

FOLKLORIC NARRATIVES AS FILM BLOCKBUSTERS IN CONTEMPORARY NIGERIAN FILMS

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Abstract

The study is a critical analysis of folkloric discourse and the promotion of literary development and media entertainments. It analyses key folkloric motifs and cultural tropes: myths, legends and beliefs as they influence film and media advancement. The aim is to demonstrate the universal nature and the different ways in which indigenous oral art forms are resourceful in sustaining the social life of the society. Beliefs and Myths have the propensity to becoming bestseller movies in Nigerian film industry. These are the gods, myths, stories that formed our folklore and made our childhood lit or scary depending on who is telling and what the myth or legend is about. They are our own versions of Thor, Poseidon, Zeus, etc. And while these foreign myths have been turned to blockbuster movies, our own Nigerian folklores have less prominence in bestsellers' films. The research adopts the Cultural theory, where it demonstrates how elements of culture namely: proverbs, beliefs, myth and folktales are translated into other art forms such as film. The findings reveal that the consciousness of our oral cultures forms a strong perception of linking aspects of modern texts (literature and film) with inherited indigenous cultural knowledge (folklore).

Keywords: Folklore, narratives, bestsellers, film.

Introduction

In illuminating the cultural status in media communication, it is pertinent to examine the relationship between cultural objects and the material basis of society, in terms of aesthetics into an apparent

sociological theory in term of analysis of media contents. It is in this light that the media is said to produce definitions of situations and socially constructed realities. Haynes (7) reveals that the theme of Nigerian films revolves around culture and morality which are presented often in a classroom manner. Film makers like Fan (7) attests that film makers and literary writers alike believe that these cultural themes and motifs are reflections of the contemporary down-to-earth concerns and beliefs of the average Nigerian, reflecting the hopes, fears and aspirations of the common man. He re-affirms that 'such films portray the supernatural world of witches and the devil and how unscrupulous elements within the society cause these evil powers to exert undue influence upon their fellow human beings'.

The cultural approach to film-making has been based on thematising and emphasising the socio-cultural issues and problems of society. Families working within this tradition have criticize the negative influence of foreign values, particularly, external cultural domination by highlighting the strengths of indigenous culture. Adesanya (9) places culture in a better perspective when he stated that 'I am not aware of any nation that has been able to achieve development without proactive cultural components...' Latour (20) seconds that culture not only facilitates development but also promotes ample raw materials for the film maker to work with. He observes that 'the film industries that have been able to use their culture as a springboard for cinematic expressions and other uses are renowned all over the world.'

Omije (25) in his research on indigenous language film as paradigm enumerates some film scholars and producers conducting various studies that explore their cultural identity and affiliations. Omeora (20) supports that the film audience will prefer the contents of Nigerian films in the context of Nigerian culture which will help them to live within the culture of the people. The watching of home movies affects the behaviour of people. The actions seen in movies have effect on young people. Nigerian youths copy the life style of actors/actresses in terms of dressing, fashion, hairdo, language and personal carriage.

Folkloric narrative and all that it entails is not made of timeless archaisms, but is being reshaped and created constantly. One can discuss folklore any time where there are culturally related discourses. The relationship between orality and history (oral history) affirms that there are films and documentary films that gather raw materials from oral sources. Films were always produced by explorers and individual field workers, but also museums and in some cases academic institutions have sometimes vested money in audio-visual projects as well. As it is now, ethnographic films are didactic expository narration (Eric 251).

The integration of oral features (traditional ritual performance through storytelling, music and dance, as evident in, folktales, proverbs, myths, legends, fables, folklores, call-and-response) into contemporary media especially films bring them alive and add to their value, in the same way that a demonstration of songs and dances in a movie elicits response from the viewer. In the Nollywood film titled *Ada Eze* (Name of a Princess), the poor hunter boy is able to elicit the princess' emotions indicated by flowing tears from the eyes of the princess through the song he sang for her. This goes further to show that oral African tradition is more than texts created orally because it is a realistic art with functional value, meant to inspire its people to accomplishment.

