



Exploring songs' utilization in Nollywood productions through a study of Yorùbá cultural songs in Femi Lasode's film – *Ẹ̀NGÓ*.

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ABSTRACT

The study focuses on musical genre, examining the roles of selected cultural music soundtrack in Femi Lasode's film – Ẹ̀ngó. This paper investigates the contributions of the functional use of songs for soundtracks as a tool to enhance the aesthetics of Nollywood film productions. Songs being musical phrases uttered, typically forming a recognisable and repeated sequence, is a language used in conveying messages, particularly the Yoruba cultural songs inherent in the selected film through which musical values are generated. It is a historical film revolving around the legendary king, and it reflects the Yoruba cultural philosophies concerning traditional science and metaphysical power. It also entails the political shenanigan and war problems that ravaged Yoruba land in the 15th century. Adopting Critical Theory and Cultural Studies theory, the article uses qualitative research modalities, verbal content analysis and direct observation methods to examine the issue. Findings revealed that the lyrics of the selected songs for soundtracks in Ẹ̀ngó were full of messages with connotative meanings on the interconnected and narrativized relationship of texted songs (songs with words) and the moving images in the film.

Keywords Film, Nollywood film productions, song, soundtrack, Yoruba cultural songs

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AUTHOR'S BIO



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Introduction

Nigerian films refer to the kinds of films produced in Nigeria, about Nigeria or Nigerians, by Nigerians or non-Nigerians. It could also be in the form of collaborations between Nigerians in the diaspora and homeland. Nigerian films reflect the cultures of Nigerian people and also capture the attention of Nigerian audiences and those in diasporan audiences. These are films that tell stories of the Nigerian people and reflect the cultures of the various ethnic groups in the country. Nigerian films further display cultural paraphernalia by portraying national, ethnic, tribal, or race cultures “whose themes and dialogues are primarily expressed through various ethnicities and local dialects” (Sylvanus, 2018, p.99). The evolvement of Nigerian films, by extension, led to the emergence of Nollywood, a name coined by Nick Moran (a British Actor/Journalist). In essence, Nollywood (the name for the film industry in Nigeria) was created as a representation of the Nigerian film industry. It pervades through their regions of origin, such as Igbowood, Kannywood, Kogiwood, Calabarwood, Beninwood, and Yorubawood, to mention a few with the roles of cultural projection, promotion and propagation (Tijani, 2009, p.170) of ethnic cultures. Such films capture the attention of the cultural audience and other cultural admirers through cloth/clothing (costumes), body/tribal marks (make-up), foods, greetings, and songs/music, in particular, as the expressions that form the totality of human life.

A song, by virtue of its importance, becomes a channel for communicating the intentions, ideas, opinions, views, fears, aspirations, feelings, facts, grievances and thoughts. Olise (2009) submits that “man ceases to exist without communication and without human existence, the society is non-existent. Ugboaja (1985, p.1) captures the essence of communication by explaining that “to be is to

communicate; without communication, man is not different from a lower animal.” Similarly, Olábímtán (1999, p.5) says communication itself is terminus; that is, there cannot be meaningful life without communication. Therefore, through songs/music communication, the philosophies, beliefs, value systems, societal norms, rituals and cultures are preserved, shared and transferred from generation to generation. The attitude of man revolves around his exposure and experience to what is communicated to him through films as he watches and listens to songs in such films. Song then becomes second nature for man in his endeavours as he hears through films as soundtracks. Sylvanus (2018, p.102) claims that the Nigerian music culture is a primary resource for mainstream Nollywood film music.

As part of the ethnic cultural display, cultural songs then become a crucial medium of conveying messages to the people within the community, society and the world at large via film. This pervades through the use of drums, flutes, gongs and some other notable musical instruments; also, the lyrics of the songs rendered become important conveyors of messages to the hearers. In addition, songs hold a place in entertaining the listeners as they engage in dances in consonance with the song tunes and also absorb the message inherent in the lyrics of the music. Songs become a tool used in shaping society and the riding path that permits the individual to open up, connect and create inter-communal relationships with other people within the community. This gives room for good co-existence among the people in the community. Taking into cognisance how important a song is to film production, Bodwell and Thompson (2001, p.292) posit that the absence of music or sound in film gives room for social disharmony. Silence passage in a film can create almost unbearable tension, thereby forcing the viewers to concentrate on the screen and to wait in anticipation for whatever music/sound will emerge. The use of music/sound in film will include all the possibilities of silence (Brown, Okon, David, Etteh & Oluohup, 2016, p.16). Thus, this study investigates the

significance of song usage in Nigerian film productions with a focus on the Yorùbá film production of Femi Lásodé *Ẹ̀ṢẸ̀*. The study also analysed the extracted cultural songs/music as regards lyrical codes of collection of beliefs, values and ways of doing things, which are typical Yorùbá community that serve as pointers to the situations enacted in the film as expressed, perpetuated and embedded for entertainment.

