

NOLLYWOOD AS A PRESERVER OF NIGERIAN CULTURE; A CASE STUDY OF
TUNDE KELANI'S ARUGBA

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ATTESTATION

I, **Adebayo Timothy Ayomide** hereby attest that this research report was carried out by me and that I am solely responsible for all blemishes and omission, if any.

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CERTIFICATION

This is to certify that this research work was carried out by **ADEBAYO TIMOTHY AYOMIDE** with the matriculation number (**TMA/14/2101**) in the department of Theatre and Media Arts, Faculty of Arts, Federal University Oye-Ekiti, under the guidance of the following.

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DEDICATION

This work is dedicated to Almighty God; JEHOVAH EL-ELYON who gives knowledge, wisdom, protection, blessings and mercies. This work is dedicated to my wonderful parents, Evangelist and Mrs Samson Adebayo and my siblings (Blessing and Emmanuel), I will not forget my family in Christ, Celestial Student's Parish (FUOYE). This work is also dedicated to all those who wants a society devoid of social vices.

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where and when you need people to help you won't be stranded.

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ABSTRACT

The general objective of this study is to appraise the representation of the Nigerian (African) culture in the global market by the Nigerian Nollywood. Specifically, the study tries to find out how The Nigerian Nollywood projects Nigerian rich local cultural values to the outside world; and appraise how the influx of foreign cultural values into the Nigerian local film production affects the nation's cultural heritage. Nigeria or Nollywood is chosen for this study because of her position in the continent and her leading role in the film industry in Africa. This study becomes also necessary because, despite the fact that Nollywood ranks and competes with Hollywood and Bollywood, in terms of quantity, locally outsell foreign ones, and are also appreciated all over the world; Nigeria continues to suffer negative image in the comity of nations and critics kept crying foul over the erosion of indigenous cultures. To this end, this study employs content analysis method and analyzed the movie selected as case study. The study observes among others that Nollywood dwells too much on the negative aspect of the nation's cultural practices to the detriment of the nation's image. It was also discovered that the act of borrowing themes, plots etc, from foreign films has done much harm than good to the preservation of the indigenous culture. The study concludes that the increasing quantity of filmic contents from the Nollywood had not helped much in the area of projecting the nation's positive image and rich cultural heritage to the outside world as the quality of the filmic contents that emanate from the Nollywood remains grossly inadequate or usually situated out of context thereby re-enforcing the negative image fostered on Nigeria and Africa at large by the foreign media. The study therefore recommends among others that further productions should focus more on portrayal of the rich cultural Nigerian values rather than imitating the western culture or leaning narrowly on the nation's or continent's past negative cultural practices that have no place in the current Nigerian society anymore.

Keyword: Nollywood, Film, Cultural preservation and Propagation

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CHAPTER ONE

Introduction

1.1 Background to the study

Culture is a mechanism for the identification of people within a geographical area that speaks or talks about their different values, norms, ethics, traditions and skills, culture can be divided into material and immaterial, in other words abstract and non-abstract form. The material ones are the ones you can see or touch (The sculpture, crafts, paintings, pottery, artworks, etc), and the immaterial are the non-tangible that you cannot touch but can be felt and expressed (The proverbs, music, greetings, etc). It is observed that the African culture places value on collectivism rather than individualism unlike the Western culture. The African culture is different from the western culture, the culture of Nigeria is different from the American culture, this is because they have different History, Trainings, Experience, Values, Norms, Law And Beliefs, In that light, culture is assumed to be the way things are done in the society, some persons perceived culture to be culture to be excellence of taste in fine arts and humanities, some people sees it as an integrated pattern of human knowledge, belief and behavior, while some think it is the set of shared attitudes, values, goals, and practices that characterizes an institution, organization or group.

Culture is a very crucial term and in view of this it has been subjected to various definitions by scholars. Firth defines culture as “the component of accumulated resources, immaterial as well as material, which people inherit, employ, transmit, add to and transmit” (2005:13), in that same light, UNESCO submits that culture are “set of distinctive spiritual, material, intellectual and

emotional features of society or a social group and all that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs”. Similarly Bifatife defines culture as;

All the material and immaterial expressions of a people as well as the processes with which the expressions are communicated. It has to do with all the social, ethical, intellectual, scientific, artistic, technological expressions and processes of a people usually ethnically or supra-nationally related, and usually living in a geographical contiguous area (2012:2).

Culture is therefore the totality of the way of life of people. It entails how people behave generally in their community; their dress sense, values, belief system, and other skills cultivated to co-habit in the society. From the above explanations this means that culture is shared, unique, cultivated, and it includes all facets of Human endeavours, on this note Edward B. Tylor corroborates this view point that culture “is a complex whole which includes knowledge, beliefs, arts, crafts, law, moral, custom, and any other capabilities and habits acquired by man as a member of society”(1871:33)

Today, our immediate society is ravaged with lot of vices as a result of poor behavioral modes by individuals, one of the major factors that contributes this is degradation of culture, moral standards have fallen, cultural ethos neglected, due to Euro-civilization, people who dressed immorally are prone to sexual harassment and rape especially among the youths. If the society is conversant with the aforementioned issues the society will be a better place for everyone. Also culture teaches codes of communication and manners to people of different age grades but this has been jettisoned lately and consequently that has form the basis of chaos and misunderstanding in the society. Basically theatre as a medium of entertainment, a medium of communication through which vital information are relayed to the masses, therefore Theatre leaves in the psyche of its audience, a viable message because people believe in what they see

more than what they hear, Film became the best medium to advocate the regeneration of our eroded cultural values, because it gives the needed information and empowerment that informs and educates people about their culture through the medium of entertainment, this is achieved through the production of culture related films such as, October 1 and Araromire by Gabriel Afolayan, also Saworoide, Agogoeewo and Arugba by Tunde Kelani, These films promotes and propagates our cultural values, norms, and ethics in the society. They strongly advocate for a return to our cultural values as a means of abolishing the status quo. Irked by the aforesaid issues, this research attempts to investigate the decadent moral standards by critically examining the Nollywood (Nigeria Film Industry) by re-engineering our society through preservation of culture.

