbo-n-ṣṣ [ ]

Omiran (ṣṣ pátó) .....

e. Iṣṣ: Oṣiṣṣ ijṣba [ ]

Akéṣṣṣ [ ]

Oniṣṣwṣ [ ]

Ágbè [ ]

Awakṣ [ ]

Awṣn mifiran (ṣṣ pátó) .....

f. Ipínlè abinibi .....

Omṣ orilè-èdè mifiran (ṣṣ pátó) .....

2 ṣṣ o mṣ èdè Yorùbá ṣṣ, o si tun mṣ ṣn kṣ?

Bèṣni [ ] Bèèkṣ [ ]

3a Sé o nifṣṣ fimù Yorùbá ju fimù ilè òkèrè lṣ?

Bèṣni [ ] Bèèkṣ [ ] Èyi-kéyi [ ]

b 1 Èwo lo fṣ jù lṣ?

Eré ori-itàgè [ ]

Eré orí-telífisàn [ ]

Fílmù [ ]

N kò mò [ ]

11 Kí ní ìdí? .....

.....

c Emélòó laarin ọ̀sẹ̀ ní o ń lẹ̀ wo sinnima:

Ìgbà gbogbo [ ]

Èẹ̀kan lọ̀sẹ̀ [ ]

Èẹ̀kan lọ̀sẹ̀ mejì [ ]

Èẹ̀kan lọ̀sù [ ]

Àsìkò ọ̀dún [ ]

Èẹ̀kọ̀ọ̀kan [ ]

d 1 Ní déédé agogo mélòó ní ó máa ń fẹ̀ wo fílmù lóòjọ̀?

agogo méjìlá ọ̀sán [ ]

agogo méta ọ̀sán [ ]

agogo méfà iròlẹ̀ [ ]

agogo mèsàn-án alẹ̀ [ ]

11 Mo máa ń fẹ̀ lẹ̀ ilé sinnimá ní àsìkò tí mo yàn yí nítòrí:

a) Wàhálà ọ̀kọ̀ wíwọ̀ [ ]

b) Ibùdó tí ilé sinnimá wà [ ]

c) Àbò [ ]

d) Ojú ọ̀jọ̀ (ẹ̀ru ọ̀jọ̀/ẹ̀rù oòrùn hanhan) [ ]

e) Òmíràn (sọ̀ pátó) .....

4a Báwo ní o se mọ nipa fiimù náà?

- Ọrọ ẹnu [ ]  
 Rédió [ ]  
 Ikéde orí tẹlifisàn [ ]  
 Ikéde inú iwé-iròyìn [ ]  
 Agbẹyẹwò ninú iwé iròyìn [ ]  
 Akọṣe-onitọ́wò [ ]  
 iwé ikéde aṣàfihàn-alálẹkà (pósità) [ ]  
 iwé iléwọ́ ikéde [ ]  
 Akọṣẹbá [ ]

b Eló ló san lówó iwólé?

- Náirà méjì [ ]  
 Náirà mẹta [ ]  
 Náirà márùn-ún [ ]  
 Náirà meje [ ]  
 Náirà mẹwáá [ ]  
 Omíràn (sọ pátó) ₦ .....

5a Se idi gúnmọ tí o fi ń lọ sinnima ni:

- i) lati lọ wo fiimù [ ]  
 ii) látí lọ wo àwọn akọni òṣèré inú fiimu [ ]  
 iii) látí lọ najú [ ]  
 iv) látí lọ wo nnkan míràn t'ó yapa sí  
     tẹlifisan [ ]  
 v) fún idaraya/igbádùn [ ]  
 vi) pé ó jẹ ibi eré t'ó ṣeé lọ pẹlú olólùfẹ́ [ ]  
 vii) pé ànfààní ni lati wà pẹlú àwọn èyàn  
     míràn [ ]

viii) pé ó dínwó sí àwọn nnkan idaraya mífiran [ ]

ix) Àwọn ídì mífiran (sọ pátó) .....