Conceptual Clarifications

Song

A song can be referred to as a musical anatomy prearranged to be vocally performed using human voice. Guerra (2015) asserts that a song is a composition of lyrics and music, with the intent of the lyrics being sung for the purpose of producing proportionate feelings or emotions in relation to a particular matter or situation. The assertion of Guerra is the fact that the lyrics of a song are so significant that they remark about the topic or subject matter of a song and also show the feelings of melodies inherent in a song. In other words, lyrics such as the wordings/verses and refrains of the song enhance the feelings as they communicate the truth or disappointment to the listeners, tell stories, express a belief in faith, give instructions, help in difficulty, and make work a little less tiresome. The currency of ideas in songs is an indication that lyrics are quite fundamental in the song genre. Firdaus (2013) maintains that sound and lyrics are essential elements in song composition. He explicates that lyrics have significant contributions to the song itself, although they are also a second element of the music. Song, thus, provides lyrics that give the audience a deep understanding of the message contained in the song; in other words, lyrics clarify the message contained in the song.

How song co-exists with language shows the level of relationship between the variables. Song, as one of the primitive media of communication, existed before language usage as an integral facet of human culture. Language then becomes a means of passing messages, “but it transcends the limits of language, in the sense that it looks at the

way a people cannot express themselves through the spoken or written word and makes up for the lack” (Ayakoroma, 2014, p.3). Through song usage, human beings are able to come together for their social-cultural activities or events, such as marriage ceremonies, burials, coronations, invocation, rituals, prayers, and lullabies, among others. Despite the popularity of the song as a universal medium of communication, the song exists in various forms for the consumption of the listeners/hearers. In this regard, the view of Russo and Thompson (2004) confirms that songs invite listeners to search for deeper meanings in lyrics, enhancing the process of semiosis whether silly love songs, indulgent songs about personal growth, or naive political songs, as messages are communicated via the lyrics as they are deep-rooted, more persuasive, and more emotional within musical context as embedded in film productions.

Film

Film is one of the means of communicating cultural images and messages to the people of a community, and it is an agent of socialisation and information (Okuna, 2002). Film, as a modern form of communication, is used by an individual to express feelings, thoughts, and intentions that are based on portrayals of cultural images with symbolic meanings. Film is a cultural artefact created by a specific culture “in the transmissive and ritualistic possesses of communication...” (Aromona & Waters, 2017, p.150). Film also portrays and reflects abstract feelings and imaginative works of art as a medium of communication to the entire world pertaining to the events or happenings in society. Malinowski (1948, p.24) in Taiwo (2020) describes it as “a mode of action as well as belief,” an action, especially social action, that is, 'behaviour', that could be thought of as cultural images. Yoruba film producers, therefore, reflect cultural images, particularly song symbolism, which is a form of language as an element of culture in films. The functionality of song as a cultural element is that it enables

people of the Yoruba society and other audiences to enjoy and understand the films from Yoruba cultural perspectives. It further helps the viewers to derive fulfilments or certain gratifications that could make them delighted watching the films presented in their local language and 'to hear their own language on the screen and see their familiar scenes' (Adeiza, 1999). Cultural images can take the form of sacrifices, oaths, libations, rituals, prayers, allegiance, objects, artefacts, and colours, among others, enhanced with cultural songs. These forms of cultural images could further be exemplified through objects, musical instruments, body adornment, props, symbols, cultural lights, and costumes. These portrayals of these cultural arts and crafts in films are in consonance with the Yoruba means of communicating ideas and perceptions. Therefore, cultural songs are crucial oral ingredients in films and their importance in film productions cannot be discounted.

Nature of Yoruba Cultural Songs

Culture, as it is, is deep-rooted within geographical entities that constitute race, ethnic or tribal groups. In other words, culture and ethnicity or tribe or race are interconnected and are sine qua non to each other (Taiwo, 2020). Race, ethnicity or tribe correlates to a particular group of people, which Betancourt and Lopez (1993) explain is "characterised in terms of a common nationality, culture, or language". Hence, the concept of identity is rooted in the Greek concept of *ethnos*, which refers to the people of a nation or tribe. Thus, Betancourt and Lopez stress further:

although cultural background can be a determinant of ethnic identity or affiliation, being part of an ethnic group can also determine culture. As members of an ethnic group interact with each other, ethnicity becomes a means by which culture is transmitted.
(page???)

