

Legendary Narrative in New Media

Felicia Ohwovoriolè, P.hD
*Department of English,
University of Lagos, Akoka-Yaba,
Lagos, Nigeria*

Abstract

Many narratives form the oral repertoire of many African societies. These narratives were commonly told in rural settings and were an important medium of entertainment and construction. These tales are concerned with humanistic ideas. They are often set in an atmosphere where gods, spirits, divinities and other supernatural elements abound. Transferring a story from one medium to another is common especially in the age of digitization. The paper deals with a traditional narrative which has been adapted into a movie. The source of contemporary movies can be any genre. The new media has made it possible for many folklore forms to be adapted into films thereby increasing narrative detail and audience. In effect narratives are adapted to provide filmic equivalents. Folkloric films can be used to promote the story content of the cultural elements in a society since the stories feature a great variety of interests which elucidate the nature of human life. The movies transport viewers to other worlds and can also be used to depict the African worldview, heroism and religious systems and how these elements reinforce modern socio-political systems. The major dimension of the paper is the examination of one Nollywood legendary movie *Bashorun Gaa*. It has been adapted into a Nollywood film presented as an alternative to traditional oral performances. The theoretical consideration for the paper is narratology.

Introduction

The Nigerian movie industry popularly called Nollywood, is a major channel through which the social images, values and cultural ideologies of the Nigerian people are preserved and disseminated for broad viewing by both local and international audiences. The word “Nollywood” was first used in a “New York Times” by Matt. Steinglass in 2002 (Haynes, 2005) and was republished by the Nigerian newspaper “The Guardian” few days later (Jedlowski, 2011: 228). By the beginning of 2003, the Nigerian newspaper “Daily Times” already had a weekly column called “inside Nollywood” and around the same period, the term started appearing consistently on numerous internet sites and forums (Jedlowski, 2011: Ibid). It incorporates the three ethnic groups video film production in Nigeria – Hausa, Igbo and Yoruba - in the same way that Bollywood incorporates the Indian films production; and the Hollywood American films. Duro Oni (cited in Folake 2008: 18) and Jedlowski (2011: 228) noted that a Hausa newspaper proposed to define the northern Nigeria branch of the industry – Kano and Kaduna – Kannywood

and Kallliwood, respectively in 1999. Since the inception of Nollywood, it has produced and premiered films of different genres. These include: the epic, comic, tragic, ritualistic and historic genres. Whereas all these genres possess varying degrees of signification and relevance, this paper will interrogate one historical movie on the framework of narratology. Increasing digitalization now implies the further dissemination of Nigerian history and tradition through audio-visual media such as videos, computers, live streaming or internet broadcast and satellite broadcasting. Consequently written texts are no longer the sole means of propagating Nigerian culture.

The production of “Living in Bondage” in 1992 was the beginning of video production in Nigeria. According to Chowdhury, as at 2005, according to the statistics of films produced by the Nigerian Censors Board (NCB), Nigeria produced 872 films and in 2006, 2000 movies were produced. It is, therefore, no doubt, that Nollywood is the second largest film industry in the world. As noted by Lindiwe Dowey (2002) “...Nollywood” has not only been popular in Nigeria; the films have rapidly spread across the continent, and to the diaspora, and are being enjoyed and appreciated by Africans everywhere.

Some Nigerian Yoruba film makers have attempted to bring the viewers to their cultural ethos. It can be said that the Yoruba traveling theatre, amidst the African double consciousness, linked the audience to their foundation, which is the African culture and world. It is in this vein that notable contemporary historical film makers like Tunde Kelani, Adebayo Faleti, and Ishola Akinwunmi among others deploy the Yoruba belief, values, culture, and myth into movies like “Narrow Path”, “Oranmiyan”, “Fopomoyo”, “Saworo Ide”, “Agogo Eewo”, “Ti Oluwa Nile”, “Magun” among others. While these movies mirrored the contemporary issues in the society after independence, they reflect the richness of African world. Ukata emphasise that: “...films art are being devised to tap into the reservoirs of the ancient African cultures to successfully to bring them back to life and in the process to reconnect modern day Africans with their cultural practices” (157). Thus many films evolve from cultural and historical facts. In this study narratology is a spring board for discussing the movie.

