

Cultural Hybridity and Marginality in Selected Contemporary Yorùbá Films

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Abstract

Yorùbá films have developed over time owing to westernisation and technological advancements. Due to this development, contemporary Yorùbá films are easily accessible through the internet and social media. However, the cultural contents of these films remain questionable due to influences from the western world. Studies have identified the portrayal of Yorùbá culture, history and folklores in Yorùbá films with less emphasis on the way contemporary Yorùbá films have hybridised various cultures and possibly marginalised the Yorùbá culture as a result of westernisation and civilisation. The qualitative research approach, using document analysis was therefore adopted to examine cultural hybridity and marginality in contemporary Yoruba films. Four purposively selected films (Jagunjagun, Anikulapo, Agesinkole, and Elesin-Oba) constituted the texts analysed thematically and interpreted using the theories of Cultural Hybridity and Cultural Marginality. Findings revealed that the selected films portray the hybridisation of Yorùbá culture with other cultures, while marginalising the Yorùbá culture in many cases. The paper argued that the film-makers' quest for global acceptance and profit making are responsible for these hybridisation and marginalisation. Therefore, economy is at the centre of movie-making in Nigeria, irrespective of the cultural interest of both the film-makers and the audience.

Keywords: Yorùbá films, Yorùbá contemporary films, cultural hybridity, cultural marginality.

I. Introduction

Films are considered to be one of the most important media of transmitting cultural heritage, traditions and values in the society from past to present. This mode of communication often present fascinating stories about the society just as it reflects its culture through the application of remarkably appropriate costumes, music and the portrayal of real or imagined experiences that educates, entertain and enlighten the audience in the society. Thus, films help to serve the purpose of presentation of culture and the values of the society. Culture, as it is, is the way of life of the people and it reflects the sophisticated concept of their knowledge, beliefs, morals, customs, habits or traditions, arts, laws, among others, just as its features, which are essentially gained by individuals, who are members of the society. With the existence of films, it is easier to entertain and educate the people about their various cultural elements.

However, films in the Yorùbá society did not just come into existence. According to previous studies like Clark (1979, 1981), Adeleke (1995), Alamu (1990, 2002), Akinsola (2020a), Akande (2021), Simon (2022), amongst others, the Yorùbá films, which is a major type of Nigerian films (Alamu 2010), now referred to as Nollywood, can be traced to the efforts of producers like Hubert Ogunde, who was a theatre practitioner and dramatist, and other drama professionals (Clark 1979). As a result of his singular action of going professional around the 1940(s) to liberate the African (Yorùbá) culture from the subjection that the British colonialists subjected it to as idolatry, Yorùbá films gained more ground. Thus, his consistency with his performances majorly portrayed the beauty of the Yorùbá culture, nevertheless in a more convincing way. This helped to reveal the effects of the Western world (colonisers) on the Yorùbá society. Some examples of these plays include *Towards Liberty*, *Worse than Crime*, *Bread and Bullet*, amongst others. Hence, in effect, other drama troupes began to evolve via stage plays and travelling theatres (Clark 1981).

It should be noted that the evolution of these stage plays and travelling theatres were a function of the activities of Hubert Ogunde, alongside other practitioners like Ade Afolayan, Moses Adejumo, and others. This enhanced the production of Yorùbá plays as it began to move from stage to travelling theatres. With time, it also transited to the production of celluloid films for cinemas, and progressively to home-videos with the production of Ajani Ogun in 1976 as the first Yorùbá film (Akinsola, 2020a). With the enlightenment and influences from the Western society, as a result of colonisation, there arose new technologies that helped to paved the way for digitalisation of Yorùbá video/films. This is the process of conversion or production of information in a digital form accessible via the internet or computer and has helped in no small way in promoting globalisation (Ademiju-Bepo&Idyo, 2023).

Therefore, Yorùbá films began to gain recognition around the globe and to sustain this recognition, there was the need to keep producing films that would be attractive and pleasant to the audience. Consequently, these films began to gain traction due to their enticing nature and due to the producer's discretion of producing what is in vogue and acceptable to the audience. As a result, there can be a hybridisation of cultures (the Yorùbá culture with other world's cultures) which can bring along the marginalisation of the Yorùbá culture. Cultural hybridisation and marginalisation are not just results of globalisation but also digitalisation that moves with it. The marketability that digitalising Yorùbá films brought about have greatly contributed to the cultural hybridisation and marginalisation (Akinsola, 2020a).