1.2 Statement of problem

The fact that most of the films produced in Nollywood industry propagates the western culture and have a western content more than indigenous contents, featuring a high level of hybridization- an infusion of western and Nigerian culture- which do not necessarily compliment the culture of its viewers, but which exposes them to modes and values that are contradictory to their own culture. With the aforesaid issues, our society is getting demoralized every day, right from our indigenous religious practices, in which an average African, either a Muslim or a Christian sees traditionalism as paganism, our dress our dress modes, Indigenous dishes etc are perceives a s local and Nollywoodhasn't helped matters as it fails to project these indigenous cultural Heritages. In view of this, this research now attempts to use film to propagate our culture in order to help this generation to re-engineer and regenerate our cultural Heritages.

1.3 Significance of the Study

This study is of great relevance to the society, it will serve as an eye opener to the stakeholders in the Nigeria film industry on the benefits of showcasing rich and indigenous culture in its truest form without adoptions of foreign plots, themes and story lines that may not necessarily project the nation in a good light. In another vein, policy makers will find this study helpful in formulating policies and programmes to promote proactive film production that propagates our cultural values and heritages. Again, this study will also serve as a wakeup call to the film producers in the country to live up to its expectation in terms of quality cultural content production and projection of the nation's image. Above all, this study will aid scholarship to improve the Nollywood industry, Society and the world at large.

1.4 Aims and Objectives of the Study

This research on the preservation of Nigerian culture through Nollywood, using TundeKelani's Arugba, aims at;

1. Understanding how the Nigerian Nollywood project rich Nigerian indigenous culture in this country and beyond.
2. It also aims at portraying and re-establishing the nation's image to other Black Africa nations and the world beyond.
3. The research also explains at creating awareness in people the need to embrace their culture and tradition.
4. To encourage critical selection of foreign culture in Nigeria films productions

5. To create awareness about preservation of indigenous culture using film as a medium

1.5 Scope of the study

Theatre according to Wikipedia “is a collaborative form of fine arts that uses live performers, typically actors or actresses, to present the experience of a real or imagined event before a live audience in a specific place, often a stage”. Film is an offshoot of theatre which mirrors the society as Drama in theatre presents the experience of a real or imagined event before a live audience in a specific place, but in the place of film, it is a theatre brought closer to the audience, thus film is being referred to as ‘HOME VIDEO’. This research on the preservation of Nigerian culture through Nollywood, using Tunde Kelani’s *Arugba*, focuses more on film and its impact and how it can be used to make the society a better place through the propagation of cultural ethos.

1.6 Research Methodology

This research will adopt a qualitative research methodology and Library based method, using a content analysis method, assessing the impact of Nollywood on Nigeria cultural values, norms and ethics and also a library based method of gathering facts and information through the consultation of books written on Nollywood and Culture.

1.7 Theoretical Framework

According to Merriam Webster dictionary theory is “a plausible or scientifically acceptable general principle or body of principles offered to explain phenomena or a belief, policy, or procedure proposed or followed as the basis of action”. Theories are also used as

observational aids because they direct the researcher on how to observe rather than just pointing out what to observe.

1.7.1 Cultural norms theory

This theory was propounded by McLuhan in 1964. He propounded this theory when Minneapolis stayed without a newspaper and it was seen that with newspaper there was less crime around, this was because of the ways the media presented issues on crime, but there was a report of the media as watchdog to the society, it then looked as if nothing was wrong.

Therefore, it can be seen that people tend to pattern their attitudes according to media presentations. This theory says that people tend to pattern their lives according to dominant way through which the media present selected issues. According to Ukonu and Wogu “some themes are purposefully emphasized or portrayed to influence people due to the pattern of their presentation” (2006:33). For instance, women can learn to wear certain costumes or follow a given dress pattern which they get from movies watched. Thus through selective presentation and hype on certain themes, film creates the notion among the audience that such themes are part of the society or given cultural norms of the society. The socially influenced members of the public often follow such media presentations. Meanwhile the critic stress that the media are likely, if unchecked to emphasize bad behavior and mislead people, yet the media can also encourage good behavioral pattern at the same time. Cultural norms theory thus provides the much needed theoretical understanding on the investigation of the role of film in propagating culture. For example, the more films produced lay emphasis on the importance of culture, the more people tend to follow and pattern their lives towards it. In other words, what the film shows

or portray about culture is what determine the pattern of the society to make it a much better place to live in.

1.8 Definition of terms

This aspect of study is aimed at explaining the meaning of terms used in this research work in relation to its usage.

Nollywood: According to Wikipedia “Nollywood is a sobriquet that originally referred to the Nigerian film industry, the origin of the term dates back to early 2000s, traced to an article in the New York times” It is the name given to Nigeria film industry, which oversees all aspects and genres of film production in Nigeria.

Culture: Edward B. Tylor defines culture as “a complex whole which includes knowledge, beliefs, arts, crafts, law, moral, custom, and any other capabilities and habits acquired by man as a member of society”(33)

Preservation: It is an act of preserving and protecting a valued entity. As related to culture Preservation has been defined by Eluyemi, as “the promotion of cultural property whether of concrete or non-concrete nature, past or present, written or unwritten/oral (2002:2). He further posits that preservation involves the identification, documentation (appropriate registration) and proper storage of cultural objects whether in private hands or in museums (2002:2).

CHAPTER TWO

LITERATURE REVIEW

2.1 CONCEPT OF CULTURE

The term culture is a universal phenomenon, with multifarious meanings, interpretations and applications, it aggregates the totality of a people's way of life. This includes history, religion, morality, economics, politics, social life (marriage, leisure, rites of passage, behavioral traits and patterns), literature, music, folklore and belief systems. Anyakoroma's quoted in the Cultural policy of Nigeria document of 1988 described 'Culture' as:

“...the totality of the way of life evolved by a people In their attempts to meet the challenges of living in their environment, which gives order and meaning to their Social, political, economic, aesthetic and religious Norms and modes of organization thus distinguishing a people from their neighbours”.

Culture is perceived as a way of life of people because it is unique, indigenous, shared, it distinguishes one people from another, it projects people's way of life, it talks about people's history and all that encompasses human life. Culture is seen as the shared products of society (material and nonmaterial), society consists of interacting people living in the same territory who share a common culture. In this light, Kroeber perceives culture to be “the mass of learned and transmitted motor-reaction, habits, techniques, ideals, values and the behavior they induce”

(1963:43). From the above, it is obvious therefore that culture is the totality of learned socially transmitted behaviour. It includes ideas, values and customs (as well as the music, language, dress pattern, food types, sign, symbols and pattern of social relationships) of groups of people. The concepts of culture and society are closely related. People are the creator of culture, it is considered to be group-specific behavior that is acquired, at least in part, from social influences; it shapes people's mode of communication to understand the world around them. From the above, it can be seen that culture determines our knowledge as well as our actions and inactions, in that same light, UNESCO submits that culture are "set of distinctive spiritual, material, intellectual and emotional features of society or a social group and all that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs".