Narratology

Narratology is a specific way of understanding narratives that are developed out of structuralism and Russian formalism. What characterizes narratology readily is the systematic thorough and disinterested approach to the mechanics of narratives. It can be traced to Aristotle who offers a prescriptive perspective to the workings of literature. Another scholars who has contributed to the theory is the Russian formalist, Valdimir Propp. Also related to this evolution is the work of Ferdinand de Saussure and Claude Bremond. The birth of narratology proper is attributed to Tzvetan Todorov who coined the term narratology. Theoretically, narratology identifies and examines the key structuring devices in narratives appearing in media as different as oral language, writing, mime, audio-visual and so on. The tacit idea that underpines narratology is the view that all narratives are part of the general process of representation that takes place in human discourse. Stuart Hall suggests that there are three general approaches to the question of work done by representation. They are: the reflective, the intentional and the constructionist. While the reflective

approach sees meaning as residing in the person or thing in the real world, a representation such as narrative reflect that meaning. On the other hand, the intentional approach sees meaning in the control exercised by the producer who uses a representational form to make meaning. The constructionist approach sees meaning as neither in the control of the producer nor in the thing produced, instead it identifies the social nature for the construction of meaning to occur. We can therefore deduce movies are ways through which human reality is captured, expressed or portrayed to explain the complex or multifariousness of human nature. Toolan (1988:xiii) is of the view that narratives have tellers and they 'are everywhere' as every aspect of life is a story or has one. According to him 'tellers of long narratives are often present and perceptible even as they unfold a tale ostensibly draws all our attention to some other individuals'. The 'teller-effect' is achieved by exploiting the typical characteristic of the narrative, which is recounting the things that are spatio-temporally distant-the present teller interacting with a distant topic. Toolan(1988:67) further affirms, 'in the process of telling a narrative, with almost inevitable and copious specifications of time and place, some perspective or another has to be adopted as the vantage point from which the spatio temporally determinate events are related'. This view is reinforced by Traugott and Pratt (1980:248) in their definition of narration as 'essentially a way of linguistically representing past experience, whether real or imagined' The impact of the narrative is so great that Barthes (1977:79) observes that 'able to be carried by articulated language, spoken or written, fixed or images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting, stained glass windows, cinema, comics, news items, conversation...(and) narrative is present in every age, in every place, in every society...caring nothing for the division between good and bad literature, narrative is international, trans-historical, trans-cultural: it is simply there like life itself.

Enacting *Basorun Gaa* through Orality and Narration

Legendary characters refer to men or women who have exhibited extra-ordinary prowess in any event or in the society that require boldness, determination, sacrifice, megalomaniac attribute, pride, wickedness and so on. While some film makers produce films to reflect their societies solely for the purpose of entertainment, others produce films to exhibit a particular historical character. Shaibu Hussein noted that Tunde Kelani has been in the "forefront of the production of culture-based films using contemporary themes to explain cultural myths and traditions" (John Iwuh, 26). In culture films, historical events and characters are enacted to portray aspects of culture for edification and entertainment. Films such as, Sikiru Adesina's (Arakangudu) "*Basorun Ogunmola*", Goldenlinks' "*Efunsetan Aniwura*", Rendel's "*Afonja*" and AFAN's "*Bashorun Gaa*" among other films, are legendary films that revolve around a major legendary character.

Basorun Gaa was the Prime Minister in the old Oyo Empire between 1750-1774. He was known for his notorious act which made people and the elders in the community dread him. He had power to convert himself into an animal. Not being from the kingship lineage, he did not aspire for it, but he demanded homage from all the kings he enthroned. Samuel Johnson noted that "he made himself the king

maker and king destroyer” (178). The first four kings he raised to the throne seem not to please him and forced them to commit suicide. They were Alaaḡin Labisi (1750), Alaaḡin Awonbioju (1750), Alaaḡin Awonbioju (1750), Alaaḡin Agboluaje (1750-1772); Alaaḡin Majeogbe (1772-1773). Unfortunately, he was killed by the fifth king, Alaaḡin Abiodun Adegboolu.

Abiodun Adegboolu was a young king who before and after he became king feared Basorun Gaa. He went to Basorun Gaa’s house daily to pay him homage. Unbearable for the young king, he ordered his courtiers and wives privately to report to Basorun that he was suffering from indisposition and went to Akala town, disguised, to meet the powerful chief of the town who was also named Adegoolu. The king and the chief went to the Kakanfo (field Marshal) Oyabi at Ajase. They planned to get rid of Basorun Gaa and his sons. The plan was communicated to all the principal kings and chiefs. With combined efforts, the Basorun was eliminated. The fate of Basorun Gaa became a lesson and a proverb to all usurpers that says “Bi o l’aya osika, bi o ri iku Gaa, o yio so otito” – “If you have the heart of a cruel man, take note of Gaa’s death and be true”.