Notwithstanding, the cultural contents of these Yorùbá films that were produced have created a concern for observers and many cultural enthusiasts. There had been a drastic dwindling of cultural values, morals and customs. It has been observed that certain Yorùbá film producers prioritised global acceptability and marketability over cultural preservation since their films paid much attention to trending issues most of which are not in tandem with the Yorùbá cultural heritage. This has contributed significantly to the on-going erosion of cultural and moral values in Nigeria and Yoruba society in particular (Akinsola and Olaosebikan, 2021).

Several studies have been carried out on Yorùbá video films (Clark, 1979, 1981; Adeleke, 1995; Alamu, 1990, 2002; Akinsola & Ilesanmi, 2018; Akinsola & Adeyinka, 2018; Akinsola, 2020a; Akinsola, 2020b; Akinsola & Adeyinka, 2020; Akande, 2021; and Simon, 2022 among others). These previous studies focused on thematic issues in Yorùbá films, aesthetics of orality and oral tradition in Yorùbá films as well as audience reception and perception. There had been less attention paid to the mixture of Yorùbá cultures with other cultures in Yorùbá films and the possible marginalisation of the Yorùbá cultural heritage. Therefore, this study is aimed at analysing and interpreting the content of some contemporary Yorùbá films in order to reveal the instances of the hybridised and marginalised Yorùbá culture.

II. Theoretical Orientation: Cultural Hybridity and Marginality

The cultural hybridity theory emphasises the formation of new cultural norms as a result of the mixture of elements of two different cultures. Hybridity as a linguistic concept was emphasised by Homi Bhabha (1994) and, according to him, it is a result of colonisation. Therefore, it can be considered as a medium employed to tactically reverse the process of total domination of the colonisers by refusing complete dictatorial authority. Hybridity is seen as a strategy, which the suppressed employed against their suppressors. Bhabha further contends that elements of the two different cultures are thus reframed into a space he called "Third space of enunciation". This is where it is believed that the hybridised cultures are formed (Bhabha 1994). The full interpretations of this concept can be further drawn from other postcolonial discourse, which interpreted it simply as "a cross-cultural exchange", which is a form of exchange that allows mutuality of cultures. Hence, in this study, cultural hybridity theory is employed to

explain the diffusion and mixture of different cultural elements as found in selected contemporary Yorùbá films.

In consonance with cultural hybridity, the theory of cultural marginality provides theoretical orientation to the analysis conducted in this study. Cultural marginality is a concept that was first developed by Robert Ezra Park and Everest Stonequist in 1928 (as cited in Goldberg, 2012). It refers to the relegation or pushing aside of the culture of the society because it has been accorded less value or importance, due to an external influence like colonialism. Colonialism often results to marginalisation of culture because the colonisers would have subjugated the colonised, craftily take charge of their thinking and, thus, make them feel their culture is inferior. Thus, the subjugated will begin to totally ignore the practice of their culture and may be fixated or focussed on the culture of the coloniser (Omobowale&Akanle, 2017).

The indigenous culture is thus found to be outmoded and very unwelcoming around the world leading to the acceptance of the Western civilisation as being the only ideal. This was found to be the case in most colonised territories and the western part of Nigeria was not left out as the region appears to be still suffering from the effects of colonisation. Although, some positive contributions of colonisation can be recorded, such as education, global recognition and civilisation, to state a few, but, even with this, it looks as if more harm has already been done than imagined or appears. Marginalisation is considered to be one of the major side-effects of colonisation on film production, this is vividly noticeable with regards to its effects on the culture of the Yorubas in the Western region of Nigeria. Hence, Yorùbá culture and traditions seems to be marginalised in some of the contemporary Yorùbá films. The aim of this study is to critically examine the instances of cultural marginalisation as may be manifested in the selected Yorùbá films.