Culture is a stream flowing down through the centuries from one generation to another. Each generation contributes something to this stream, but in each generation something is left behind, some sediments drops to the bottom and began to lose its value. Culture enables us to survive as human, it encompasses basic survivalistic tendencies such as food, team spirit, shelter and clothing that aids co-habitation. All the basic institutions of the society; family, school, religion, recreation, politics, etc, has a culture that is unique and distinguishes them from another, they are shared, inherited, cultivated, and handed down from generation to generation.

2.2 NIGERIAN CULTURE AND DEVELOPMENT

Nigeria is a multi-ethnic state that comprises of over 250 ethnic groups (Yoruba, Hausa/fulani, nupe, Igbo, efik, ibibio, tiv, idoma, ilaje, egun, awori, ijaw, etc) and each with their unique languages and traditions. There is therefore a need to integrate cultural activities and

values in all spheres of life that distinguishes them which is pronounced in the post-independence development of Nigerian cultural policy. General ideas on Nigerian development were linked to the authentic cultural values. However, the clash between modernization (westernization) on one, and the traditional cultural values on the other side could not have been avoided.

Nigeria would have been a better place if the people had taken cognizance of their cultural values and heritages, the Europeans succeeded in conquering Africa with introduction of their cherished cultural values, such as Education and Religion while robbing us of our own Cultural values and heritages which would have contribute a great quota to our contemporary economy development in the aspect of tourism, it is expedient that many of our ancient artifacts were stolen from Benin and taken to London as well as our traditional religion being practiced and cherished by the Europeans, The traditional cultures have been more or less left to the local initiatives, this is affirmed in the article of Esther D. Moses' Culture and sustainable development in Nigeria on sunnewsonline, she observes that;

“It is rather unfortunate that this subject has, many times, been trivialized. Some reduce the understanding of culture to fetishism and others archaic and anachronistic acts, good perhaps, only for the museums. In the same vein, others consider culture to be just drumming and dancing”.

I that light different types of pop-cultures: pop-music based on the strong authentic traditions; pop-literature (market literature) produced for the barely literate audience and expressing the general popular concerns; performing arts and groups inheriting the status of traditional performers were generated. Wale Olatunji observes Culture to be “an instrument of measuring the level of development is not static. it has continuous growth and is therefore ever changing through the acquisition of more traits, through diffusion and borrowing” (11), this connotes that

culture is a crucial factor to consider in nation's development and growth and the acquisition of more traits through diffusion means the hybridization of western culture and Nigerian culture which has brought about meaningful development in the area of science and technology as well as economic growth, and modern education.

The most important issue of cultural development is certainly the creation of either national Nigerian, or affirmation of ethnic cultural identity. This is crucial politically, as the Nigerian federalism has tried to put together the achievements of the modern democratic West European state and the local cultural traditions. The whole process of restructuring and adjustment is in fact the process of defining the identity of Nigerian peoples and individuals.

2.3 MULTI-CULTURAL DIVERSITIES AND TIES IN NIGERIA

It is popularly believed that Nigeria has about three hundred fifty linguistic groups. Language is the vehicle for creating and mastering the complex realities that define any geographical expression. It is the most dynamic element of any culture or society. Languages are vital for transmitting knowledge, world views and verbal arts over the years. These languages and the cultures they transmit are however not barriers but bridges of understanding and mutual cooperation across their respective frontiers which differentiates them as entities sometimes referred to as "ethnic nationalities". Some super structures are known to have grown which help to mediate the diversities and channel them into harmonies and unity. This is why today we talk about "Unity in Diversity". Examples of such include, dress modes, inter-ethnic marriages, shared religious beliefs and practices as well as commerce. People have equally developed interest in other cultures to the extent of speaking different languages and taking names from other cultures for their children.

In the area of dressing, Nigeria is characterized by the diversity of its traditional attires. It is fashionable for Nigerians to wear the traditional dresses of their regions or ethnic groups of origin. The Igbo men from southeast geo- political region for instance are known for their red caps just as the hat is a peculiar feature of men's traditional wears in the Niger Delta region. In Benue State the "Ange" cloth characterized by its zebra-like black and white stripes is used by the Tiv people while their Idomaneighbours wear similar clothes with red and black stripes. But it is not uncommon for Nigerians to adopt particular attires from other regions which have become very popular. The ensemble "Babanriga"(or "Agbada"), "Buba" and "Shokoto", completed with a cap to match, or the "Kaftan" which are popular among the men-folk in the north (predominantly Hausa/Fulani) are now worn by people from other parts of the country. In western Nigeria, the Yoruba brand of the "Agbada", "Buba", "Shokoto", with the cap to match, has become popular too.([Source; Nigeria cultural policy document: 1988](#))

The recently introduced attire, referred to as "resource control", which was initially associated with men from the Niger-Delta region has today become a common outfit across the length and breadth of Nigeria. As for the women- folk, the "Buba", "Iro", "Gele", "Ipele" have been adopted across the regions with minor nuances of style. Although attached to the uniqueness of the traditional attires of their places of origin, Nigerians are also simple lovers of beauty and so do not hesitate to adopt a fashion or an object of beauty that appeals to them. Most of these cloths are products of hand-woven fabrics such as "Akwete", "Aso-Oke", "Batik", "Tie and Dye", "Ota- ochi". These materials are the vogue in the textile industry. Nigerians have carved a niche for themselves in the fashion world. The use of "Ankara" materials by both men and women sets Nigerians apart in fashion at home and internationally. ([Source;Nigeria cultural policy document: 1988](#))

2.4 CULTURAL POLICY OF NIGERIA

Towse observes that “Cultural policy remains a process that provides for the preservation of the arts and culture of a people which is foundational of their history and of utmost relevance for growth and development” (1999:143). In this view Singh also resonates that “A cultural policy remains important for the preservation of culture not just for Africa, but for the world at large” (2010:21). Based on these statements, one can safely suggest that every country needs a cultural policy. As a matter of fact, more and more policies should be made not just on culture but also on education, agriculture, health among other aspects of the society for as long as they provide a solid support for continuous growth and development. Furthermore, the rules and decisions made for the purpose of preserving the cultural history of a people (cultural policy) is not only of very high importance but should be considered as a document for further and sustainable development in every society.