.....

b i Se nitori òṣèré kan ni o fi n wo filmù?

Bẹ̀ni [ ] Bẹ̀kọ [ ]

ii Tí ó ba jẹ̀ bẹ̀ni', dárúkọ̀ okan tàbí méjì nínú irú àwọn òṣèré bẹ̀:

i) ..... ii) .....

6a Se ilànà filmù ilẹ̀ òkèrè ni filmù Yorùbá gunlé?

Bẹ̀ni [ ] Bẹ̀kọ [ ]

b Nínú gbogbo filmù tí o tí wò láti bí oṣù méfà sẹ́yìn,

èwo ni o gbádùn jù lẹ̀? .....

.....

7a Isọ̀ri wo ni o máa fi filmù tí ò wò lẹ̀nu lóólọ̀ yíí sí?

i) filmù (adálórí) ọ̀ràn [ ]

ii) filmù (adálórí) itàn-íwóṣẹ̀ [ ]

iii) filmù (Ajẹmọ́fẹ́) ifẹ̀ ibálòpọ̀ takọ̀-tabo [ ]

iv) filmù ajẹmoṣelu [ ]

v) filmù ajẹmọtàn-gidi [ ]

vi) filmù ajẹmésín [ ]

vii) filmù amẹ̀rín-inwá [ ]

viii) filmù ládojúdé [ ]

ix) filmù aṣẹ̀rùbaní [ ]

x) filmù jàndùkú [ ]

b Njé òye-òrò kan wà tí o fẹ́ kí wòn ẹ̀afihàn re lójú sinnimá?

- |                            |     |
|----------------------------|-----|
| 1) Ogun                    | [ ] |
| ii) Ibalopọ takọ-tabo      | [ ] |
| iii) Ọràn didá             | [ ] |
| iv) Ikú                    | [ ] |
| v) Ipá/ija/jàndukú         | [ ] |
| vi) Itàn gidí              | [ ] |
| vii) Işẹşẹ (àşà)           | [ ] |
| viii) Işesi (òşeré)        | [ ] |
| ix) Işelú                  | [ ] |
| x) Ibáwí iwà Ibàjẹ láwujọ  | [ ] |
| xi) Ọrò igbéyawo           | [ ] |
| xii) Iwà Ibàjẹ adáléri ọdọ | [ ] |

c Ewo ninú àwọn nnkan wọnyi ní o máa n rántí ninú fíimù tí o wò?

- |                     |     |
|---------------------|-----|
| 1) Işesi (òşeré)    | [ ] |
| ii) Orin            | [ ] |
| iii) Ọfọ/ògèdè      | [ ] |
| iv) Işelẹ           | [ ] |
| v) Ọye-òrò/kókó-òrò | [ ] |
| vi) Ọşeré           | [ ] |
| vii) Ifèdè-dàrà     | [ ] |
| viii) Iwọşọ         | [ ] |

### Apá Kejì

Sọ àwọn nnkan wọnni tí ó jẹ mọ fíimù tí ó gbádùn jù lẹ.  
Fí maaki (✓) şami:

8a Filmù náà kàn ẹ̀e àfihàn igbé-ayé ni

- 1) ilú ñlá [ ]
- ii) Abúlé [ ]
- iii) Ibi méjèèjì [ ]
- iv) N kò mò [ ]

b Lára àwọn iṣòro àwùjọ̀ tí wọn sàfihàn ni:

- 1) wàhálà lókò-láya [ ]
- ii) wàhálà mólẹ́bì [ ]
- iii) wàhálà ọ̀lọ̀rẹ̀dẹ̀ [ ]
- iv) wàhálà aláààṣiṣẹ̀pọ̀ [ ]
- v) wàhálà ajẹ̀mọ̀ṣẹ̀lú [ ]
- vi) wàhálà ajẹ̀mẹ̀sìn [ ]
- vii) àbẹ̀tẹ̀lẹ̀ àtí iwà ibàjẹ̀ [ ]
- viii) iwà jàndùkú [ ]
- ix) idígúnjálẹ̀ [ ]
- x) Àwọn mifiran (sọ̀ pátó) .....