III. Methods and Materials

This research adopts the qualitative research, using the content analysis technique. This involves the interpretation of the contents of the selected films in order to examine and analyse. Identified content categories outlined for the investigations. The data generated were gathered from the scenes of the selected films that presents the instances of a hybridised or marginalised culture. The selected films for this study include *Jagunjagun*, *Anikulapo*, *Agesinkole* and *Elesin Oba*, which were purposively selected. The four films were selected because they are contemporary epic films that were produced about the same time. In addition, they are expected to reflect and refract the Yoruba cultural heritage as epic film. Therefore, contrary occasions in the films caught the attention of the authors to examine the extent to which the films portray cultural hybridisation and marginalisation. The analysis carried out and interpretations of the selected films are hinged on cultural hybridity and cultural marginality theories. The content analysis conducted is guided by the categories in the table below:

Table 1: Thematic Categorisation of Cultural Hybridity and

Focus	Categories	Sub-categories
Cultural Hybridity	Tangible culture	i. Architectural design ii. Dressing iii. Weapons of war
	Intangible culture	i. Language ii. Entertainment
Cultural Marginality	Tangible culture	i. Dressing
	Intangible culture	i. Language ii. Cultural values

IV. Results and Discussion

Cultural hybridity and marginality in Yorùbá films have been observed to exist based on the same reasons – globalisation and economic purposes. These factors have greatly contributed to the Yorùbá society because they create avenues for the Yorùbá culture to be reckoned with globally and also help to generate high profits to the treasury of the producers of these films and the nation at large. Despite these laudable contributions, on the other hand, they have been observed to have impaired the value and tradition of the Yorùbá culture as examined in this study.

Cultural Hybridity in Selected Contemporary Yorùbá Films

Yorùbá films developed from the time and age of stage plays to the streaming online platforms like YouTube, Netflix, Iroko Tv, Prime-Video, Showmax, among others. Although the production of these films is falling back to the stage play time via theatre performances and cinemas (Akinsola 2020a), it is however important to note that as these films are developing and going global, their contents are not perfectly representing the immediate society that they are portraying. The lingering effect of colonisation on Nigeria, and precisely the Yorùbá community, has found its way to the film industry whereby Yorùbá film producers create contents that are not solely representing the culture and traditions of the Yorùbá society. They often represent mixture of other people's culture; hence Yoruba films are now tilting towards becoming a cross-cultural art product. This is regarded as hybridisation of culture and according to Homi Bhabha, the Yoruba film can now be regarded as a “third place” where two cultures meet to form a new kind. The inclusion of elements of other cultures into the Yorùbá culture shows that Yorùbá culture is also evolving because culture is meant to be dynamic so that it can allow changes and modifications to suit the time and age (Adejumo, 2023), but not to the detriment and endangerment of such culture.

The hybridisation of culture as examined in the selected movies exists under the two major forms of culture – the tangible and the intangible culture.

The tangible culture involves cultural elements that can be seen and touched while the intangible elements can be categorised as abstracts (Falola and Akinyemi, 2017). They are only found in feelings and actions; these are the language and dialects, values, traditions, morals and identities of a set of people. They are sustained by being transmitted from one generation to the other (Adeyinka and Akinsola, 2021).

The tangible cultural elements hybridized in the selected films include architectural design, dressing and weapons of war while the intangible cultural elements hybridized are language and entertainment. These elements however exist diversely in the selected movies. Building and designing houses is culture based hence having a well bricked, cemented and painted house with modern facilities together with a banquet hall is clearly an indication of the western culture as seen in the film *Elesin Oba*. The movie was presented in a Yoruba cultural setting with open markets and houses built with mud like sheds and dried palm tree leaves as roofing sheets. No inclusion of sophisticated building materials as seen in the house inhabited by the police officer- Simon Pilkings and his wife Jane Pilkings. However, having it built within the Yoruba cultural community at that time and age was to give an inkling that the Yoruba cultural society is accommodating and thus gives room to change. Thence, adapting to change by the Yoruba cultural society in the way houses are now structured is a form of hybridisation. Although, houses are now being built with blocks and cement, the architectural design of the Yoruba cultural society has not lost its focus and value which is communal living. Houses of clans and kindreds are built together side by side and often in the same compound usually referred to as *Agboole* to always serve this purpose and this is a glaring fact. It has been hybridised as seen in scenes presented in the four randomly selected movies where the houses of chiefs and even palaces of the Yorùbá tribe cannot be identified by mere looking except an entry to the house is made and the inhabitants interacted with.