With regard to the above, this study shares the

view that culture is embedded in the people within races, ethnicities or tribes that are in the world. The Yoruba race is a prominent cultural entity notable from the primordial past to the present. The Yoruba-speaking ethnic group forms one of the prominent cultural heritage groups in present-day Nigeria. The Yoruba inhabit the South-Western part of Nigeria and are located in the states such as Òyò, Ondo, Ogun, Osun, Ekiti, Lagos, Kwara, and Kogi States, and are also in Edo, Delta and Niger States of the country. By virtue of this spread, many Yorubas have settled in some parts of West Africa, like in the Republic of Benin, Togo, Ghana, Sierra Leone, Liberia, and Ivory Coast respectively. Speakers of the language could equally be found in places like Brazil, Cuba, United Kingdom, United States of America, Jamaica, Trinidad and Tobago (Olatunji, 2013, p. 24); (Makinde, 2004, p.164); (Ogungbemi, 2017, p.309); and (Adedina & Taiwo, 2018, p.161); Taiwo, (2020, p.4). In this regard, the Yoruba ethnic group has a population estimated at around forty million. This makes them one of the largest groups in sub-Saharan Africa (Abimbola, 2006, p.35). Nevertheless, one key feature that marks the Yoruba people is their culture, which is exemplified through systems such as communication, religion, worship, rituals and some other significant social obligations inherent in their daily activities. The Yoruba people are prosperous and rich in culture created through their traditional songs, replete with meanings and symbols.

The Yoruba songs are regarded as one of the most prominent components of the modern Nigerian popular music scene. Although traditional Yoruba songs were not influenced by Western music, contemporary Yoruba music has evolved and adapted itself through contact with imported instruments, talents and creativity. But the critical about it is the fact that the music modernists still fall back completely to the Yoruba traditional or cultural song ideology as the basis for their musical performances. This is evident in Yoruba musical expressions, which use a mixture of instruments from different

horizons. Yoruba music is traditionally centred on folklore and spiritual/deity worship, utilising basic and natural instruments such as clapping of the hands. Songs form parts of the Yoruba culture through which they are able to express their feelings. It is a means of voicing out their intentions, either positive or negative. It could serve as a means of teaching other people the philosophical ideals of the Yoruba people. They also reflect the importance of songs in the socio-cultural engagements of their people, like marriage, naming, coronation, religious ceremonies, and political and war activities. Also, in the process of advertising their wares, songs hold great importance in making the existing products or farm produce known to prospective buyers as they advertise their wares. Sometimes, it could be through their indigenous media.

The nature of Yoruba songs could be dichotomised into two parts, that is, those that are associated with religion or social activities. Such religious songs are rendered during the worship of the deities at the shrine or groove, while those associated with social activities are rendered for entertainment, ceremonies, and proverbial songs. Among the Yoruba, assemblages of musical instruments like the *dùndún* to play song genres consist of various sizes of tension drums along with special band drums (*ogìdò*). The *gangan* is another such, along with the leader of a *dùndún* ensemble known as *oníyálù*, who uses the drum to "talk" by imitating the tonality of Yoruba language. Much of Yoruba music is spiritual in nature, and this form is often devoted to the religious worship of the deities. All these enhance the aesthetics of the folk songs as they are significantly used as soundtracks in Nollywood film productions as a means of promoting the Yoruba culture.

Theoretical Framework

Critical Theory is the kingpin upon which this study is predicated. It is the study of cultural heritage by way of Cultural Studies. The paper explores the extent to which song has benefited and is still benefiting as a medium of

communication in enhancing visual production to mirror unadulterated classic presentations or performances for the sake of tranquillity and the state of being free from threat. Critical Theory, an inference from Kant's "Critique of Pure Reason" along with Marx's 19th century "Das Kapital", used the term 'criticism' like criticism of political economy, detailed neo-Marxist philosopher of Frankfurt School as was evolved in the 1930s in German. In the opinion of Frankfurt theorists, a theory is critical to the extent that it seeks "to liberate human beings from the circumstances that enslave them" (Horkheimer, 1982, p. 244).