c Njẹ̀ o lè sọ̀ pé filmù yíí náà àbùkù sí:

- 1) àṣà ajẹ̀mẹ̀tò-mólẹ́bì [ ]
- ii) àṣà ajẹ̀mẹ̀tò-igbéyàwó [ ]
- iii) àṣà ajẹ̀mẹ̀tò-òṣẹ̀lú [ ]
- iv) àṣà ajẹ̀mẹ̀tò-ẹ̀sìn [ ]
- v) ètò ipò bí àwọn èyàn ẹ̀e wà síra wọn l'áwùjọ̀ [ ]
- vi) àwọn nnkan aṣàwùjọ̀ Yorùbá lánfààní [ ]

d Njẹ̀ filmù náà lè ní pá lóri èrò ọ̀kàn ẹ̀ni?

- Bẹ̀ẹ̀ni [ ] Bẹ̀ẹ̀kó [ ] N kò lè sọ̀ [ ]

9a Ẹ̀e o lè sọ̀ pé àwọn iṣẹ̀lẹ̀ inú filmù náà:



- 1) tò tẹ̀lé ara wọn ni ẹ̀sẹ̀-n-tẹ̀lé [ ]  
 1i) tò tẹ̀lé ara wọn ẹ̀gesẹ̀ge [ ]

b Njẹ̀ àwọn ètò ẹ̀sẹ̀lẹ̀ inú fílmù yíí mu ni lẹ̀kàn?  
 Bẹ̀ni [ ] Bẹ̀kọ [ ] N kò mò [ ]

10a Njẹ̀ ẹ̀tan inú fílmù náà yé ọ?  
 Dáadáa (pátápátá) [ ]  
 Níwòntunwònsí/Dédají [ ]  
 Díẹ [ ]

b Njẹ̀ ọrò pé ẹ̀tan náà jẹ̀ mò ẹ̀sẹ̀lẹ̀ ọjú-ayé?  
 Bẹ̀ni [ ] Bẹ̀kọ [ ], N kò mò [ ]

c Ewo nínu àwọn abala ẹ̀sẹ̀lẹ̀ inú fílmù náà ní kò bá àṣà Yorùbá mu?

- 1) Ibálòpọ̀ takọ̀-tabo [ ]  
 1i) Àjàgbulà [ ]  
 1ii) Íkú-méjì-épinni [ ]  
 iv) Ịjà onítípá-tíkúùkù [ ]  
 v) Ọ̀ràn dídà [ ]  
 vi) Ọ̀míràn (sọ̀ pátó) .....

d Ewo nínu àwọn abala ẹ̀sẹ̀lẹ̀ ní aàá fẹ̀ kí olóòtú fílmù yíí yọ̀ kúrò:

- 1) Àjàgbulà [ ]  
 1i) Ịṣesí (oṣere) [ ]  
 1ii) Ịṣẹ̀rùbaní [ ]  
 iv) Ịwà jàndúkú [ ]

- v) Ikú-méjì-épinni [ ]
- vi) Ọ̀ràn didá [ ]
- vii) Idán pípa [ ]
- viii) Ọ̀fọ̀ pípe/Ọ̀gèdè ẹ̀sìá [ ]
- ix) Ìbálòpọ̀ takọ̀-tabo/ìfífẹ̀hàn [ ]
- x) Iran amẹ̀rinínwá [ ]