Another tangible cultural element to be examined is dressing. This is a major means of cultural identification. It explicates a visual representation of what a certain group of people stand for (Akinsola and Adeyinka, 2020). More specifically, dressing as an aspect of culture is a differentiating factor. Nigeria is well known to be a multi-cultural society and to distinguish these cultures from the other, dressing is a key element. This aspect of culture has however been influenced in its presentation due to influences from and interactions with different cultures. These influences have permeated every avenue which they are being presented especially in the Yoruba film industry. Although, culture ought to be dynamic, however, not at the expense of its originality. The Yoruba film industry (Nollywood) has given much room to these influences thereby adulterating the known concept of dressing in the Yorùbá culture. Looking at the costume party organized by the District Officer which was for the British colonial community to celebrate the prince's birthday in *Elesin Oba*; some of the attendees who were from the Yoruba cultural community and have supposed to have been influenced were seen putting on aso-oke sown into agbada, Sokoto and fila to attend this party. This means that although, there are

influences from other cultures, however, there is no total submission to these outside cultures rather, their influences were seen as a passage to growth and innovation. This is to say that in the midst of the British community, the Yoruba cultural attire was worn and this may mean that devoid of any notion, the Yoruba cultural attire is not only meant for Yoruba cultural events but can also be worn to any meeting or gathering at the wearer's discretion – no segregation. This is a laudable impact of hybridisation on the Yoruba culture, as presented in Yoruba films.

Weapons of war is another hybridised cultural element to be considered. Wars only exist as a result of displeasure when two or more parties disagree over an issue such as fight over women, land dispute, chieftaincy titles or the desire for a position, display of/ fight for superiority (Ajayi and Smith, 1964; Gutteridge, 1973). It could also be a mere display of power or a quest to seek revenge among many other reasons. Originally in the Yoruba cultural society, wars are fought with metaphysical elements (charms) like *egbé* (a supernatural carrier/disappearing-agent), *ayeta* (a supernatural bullet-proof), *àlùwó* (a kind of supernatural power that causes its victim to collapse when used to beat them) etc, accompanied with series of incantations and other weapons like 'Sakabula' (hunter's gun), 'ofaatiorun' (bow and arrow) and so on (Adejuwon, 2019). All these constitute the weapons of war used in these movies together with other instruments of war like swords, shield and knives. However, the use of sword as a weapon of war was more prominent, although historically, Yoruba society makes use of a kind of short sword as a weapon of war occasionally (Adejuwon, 2019). In recent times, it has been seen as the major instrument of war as a result of influences from other cultures. As seen in *Jagunjagun*, Ogundiji; a warlord who owns a training school for warriors often send his warrior to the warfront when contracted to do so. One of such occasions was when Oba Alarinka pleaded with him to wage war against his brother who is also a prince of Modede town. At the warfront, swords were the major weapon, much attention was not given to the use of charms and incantations. Likewise, in *Agesinkole*, the sword was a crucial instrument in the escapades of Agesinkole and his bandit group in warring for revenge against Ajeromi town. Igbos are known for using swords and the Hausas make use of different kinds of knives as their major weapon of war. However, swords cannot be fully categorised as a major instrument of war in the Yorùbá traditional society while placing the four selected contemporary Yoruba films side by side with other traditional cultural Yorùbá films – the likes of *Başòrun Gáà* by Adebayo Faleti, *Şaworoidẹ* by Tùndé Kèlání and *Kìjà* by Faduri Joseph. There is a distinction in the presentation of the Yoruba cultural elements especially in the weapons of war being portrayed.

It was however discovered that the original use of swords in the Yorùbá traditional society is occasional because often time sword is an important instrument always found with the executioner of the town (Adelowo, 1990). It is usually needed when there is an offender or a 'sacrificial item' to be beheaded. A typical illustration was drawn from one of the selected movies *Elesin Oba* where the Elesin was to die following the king's death. This is a cultural event which was supposed to make the passing king have a safe passage to the great beyond. But before the Elesin dies, some rituals must be performed. A dog has to be killed by beheading in the Ogun's shrine and this was done with a sword.