Literature Review

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

Through adaptation and re-creation, the relationship between film and other art forms which predates the advent of Nollywood is established. Gaschiere (8) explains adaptation as the process by which one narrative form or medium is converted into another; for example a novel to film, a stage plays to screenplay, or a classical poem to a graphic novel. The notions of intertextuality and adaptation suggest that oral arts are utilised to welcome fresh needs or ideas; thus, revealing that orality is an essential influence on African movies. Russell (8) also sees folklore as the comprehensive resources promoting the suitable way to venture into African film. Russell is of the view that:

Many of those who wish to find authentic means of interpreting African film point to the role of oral tradition in people's life. The attempts to employ literary forms into the medium of film art could be traced back to early Nigerian films where the film *Kongi's Harvest* (1978) is considered to be the earliest Nigeria's home-based film (Ekwuazi120). Some other earlier films may also include; *Bullfrog in the Sun*, *Things Fall Apart* (1987), *Akpakaland* (36) which were adaptations from literary works (9)

In the domain of literary works of drama/plays, films recurrently use literary genres such as plays and other fictions as their bases. Some prominent belief practices in Nigeria are mostly demonstrated in films. Few among them are; whistling at night invites demons, beating a boy with a broom or food turning stick, someone walking over your legs and reincarnation.

Beyond the shores of Nigeria are other folklores used in film productions in which prominent among them is the film *Achoura*, a 2018 [horror film](#) directed and co-written by [Talal Selhami](#). An international co-production of Morocco and France, the film stars [Younes Bouab](#), Sofiiia Manousha, Iván González, [Moussa Maaskri](#), and Omar Lofti. The film's plot follows four childhood friends who reconnect when one of them, who disappeared 25 years prior during the [Ashura](#) holiday, re-enters their lives, leading them to confront a monstrous [djinn](#). The film is described as the first [monster movie](#) shot

in Morocco, *Achoura* premiered in December 2018 at the [Paris International Fantastic Film Festival](#).

Mami Wata is a 2023 Nigerian black-and-white fantasy film written and directed by C.J. Fiery Obasi, based on West African folklore. The film premiered at the 2023 Sundance Film Festival, marking Obasi's third feature to screen at Sundance. *Juju Stories* is a three-part anthology film exploring juju (magical) stories rooted in Nigerian folklore and urban legend, written and directed by C.J. Obasi, Abba Makama and Michael Omonua. The film features three stories: "Love Potion" by Omonua, 'YAM' by Makama, and *Suffer the Witch* by Obasi. It was released for theatrical use in Nigeria on 21 January 2022.

Nollywood as a film industry is inflated with the capacity to project certain cultural tropes that elevate the cultural aesthetics of the Nigerian people. The Nollywood milieu imbues the philosophy-religion and ideology, aspects of socialisation, culture-verbal, paraverbal and props that distinguish Nigeria, from other countries.

In fiction, many African texts such as Ngugi Wa' Thiong'o's *Weep Not Child* (1964), *The River Between* (1965), Ousmane Sembene's *Xala*(1973) and *Tribal Scars* (1975), plus Ben Okri's *Tales of Freedom* (2009) have exploited and embraced the features as well as formal conventions of oral narrative in their literary works. In art, Nigeria's Uche Okonkwo *Wakaa*, (2014) and Congo's Trigo Piula *Ta Tele* (2003) as well as Cote d'voire's Vincent Ouattara *Ideologies et Tradition en Afrique Noire* (2002) have also adopted the use of mythical themes in their artistry.

Contemporary African writers/poets in the likes of Chinua Achebe adopted elements of indigenous oral forms like proverbs, masquerade, songs and dances in his novels *Things Fall Apart* (1958), and *Arrow of God* (1964). In poetry, the early adoption of oral motifs by Leopold Sedar Senghor (*Négritude*, 1965), Mazisi Kunene (*Emperor Shaka the Great*, 1979) and Kofi Awoonor (*Songs of Sorrow*, 1964) is continued by Niyi Osundare (*The Eye of the Earth*, 1986) and Tchicaya

U'tamsi (*Negritude Poet*, 1989). In drama, Wole Soyinka's use of ritual and mythic elements (*A Dance of the Forest*, 1963) has a great influence on the work of Femi Osofisan (*Women of Owu*, 2006). In the works of these writers the consciousness of the indigenous oral tradition forms a strong dimension, intermingling aspects of the modern text with inherited indigenous cultural knowledge.

Looking beyond the boundaries of Africa, in the early 20th century, the aesthetic of traditional African sculpture transformed the work of certain leading modern European artists, such as works of Picasso and Matisse. Denise Murrell writes that Matisse and Picasso and their school of Paris friends blended the highly stylized treatment of the human figure under the influence of their new awareness of African sculptures. The work of Picasso and Matisse continued to reflect on the influence of African aesthetics well into the mid-twentieth century (Murrell 79).