Nigeria has witnessed in recent years, with apparent helplessness, the relegation of its cultural heritage including its noble traditions, values, ideas and concepts, especially by its youths, in favour of hastily ingested and ill-digested foreign cultures. Nigeria has also experienced urbanization and modernization which, in the absence of culturally relevant planning and regulation, have created ugliness in the physical and psychological existence of its citizens. The subservient role to which culture has been relegated in the past in the considered priorities of national plans has largely undermined the national potential for political unification and social stabilization. Within the modern context of international relations, the projection and affirmation of a nation's cultural image beyond its boundaries is a key element of its image abroad and its effectiveness in international relations. Nigeria's negative and distorted image can benefit especially from the use of its arts and culture in international diplomacy. The

revitalization of our endangered culture has become the major task of the Ministry of Information and Culture. The ministry has tried to mobilize Nigerians at all levels and to instill in the people and their institutions the spirit of pride in their cultures.

Cultural policy is the government actions, laws and programs that regulate, protect, encourage and financially (or otherwise) support activities related to the arts and creative sectors, such as painting, sculpture, music, literature, and filmmaking, among others and culture, which may involve activities related to language, heritage and diversity. The idea of cultural policy was developed at UNESCO in the 1960s. Generally, this involves governments setting in place processes, legal classifications, regulations, legislation and institutions (e.g., galleries, museums, libraries, opera houses, etc.) which promote and facilitate cultural diversity and creative expressions in a range of art forms and creative activities. Cultural policies vary from one country to another, but generally they aim to improve the accessibility of arts and creative activities to citizens and promote the artistic, musical, ethnic, sociolinguistic, literary and other expressions of all people in a country.

2.4.1 Objectives of the Cultural Policy:

1. The policy shall serve to mobilize and motivate the people by disseminating and propagating ideas which promote national pride, solidarity and consciousness.
2. The policy shall serve to evolve from our plurality, a national culture, the stamp of which will be reflected in African and world affairs.
3. The policy shall promote an educational system that motivates and stimulates creativity and draws largely on our tradition and values, namely: respect for humanity and human dignity, for

legitimate authority and the dignity of labor, and respect for positive Nigerian moral and religious values.

4. The policy shall promote creativity in the fields of arts, science and technology, ensure the continuity of traditional skills and sports and their progressive updating to serve modern development needs as our contribution to world growth of culture and ideas.

5. The policy shall establish a code of behavior compatible with our tradition of humanism and a disciplined moral society.

6. The policy shall sustain environmental and social conditions which enhance the quality of life, produce responsible citizenship and an ordered society.

7. The policy shall seek to enhance the efficient management of national resources and skills.

8. The policy shall enhance national self-reliance and self-sufficiency, and elect our cultural heritage and national aspiration in the process of industrialization. (Source; [Nigeria cultural policy document: 1988](#))

2.4.2 Preservation of Culture

In the recent times Nigerian culture has suffered a great loss in the hands of its handler in which our culture is faced with relegation of its heritage including its noble traditions, values, ideas and concepts, especially by the youths, therefore this researcher quests for means through which our cultural heritages, values, norms and traditions can be preserved and regain its lost values. Wale olatunji, et al. suggests that

culture is comprehensive and global, and encompasses the whole range of activities by which members of a society attempt to comprehend the world in which they live, domesticate their

environment, create material conditions for dignified and creative human existence and reproduces on a continuous basis their own pocket of the human species

In that light, there is a need for preservation of culture which will give room for meaningful development and growth of the nation and human existence, therefore cultural preservation can be achieved through the review and implementation of the Nigerian cultural policy of 1988, thus empowering the Ministry of Arts and Culture as well as the Tourism ministry by increasing the percentage of their allocations in Nigeria budget, to organize a cultural events such as FESTAC'77, which will bring all nation together as well tourism attraction to the foreigners and promotion of existing cultural festivals such as Osun/Osogbo festival, Calabar festival, Eyo festival of Lagos state and many more which will serve as means to conscientize people about their culture. Another way Nigeria culture can be preserved is the structuring of the various tourism centres and museums to attract both local and foreign tourists and to repair and project the nation's decayed cultural image. Another essential way which Nigeria culture can be persevered which will help to improve people's attitude and behavioral patterns in the country especially youth, is infusing cultural learning into academic syllabus of Nigeria schools, In the words of Wale Olatunji et al, they submits that "...cultural studies must be accommodated in the design of the academic syllabus of Universities and other institutions of learning.....". Agreeing to this statement, in mine opinion, cultural studies must be infused into the design of the academic syllabus, from the primary to the tertiary level to enable continuous cultural learning. If these afore stated ideas can be observed Nigeria will regain its lost cultural values and will be a better place for everyone as well as promoting and projecting Nigeria cultural image locally and the world beyond.

The objective of cultural preservation is to ensure harmony with contemporary realities and the demands of change and development and to prevent a mindless sweeping away of the cultural heritage, as if this is allowed to happen, the situation will only result in disorderly change, societal instability and a people completely cut off from its cultural roots. If culture is highly placed at the heart of our strategies, it could be a catalyst for sustainable development, and a powerful driving factor for its achievements. Emphasizing culture in our developmental process means giving members of a community a role to play in directing their own destinies and restoring the agency for change to those whom the development efforts are intended to impact, which is crucial to sustainable development and longtime progress.

2.4.3 Promotion and Presentation of Culture

The state shall take steps to encourage the integration of traditional values into the fabric of our daily life. The state shall promote formal and informal education as vehicles of inculcating these values in consonance with our national aspirations. The state shall ensure the provision of conscious cultural dimensions to all aspects of national planning. The state shall give practitioners in the arts relevant roles and assignments in the development process. The state shall foster the development of Nigerian languages and pride in Nigerian culture. Cultural presentation refers to the means by which culture is disseminated. Its objective is to facilitate the accessibility of arts and culture to the widest spectrum of Nigerians. Nigerian culture shall be presented through the popular vehicles of the theater, films, exhibitions, seminars, workshops and publications. Presentation shall involve the active use of the mass media.