Taking the modern view into consideration, Critical Theory perceives beliefs as the major problem in human liberation through the time evolution of the capitalised system of government. Nonetheless, the modern theorists sought a new alignment with the experience and values of modern life with a focus on language, symbolism and communication inherent in songs. Cultural Studies, as Toby Miller observed, "have tendency across disciplines, rather than a discipline itself." Cultural studies seek to understand how meaning is generated, disseminated, contested, bound up with systems of power and control, and produced from the social, political and economic spheres within a particular social formation or conjuncture (Cultural Studies, 2020). Cultural Studies equally pay attention to active politics in this present time and culture. It explores cultural practices and their relation to power, aimed towards understanding culture in a synthesised structure with a view to analysing the social and political context in which it appears, and takes a look at the social and political effects of how divisions of knowledge are culturally created, (Cultural Studies, 2020). In the context of this paper, Critical and Cultural Studies theories become relevant in analysing the significance of song as a universal language, symbolism and communication around the Yoruba cultural group as portrayed or inherent in films.

Methodology

The study employed qualitative research that uses descriptive, textual, and non-visual content analysis as instruments since it is aimed at eliciting information from video-film media. A selected video film of Femi Lasode *Ẹ̀SÀNGÓ* constitutes the population for this paper. The information meant to be gleaned from this method is the cultural songs used as symbolic pointers within the selected films. The specific cultural songs used in the film are analysed, and the lyrical meanings and interpretations are assessed and analysed. The use of cultural songs as communication channel codes in Femi Lasode's film was attempted, while the basic element of songs (lyrics) was equally adopted in analysing the data in this paper.

Results and Discussion of the Findings

Synoptic Note of the Film - *Ẹ̀Sàngó*

The film *Ẹ̀Sàngó* showcases the historical development of the Yoruba society and the cultural values in the past. Its setting is the old *Ọ̀yọ́* town, while English and Yoruba languages are code-mixed as the medium of expression, with Yoruba cultural paraphernalia predominantly infused to project the aesthetic value of the Yoruba identity. The film reveals the social-political intrigues and the power supremacy that ravaged the Yoruba nation around the 15th century when the old *Ọ̀yọ́* empire of the Yorubá was faced with crises and wars. It was a period with better feud and squabble between the King of *Ọ̀yọ́*, Alaaafin Ajaká, who was of peaceful disposition and his cousin, Olówu of *Ọ̀wu* who intends to extend his kingdom to *Ọ̀yọ́* and beyond. The Olówu's army team was led by the army's powerful commander, Balógun, who struck fear and terror into the minds of *Ọ̀yọ́* warriors, led by two powerful war Generals *Ẹ̀lírí* (the strong medicine man) and *Olúṣòḍé* (the archer). But on this day, Alaaafin Ajaká's army was soundly defeated and was in retreat back to *Ọ̀yọ́* when the battle was lost.

In *Ọ̀wu*, Olówu made a pronouncement not to

spare a king who failed to accept his supremacy over his kingdom as a result of his demand for annual tributes. Alaaafin's refusal led to his arrest. But Alaaafin refused to surrender under his watch. The reason for this is the fact that Olówu sees Ajaka as a weakling who will easily allow the Fulani from the north to have a ruling power in the Yoruba nation through his fast-expanding kingdom. Therefore, Olówu decides that Ajaka becomes subservient to him to teach him how to rule and accept his supremacy over his kingdom, or he vacates the throne. Otherwise, he dies during the new yam festival. To set Ajaka free from captivity, the *Ọ̀yọ́* high chiefs known as *Ọ̀yómèsì* consulted *ifá* oracle, and *ifá* counselled them to seek the help of Alaaafin Ajaka's younger brother – *Ẹ̀Sàngó* – Prince of *Ọ̀yọ́* as well as Nupe. At that time, Prince *Ẹ̀Sàngó* was living amongst the Tapa of Nupe land. Prince *Ẹ̀Sàngó*'s grandfather was *Elénpe* (the ruler of *Núpe*, his mother's people). Prince *Ẹ̀Sàngó* was a master of illusion, warrior and a magician who inherited his power from his father, the powerful *Ọ̀ranmíyan*, the youngest of the grandchildren of *Odúduwá*, father of the Yorubá. Quickly, *Sàmù* and *Àgbàakin*, the two *Ọ̀yọ́* high chiefs and members of *Ọ̀yómèsì* were dispatched to *Núpe* to seek Prince *Ẹ̀Sàngó*'s help.

Ẹ̀Sàngó was informed of the purpose of their visit and the expectations of the entire *Ọ̀yọ́* people regarding the release of Alaaafin from captivity. Instantly, *Ẹ̀Sàngó* consulted the *ifá* oracle regarding the task and how best he could rescue his brother, Alaaafin Ajaka. The *ifá* counselled him that he would succeed in the task, but the success would require sacrifice. Quickly, *Ẹ̀Sàngó* sacrifices a basket full of grains to the gods. He was an African scientist who had attained the knowledge of how to produce fire bombs from *edun ará* (thunder kilt). He embarks on his journey to *Ọ̀wu* to seek the release of his elder brother, Alaaafin Ajaka. His journey takes just a few seconds with the use of a special power, *kanáko* (a power that

shortens the journey).