Therefore, the portrayal of constant sword usage in warfront reveals hybridisation of culture between the Yorùbá culture and other cultures of the world where swords are used as the major and primary instrument of war. Notwithstanding, this can be seen as a form of development of the Yorùbá culture in order to reveal its dynamic nature such that it allows improvement and consequently develop with the trend of time not ignoring the known practice of cultural norms. Another instance of cultural hybridization under the concept of war is the taekwondo fighting technique. Taekwondo developed first as a martial art used for sports over 20 centuries ago in Korea but subsequently, other nations of the world adopted it and began to reform it as it suits them till it is now known to be a fighting technique (Rodrigue, 2018). It was used in fighting and defending oneself against attacks. Rodrigue (2018) conceptualizes martial arts in Africa as a trinity of combat, spirituality and dance. However, it is not expressly pronounced as form of warfare as the selected films in this study heavily portrayed them. An instance as deduced from *Jagunjagun* was when Ogundiji's young warriors were having their trainings and at war times. Although, taekwondo involves the use of fist, it contrasts the wrestling bouts known as eke mimu in the Yorùbá community. While skills gained through wrestling bouts and martial arts may be useful during wars, there are more sophisticated weapons and skills meant for war in the Yoruba society.

It is important to note that hybridisation of culture brings about global acceptance and increased knowledge of the Yorùbá culture, thence, this concept cannot be completely ruled out. However, extreme hybridisation becomes impeding to the own/home culture because it threatens the value and respect for it. Thus, reckoning with elements from other cultures must be done with great caution. Therefore, it can be clearly noted that hybridization cannot be completely written off as it is a means to make a culture experience growth and innovation).

From the foregoing, it has been affirmed that culture exist in two forms – tangible and intangible culture. The existence of these forms co-exists; the tangible cannot exist without the intangible and vice-versa. Usually, the intangible cultural aspects in form of oral tradition and literature are used to express the Yoruba belief systems about the tangible cultural aspect (Akinsola, 2023; Akinsola, 2024). The intangible culture can be regarded as the aspect of culture largely found in the repository of members of the society (Adejumo, 2023). They come to play as inner abilities after they have been passed to the members from older generations, they can neither be seen nor touched. Language, sports, oral traditions, entertainment, cultural values, rituals and festivals to mention a few are examples of intangible culture. For the purpose of this study, language, entertainment and cultural values in relation to the data gathered from the selected films.

The synchronization of words to form a meaningful sentence in a structured manner that can be received, understood and given response to is referred to as language (Adeyinka and Akinsola, 2021). Also, it is an instrument employed by humans to make known their feelings, thoughts, ideas, emotions and opinions to others. Therefore, language is as essential tool of

communication in the human society (Akinsola and Osundiran, 2024). In lieu of this, films are known to mirror the society hence the it is important to consider the usage of language in the selected movies. In all of the selected movies, Yoruba language was employed however, however some instances were noted where its usage was not in its full originality. Yoruba language is a major identifying factor of the Yoruba culture but its usage with language(s) from other cultures and/or trend can be identified as hybridisation.

For instance in *Jagunjagun*, the head of the gang of thieves who came to Oba Kayeja's palace faced the king and said 'so pe oti lo' when he was about to behead him. This literally means 'say someone/something has gone' as the 'o' there is a pronoun that can someone/something has gone. On the contrary, what the above sentence means in its context is that the king should fix his mind on the fact that he is going to die. Although, this sentence was spoken in the Yoruba language however, there already exist a mixture of trend in the tone used and its contextual meaning. The trend of using words as a form of indirect mockery. This was not originally found in the Yoruba language. If a person is going to respond with a tone or phrase of mockery in a conversation, irony as a figure of speech would be used such as 'you can turn the house upside down after I have left for work'. This can be a conversation between a mother and her children indirectly warning them not to disarrange the house after her departure. However, a child with no adequate understanding may take what she has said as a direct instruction making the house a play-ground and upturning it to be very disorganised. Another instance of language hybridisation is found in *ElesinOba*. Here, the Yoruba indigenes who are recruited by the Britain as cooks and police officers could not speak Yoruba as they should when conversing with their employers and neither can they speak English language fluently. Thus, they had to code-mix with both English and Yoruba languages when speaking to their employers and this had an adverse effect on their communication skill as seen when sergeant Amusa was speaking to Iyaloja on the issue of *ElesinOba* who has the duty of joining the king in the great beyond, he stuttered. Iyaloja then mockingly told him not to bite himself because he wanted to speak like those who employed him. Although, language hybridisation was found useful especially when employed to converse with the British employers this notwithstanding created a dent in the fluent and effective communication skill of the employees who are of the Yoruba cultural background.