2.5 THE RISE OF NIGERIAN FILM INDUSTRY (NOLLYWOOD)

The Nigerian film (Nollywood) is undoubtedly the most important and most popular film industry in Africa. It is the world's third largest producer of films, howbeit video films. The industry is growing and fast building structures that would enable it sustain itself. The word Nollywood is of uncertain origin, but most likely it is the imitative of American Hollywood in the same way that Bollywood was derived from joining 'Bali and Hollywood' to describe the Indian film industry. According to Wikipedia "Nollywood is a sobriquet that originally referred to the Nigerian film industry, the origin of the term dates back to early 2000s, traced to an article in the New York times". Thus, Haynes as quoted in Onuzulike's Birth of Nollywood submits that, "the term was invented by a foreigner and first appeared in a 2002 article by Matt Steinglass in The New York Times" (2002:1). He also posits the term 'Video' implies "...something between television and cinema..." (2002:25). Haynes affirms that "The study of Nigerian video films does not fit easily into the structures of African film criticism in still another way, Studies of African film have tended to be Pan-African, for marketing as well as ideological reasons" (2000:9). Prior to its birth in 1992, Asogwaet also submits that;

The development of Nollywood (Nigeria movie industry) dates back to the colonial era, through the efforts of the European merchant, colonial administration and the church. The first film screening experience in Nigeria was on August 12, 1903 at the Glover Memorial Hall in Lagos. During this early stage of film, it was also used as a tool for education as evidenced in the screening of educational documentaries on farming, health and other important issues through the mobile free cinemas that would tour Nigerian villages. The content of such films can be easily discerned. The British colonialist used it for their "civilizing" mission as well as to indicate the blessedness of being colonized. The church, as their involvement in education and the media industry has shown, used films for spreading the gospel. (2015:100)

Up into the 70s, cinema culture was still having a growing impact and enthusiasm. The Yoruba Travelling Theatres had begun to turn to films after they were introduced to television. For these indigenous entertainment groups, it was appealing and fascinating to have their stage plays produced on celluloid. However, this development did not last long. The major factor among others which was responsible for the relatively short life span of film and cinema in the country appeared to be huge economic investment needed to sustain celluloid business. Other factors like advent of television for example, did contribute to the collapse of film and emergence of home video. The introduction of television as a new artistic medium in the country came with an emerging experience of enjoying home theatre by the public. This development became more prominent in the 80s as television had become a major family entertainment medium and many people would rather prefer to stay home and be entertained than risk going out to cinema theatres. Security problem, crime rate, dilapidated conditions of cinema theatres and bad economy were considered factors that contributed to the decline of cinema business, and in a way made practitioners of the business to chart a new course of survival, as it is revealed in the work of Onyewo.

“The first survival strategy adopted by the practitioners particularly Yoruba Travelling Troupes, was the option of falling back to their old base of stage dramas or selling of recorded copies of their stage productions. This was the atmosphere under which the Yoruba Travelling Theatre Companies started video recording their stage performances for sale in the mid 1980”. (2000:83)

Nnebue Kenneth, a dealer in electronics is usually credited by film scholars and practitioners for pioneering commercial marketing of such video works which eventually exploded into a big business conglomerate for the industry. In 1992 He produced “Living in Bondage,” a movie about human sacrifices, became an instant hit and gave birth to the modern

Nollywood. The film, (*Living in Bondage*) was an enormous success and sold about 200,000 copies on video cassette. Promptly a veritable film industry emerged, developing itself completely independent of every form of support. According to recent UNESCO research, Nollywood is the biggest producing film industry, after the Indian Bollywood and before the American Hollywood. The numbers are impressive. On a yearly basis about 1,500 films are released. On average, 37,000 copies of a film are sold. The films are extremely popular in Nigeria, on the rest of the African continent and in the African diasporas. McCall writes that;

The Nigerian video industry, however, has changed (the West's telling of African stories and values) forever. In market stalls and corner stores across Nigeria, and increasingly in cities and towns across Africa (and even in the US), these market-driven movies have become the engine of distinctively African popular culture. (2004:99)

The movie *Living in Bondage* produced by Ken Nnebue in 1992 set the pace for emergence of Nollywood. Haynes in Onuzulike's article states that "Nollywood is an example of Nigeria living up to its potential role as the leader of Africa" (2014:234). Nigerian movies hold a very prominent place in the minds and hearts of most Africans and among the broad variety of Africans or those of African descent that have been exposed to Nigerian video films, thus promoting our indigenous culture.

2.6 GENRES OF NIGERIAN VIDEO FILMS

The Nigerian film (Nollywood) is undoubtedly the most important and most popular film industry in Africa. It is the world's third largest producer of films, howbeit video films. The industry is growing and fast building structures that would enable it sustain itself, but in spite of

all of its development, it is disheartening to know that there are no clear cut genres of the Nigerian film. UchennaOnuzulike perceives in his work that;

.....Nigerian video film stories are told using African idioms, proverbs, costumes, artifacts, and the imagery of Africa and cultural displays. The common Nigerian video film genres include: horror, comedy, urban legend, myth, love and romance, juju, melodrama, and historical epic (2014:2)

Nigerian films are produced along the line of the major tribal and cultural dichotomy- Hausa, Igbo, Yoruba, and broad languages spoken in the multi-cultural, multi-ethnic, and multi-dialect nation. There are English films, Yoruba films, Igbo films and Hausa films with successful plots. Also films are produced in Ijaw (Izon) and Efik languages by some filmmakers but this is not very common as of now.

In Nigeria, films are classified along the traditional line of genres categorization namely tragedy and comedy but more recently films with stories that transcend these core or basic differentiations are emerging on the Nigerian film landscape. Today the following genres are identifiable in Nigeria films: The Evangelical genre, Romance genre, Ritual genre, Comedy genre, Action/Gangster genre, Epic/Adventure/Cultural, Fantasy Genre.

- **Evangelical Genre**

These deals with plots in which the solution to the dilemma being faced by the protagonist is occasioned by the intervention of a higher celestial power usually “Christian” in nature such as angels, a pastor, prayer power etc. Oftentimes, evangelical films feature the triumph of good over evil. It involves the turning around for good of evil/bad circumstances.

The evangelical genre also covers all films made about Christianity, the Christian faith, experiences of Christian in their quest for salvation and solutions to their different problems etc.