Şàngó sought the release of his brother Alaaafin Ajaka, who was also taken to Igboḁo to go into exile. On his return from rescuing Alaaafin Ajaka, Prince Şàngó goes to the market, where he sees a very mysterious lady, Oya. He accosted her, expressed his affection and decided to make an acquaintance with her, which eventually resulted in marrying her. Meanwhile, since Alaaafin Ajaka had gone into exile, Ọyọ remained without a king. So, the Ọyómẹ̀sì (high chiefs and kingmakers) consulted *ifá* oracle whether to call Alaaafin Ajaka back from exile or to appoint another person. The *ifá* oracle counselled them to install another person, and it was Şàngó. But the choice of *ifá* was kicked against by some people. The coronation ceremony of the new Alaaafin Şàngó was filled with joy, happiness and merriment in the land. In the process of addressing his subject during the coronation, one of the enemies, Tàmèḁù, who objected to the choice of Şàngó tried to kill him with a bow and an arrow. In the open, Şàngó demonstrated the efficacy of his supernatural power of illusion and spitting of fire, which consumed Tàmèḁù. His reign was enveloped with so many challenges, ranging from Olówu of Ọwu demanding for tributes because he did not invite him to his coronation ceremony, at the same time, Èlírí and Olúḁḁḁ, his Generals wage war against him by disobeying his directives. Also, domestic challenges on the part of his wives being at one another and the town's people resisting his style of administration that was overwhelmed with war rampage. With all these, Şàngó lost belief in his magical stone that was subjected to a test for efficacy. Unfortunately, he destroyed all his belongings, and his children died in the calamity.

Identified Songs Excerpt in order of usage in *ŞÀNGÓ*

Song is significant in Nollywood film production as inherent in the video film under review, *Şàngó*, as soundtracks. In effect, a film can rise above the limitation of language and

cultural barriers through the power of its visual images, especially the use of music and sound effects (Onabajo, 2009, p.222). Song/music, therefore, serves as a pointer to every situation enacted in the film, as arranged in a poetic text with equal importance given to music and to the words. In the Yoruba context, song "is noted for variety of vocal styles, ranging from speech-like declamation to instrumental and vocal melodies" (Omojola, 2017, p.410). Such declarative performances of Yoruba cultural song genres are exemplified in film productions, which steers the interstices between song lyrics and the visual images to effectuate performances that are known for dramatic denouement. Song/music/vocal melodies, known as '*Orin*' in Yoruba, is an aggregate of tones with pentatonic (relating to a scale of five notes) and hexatonic (a scale with six pitches or notes) as applied during renditions. Yoruba songs are didactic in nature, with significant functions of teaching the morals and values inherent in Yoruba culture. There are many Yoruba cultural songs inherent in the video film, but for a study like this, we need to pick out the ones that can fit into the template of this paper. The selected identified Yoruba cultural songs as soundtracks in the film under review make the paper imperative to analyse the song excerpt below.

Stanza 1:

Songs

1. Şàngó o,
2. Olurẹ̀kù, a rẹ̀kù j'ayé,
3. À kò ta gírì ọ̀kúnrin,
4. Ajé lílẹ̀, a fà lele,
akúwẹ̀rì,
5. Arìn giàgià wọjà,
6. Ọ̀lowó ọ́rí Oya,
Ọ̀ba Kòso,

Translation

Şàngó
Lord that is
bestowed with
special costumes
for pleasure
A man that makes
one startle at the
meeting point
A strong, fearful,
roaring
One that walks
restlessly into the
market
One that pays
bride money
over Oya, king
that did not hang

7. Òlowó orí Oya, Oba Kòso.

*One that pays bride
money over Oya,
king that did not
hang*

8. Oba wa Olólá,

*Our dear wealthy
King*

9. O kú orí're

Congratulations!

10. O doḡa'ládé nílé-lóko,

*You became a king at
home and in other
communities*

11. Nílé-lóko l'ónà odò,

*At home and
everywhere*

12. O kú ewu eji alé,

*Congratulations over
the night dews,*

13. Eji òwúró

Morning dews

14. O kú ewu eji iyáleṭa,

*Congratulations on
early morning dews*

15. K'ádé ó pé l'orí,

*May the crown last
long on your head,*

16. kì bàṭà o pelese Oba.