Entertainment as an element of culture was also hybridised in some of the selected movies. Entertainment in Yoruba culture is always interesting to watch. Drummers and dancers as well as singers and chanters known for eulogising people would perform at the open space either in the market square or at the palace depending on the kind of celebration at hand. This took a different turn in some of these movies. Considering an instance from *Jagunjagun*; Ogundiji was celebrating his win and paying homage to his creator (ori), drummers and dancers were seen in the open space but their performance was observed to be in synchronisation with songs and sound from a keyboard. This is an innovation adopted from the culture of the West where their songs and sounds come from keyboards, pianos and other musical instruments. The elements of culture that reflects hybridisation as discussed above can be considered as an avenue

employed by Yoruba filmmakers to make the culture evolve. It must however be noted that this involvement should not be at the detriment of what the culture stands for all along.

Cultural Marginality in Selected Contemporary Yorùbá Films

As earlier stated, culture exists in two forms; the tangible and the intangible culture. So also, hybridisation and marginalization exist as twain thus, it is important to consider the elements of the two forms of culture which have been marginalized in the selected films. Marginalization occurs when one culture is portrayed or represented at the expense of another culture (Goldberg, 2012). This means that the existence of the features and elements of a culture supersedes that of the other. The most consistently marginalized tangible element of culture is dressing. Dressing is an essential element of culture; it brings to limelight what a culture represents with a physical representation of such culture (Akinsola and Adeyinka, 2020). Different cultures of the world are easily identified because of the influence of their culture in the way they dress. A culture specific dressing is not just for the purpose of adornment, it speaks volume about the beliefs, values, custom and practices of such culture hence, there are some forms of dressing which are specifically identified for different purposes and occasions. It is however a bewilderment when such culture specific mode of dressing tampers with another thereby resulting to a misrepresentation of one of the cultures being portrayed. From the selected movies precisely in *Elesin Oba*, there were instances of marginalization where the Yoruba sacred 'egungun attire' was disregarded by Mr and Mrs Pilkings – the British colonialists. The 'egungun attire in the Yoruba culture are sacred and revered. They are often used occasionally during the Egungun festivals to honor and pay homage to the long-gone ancestors who are believed to still be in existence keeping watch over their loved ones. Mr and Mrs Jane Pilkings saw this attire as a regular costume to be worn to a ball party. Also, Olunde the son of Elesin traveled to England to study as a medical doctor and upon hearing of the king's death, he knew his father had to die as a form of ritual. Upon getting home to his people, he was dressed in suit to attend his father's supposed burial which without more exegesis is absolutely wrong. This evidently shows that Nollywood (Yoruba) movie production focuses more on profit and globalization hence the traceable occurrence of the concept of dressing in the Yoruba culture which experienced extreme marginalization.

Being known globally is definitely one of the major goals of organisations, sectors, businesses and groups, industries especially the entertainment industry. That notwithstanding, gaining the right recognition should be of utmost importance. Relegation (whether consciously done or not) of one culture for another to thrive is detrimental to the sustainability of the former, conscious efforts should be made to curb it.

Language is always employed to communicate with one another. Communication can happen in various ways because essentially, it involves two or more parties engaging in a conversation they both understand. This means that to understand a language to be able to communicate with it, you must have developed the ability overtime by belonging to a cultural society since language is a function of one's environment. In *Elesin Oba* being a portrayal of

colonisation, two languages were used – English and Yoruba languages, while the British colonialists made use of English language, the people in the community made use of Yoruba language since it is a Yoruba society. This was seen as the usual layout however, Olunde who just returned from England upon hearing of the demise of the king and knowing the culture had to return immediately. Olunde came in right at the middle of his father's wedding and had to call out his friend from the ceremony and in conversing with him he got to know of his father's wedding which was suppose to be a ritual ceremony to mark his ritual suicide to accompany the king to the great beyond and this made him shocked. It is said that one is more expressive in his/her native language but on the contrary Olunde finds it easier and more convenient expressing his shock and surprise in English than Yoruba which is his native language. This is an instance of sidelining Yoruba language for English language due to the influence of the British culture that has eroded his mind on communication.