Following the narration in the movie, the plot is depicted thus: In search for Abiodun, Basorun Gaa renews his power by turning to an elephant. When the chiefs eventually find him, the palace historian teaches him the ways of Kings and the Yoruba historical heroes. After his coronation, he tells two of his Chiefs, Iya Ile-Ori and Kudeefu, of his fear being a king that has no authority, and Basorun Gaa can impeach him soon by death. One of them, Kudeefu, advises him to visit Basorun every morning to pay his respect as the King, for that is the only way to live long peacefully. The King heeds the advice and pays Basorun a visit. Basorun corrects the Chiefs not to hail him as the “Kabiyesi” but “Karaole”. He then calls his children, Olayiotan and Obe (nephew) and warns them to respect the King and be peaceful in the community, rather than being a tyrant. In gratitude, he gives the King and his Chiefs some presents.

On the King’s return from Basorun’s house, he visits his wife and daughter with his chiefs. Traditionally, the King does not live with his family in the palace. He tells the Chiefs to make his only daughter, Agbonyin, the new King after his death, and instructs his wife to train her the ways of Kings and servants. During the course of discussion, Gbagi, Basorun’s Chief servant, eavesdrops. Later at the palace, the King calls one of his Chiefs, Asipa, and his wife that he wants to make his daughter, Agbonyin, Basorun’s wife, for that is the only way to make her the King.

The movie features Gbemisola Faleti and Mikailu Ariyo as Olayiotan and Obe, respectively. They collect tributes from other communities without giving Basorun Gaa his share. Obe beheads his carrier who exclaims of neck pain. One of the King’s Chiefs, Samu, reports to Basorun Gaa. In retaliation, Basorun imprisons him for insulting and beating him. Fortunately, he escapes to the palace. Again, Olayiotan and Obe captures a man and rides him as a horse on their return from Olayiotan’s-in-law.

Basorun tells his herbalist to make him a ritual. His herbalist promises him wealth, but can only be possible by making a sacrifice of Agbonrin (a deer). At the time, the King’s daughter, Agbonyin, appears to sell kolanut to Basorun Gaa. In their conversation, he realizes that her name is similar to Agbonrin (a deer). He, then,

commands his herbalist to use her instead of the deer. In the course of the ritual, his house sets ablaze, so that people from other communities can give him some presents to replace his lose. Akinkunmi, who is Agbonyin's lover confronts Basorun and paralyzes him. Unfortunately, he did not return alive. Disguising, the young King Abiodun Adegoolu, goes to Jabata to meet the Are Ona-Kakanfo. He reveals himself privately to him and reports the evil deeds of Basorun and his children, seeking help from him. While the King is at Jabata, the other towns are presenting gifts to Basorun for his lose. The King's Chiefs visit him, explaining to him that the King suffers indisposition, as ordered by the King himself. Are Ona Kakanfo, and his warriors invades Basorun's however, under the command of the King, killing all the servants and the faithful Chief servant, Gbagi. Basorun calls his children, but none answers except his medicine man. He commands him to bring mortar, pestle and earthen to him. He crawls to his shrine and attempt to be invisible. However, Are Ona Kankafo discovers and captures him and eventually is tortured to.

The movie explores the traditional elements which reflect the beauty of African culture using drama, prose, and poetry.

Features of Orality

The oral narrative in the movie is driven by are prosaic, poetic and dramatic forms. Some examples cited from the movie include:

Proverbs

While some proverbs are humorous, some are serious. However, they serve as "a wide educative role... in the psychological and human development of the old and the young" (Akporobaro, 2012: 84) The proverbs in the movie, *Basorun Gaa* is in the following:

1. *Ni'jo ta pala ala, ta m'obe s'arole, agboku ati atori ta mu s'oni b'aje iyale, ni'jo t'olomoge ba wole oko tan, o le gbo mo olomoge lara.* The day we create a line and make Obe the heir, the whip used in thrashing the first wife may be used on the young wife when the time comes.
2. *Bi iku ba pa olodi eni, iwon ba ni e je ka yo mo.* When death consumes our enemy, let us rejoice less.
3. *E je ka s'oro die bi alekun, ki a le mo gbo bi eni to we 'nu okun.* Let's say a few words of clarification to be justified like one who swum in the ocean.
4. *Eeyan taba f'abe lowo re, eleyi l're eni.* One we marry a wife from is our friend
5. *Eja ti n damu ibu ko to nkan.* *The fish that troubles the river is small.*
6. *Bi eru ba nba t'ekun ilu, ti gbogbo yin yo lo bi ori, kini oba yio gunwa le lori.* If the citizens are afraid, and thaw away like shea butter in the sun, over reform will the king rule?
7. *Oba ti n b'omo re jowu, Oba ti nfi 'iya p'eje aise, Oba ti nfi eyin ijoye s'aso 'nu se, B'oba na bawa ye ju, ka r'aye se ti wa, so buru ni?* The king that is envious of his sons, the King that massacre the innocent blood, the King that turn the Chiefs into scrubbling rags, if we eliminate him to give us peace, it is bad?
8. *Bi ilu o ba dun, ko s'omo talaka t'ere jeun.* If the administration of the community is not effective, no poor child will be fed.

9. *Erin o gbodo fon, k'omo re fon.* An elephant cannot trumpet and her small ones trumpets.
10. *A nda odo kere l'ori odo eni.* We don't refer the ocean as a brook.
11. *Olowo eni o roro, ko ni a ma tura.* One's benevolence is not cruel to tell one not to have a nature call.
12. *Owo ni s'aju ijo o, owo ni s'aju idobale.* Hand dances before the body, hand is before prostration.
13. *Ebura ka f'aju kan ogbodo, eyin fo ka mo adiye to nro gbogbo. Bi a ba be eti ogede l'ale, ko to di l'aro a ti gba alagba titan.* Let tuber slices decay that new yams may appear, let eggs burst that robust dricks may hatch. If we cut the ear of the plantain, before the next day, it will grow back.
14. *O to! Ka ma gbo dundun eku, ka ma gbo dundun eiye mo, ki keke pa mo idi oro l'enu.* Stop! Let's not hear the sound of rats, let's not hear the sound of bird.
15. *Bi agba oku, odomode o le gori oba.* If the old does not die, the young cannot reign.
16. *E so fun aye pe oba ti sawo gbo lo bi omo eye.* Tell the world that the king has escaped to the forest like a bird.
17. *Aso agba ni a da fun'agba.* We wear clothes at its time
18. *B'ajo ba n pa ni, a ma to si s'okoto eni.* When rain drenches one, one urinates on one's trouser.
19. *At'omo oni s'ona, at'omo alajapa, se won se eyan ni?* The child of the craft man, and the child of the business man, are they not the same?
20. *E je ka s'eto to ye f'agba k'aye o le ye ni.* Let's do the needful for the elders that we might prosper.
21. *Oju lafin s'eleri oro.* Eye is the witness to the word.
22. *Ni igba ti e mbe l'agbodongbo, e sin mbe lagbondongbo Eyin na se e lagbonro Iyawo eto naa se ti e nigba olomoge.* When you were in the days of youth you did like youth An housewife was once did like a lady
23. *Bi ododo agba ba s'esi re laipe ojo, ipa abere l'okun nto.* If the elder's flower withers before time, it is through the needle the thread goes.
24. *Ko se fi yepere mu, ka ma d'ite eranko gaun-gaun.* It cannot be taken for levity
25. *E ma f'inu f'ido se opo lile fun mi.* Don't willingly throw me into widowhood.
26. *Ki ni eegberun aja le b'ekun se.* What can a thousand dogs do to a tiger?
27. *Bi eyin ope ba pon tititi, bo pe titi ope a di era.* If a palm-fruit tree keeps ripping, it will soon become a kernel.
28. *Bi bata ba re welerelewe, ko nipe ti o fi ya.* If the drum is sounding excessively, before time it will tear.
29. *Omi ba okuro je, isu j'oba lebe.* The excessive rain has spoilt the palm kernel, the tubers in the heap are rotten.
30. *A l'odan, odan nu ni gbagede, ewure fi jeun.* The young tree that grows has been eaten by the goat.
31. *A gbin igbado ojo s'aju ba, agbado gun eyin ejo, eye o je ko gbo.* The maize planted in the garden, the bird did not let it grow.
32. *Ai fise ta nfi sise, n'ijo eni ta gboju le fi ni s'aye lo.* One is not cursed before being cursed when the one depended on dies before one
33. *A kin t'aju onika mesan ka.* We don't talk before the gossip.