e Ọ̀ yẹ̀ kí a yọ̀ àwọn abala iṣẹ̀lẹ̀ tí a máàkí yíí nitorí pé ó/wọ̀n

- 1) lẹ̀ jẹ́ kí iwà ìbàjẹ̀ pọ̀ sí láàárín àwọn ọ̀mọ̀dé nìkan [ ]
- ii) lẹ̀ jẹ́ kí iwà ìbàjẹ̀ gogò sí í láàárín tọ̀mọ̀dé tàgbà [ ]
- iii) lẹ̀ jẹ́ kí iwà ọ̀daràn àtí àjàgbulà pọ̀ sí í lówùjọ̀ [ ]
- iv) lẹ̀ mú ẹ̀rù ba àwọn ẹ̀dá èniyàn tí kò gbókàn/lọ̀kàn [ ]
- v) lẹ̀ mú ìgbàgbọ̀ ẹ̀ni yingẹ̀ [ ]
- vi) lẹ̀ mú iwà aṣẹ̀wó gbèrú sí í [ ]

f 1 Ẹ̀ se wọ̀n ẹ̀sáfihàn àjàgbulà nínú fíilmù yíí? Bẹ̀ẹ̀ni [ ]  
Bẹ̀ẹ̀kọ̀ [ ]

ii Kí ní ohun t'ó fa àjàgbulà?

- 1) Ìfẹ̀/Ìbálòpọ̀ takọ̀-tabo [ ]
- ii) obinrin [ ]
- iii) dúkiá ilẹ̀ [ ]
- iv) Orogún ẹ̀sìṣe [ ]

- |                     |     |
|---------------------|-----|
| v) Igbéga           | [ ] |
| vi) Ijà oyè         | [ ] |
| vii) Òsèlú          | [ ] |
| viii) Iṣẹ́/iyà      | [ ] |
| ix) Iyànjẹ́/irẹ́jẹ́ | [ ] |

11a Ṣàní pẹ̀lú (✓) sí yálà 'Bẹ̀ni' tabí 'Bẹ̀kọ́'. Ta ní  
nínú awọn èdá wònyí ní o ẹ̀ se ojúse rẹ̀ bí o ti yẹ?

- |                               |       |        |     |
|-------------------------------|-------|--------|-----|
| i) Ọ̀rìṣà - Bẹ̀ni             | [ ]   | Bẹ̀kọ́ | [ ] |
| ii) Ọ̀ba/Baálẹ̀ - Bẹ̀ni       | [ ]   | Bẹ̀kọ́ | [ ] |
| iii) Ọ̀kọ́ - Bẹ̀ni            | [ ]   | Bẹ̀kọ́ | [ ] |
| iv) Iyáwó - Bẹ̀ni             | [ ]   | Bẹ̀kọ́ | [ ] |
| v) Baba - Bẹ̀ni               | [ ]   | Bẹ̀kọ́ | [ ] |
| vi) Iyá - Bẹ̀ni               | [ ]   | Bẹ̀kọ́ | [ ] |
| vii) Ọ̀mọ́ - Bẹ̀ni            | [ ]   | Bẹ̀kọ́ | [ ] |
| viii) Awọn mífàràn (sọ̀ pátó) | ..... |        |     |
|                               | ..... |        |     |

b i Dárúkọ́ ẹ̀nikan tí o fẹ̀ràn jù lọ́ nínú fíìmù náà: ...  
.....

ii Kí ní ìdí tí ó fí fẹ̀ràn rẹ̀? .....  
.....  
.....

c i Dárúkọ́ ẹ̀nikan tí inú rẹ̀ n bí ọ́ jù lọ́ nínú fíìmù náà  
.....

ii Kí ní ìdí tí inú rẹ̀ fí n bí ọ́? .....  
.....