Despite the influence of modernisation and/or 'civilization', the peoples' oral tradition is still held in high esteem. Yet, there is an urgent need to improve it and make it relevant as a valuable cultural commodity. The leading South African orality expert, Russell H. Kaschula stated: Orality exists only insofar as society allows it to exist (Kaschula 12). Kaschula's views are exemplified by Helize van Vuuren when she alerts the reader to the loss of stored culture and indigenous knowledge which comes about with the loss of 29 South African Khoi and San languages (Van Vuuren 2016:1). For oral culture resilience, Ngugi wa Thiong'o refers to a 1964 speech in which Achebe formulated a rhetorical question: '(Is it) right that a man should abandon his mother tongue for someone else's?' (Ngugi wa Thiong'o 7). These views are all pointers to the need to revitalise and sustain our oral cultures with the view to bringing them to limelight and also see their relevance in our contemporary world.

Looking at the intertextual relations of literary works and films as deliberated above, it is assumed that Intertextuality inevitably influences other art forms. Elements of oral tradition are used side by side their media influence. Elements of our tradition have been fashionably

weaved into print, film, radio and the video. The practitioners or performers of such oral programmes build their plots around customs and cultural traditions of the people. It is possible for the inhabitants of a society to obtain knowledge about their culture and also preserve it for the sake of cultural continuity through oral tradition. Oral tradition may also deal with some historical events such as the festival of culture among Yoruba, Hausa, Igbo, Itsekiri people in Nigeria. It may portray the deeds and the excellent traditional practices of the prior generations of the society which the modern generation should imitate so as to maintain the dignity of the people. Such aspects of oral history try to promote the group over and above all other societies. Okpehwo (115) added that these historical notions inculcate nationalistic and patriotic ideologies in the new generation. Such ideas are embodied in the oral literature practised daily in the form of songs; proverbs, praise poetry, narratives, riddles, etc.

The most outstanding feature of performance on the media is its entertainment value. Any form of literature offers delight and also relieve us of various pressures and tensions both physically and mentally (Nketia 106-109). This is why there are occupational songs among many African societies. After a day's work full of tension and exhaustion, members of these traditional occupations meet to sing and to enjoy themselves. Oral tradition moves us temporarily from our wearisome monotonous duties. In Nigeria, there are hunters' songs, praise singers, traditional religious songs, etc. These professionals meet to sing to relieve themselves and the society of boredom. Their lyrics also depict the nature of their work and their usefulness in the society. In doing this, they keep their spirits high (Nketia 1973). Okpehwo (1992: 106-109) cites examples of the entertainment value of occupational songs from various societies in Africa. He mentions shunting songs from Zimbabwe, and the cattle songs from the Dinka of Sudan. Apart from the occupational songs much entertainment is also derived from moonlight games played by both adults and children in most African societies.

Traditional folk songs are very prevalent in most of the programmes on the media. Songs are used in the rites of passage namely; birth, initiation, marriage, title taking and death. The drama series on TV, Nigerian Drama, and Concert Party, have portions where traditional and high life songs are sung as integral parts of the performances or to curb boredom. These songs may be brought in to highlight important themes of the play. Even among the talk shows there are musical interludes where disco MCs try to select songs related to the subject matter of the programmes. During festivity and traditional programmes, we apply this mechanism very well, especially in the field of tallying the referential songs with the subject matters. Most songs played on radio are based on the major themes of social life, such as marriage, love, death, hard work, unity, etc. Traditional songs on the media apart from giving us much needed entertainment and relaxation also dwell on certain aspects of morality and education in the society. Songs are dialogues and interactive in their own right. These characteristics have existed from time immemorial and almost all African traditional songs share this quality. Traditional and folk songs deal with current issues whether political, cultural or social. There are certain satirical songs which are meant to bring shame on the culprits and to discourage future misconduct. Others also cast insinuation and innuendo and even verbal assault not only on individuals but on current governments and draw their attention to certain faults in their governance. There is also the effective use of humour, metaphor and parody.

The dynamics and inventive use of language finds itself in modern advertisement and marketing. In Nigeria, many firms, industries, organisations and sometimes the government advertise and announce some important events on Radio and TV. They advertise products and goods. The performance aspects reveal some of the aspects of the people's lifestyle. Based on the performance, the performer, the audience, the structure, creativity, and stylistic devices used to include the figures of speech and the sound quality are imprints of cultural traditions. In this case, oral narratives play a commercial role.