Evangelical films found its way into Nollywood in 1995 following the success of Mount Zion's production of AgbaraNla (the Ultimate Power), the Wounded Heart, The Attack from Home, When God Says Yes amongst other. Popular evangelical film producers in Nigeria includes Helen Upkabio (Liberty Film Production) Mike Bamiloye (Mount Zion)

- **The Ritual Film**

Ritual films are about the infliction of bodily harm and physical and spiritual attacks on persons for the purpose of demonic, diabolical and spiritual sacrifices often for money, material wealth or power. Ritual films can be described as Nigerian horror film. Notable ritual film include Rituals, Witches, Domitilla, AlaseAaye, Final Year I&II, One Chance, Abuja Big Girls III, Living in Bondage, Okija amongst others. Film mirrors the society; the ritual film emerges in the early 1990s at the wake of the Otokoto killings in Enugu, Nigeria to document the incessant killing of persons in the eastern part of the country by the "Otokoto Cult" for money rituals and power. Films were done to sensitize people about the growing scourge of the menace.

The ritual films seek to capture the activities of ritualists, the experience of victims and try to demystify this very mysterious, diabolic and secretive activity. The films will feature a victim who escaped with sacrificed by ritualists by a stroke of luck, and still other narrates the dilemma of a man who becomes a ritualist in order to live glamorously and the problems he encounters when the ritual power and money weans, it involves a fall, usually insanity, loss, bankruptcy , death. The ritual film is tragic in nature.

- **The Romance Film**

These are stories of love usually featuring a man and women who faces obstacles before they could be together or openly declare their affection for each other. Some popular examples in this genre include amongst others. Love is a universal phenomenon that knows no limitations. In Nigerian Romance films, the protagonist has to prove his love against all odds. Jim Iyke, Genevieve Nnaji, OmotolaEkeinde, Ini Edo, Shan George and Stella Damascus are some actors popular for their roles in romance masterpieces.

- **The Comedy Film**

This comprises of a genre of film that are packaged to evoke laughter in the audience. According to Jim Dirks, “comedies are light heated drama crafted to amuse, entertain and provoke enjoyment”. The comedy genre humorously exaggerates the situation, the action and characters. Comedies deal with stories of human travail and strife which ends happily. Popular comedies include NkemOwoh, Sam Loco Efe, OdunladeAdekola, Baba Latin, Baba Ijesa, Mr.Ibu, amongst others. Some comedies are simply made up of exaggerated and overblown actions while others deals with real life issues but generate laughter from it.

The comic genre in Nigeria features a lot of stock characterization; some actor appears in the same characters and roles, same gaits with the same costumes repeatedly used in several productions. The Nigeria comedies features both the incongruous and the interesting, in many productions, the comic plot is in the movements and attitude of the characters.

- **The Action/Gangster Film**

The action/gangster films are becoming popular in Nollywood. The genre encompassed all those films that revolve around a gang of robbers, a drug syndicate or a human trafficking squad, these films either tells the story of the members of the gang usually the leader or a law enforcement officer on the trail of the group . Often these films deals with how the protagonist becomes involved in the act at other times they tend to play on the audience's emotion dealing with such universal themes as the need for survival, struggle for power and fame, love, justice and the law of Karma. Notable action movies produced in Nigeria include RattleSnake I, II & III, Silent Night I & II, Ole, Owo Blow I, II & III, The Bandits, Issakaba I, II and III e.t.c. Nollywood has a huge number of followers that supports the genre.

- **The Epic/Adventure/ Cultural Film**

The Nollywood epic/adventure/cultural film is a type of film which involves stories in traditional locales, ethnic situations and expressing cultural and historical experiences. They also feature local costumes, make up, props, setting and fanfare. The adventure films are packaged to present energetic and action filled experiences for the film spectators. Adventure films deals with love, conquests, travels and are often spiced with magic and fantasy. A good number of the adventure/epic/cultural films produced deal with popular legends, myths, folklores and common lores, They seek to promote the culture, language and way of life and experience of the people. Common examples include Igodo, Oduduwa, BasorunGaa, Amazoni etc.

Adventure films are often concern with situations that confront a hero who is patriotic, courageous and who engages in altruistic fighting to defend his beliefs, rights or those of persons

who cannot defend themselves. The Nollywood epic cum adventure movie feature characters clothed in leaves, animal skin with body marks which are usually drawn “eye pencil”.

- **The Fantasy/Mystery Film**

The mystery and fantasy films deals with speculative fiction outside the realm of reality such as ghost, witches, wizards and the stories are often diabolical in nature. The belief of society in witchcraft, wizardry, occultism, the existence of God and the supernatural is one of the factors aiding the success of the genre. The fantasy /mystery film tends to progress from the unknown to the known by discovering and solving a series of clues. They often feature illusionary or imagery locales - hell, heaven, witchcraft coven etc.

2.7 SOCIO-CULTURAL TRANSFORMATION VIA NOLLYWOOD

The Nollywood is a viable instrumentation for the propagation of Nigerian culture since its emergence in Nigeria, its roles in teaching values, promoting culture, educating, instructing and entertaining cannot be overemphasized, Onuzulike observes that “Video film has become an important mode of apprehending reality and illusion in contemporary Africa. Nollywood is a vehicle through which Nigerian cultural heritage is represented”. In the Nigeria world of today, where our culture and traditions has been losing its values and cores, thus Nigerian film Industry has stood out to defend and promote African culture in the country, which is affirmed in the work of Uchenna Onuzulike that;

“Nigerian video films are deeply rooted in Nigerian cultural traditions and social texts that focus on Nigerian community life. Nigerian video film stories are told using African idioms, proverbs, costumes, artifacts, and the imagery of Africa and cultural displays. The common Nigerian video film genres include: horror,

comedy, urban legend, myth, love and romance, juju, melodrama, and historical epic”. (2014:2)

The above statement connotes that, the offshoot of Nigerian video films production is found in Culture and Traditions, Nigerian video films had been a very strong hold in recent years in developing and improving African culture, Uchenna further reiterated in his work that “Video film has become an important mode of apprehending reality and illusion in contemporary Africa. Nollywood is a vehicle through which Nigerian cultural heritage is represented”.