- d 1 Darukọ ẹnikan ninú àwọn èniyàn inú fílmù náà tí orúkọ rẹ̀ fí iwà rẹ̀ hàn: .....
- .....
- 11 Njẹ́ o lè ránti orúkọ apanilẹ̀rìn-in kan tí wọn sọ ọkan lára àwọn èniyàn inú fílmù náà?  
Bẹ̀ni [ ] Bẹ̀kọ [ ]
- 111 Kí ní orúkọ apanilẹ̀rìn-in náà? .....
- .....
- iv Sọ ìtumọ̀ orúkọ apanilẹ̀rìn-in náà (tí o bá mọ̀ ọ̀n):  
.....
- .....
- 12a Njẹ́ o rò pé èdè tí wọn lò ninú fílmù náà nitumọ̀ sí ọ̀?  
Bẹ̀ni [ ] Bẹ̀kọ [ ] N kò mọ̀ [ ].
- b 1 Sọ àpẹ̀rẹ̀ kan tàbí méjì lára àwọn ọ̀rọ̀ (èdè) àlùfànsá/ìsọkúsọ̀ tí wọn lò ninú fílmù náà:
- 1) .....
- .....
- 11) .....
- .....
- 11 Èdè ìsọkúsọ̀/àlùfànsá yí
- 1) ní wọn lò láti fí nàka àbùkù sí awujọ̀ abo [ ]
- 11) ní wọn lò láti fí nàka àbùkù sí awujọ̀ akọ̀ [ ]
- 111) ní wọn lò láti fí bu ọ̀nu àtẹ̀ lu egbẹ̀  
elẹ̀sín kan [ ]

c 1 Njé o mọ́ ilú abinibi ọkan lara àwọn èniyàn inú fíìmù nàà nìpasẹ̀ ísòrò-ẹnu rẹ̀?

Bẹ̀nì [ ] Bẹ̀kọ́ [ ]

11 Sọ apẹẹrẹ kan tabi méjì lára irú:ede adugbo ti wọn lò ninú fíìmù nàà (tí ó ba wà)

1) .....

.....

11) .....

.....

111 Irú èdè adugbo ti wọn lò [ ]

1) mú fíìmù nàà larinrin [ ]

11) mú fíìmù nàà panilẹ̀rìn-in [ ]

111) mú fíìmù nàà sùni [ ]

iv) ẹ̀ se àfikún itumọ́ sí itàn (inú fíìmù) [ ]

v) ẹ̀ sàfihàn awujọ́ ti wọn ti ẹ̀ gbékalẹ̀ fíìmù nàà [ ]

d 1 Ẹ̀se àwọn èniyàn kan ninú fíìmù nàà lo èdè àjòjì (bí èdè Gẹ̀ẹ̀sì, Ibò, Hausa, abbl)?

Bẹ̀nì [ ] Bẹ̀kọ́ [ ]

11 Sọ apẹẹrẹ méjì lára àwọn ọ̀rọ́ àjòjì ti wọn lò ninú fíìmù nàà:

1) .....

.....

11) .....

.....

111) Lílò èdè àjòjì nínú fíìmù yíí

1) Sàfihàn àdédúó ìmò-èkò èdá inú fíìmù [ ]

ii) Sàfihàn ààyè ipò awujò èdá inú fíìmù  
yíí [ ]

iii) Mu kí èdá nà ruga láàárín àwọn púrúútù [ ]

iv) Sàfihàn àdédúó ìdàgbàsókè ìmò-èkò  
l'awujò Yorùbá [ ]

e 1) Sọ àpẹẹrẹ méjì lára àwọn èdè asa

(ìfèdèdásà) tí àwọn èniyàn inú fíìmù náà ló:

1) .....

ii) .....

ii) Sọ itumọ tí àwọn ọrọ asa náà lè ní:

1) .....

ii) .....

f 1) Ẹ ọ gbádùn ewí àtí orin tí wọn ló nínú fíìmù náà?

Bẹ̀nì [ ] Bẹ̀kò [ ]

ii) Ẹ ọ lè rántí ìlá bí í mélóó nínú ewí tàbí orin náà?