Methodology

The study adopts the analytical method and textual analysis of selected folkloric elements: myth/legendary/beliefs for the sake of their re-occurrences in films for examination while the secondary sources are library materials consulted. The folkloric elements which are selected purposively are objective tools for this research because they reveal certain cultural tropes that are of relevance to the objective of this research. It is, indeed, reassuring to note that these folkloric elements present full glare of cultural aesthetics in films. This study aims to:

1. Discover key folklores that are potential successes in Nollywood.
2. Bring to the fore the use of folklore in contemporary Nigerian film practice.
3. Render explanations to folkloric appeals in film texts.

Data Presentation

Running through the filmic scenery, it is observed that the idea of folklore captured in the object of research here – folkloric tropes identify with a proportionate measure of traditional customs, myth, legendary, tales, wise sayings, dance of art form, preserved among the people. The data found from the study motivate the extracted folkloric tropes to be classified in proportionate measure.

Myth/Legend as Movie Blockbuster in Nollywood Queen Amina



The Myth about Queen Amina: In the 1600s, there was a Hausa warrior Queen of Zazzau which is now modern-day Zaria. Her stories have a lot of variations but

common to all the stories is her tales of being a fierce warrior. As an adult it is said she refused to marry for the fear of losing power. She is said to have helped Zaria become a centre of trade. She is a renowned conqueror and is said to have taken a lover from among the conquered after each battle and castrated him in the morning or night after. *Amina* is a 2021 film directed by Izu Ojukwu. It is based on the story of the life of 16th century Zazzau empire warrior Queen Amina. The film *Amina* stars Lucy Ameh, Clarion Chukwura, Ali Nuhu, Magaji Mijinyawa, and others, and was shot in Nigeria with post-production in Europe. 11 Oct 2021

Queen of the Coast



The Queen of the coast is about a Nigerian myth that revolves around various water spirits and mermaids that rule the seas. The queen is said to rule the marine kingdom and hold sway over male life forms. She entraps men on the surface world and leads them to the sea so they can become either slaves or sacrifices.

The main agents of the Queen are mermaids popularly known as 'Mami Water' and they use lust as their main power of control of man. They are said to be very beautiful with long flowing hair. *Queens of the Coast*

I (2017) and Nigerian *Ashira the Queen of Coast II* (2019), *The Man of God vs The Queen of Coast 1* are all representatives of mythical beliefs.

Sango



Sango is arguably the most powerful member of the Orisha in terms of raw strength and destructive ability. He was initially a man who was the third Alafin (king) of the Oyo Kingdom and is said to have brought prosperity

to the kingdom. He was a powerful and violent ruler whose powers were bestowed upon him by a babalawo (herbalist) when he sought more power to destroy his enemies. He gained the powers to control lightning and was subsequently possessed by the spirit of lightning marking his ascendance into Orisha level. He was married to three wives, Oba, Oya (Orisha of the wind and rain) who discovered the secret to his power and subsequently fought by his side, and Osun (Orisha beauty, love, fertility and sweet waters). Oya created a rift between Sango and his top generals causing Sango to become furious and in his fury, he conjured uncontrollable lightning that destroyed his palace leading to his demise. Apparently, he did not die – he simply vanished into the sky. A movie about Sango definitely gives the film *Thor* a run for patronage.

Obatala



Obatala is called the creator of earth and the sculptor of mankind. He is said to have been given his powers and the job by his father, Olodumare, the supreme God in Yoruba mythology. Olodumare is said to have sent Obatala to Earth with a chicken and some dirt at the

beginning of time when there was nothing but water. He put the dirt in the middle of the water and the chicken on top and in time the chicken scattered the dirt to various parts of the earth and it took shape. He is said to have formed human out of clay. Obatala is said to possess high levels of wisdom and his myth revolves around peace and harmony. *The Satchel* is a full short film about the history of Yoruba that

include Obatala as a key factor to Yoruba history.

Oduduwa

Oduduwa is widely referred to as the father of the Yoruba kingdom and is



the first Orisha to use the chain known as Ewon to travel from Heaven to Earth. Oduduwa is said to have been sent to the Earth to complete Obatala's task of creating the earth since Esu (the trickster) tricked Obatala into getting drunk and not completing the task. He is said to represent omnipotence. Nearing the end of his time on earth, his children are said to have scattered across the regions of the Yoruba land and hence the individual Yoruba kingdoms were formed.