*May the footwear
last long on your
legs, our dear king*

Stanza 2:

17. Ó dojú Ogun má'abò,

*To the battlefield,
come along,*

18. Igba ẹni lapè,

*Two hundred people
were summoned,*

19. Igba ẹni lá'jé

*Two hundred people
will respond,*

Stanza 3:

20. Ogun maà yo'dà o

*The battle sword is
drawn,*

21. Ẹni ogun pa,

*Whoever dies in the
process*

22. À pa gbé

Is gone forever

Stanza 4:

40. Ẹyin aya Sàngó, ẹ kú ẹwà, ẹwà,

*Beauty has
dominated Sàngó's
home*

41. Eye, Oḡín dé,

*The beautiful
peacock has arrived*

42. Ajiyo, bíi ojó, obinrin,

Beauty that appears

43. Eye, Oḡín dé,

like the moon

The beautiful

peacock has arrived

44. Òḡèḡè t'ẹrù, t'ẹrù,

*A balcony full of
loads*

45. Eye, Oḡín dé

*The
beautiful Peacock
has arrived*

Stanza 5:

46. Jagunjagun ló n bọ o!

Here comes the general

47. Olórí ogun, kò gbodò keyin ogun,

*A general does not bring
up the rear; he leads*

48. Jagunjagun máa bọ o

Here come the general

Stanza 6:

49. E n le o, èrò oja,

Hello, market people

50. E pẹlẹ o, èrò Ajé

Hello, market people

51. E ku abò sí oja wa,

Welcome to our market

52. Ajé, ajé a wà o,

Money, money will come

53. A ó delé laayo,

*May we return home
prosperous*

(Source: Femi Lasode's Video-Film (1998).

SÀNGÓ (The Legendary African King of
Thunder).

The above samples with 6 stanzas were extracted from the video film under review as selected excerpts of Yoruba cultural songs inherent as soundtracks that are made up of a total of 36 lines. The first stanza of the song, as opening glee, describes who Sàngó is and his specific characteristics. It further presents him as a fierce individual, a husband to Oya, and also congratulates him for his emergence as king. Stanzas 2, 3 and 5 are Yoruba cultural warfare songs that charge individuals up to be involved in war rampage and the consequences of war by virtue of the lyrics. In stanza 4, the song describes the beauty of Sàngó's wives as they dominate his house. It also compares their beauty to the peacock with a variety of alluring colours on its feathers. The Yoruba cultural song that makes stanza 6 as a soundtrack is a pointer to the market

scene enacted in the video film. It shows that people from far and near patronise the market in order to make fortunes and wealth.

Stanza 1

Line	Songs Text as soundtracks in the film	Translation
1	Ẹ̀sàngó o,	<i>Ẹ̀sàngó</i>
2	Olúrẹ̀mú, a rẹ̀kú j'áyé,	<i>The masquerade that feds from his snare</i>
3	À kò ta gírì ọ̀kúnrin,	<i>A man that makes one startle at the meeting point</i>
4	Ajé líle, a fà lele, abùwẹ̀rì,	<i>The wealth, unending riches</i>
5	Arìn giògià wọ̀jà,	<i>One that walks restlessly into the market</i>
6	Òlowó orí Oya, Ọ̀ba Kòso,	<i>Husband of Oya</i>
7	Òlowó orí Oya, Ọ̀ba Kòso.	<i>Husband of Oya, the immortalised king</i>
8	Ọ̀ba wa Ọ̀lólá,	<i>Our dear wealthy King</i>
9	O kú orí're	<i>Congratulations!</i>
10	O ọ̀ba'ládé nílẹ̀-lóko,	<i>You became a king at home and in other communities</i>
11	Nílẹ̀-lóko l'ónà odò,	<i>At home and everywhere</i>
12	O kú ewu eji alẹ̀,	<i>Congratulations over the night dews,</i>
13	Eji òwúrò	<i>Morning dews</i>
14	O kú ewu eji iyálẹ̀ta,	<i>Congratulations on early morning dews</i>
15	K'ádé ó pé l'órí,	<i>May the crown last long on your head,</i>
16	kì bàtà o pelese Oba.	<i>May the footwear last long on your legs, our dear king</i>

(In translation, some elements will be lost. In the translation of these song lyrics texts, a mixture of translation and transliteration will be used in order to get the closest approximate meaning.)

Description is an essential part of Yorùbá culture. This reflects in their aphorism that *ohun tí ó jo'hun la fi n'wé hun, èpò èpà jo pòsì Èlírí* meaning. It is an object with a similar appearance to another object that can be used for comparative description. The pod of groundnuts looks like a coffin for the mouse. The song for the opening glee in tale-like manners introduces the film and vividly describes whom Ẹ̀sàngó is as portrayed in the film: a god of thunder with a fiery temper in his appearance that makes whoever comes across him tremble. In lines 6 and 7, the lyrics of the song recognise Ẹ̀sàngó as the husband to Oya. It further indicates that Oya is a seer to Ẹ̀sàngó as validated in Ẹ̀sàngó adopting the new craft of Oya's hairstyle.