Bẹ̀nì [ ] Bẹ̀kò [ ]

111 Bi 'Bẹ̀nì', sọ ila bí í méléò tí o ranti náà:

.....  
 .....  
 .....  
 .....

iv Wọn lo àwọn ewi/orin wọnyí nínú fiímù yíí

1) látí fí gba akoko [ ]

ii) látí fí da wọn onworan lára yá [ ]

iii) gégé bí, ara ítan inú fiímù náà [ ]

iv) látí lè jẹ́ kí fiímù náà túbọ̀ gùn sí í [ ]

v) látí sáfihan ara ígbé-ayé awujọ̀ Yorùbá [ ]

13 1 Kí ní àwọn èkọ̀ tí o kọ̀ nínú fiímù náà:

1) .....

ii) .....

iii) .....

iv) .....

11 Ẹ̀e o lè sọ pé fiímù náà yoo lè wúlò fún ẹ̀nikẹ̀ni nísinsinyíí, tàbí lẹ́jọ̀ iwájú látí fí yanjú àwọn ìṣòrò tabi wàhálà?

Bẹ̀nì [ ] Bẹ̀kọ̀ [ ]

14 1) Kí ní ó jẹ́ kí o gbadùn fiímù tí ó wò náà:

1) .....

ii) .....

11 Kí ní kò jẹ́ kí o gbádùn fiímù yíí?

1) .....

ii) .....

15 Awilé/Asokún (ti ó bá wà) lóri fiimù ti a wo yíí

i) .....

ii) .....

A dúpé lówọ́ yin fún yiyònda àsikò yin fún wa.

E se pọ́.

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## APPENDIX II A

## K.S. CINEMA, TOTAL GARDEN, IBADAN

Audience Attendance for the last six months of the  
Year 1990 (July-December)

MONTH	FILM TITLE	ATTENDANCE	TYPE OF FILM	PRODUCTION
JULY	OMO ÒRUKÀN	4,760 (HAM)*	Optical	ÀWÀDÀ KERÍKÈRÌ ORGANISATION
	ÀJÀNÌ ÒGÚN	163 (LAM)*	Optical	OLA BALOGUN
AUGUST	ÒBÈ GBÍGBÓNÁ	1,400 (HAM)	Reversal	ALÁWÀDÀ MOVIES
	ÒWÉ ÀKÀLÀ	609 (LAM)	Optical	??
SEPTEMBER	ÌYÁWÓ BUS STOP	2,108 (HAM)	Video	??
	ÌGÌ DÁ	1,040 (LAM)	Video	??
OCTOBER	ORÍ OLÓRÍ	3,040 (HAM)	Optical	ADE LOVE
	ÌLARA	1,997 (LAM)	Video	??
NOVEMBER	KANAKÁNÁ	1,740 (HAM)	??	??
	ÌJAKÙMỌ	1,040 (LAM)	Optical	??
DECEMBER	ÀGBÁ ÀÀRÍN	4,100 (HAM)	Optical	??
	ÒBÈ GBÍGBÓNÁ	905 (LAM)	Reversal	ALÁWÀDÀ MOVIES

\* HAM - Highest Attendance for the month

\* LAM - Lowest Attendance for the month

Mr Adisa, Y.A., the assistant Manager (Entertainment) supplied us with this information. From the information

given, one would see that he was more interested in the numerical strength of the audience in attendance than the producer of the film. This information was collected on the 28 June, 1991.

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## APPENDIX II B

## CULTURAL CENTRE, MOKOLA, IBADAN

Audience Attendance for the last six months of the  
Year 1990 (July-December)