Odinani



Odinani is a collection of the traditional religious practices and cultural beliefs of the Igbo people. The mythology stretches across a lot of figures all governed by one single God referred

to as 'Chi-ukwu' or 'Chukwu'. Chukwu is said to govern lesser divinities known as Alusi that consists of deities such as Ala that represents the earth, Amadioha that represents thunder and lightning, and others such as Igwe, Ekwensu, Ikenga, Agwu Nsi. The Odinani also have legendary creatures such as Mmuo, Oguna Ofo, Ogbanje and others. The Odinani has the content and the characters enough to form a story that can run for decades and produce major blockbusters.

The Tortoise



The stories of the tortoise are arguably the broadest set of stories in western Nigeria and maybe even the whole of Nigeria. It is so popular that some of the stories are included in school syllabuses as part of

literature. All his stories have one common denominator and that is his cunningness and high levels of mischief. He is known to be one of the smartest beings in Nigerian folklore, and is hardly ever on the good side; only just his side. He is said to have tricked almost all beings in

folklore and only a collective of his enemies have been known to defeat him. He is often referred to as Mbe (Igbo) and Ijapa (Yoruba) – Ijapa ti roko oko Yannibo, Yannibo being his wife. A whole TV series could be made based on the Tortoise's tales and there would still be enough material for other stories

Witchcraft

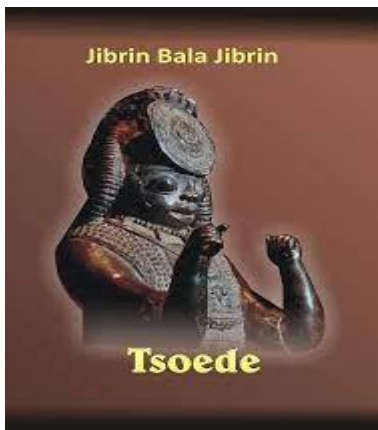


Witchcraft is the belief that there are vital forces or supernatural powers that could be tapped by those who acquired such powers to reshape the behaviour of man. Some people see witchcraft as a supernatural magic which could be displayed at will by its owner, proponent or inflictor on any victim. Witchcraft is commonly dependent upon spiritual belief by people. Witchcraft is a feared phenomenon and according to Awolalu and Dopamu (9), it is feared by all in a particular community because it was believed that the spirits of living human beings could be sent out of the body on errands to doing havoc to another person's body, mind and estate. Witches are those that possessed inherent psychic power to send out their spirits invisibly, or through lower creatures to harm others. Witches are said to operate in guilds, but also operated singly or individually. It is believed also that witches operated through birds or some other animal familiars.

The Zambian-born Welsh director Rungano Nyoni has made her mark on British cinema with her ground breaking first feature, *I Am Not a Witch*. Sharply satirical and boldly provocative, the film garnered incredible praise from audiences and critics alike at the Cannes 2017 Directors' Fortnight. When eight-year-old Shula turns up alone and unannounced in a rural Zambian village, the locals are suspicious. A minor incident escalates to a full-blown witch trial, where she is found guilty and sentenced to life on a state-run witch camp. There, she is tethered to a long white ribbon and told that if she ever tries to run away, she would be transformed into a goat. As the days

pass, Shula begins to settle into her new community, but a threat looms on the horizon. Soon she is forced to make a difficult decision – whether to resign herself to life on the camp, or take a risk for freedom. *I Am Not a Witch* is another spellbinding storytelling with flashes of anarchic humour, audacious and unforgettable. It showcases Rungano Nyoni as a fresh and fearless new voice in British film.

Tsoede



The Tsoede Myth and the Nupe Kinglists: More politically known as the unifier and liberator of Nupe. The earliest history of Nupe centres around the figure of Tsoede or Edegi, the culture hero and mythical founder of the Nupe kingdom. The genealogies of Nupe kings which are preserved in many places in Nupe society and which have also found their way into the earliest written records of Nupe history which were compiled by Mohammedan

scholars and court historians, place his birth in the middle of the fifteenth century.