In his dissertation, *Worlds That Flourish: Postnational Aesthetics in West African Videofilms, African Cinema, and Black Diasporic Writings*, Adesokan notes that Nigerian video films portray societal reality and he reflects on Nigerian video film as an element of self and social struggle;

As an aspect of social action the video film represents a mode of self-conception and self-advancement, through which people renegotiate the changing sense of selfhood in contemporary West African societies, without the large-scale differentiation of populations that was characteristic of an earlier phase of economic development, particularly in nineteenth- and early twentieth-century Europe. (2011:105)

In this view what Adesokan is trying to portray is that, Nollywood serves as an agent of conscientization through which its audience discover the entities of the their society by creating a form of awareness in them and engaging themselves in a process of change. The contribution of Nollywood in promotion and propagation of Nigerian and African culture does not limit to Nigeria alone but extends to Nigerians in Diaspora and other black african nations neighbouring Nigeria, Cultures are the creation of human interaction. Culture is something we learn, not an instinct, Hall in Onuzulike

“writes that changes in human society reflect the dynamic nature of culture. This dynamism is responsible for constant change in patterns associated with given cultures, and the multicultural character of most, if not all, societies substantially widens the range of influences on such cultures”. (2014:233)

Orewere observes that, “.....film is a powerful medium of entertainment and the transmission of cultural values” (1992:206), this means that film has a way of leaving a lasting memory in the psyche of its audience because people tends to hold high belief in what their eyes capture thus making them to have a re-think of what their eyes have captured. Nigerian movies hold a very prominent place in the minds and hearts of many Africans and among a broad variety of Africans or those of African descent who have been exposed to Nigerian video films. This reveals how Nigerian video film has had an impact on African culture. Nigerian filmmakers are now extending their activities to Sierra Leone, Kenya, South Africa and other African countries in order to help build the film industry in these countries. African cultures are similar and distinct based on their heritage, and this creates another hybridity in video film For example, there have been collaborations between Nollywood and the Ghanaian film industry.

Nollywood’s promotion and propagation of culture have had and having great influence on the Nigerians in diaspora through which People of Nigerian and other black african descent learn about the their culture and its essence through Nigerian video films. In the words of Steven Gray A washington post staff writer, who quotes Joy Oreke-Arungwa, a Nigerianborn consultant, who has written extensively on the evolution of sub- Saharan African media, in his article “Nollywood Films Popularity Rising Among Emigrants.” He says,

“For us parents, it becomes a reference book.’ She recalled scenes in various Nigerian movies she made a point of showing her own children. ‘Our kids, when they get here, they get lost, too Americanized,’ she says: ‘These movies show them the other side’” (2014:1).

He also resonates with the fast growing emergence of Nollywood in the diaspora. He notes:

These English-language Nigerian movies are gaining popularity among the nation's fast-growing African immigrant population, offering their very Americanized children a glimpse of African life, particularly the clash of modernity and traditionalism. (2014:1)

Nigerian video films had been a very strong hold in recent years in developing and improving African culture. Outside Africa's shores, many stores, web sites, magazines, community newspapers, and journals are making remarkable endeavors to promote African culture in the lands alien to Africans. They're also creating awareness in Africans abroad so that while in their sojourn to establish themselves elsewhere, Africans would not lose touch with their heritage. And aside from Promoting and Propagating our cultural heritage, Nigeria videofilms has also contributed immensely to the economy of the country in which Nigeria film industry (Nollywood) is ranked the third best producing film industry in the world behind Indian Bollywood (second) and American Hollywood (first) thus contributing its quota to Nigeria economy and also promoting the Nation's diplomacy.

CHAPTER THREE

RESEARCH METHODOLOGY AND ANALYSIS OF CONTENT

3.0 Introduction

This chapter describes the methodology used by researcher in gathering data for this research work. The Library based and content analysis (outlining the core issues treated in the movie in line with the research topic) methods were adopted in gathering data and analysis.

3.1 Library Based Method

The library based method of data gathering is a process of gathering facts and information about a research through consultation of books, what other scholars had written pertaining to the research topic. In this research several books were consulted on Culture and Nollywood (ranging from African scholars to Foreign scholars), and how Nollywood has affected Nigerian culture positively and negatively, resulting to getting facts on the research topic.

3.2 Content Analysis Method

The research method for gathering primary data for the study was content analysis. A movie was carefully selected and watched from televised device. It was analyzed by the researcher, the content analyzed is in line with the research topic which is based on culture. The core issues treated in the case study movie (Arugba by TundeKelani), which is the centre of the research, and draw out how it has affected our society and benefit it will be to our society.

ANALYSIS OF THE FILM CONTENT

3.3 Summary of TundeKelani'sArugba.

The film narrates the twin-story of the young and beautiful lady, Adetutu, and the old, witty and clever king of an unnamed (but assumed to be the city of Oshogbo) city. Adetutu is

summoned by the king to inquire if she is still fit to perform the role of Arugba in the present year (because Every Arugba is expected to remain a virgin throughout the period of her reign. She is to perform the role of spiritual cleansing and propitiation for the land during the annual festival of the river goddess). Responding in the affirmative, the king however makes an unusual demand of her; requesting for her hand in marriage once the festival is concluded. Arugba rejects this offer and, thus, the story takes a dramatic turn. The king becomes uninterested in the entire festival arrangement. Concurrently, Adetutu is the head of an all-female cultural troupe in the university. Thus showcasing Her artistic skills in one of the troupe's performances brings her into friendship with Makinwa, who also heads a cultural group on campus. The relationship deepens, creating tension between Makinwa and his girlfriend on the one hand and Adetutu and her group members on the other.

Another aspect of the story dramatizes the highhandedness of the king, having become so powerful to the extent of rejecting the advice and counsels of his political accolades. This introduces a fresh dose of tension into the polity, resulting in the resignation and eventual death of Aare Alasa, as well as stiff confrontation with Aare Onikoyi, amongst others. There is marked division of the polity between the reigning king and Aare Onikoyi, who presides over one of his vassals, so much that when the king refuses to welcome Arugba and her entourage into his palace as it is custom, Aare Onikoyi ceases the occasion to launder his political image by hosting the Arugba amidst pomp and pageantry in his domain. The story is also conflated with arrests and trials of close allies of the king who are found culpable of corruptive activities like embezzlement, mismanagement of community fund and collaboration with foreign agencies to defraud the community.