MONTH	FILM TITLE	ATTENDANCE	TYPE OF FILM	PRODUCTION
JULY	PÁNPE AYÉ	3,276 (HAM)	Optical	AFRO AMERICAN (ŞEGUN RASCO)
	ÀJÀNÍ ÒGÚN	232 (LAM)	Optical	OLA BALÓGUN
AUGUST	LÍŞÀBI AGBÒNGBÒ AKALÀ	720 (HAM)	Optical	AKIN ÒGÚNGBÈ
	SÀNGBÁ FÓ	81 (LAM)	Reversal	JÌMÒ ÀLIÚ
SEPTEMBER	OMO ÒRUKÀN	5,042 (HAM)	Optical	ÀWADÀ KERIKERI ORGANISATION
	ÀJUMOBÍ	728 (LAM)	Video	TUNDE ONILÉWÚRÀ
OCTOBER	MOŞEBÓLATÀN	995 (HAM)	Optical	ALÁWADÀ MOVIES
	ORÍJÀ	533 (LAM)	Reversal	KÈGBÈ ÒRÒ
NOVEMBER	ÌYAWÓ BUS STOP	1,144 (HAM)	Video	DÉLÉ ÀIKÍ FILMS
	EKU EDÁ	557 (LAM)	Video	LEWIS FILMS
DECEMBER	ÀRÒPIN TÈNIYÀN	4,150 (HAM)	Optical	OGUNDE FILMS
	AÀRE ÀGBAYÉ	510 (LAM)	Optical	ALÁWADÀ MOVIES

The Cultural Centre is owned by the Oyo State Government of Nigeria. It is no surprise, therefore, that the record of attendance has properly been kept unlike that of K. S. Cinema which is a private venture. Mr J O Oşunleke, the theatre manager for Cultural Centre gave us this information on the 23 July, 1991.

APPENDIX III

UNIVERSITY OF IBADAN, IBADAN NIGERIA

DEPARTMENT OF LINGUISTICS & AFRICAN LANGUAGES

PHONE: IBADAN 400550-400614 (65 LINES)  
Exts 1409, 1422

CABLES & TELEGRAMS: UNIVERSITY IBADAN  
TELEX: CAMPUS 31128 NG



14 May 1991

Dear Sir


ADELEKE, D.A.: Matric No 43689

The above-named is a postgraduate research student currently on his Ph.D. programme in this Department. His field research is taking him to some establishments to collect materials and information on his research topic titled AUDIENCE RECEPTION OF YORUBA FILM. He has chosen your establishment as one of the places to visit for assistance.

I should be grateful if you would assist him in this regard.

Thank you for your cooperation.

Yours faithfully

  
D.K.O. Owolabi, Ph.D.  
Ag Head of Department

## APPENDIX IV

List of Informants and Field Assistants and  
Secondary SourcesA: Cinema Managers Interviewed

Name	Date	Cinema
1 Mr Peter Amosu	15/6/91	i a) Tazan Cinema, Mapo, Ibadan b) Odeon Cinema, Oke-Ado, Ibadan c) Queen's Cinema, Adámásingbà, Ìbàdàn.
2 Mr Akin Ojédiran	21/6/91	ii Tàbàntari Hotel (Cinema Hall), Elékùrò, Ibadan.
3 Mr Yusuf Adesina Adisa	28/6/91	iii K S Cinema, Ibadan.
4i Mr J O Oşunleke (Theatre Director)	23/7/91	iv Cultural Centre, Mòkòla Ibadan
ii Miss Bòla Şodiipo (Assistant Theatre Manager)	23/7/91	Cultural Centre, Mòkòla Ibadan

**B: Actors/Actresses Interviewed**

Name	Date	Place
1 Mr Işola Ogunşola (a.k.a. I Sho Pepper)	30/9/88	Tàbàntari Hotel, Elékùrò, Ìbàdàn
2 Mrs Yetunde Ogunşola	30/9/88	Tàbàntari Hotel, Elékùrò, Ibadan
3 Mr Oyin Adejòbi	20/5/90	Tàbàntari Hotel, Elékùrò Ibadan
4 Mrs Grace Adejòbi	20/5/90	Tàbàntari Hotel, Elékùrò Ìbàdàn
5 Mr Lápàdé Ojo	28/7/91	Cultural Centre, Mòkòlá, Ìbàdàn
6 Mr Sunday Omòbolanle (a.k.a Alúwèḗ)	28/7/91	(At a şocial party) Mòlété, Ìbàdàn
7 Mr Tajudeen Baba- tunde Adeşòkan (a.k.a Okanlawòḗ)	several days	Agbaje Memorial Primary School Ayeyé, Ibadan.