34. *Emi ni mo yo ogede, ti mo ri oun ti oju ogede nri.* I was the one that uprooted the plantain and sees what the plantain sees
35. *Ogede n wa idunu agbe, o f'omo se itore ojure oloko. Oloko o fe, be ni ko gba.* The plantain tree seeks the happiness of the farmer, and gives his child to seek his goodness. The farmer does not desire nor wants.
36. *Bi irugbin ba wo ise agbe, agbe o ni ri owun b'omo re bo da m'odun.* If the earth sees the deeds of the farmer, the farmer will not see harvest.
37. *Iya die die lo ye ka, iku die die lo ye ke.* Slow torture is for the cruel and slow death is for the hypocrite.
38. *Bi e ba l'aya osika, be ba ri ku Gaa e s'ofa.* If you have a cruel heart, if you see the death of Gaa you will be faithful.

We have a variety of poetic forms performed in the movie which enhance the narration. During the coronation of the young king, Abiodun Adegoolu, the women sang to celebrate him:

YORUBA	ENGLISH
Call: Adegoolu, oko Ayaba Resp: Ounje lo nso agba d'ewe (2ce)	Call Adegbolu, husband of the queen Resp: Food makes the old young (2ce)
Call: Ojo pe ma jo Resp: Abiodun (2ce)	Call: I think I will dance Resp: Abiodun (2ce)
Call: Kokoro je o latese, wuyewuye Resp: O jo pe ma jo o A fa i mo no, ko ni mora	Resp: Ant bites your feet to dance Call: I think I will dance
Call: Degoolu Resp: Fini mo ni ni A fai mo ni ko ni mora	Call: Degoolu Resp: Dance
Call: Abiodun Resp: Fini mo ni ni A fai mo ni ko ni mora	Call: Abiodun Resp: Dance
Call: Abiodun, lara oni o ye o Resp: Ero ya e wa wo o	Call: Abiodun is celebrated today Resp: People, come and see
Chorus: B'erin je erin a p'agbo (4ce)	Chorus:
Call: Adegoolu dide o f'oba han Resp: B'erin je erin a paagbo o	Adegoolu, stand and showcase your kingship
Call: Abiodun dide o f'oba han Resp: B'erin je erin pa agbo	Abiodun, stand and showcase your kingship
Call: B'ara Oyo, oba o si f'oba han Resp: B'erin je erin a pa a gbo	Like the Oyo people, showcase your kingship.

Prayer is a recitative poetry. Prayer is a supplication to the Superior being. It can be used for negative or positive impact. Prayer can be given using the plant, kolanut, bitter kola, water, honey, salt etc. in marriages, child dedication, and coronation. The following are the prayers done for King Abiodun Adegoolu on his installation as a king.

YORUBA	ENGLISH
Ape bi ewe ape (2ce)	Live long like a long life tree
Ase!	Amen!
Adara l'ewa bi osun	Be beautiful as a can wood
Ase!	Amen!
A ji mo kan ohun bi oungbe bi ewe erin rin	-
Gbogbo won e b'oba gberu agba d'oke	They will all help the King to succeed
Owo kin won le aje	Money does not lack in the house of wealth
Iyo kin won le olokun	Salt does not lack in the ocean
Ojo sun, erun yan ko ni k'omo alakan ma fo epo	Rain come, sun shine, it has does not stop the child of palm oil from washing the bottle
Opo aso, opo ewu jigijigi lorun ope. Ase!	Many clothes, many clothes on the palm tree. Amen!
Nitori kasiri omo re o ma ba tuu, obi	So that the children would not be exposed,
mura o di le alapopo	kolanut kept all his children in the sack
Nitori kasiri omo re o ma ba tuu, atare ko gbogbo	So that the children would not be exposed,
omo re sinu epo	alligator pepper kept all his children inside the shell
At'orin, ati jokun ni s'oloro basiri	-
Won ni ki gbegbe ma gbe nu gbo	They asked Gbegbe not to live in the forest
Gbegbe gbe nu gbo, o ri ewu gburugbu	Gbebe lived in the forest and saw danger
Won ni ki tete ma de ile odan	They asked tete not to go to house of adan
Tete te dan, o f'omo re s'akin adan	Tete went to adan, and replaced his child
Ata o tobi to fi n s'oko oju o	The pepper is not small before it deals with the eyes
Abere o gun gboro to nfi s'atona okun	Needle is not long before it makes way for thread.
Bi igba ehan ba f'aju da afefe, s'ekun bana ni won da a	If a thousand bird disregards the air, it dies
Eni ba f'aju d'oba, ahun wa o	Whoever disregard the king will be penalized
B'eye ba f'aju di ategun, aditi	If the bird disregards the wind, it will die
B'era ba f'aju di ategun, adi sépe	If the ant disregards the wind, it will die.
Call: B'oba nla ba f'aju kekere wo oba wa	Call: If a big king disregards our King