The filmic presentation of the dent in the portrayal of morals in the Yoruba community is a mirror of its real existence in the society. This did not just come to be, it is traceable to the infiltration of the influence from other cultures around the Yoruba society causing the initially highly held morals to be non-existent. Considering respect and humility as one of the moral standards which the Yoruba society holds in high esteem, its existence in the society has dwindled greatly causing disregard and pride. As seen in *Anikulapo*, Queen Arolake disregarded the position of the king as the sovereign ruler with so much authority by desecrating the bed with fornication. Her act of fornication with Saro the cloth weaver shows that the moral of respect is fast becoming a thing of the past. In addition, humility is regarded as an adornment which everyone ought to have irrespective of the power, wealth or affluence that you may possess. Contrary to this, Saro upon having the privilege to raise the dead in a mystical way became 'lord' over the villages he sojourns to and upon request to raise their dead, he demands for anything that he so wish even it may be beyond what they could offer. For instance, when the prince of one of such village died, he demanded for the princess to be given to him as wife before he could raise the prince and upon much deliberation, his demand was agreed on reluctantly.

Also, Ogundiji the mighty warlord was conquered as a result of pride. As it is generally said that pride goes before a fall; his pride gave way to his downfall because he underestimated the abilities of a young warrior – Gbotija and this is because he had gone to several wars and conquered. This contributed to his pride and thought that no matter the lapses from him, Gbotija cannot see his end. He was proven wrong when Gbotija had the inkling that he was using them (the young warriors) as mercenaries to fight wars and collect the proceeds to enrich himself under the guise of training them to be like him. This aggrieved Gbotija and he vowed to break free together with his colleagues. Agesinkole presented a gang of robbers who had a leader that reincarnated from the dead. Following this, all attempts to capture him proved abortive even when the village head-hunter was sent to confront him, the head-hunter had performed series of rituals to be more powerful before he could go. Getting to meet Agesinkole – the gang leader, he was explained to the reason for his exploits in troubling Ajeromi town. After this explanation, the reincarnated leader simply vanished and a critical observation of this scenario shows that he

was not eventually apprehended. He simply left thereby giving the interpretation that if a criminal knows how to manoeuvre his ways or probably have a cogent or sensible reason for being a criminal he can be left alone without being punished.

All the above stated submissions can be summated as the marginalisation of morals that once existed in the Yoruba community. This reason can be traced to globalisation and profit making and this often opens up the society to be prone to different kinds of external influences (Masoga & Kaya, 2008; Mofoluwawo & Ajibade, 2019). The quest to be recognised globally may cause the production of some contemporary Yorùbá films to tend towards the trend of events of the global system. Another cause for marginalised culture can be traced to the economic value that is, the profit-making aspect of film production. Economic value is still be linkable to globalisation, because the rate at which the films produced are accepted will determine the rate of its sales, whether online or on other movie platforms like Netflix, YouTube, Showmax, among others. It is however very unpleasant to have the contents of some contemporary Yorùbá films portray the morals of the Yorùbá society in a degenerating manner to the outside world.

V. Conclusion

It has been established in this paper that contemporary Yorùbá films present varying contents, for global acceptance and economic value. However, it is important to note that some of these contents are a misrepresentation of the cultural elements in Yorùbá society. The contents of the Yorùbá contemporary films, which hybridise and marginalise the Yorùbá culture may be considered as a form of development. The development may be through hybridisation which allows modification of some elements of the Yorùbá culture. Nonetheless, the hybridisation sometimes leads to permanent marginalisation of the Yorùbá culture which involves relegating what Yorùbá culture stands for. This comes into being when the cultural elements are excessively hybridised. This is a major setback for the appropriate portrayal of the Yorùbá culture; the Yorùbá diaspora community and other cultures of the world. Hence, there needs to be a remodelling of some contents of these contemporary films that despise the beliefs and practice of the Yorùbá traditional society. This is because of the unwholesome and disheartening portrayal of our values, customs and traditions, and, if not corrected, can lead to continuance of the misinterpretation of the Yorùbá values.

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