C: Film-goers

Name	Place of Interview
1 Mrs B Davies	Odeon Cinema, Ibadan
2 Miss Iyabọ Olodude	Cultural Centre, Ibadan
3 Deaconess L A Adekanmbi	Tabantari Hotel, Ibadan
4 Mrs Moni Awe	Loyola College, Ibadan
5 Mrs G A Gbolahan	St Andrew's College of Education (Ibadan Centre).
6 Mrs Laitan Owoeye	Oke-Badan High School, Ibadan
7 Dr (Mrs) Yemisi Adebqware	Department of Linguistics, University of Ibadan, Ibadan.
8 Mr Diipo Gbenro	Department of Linguistics, University of Ibadan, Ibadan.
9 Mrs Funmi Oyedun	Oke-Badan High School, Ibadan.
10 Mrs V O Adewusi	Odeon Cinema, Ibadan
11 Mr and Mrs O A Okin	K S Cinema, Ibadan.

D:

Field Assistants	Address
1 Kayode Agbájé	Department of Linguistics and African Languages, University of Ibadan, Ibadan.
2 Şola Şogékè	Department of Modern European Languages, University of Ibadan, Ibadan.
3 Tajudeen Adesòkan	Ibadan Grammar School, Ibadan
4 Şegun Adesòkan	Ibadan Grammar School, Ibadan
5 Wale Adeniyi	Oşun State College of Education, Ilá (Ibadan Centre).
6 Abdul Kareem	Oşun State College of Education, Ilá (Ibadan Centre).
7 Mrs F F Omotogbe	St Andrew's College of Education, Oyo, (Ibadan Centre).
8 Mr Adubi Obisesan	Ifelodun Odo-Qba, Ibadan.
9 Mr Ganiyu Jinadu	Total Filling Station, Mokola, Ibadan

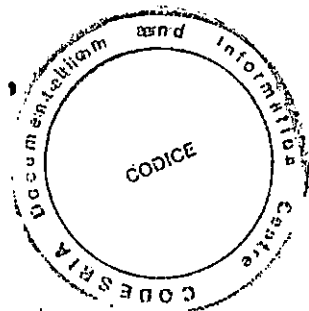
### Secondary Sources

#### Radio Stations:

- 1) Broadcasting Corporation of Oyo State Radio, Ibadan, (BCOS, Ibadan)



- ii) \*Federal Radio Corporation of Nigeria (FRCN),  
Ibadan.



Television Stations:

- i) Broadcasting Corporation of Oyo State  
Television Station (BCOS), Ibadan.
- ii) Nigeria Television Authority, (NTA), Ibadan.
- iii) Ogun State Television (OGTV), Abeokuta

\* I am highly indebted to FRCN, Ibadan for producing a radio phone-in programme "Ọrọ-ò-nílé" on the effects of the film on the viewing public, on the 13 January, 1990. It was produced by Bọlade Salami. The list of contributors include:

Name	Address
1 Adewara	??
2 Ọla Abdul Aróoto	Ijebu-Ode
3 Olumide Şoyemi	Odè-Rẹmọ
4 Babatunde Adetoye	Ibadan
5 Chief Ọlatunbọsun Ọladapo	Akúrẹ
6 Chief Olúgúnna	Kétu
7 Chief Imam Wahab Babatunde	Ibadan

Name	Address
8 Tunde Olaniyan	Ilorin
9 Alhaji Yusuf	??
10 Adekoro Oloyede	Idah, Benue
11 Alhaji Mudasiru	Ikoyi, Lagos
12 Tunde Bakare	Islamic School, Yamani College, Kaduna.
13 Alhaji B S Bakare	Musin, Lagos
14 Alhaji Wahab Hamid	??

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