Resp: Odudu mode, ki n roju tani o ri e se, Odudu mode.	Resp:
Call: B'oba kekere ba fe f'oju kekere wo oba wa	Call: If a small King disregard our King
Resp: Odudu mode, ki nroju tani o ri e se, odudu mo de	Resp:
Call: B'ijoye ilu oyo ba f'oju kekere wo oba wa	Call: If the Chiefs disregard our King
Resp: Odudu mode, ki nroju tani o ri e se, odudu mode.	Resp:

Eulogists seek help from Basorun Gaa; and advice his children, Obe and Olayiotan:

YORUBA	ENGLISH
Ji ji ni mo ji, mo ri iba lokan o	As I wake, I see Iba before me
Ewa ro ni nba wo	-
Mo ri 'ba Basorun agba	I see the elder Basorun
Oloye a be yin o	Chief, we beg you
E ma je ilu Oyo gbe wa lo	Let us not be consumed in Oyo
Eni so nile iba	Let's go to Iba's house
Mo ji re lo ni o Oba jire	I am awake today the King is awake
E ma jire l'oke ile	Good morning
Beeni a fo m'oju ju re Onisare	Onisare
Bo ba w'olu gbon kolugbon	If it pleases Olugbon
Ma jire 'le gbon	Olugbon should not wake up well
Bo ba hun awon areas	If it pleases the people of Aresa
Resa resa ke resa jire ile r'esa	The Resa should not wake up in the house Aresa
B'abiodun agba ti o lo le oyo ogbon	If the elder Abiodun in Oyo wakes
Bi o ba ti jire, abuse buse	well, all is well.
Chorus: Eni so 'le Baba ka le m'emu Bee ba d'ola bo 'ba yi de	Chorus: Let's go to the house of Iba to drink wine
Baba Abiodun to gori oba	King Abiodun that mounts the throne
A f'eyin se, a lo nteru pa a lo n loye a seru b'oke	-
Chorus: Eni so 'le Baba ka le m'emu	Chorus: Let's go to the house of Iba to drink wine
Tani pa ile Basorun	Who is calling the house of Basorun
Emi ni Gaa, Baba, iba, ba	It is me Gaa, father, Iba, reverence
Iba to ooo...	Respect
Iba woo... bi ojo	Reverence like rain
Ba ba pori e, a lo wo olowo	If we call you, we are wealthy
Ba ba p'ori e akoni, a ko nib o roo.	If we praise you, brave one, we cannot lack

Panegyric is uniquely formalized unlike self-praise poems. In the movie, travellers visit Basorun in the morning to praise him:

YORUBA	ENGLISH
Gaa! Osorun!	Gaa! Osorun!
Iba ti n d'eru ba gbogbo ile	Iba one who scares every one
Erujeje ti nba gbogbo omo adugbo	The dreadful that dreads everybody
A ri won mo sa	One who sees them and fears not
A ba won ro mo j'ebi	One who talks with them and never at fault
Baba nile, Baba lo ju ogun	Mighty at home, powerful in war
A ri won ma s'ajo	One who sees them and not a coward
Eru Atanda ma yo mi bajeje	-
A to ri eni a mo bere	For whom do we start
O to ri eni a bere	-
O to ri Baba mi	It is for my father
Abiodun Adegoolu	Abiodun Adegoolu
Omo Ajamu Elero	Offspring of Ajamu Elero
Oba Abiodun o, gan yoo jise	King Abiodun, I will deliver my message
Oba ndun bi karo	-
A da bi ka wi tenu eni	It is good to speak our mind
Omo g'eranko ni wo	-
Oge ti patako odi	-
Kini nbe ninu agan tin dun mawuru mawuru simi	What is inside the empty vessel is that is scaring me
Bi yoo pa eni je, ko pa ni je	If it will kill, let it kill
Bi o sa pa ni je, ko ma dun mawuru mawuru simi mo	If it will not kill, let it not scared me any longer
Olowo on iya mi	My mother's husband
Baba mi	My father
Atanda ago ma dora mo leyin O	-