Data Analysis

The Utilitarian Value of Folklore

In folklore studies, there is the view that every folklore item has to have a function (Ogundele 20). Here, the expectation is that every proverb, tale, folk belief or ballad must satisfy some important cultural, social, or psychological function. Folktales are not meant to be believed; they are formed up or created. This is well explained by Evans-Pitchad (18) who describes folktales as: A valid expression of creative imagination, channelled by a sophisticated assessment of man and his relation to the world in which he lives. In a similar vein Dorson (172) opines that the folktale embodies the highly polished, artistic story

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

In impacting traditional knowledge and modern education, folktales have been very instrumental in moral education. When tales are told to children in the African communities, these children are introduced to different social values like honesty, hard work, obedience, kindness and so on. In the words of Douglas (6), fables or folktales incorporating words are introduced to inculcate general attitude and principles, such as diligence and filial piety, and to ridicule laziness, rebelliousness and snobbishness. Folktales are creatively organized and rich in imaginative literary devices. The achievement of both the didactic and dramatic qualities is through a number of formal and stylistic elements notably; the element of the story told; the basic human situation set up; the characters portrayed and the 'plot' construction of the story. The discovered that support of this as one common form is a story ending up with a kind of moral, sometimes in the form of a well-known proverb...In such narratives, the moral element sometimes seems to form the core of the story, so that we could appropriately term it as parable rather than a straight forward story.

Besides education and information, folklore entertains. Some fantastic situations are conceived and set up in such a way that they are humorous. They make the audience reel with laughter...A good storyteller often makes it part of his/her skills to intermingle serious and humorous situations, a good folktale becomes effective in the creation of laughter. In addition, a narrator or a performer or the raconteur has an important role to play in the educative process. He or she uses various performative actions to drive home his or her point.

In folklore studies, the view of functionalism in folklore is parallel to Bronislaw Malinowski's position that everything in human life must have a function. On a more theoretical level, Mark Glazer (596) in his essay on functionalism identified three kinds of

functionalism which play an important role in social sciences literature on the topic. The first by Malinowski which posits that; it is the needs of the psychobiological human entity which is at centre stage; the second by Reginald Radcliffe-Brown is a functioning of its components or structures, and the third approach to functionalism by Emile Durkheim and Marcel Mauss posits social cohesion through the commonality of shared mental structures of the "conscience collective". These views are significant for many folklorists. Glazer Malinowski is convinced that every detail of a culture, including the folktale, had a function.

The narrative strategies are in connection with the film's form and style. The form of a film lies in the interconnectivity of the various parts of film while the film style is concern with the numerous film techniques which include music, sounds, colour pattern, motion picture movement, lighting, editing etc. The presentation of the totality of the film story and its form makes up the narrative. Consequently, the director or producer must put into consideration the right technique and cinematic selections that will suit his/her story in order to appeal to the minds and emotions of the audience. The skills lie in the discretion of the producer or director which will make him realise the vision of the complete film.

The aesthetic influence of the film is when it transports the audience into a new experience via the artistic and collective presentation of the development of the story. The film arouses the emotions of the audience in such a way that it influences their social lives.

As one who reads the novel, the film creates and stores a message to the imagination to decipher and regurgitate the meaning of the message for moral impact. For the fact that films shared certain similar qualities in their production, tells that they have fixed conventions or common traits that shared. A producer or director applies his exceptional skills to improve the quality of his/her film so that it will attract criticisms from the viewers or audience. The choices or preferences of the viewers to some extents do determine the

contextual, thematic, stylistic and aesthetic adoptions by the producers/directors. These themes must reside within the socio-cultural context of the people. They sometimes help in stabilising the social order of the society. They also re-create social and historical memory of the past to help the present and also projecting future happenings. These stories are given aesthetic twists and background through cinematic nuances among other electronically-enabled processes. This assertion is in line with Durkheim (15) thoughts where he concurs that the film makers use their films to rescue contemporary Nigerian society from erosion of its traditional and social value system caused by decadence; therefore, they employ ethnographic and cultural relativism as a framework.

Findings and Conclusion

The research establishes that folkloric films create new social lives among the film audiences. Films are produced to make positive impact on people's or viewers' life. The messages and themes of films are treasured in viewers mind to ponder about it. Even though many of the films are fictional, but they pass moral message to correct the society. It is believed that films mirrored or re-enacted societal happenings. Consequently, these societal happenings are represented in films' actions which touch the consciences of the audience or viewers, leaving him with moral decisions. Most tales in oral forms represented in these ethnic films provide a new experience to the audience by arousing their emotions to think towards doing what is right. It will influence the audience to develop a sense of patriotism and responsibility.

Finally, this research has been able to foreground the impressive use of folklore in the construction of Nollywood movies. To validate this, it elevated these myths, legendary and beliefs in films. As explained that folklore captures the traditional customs, tales saying, dance of art forms preserved among a people, this research has, to a large extent, is able to shed light on these tropes.

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