However, the lyrical soundtrack establishes that Ẹ̀sàngó is a king – *O ọ̀ba'ládé nílẹ̀-lóko*, (line 10), you become a king at home and other communities. While congratulating him over his emergency as king, the soundtrack also pointed to the special prayer for him – *K'ádé ó pé l'órí, kì bàtà o pelese Oba*”, may the crown last long on your head; may the footwear last long on your legs, our dear king (lines 15 & 16).

Ogun jija, warfare, is prevalent among the Yoruba, through which a community extends its power and territory beyond other less-powerful communities as captives. Also, an individual shows his/her powers by trampling upon other less powerful individuals. A powerful community or an individual could orchestrate war for reasons like proximity, scornful acts, hatred, jealousy, issues of land and the sharing of

boundaries. It could also be as a result of the economy of a less-powerful community booming more than the other powerful community; waging war against a community in order to silence the warlord in such community and also, waging war against a community so as to teach such less-powerful community lessons.

Some could be for war expansion, for defence and liberation, and others can be raids for war captives (Adebayo, 2017, p.642). Irrespective of the causes of wars, songs become significant as pointers towards performative acts during war expeditions. In the context of film production, war songs are exhibited as soundtracks.

Stanza 2

Line	Songs Text as soundtracks in the film	Translation
17	Ó dojú Ogun má'abò,	<i>To the battlefield, come along,</i>
18	Igba ẹni lapè,	<i>Two hundred people were summoned,</i>
19	Igba ẹni lá'jé	<i>Two hundred people will respond,</i>

In stanza 2, lines 17-19, the lyrics of the song reflect the nature of warfare as high in intensity

concerning how Ọ̀yọ́ warriors were soundly defeated by the Ọ̀wu warriors, hence calling on every individual to the battlefield, saying: “*Ó dojú Ogun má'abò*”, that is, to the battlefield, come along. The song is used to charge the warriors being involved in the warfare. It further indicates the magnitude of the people engaged in warfare – “*igba ẹni lapè, igba ẹni lá'jé*”, Two

hundred people were summoned, and two hundred people will respond. This shows the nature of Yoruba warfare in which other people, communities, and villages are invited to join in the warfare as a cooperative existence by a composite band made up of the allied forces (Arogundade, 2017, p.651).

Stanza 3

Line	Songs Text as soundtracks in the film	Translation
20	Ogun maà yọ'dà o	<i>The battle sword is drawn,</i>
21	Ẹni ogun pa,	<i>Whoever dies in the process</i>
22	À pa gbé	<i>Is gone forever</i>

In stanza 3 above, lines 20-22, the lyrical soundtrack of the song serves as an indicator that explains the fierce warfare between Ọ̀yọ́ and Ọ̀wu. It reflects the tough nature of warfare concerning how the Ọ̀yọ́ people were killed and swept up in the fight against Ọ̀wu “*Ogun maà yọ'dà o*”, the battle sword is drawn, while the

lyrics of the song further suggests that “*Ẹni ogun pa, À pa gbé*”, whoever dies in the process, is gone forever are significations of gruesome killings during the warfare between the kingdoms without remorse as displayed in the film.

Stanza 4

Line	Songs Text as soundtracks in the film	Translation
23	Èyin aya Şàngó, ẹ kú ẹwà, ẹwa,	<i>Beauty has dominated Şàngó's home</i>
24	Èyẹ Ọkín dé,	<i>The beautiful peacock has arrived</i>
25	Ajíyọ bíi ọjó obìnrin,	<i>Beauty that appears like the moon</i>
26	Èyẹ Ọkín dé,	<i>The beautiful peacock has arrived</i>
27	Ọdèdè t'ẹrù, t'ẹrù,	<i>A balcony full of loads</i>
28	Èyẹ Ọkín dé	<i>The beautiful peacock has arrived</i>

In stanza 4, the lyrical soundtrack of the song reflects the beauty of Şàngó's wives (Ọbà and Ọşun) as the goddesses in Yoruba cosmological experience and existence – “Èyin aya Şàngó, ẹ kú ẹwà, ẹwa” (Line 23), indicating that beauty has dominated Şàngó's home. The women appeared in their various Yoruba women attires consisting of *ìró* wrappers tied above their chests to cover their breasts with *ipele* shawls on their shoulders and *ileke* beads, all for adornment as portrayed in the film. The song further compares the wives' beauty to the Peacock – *Èyẹ Ọkín dé*,

Ajíyọ bíi ọjó obìnrin (Lines 24,25), just like the beautiful peacock when it appears in its glory looking so ravishing with variety of colours which changes the looks on their faces, to enhance their appearances (Aransi, 2017, p.221). As observed, the peacock as the most appropriate image is utilised and emulsified with the songs to a certain extent that shows and gives breath to the theme of the songs, along with impressiveness and religious ecstasies of Şàngó and Oya, his wife.