In the movie, Basorun Gaa recites incantation for protection and status purposes. For example:

YORUBA	ENGLISH
Agba ro kun kungunkungun	-
Aro mo gengengengen	-
Mo ni ta lo n je gbedu orun	-
Won ni omo erinwo ni	They said it is the offspring of the herbalist
Mo ni e se te nfi da ifa iru eyi f'enikan	I asked "why do you do such sacrifice for one person"
Won ni bo ba da ifa nla iru eyi f'enikan	They said "if you sacrifice such for one person, he will transform to
O si ma di danda	
Mo ni kini omo erinwo npe ni danda	I asked what the herbalist mean by
O ni o wa ma di gunugun eye 'nu igbo	He will transform to vulture of the forest

O ma di akalamago eye eba odan	He will transform to hornbill, bird of bat
O ma di tentere eye eja ni mo orun	He will transform to a carnivorous bird
O ma di ogongo bale lun teruteru ba ninu eje	He will transform to an ostrich
O ma d'efon, a ma d'erin	He will transform to buffalo transform to elephant
Nje Gaa lo fe d'efon, ko si d'erin loni o	It is Gaa that wants to become buffalo, want to become an elephant today
Eru-gaale ko dide	Let Eru-gaale stand
O ma di ogongo bale fun teru teru	He will become an ostrich
O ma d'efon, o ma d'erin.	He will become a buffalo, he will become an elephant.
Ahere omo ayeko	-
Ogede o ma ye do arere omo aye 'lu	-
Ye ni ye le ye re daba l'orun petupetu niye adiyeba	-
Iwo Ejiogbe, je o ye Gaa Osorun d'ojo ale gbera gbera gbera.	Ejiogbe, let Gaa Osorun be prosperous for long
Iwo Ejiogbe, Gaa lo fe ko ye hun Gaa fe l'owo lowo, o fe ni dukia po Njantururu Iwo Ejiogbe, to nba sare gbe oroo wa fun Gaa Osorun	Ejiogbe, Gaa want to be prosperous Gaa wants to be wealthy, he wants many property Ejiogbe, go and bring riches for Gaa Osorun.
Ni gbogbo ilu, gbogbo orile orile, gbogbo agbegbe ilu.	From every town, from every nation, from every community.
Ki won ma wa fi gbogbo ohun ti won ni sin Gaa Osorun.	They should serve Gaa with all they have
Call: Sengele, gbe Gaa leke Resp: lho ruru ni tolese	Call: Sengele, uplift Gaa Resp: forming is soap
Call: Agbe kin d'esin Resp: lho ruru ni tolese	Call: Resp: forming is soap
Call: Agbe kin d'agbo Resp: lho ruru ni tolese	Call: Resp: forming is soap

Dramatic Performance

In *Basorun Gaa*, after the denouncement of King Majeogbe, Are onakakanfo, some chiefs, and some masquerades accompanied king Majeogbe to an outskirt where Gaa's servant beheaded Majeogbe. Also in the movie, the palace historian taught the new King Abiodun the history of the past kings, the custom and tradition. During the celebration, women sat on the floor drumming with a calabash and singing. The palace historian placed the crown on King Abiodun

and prayed for him. After then, the Prime Minister, Gaa, poured sand on his head and prostrated before him three different times. The chiefs, acted in like manner.

Conclusion

Film is a recreation of events or history. As a recreation, it entertains and adopts the historical heritage into scenery motion reflecting the values, beliefs, culture and tradition of the time. In this regard, Nollywood is a mirror of traditional culture. The movie under study serves as a historical documentation of some aspects of Ibadan history using oral forms. With these qualities, film draws the audience closer to their cultural ethos. It is, however, pertinent to note the projection of movie depends on the director's interpretation of history. In *Basorun Gaa*, for instance, the director uses the animation of an elephant to represent the formation of Basorun Gaa. In effect the new media through Nollywood depicts various Nigerian cultures, traditions and heritages using oral narration.

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