Finally, when, the Oba decides to step aside, having realized he could no longer continue within the atmosphere of provocation, he becomes intolerant to all contrary forces; hence he decides to leave the country to America where he would enjoy his ill-gotten wealth. The film ends on the warm embrace between Makinwa and Adetutu, when there is a solemn nudge to live together as husband and wife, and more importantly, for Adetutu to run a Non-Governmental Organization (NGO) to alleviate the plight of women and children.

ISSUES TREATED

3.4 Osun/Osogbo Festival

Basically, the plot of the movie was built around the Osun/Osogbo traditional festival, which tells the story of Arugba. The Arugba (Calabash carrier) is the key feature of the Osun Osogbo festival. She is a votary virgin (a cultural version of the Virgin Mary) who bears the Osun calabash on her head, the calabash contains sacrifice materials to appease and worship the Osun goddess or river. The Arugba is not only seen as a virgin maid any longer, she is regarded a goddess herself and people make prayers and cast all their problems on her as she bears the calabash and passes on to lead the people to the river. Not only Arugba was focused on, also the procedures observed in the process of festival before the final spiritual rites by the Arugba are, the Ifa consultation, and prayers for the Arugba and also the lighting of a 600-year-old light, *Ina Olujumerindinlogun* (16-point lamp), while the King, chiefs, priests, priestess and the Arugba dances around it (fig.6 *appendix*), the night before the carrying of the calabash and final rites, Osun/Osogbo festival is not only about sacrifice in the Osun groves and its procedures, it is also a celebration of cultural events where masquerades display their skills, maiden dances and other cultural groups (fig.10 *appendix*). In this context Tunde Kelani built the festival and its component

in the movie which serves as a learning tool and reminding the film audience the existence of indigenous cultural value in Osun/Osogbo festival.

3.5 Culture Hybridization and Conflict

The issue of culture hybridization and culture conflict in the movie came to light, Tunde Kelani expresses this in the process of the film, in the musical performance of Adetutu's Afifilaperin (fig.1 *appendix*) and Makinwa's Mi o ni choice (fig.3 *appendix*), whereby in both musical performances has an expression, tone of foreign music and also rap music, which showcases that the western culture has been infused into our culture and has had effect on our culture, though Tunde Kelani made the indigenous culture in musical act to prevail in that scene, in one way projecting our cultural image, even with the infusion of foreign culture our culture still hold its value.

Another instance is the condemnation of the festival rites by both the Islamic cleric (Alfa) and the Christian preacher, both considered the process fetish and a pagan act forgetting it is our traditional religion before the advent of the foreign religion which took away everything from us, Tunde Kelani made the festival rites so prevalent that their criticism does not affect the process but rather to explain to the film audience that it is our true religion and tradition and should not be neglected.

CHAPTER FOUR

SUMMARY, RECOMMENDATIONS AND CONCLUSION

4.1 Summary

The research work has addressed the state of cultural decadence and erosion of indigenous culture in Nollywood produced movies. The study discovered that film serves as a tool for cultural propagation, preservation and promotion. It particularly discovered certain difficulties such as illiteracy, beliefs, audience choice and culture hybridity facing film producers in the process of promoting culture.

Through the case study contents analysed it was discovered that the movie; ARUGBA by TundeKelani is a very effective movie in cultural teaching and promotion. It is expedient that anyone who has watched or would watch would learn about the indigenous traditional beliefs, language use and behavioural patterns in Yoruba land and much more about the Osun/Osogbo festival.

4.2 Recommendations

To start with, Nollywood should endeavour to localize identified rich global cultures while globalizing the wealth of Nigerian and African's experience, cultural values and norms rather than concentrating attention on the cultural practices the nation has jettisoned on its own or those foreign values capable of infesting the citizens' lifestyle negatively as seen in the body of this literature. Nollywood must therefore showcase originality and mirror the Nigerian and African society right, to compete favourably with other leading film industries in the world.

4.3 Conclusion

There is no doubt that Nollywood has become the second largest after Bollywood in terms of popularity, revenue generation and quantity of productions in circulation, Nollywood has come a long way as a medium of communication to its local and global audiences. With thematic cultural representations that are dominantly coloured with a mixture of internal and external cultural values, that seem to at times, generate cultural complications and even contradictions, the Nigerian film industry has overly spoken and still speaking in volumes to Nigeria, Africa as well as the global communities. Nevertheless, it is important to point out here that the increasing quantity of film contents produced by Nollywood had not helped much in the area of projecting the nation's positive image and rich cultural heritage to the outside world as the quality of the film contents (local positive cultural values) that emanate from the Nollywood remains grossly inadequate or usually situated out of context thereby re-enforcing the negative image fostered on Nigeria and Africa at large by the foreign media who usually approach Africa and Nigerian cultural values from a distance and through their own cultural telescope. The fact that Nollywood is thriving in an environment with so many challenges like lack of finance and professionalism, poor distribution and editing, piracy, as well as technological and environmental factors; suggests that the industry can persist.

As the Nollywood continues her journey of becoming the leading film industry in the world, and might soon become in not too distant future, the areas which Nollywood is lagging behind its counterparts in the global movie competitive industry and non-projection of the Nation's culture, therefore have to be corrected. Such corrections will enable her to not only stand tall among her peers but also to be able to positively project and position Nigeria and Africa in the good book of many citizens of the global village.

The research method for gathering primary data for the study was content analysis. A movie home was carefully selected and watched from televised device. It was analyzed by the researcher, the content analyzed is in line with the research topic which is based on culture.

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APPENDIX



Fig.1: Adetutu performing Afifilaperin



Fig. 2: One of Adetutu's crew rendering some rap lines in Afifilaperin



Fig. 3: Makinwa leading his crew in performance of Mio ni choice



Fig. 4: One of Makinwa's crew rendering a Yoruba poem in Mi O ni choice



Fig.5: A rap artist in performance in Mi O ni choice



Fig.6: The sixteen point lamp (Ina olujumerindinlogun)



Fig.7: The Procession of the Arugba to the Osun grove.



Fig.8: A Christian clergy condemning the Osun worshippers.



Fig.9: An Islamic cleric condemning the Osun worshippers.



Fig.10: A group of Masquerade entertaining the worshippers/tourists before the Arrival of the Arugba to the Osun grove.



Fig.11: The Osun worshippers offering sacrifices and prayers to the River goddess at the Osun grove.