Stanza 5

Line	Songs Text as soundtracks in the film	Translation
29	Jagunjagun ló ǹ bọ̀ o!	<i>Here comes the general</i>
30	Olóri ogun, kò gbòdò kẹyìn ogun,	<i>A general does not bring up the rear; he leads</i>
31	Jagunjagun máa bọ̀ o	<i>Here come the general</i>

In stanza 5, lines 29-31, the lyrical song texts address the personality of valour as war general. In line 29, there is a morphing of the Yoruba word *Jagunjagun* into the English language as “General.” Calling Şàngó *Jagunjagun* in the song soundtrack is a way of reflecting his potentiality as a traditional scientist who emits fire from his mouth purposefully. The song text as soundtrack becomes significant to the development of the

film production when Şàngó was informed of his duty to seek the release of his brother *Ajaka* from *Olówu*. In order to travel from the *Nupe* to *Ówu*, he used *kanakò* the power that shortens the journey. As a mark of appreciation for his arrival, the song indicates *Jagunjagun ló ǹ bọ̀ o!*, *Olóri ogun, kò gbòdò kẹyìn ogun*, here comes the general, a general does not bring up the rear, he leads.

Stanza 6

Line	Songs Text as soundtracks in the film	Translation
32	Ẹ n lẹ o, èrò ojà,	<i>Hello, market people</i>
33	Ẹ pẹ̀lẹ́ o, èrò Ajé	<i>Hello, market people</i>
34	Ẹ kú abò sí ojà wa,	<i>Welcome to our market</i>
35	Ajé, ajé a wá o,	<i>Money, money will come</i>
36	A ó délé laáyọ,	<i>May we return home prosperous</i>

In stanza 6, lines 32-36, the song lyrics point to the pertinence of the marketplace as an act of buying and selling transactions in any society involving the people. In lines 32 & 33, the song as the soundtrack used in the film recognises the market as a place of transaction for buying and selling that has the people who come to transact businesses in the market – *Ẹ n lẹ o, èrò ojà, Ẹ pẹ̀lẹ́ o, èrò Ajé*, as a way of greeting the people market people as in tandem with Yoruba cultural practices. In praying for the market people, the lyrics of the song refer to *Ajé*, that is, money, wealth and profits. *Ajé* is a concept in Yoruba belief that is related to the guardian goddess for wealth, profit, wealth creation and sustenance. It is a deity that influences every aspect of income-generating activities in Yoruba society. The deity is believed to give very strong support to anybody involved in profit-making ventures. *Aje* is responsible for profit-making in the marketplace and, in fact, supervises all aspects of life that relate to money (Kalejaiye, 2011).

In praying for the market people, the lyrics of the song explore - *Ajé, ajé a wá o*, money, money will come (Line 35). It also premises its prayer on the issue of safety and prosperous by stating in line 36 that *A ó délé laáyọ* - May we return home prosperous (Lines 35 & 36), a reference to the individual's prosperity to be engaged in profit-making businesses. The song becomes a significant soundtrack used to portray the market

scene in the film where Sàngó sighted Oya for the first time.

Conclusion

In Nollywood film productions, songs become an important structure of words and lyrics as the wordings/verses and refrains of the song enhance the feelings as they communicate the truth or disappointment to the listeners, tell stories, express a belief in faith, and also give instructions. Thus, the Yoruba song has become a significant genre that enhances the aesthetic values of cultural beliefs and philosophies and also serves as a channel of communication. At this point, the lyrics of the songs become the principal pointers that further explain the ideas in the film production as arranged in a poetic text. The film producers take cognisance of the audience by infusing appropriate songs that tell stories in consonance with the content of the film productions, which makes films enjoyable and fruitful. Obviously, oral communication in Yoruba songs is of high significance because it teaches moral values inherent in Yoruba culture. This makes it different from what we have in contemporary times. This paper has been able to analyse the significance of songs as a medium of communication form in a film that uses Yoruba songs as soundtracks. It also takes a look at the song and film as concepts. The paper also examines the nature of Yoruba cultural songs, using identified selected Yoruba cultural lyrical songs as a means of analysis.

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