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AN ANALYSIS OF DIGITAL DEVICES AS ELEMENTS OF STORYTELLING AND EMPLOTMENT IN KEMI ADETIBA'S *KING OF BOYS II*

Ihuoma OKORIE
Department of Theatre and Performing Arts,
Faculty of Communication, Bayero University, Kano, Nigeria
Email: oihuoma.tpa@buk.edu.ng
ORCID: https://orcid.org/0000-0002-2611-3658

Abstract
The expansion experienced in the field of technology has blossomed to a level where it is now functional in every field and area of life. This explains its frequent appearance in modern Nigerian films. However, the deployment of digital devices as appropriate props and their relevance in highlighting the thematic concerns in *King of Boys II* has not received adequate attention. Using the theory of Narratology and the User Interface Model, this paper examines digital devices as props arrogated to characters by the director, used to highlight the film's thematic concerns through its interface with characters. The study relies on both primary and secondary sources. Analysis is based on four aspects which are set up, complication, development, and climax. Findings show that the user-interface and user-experience provided and showcased an optimal way of presenting the thematic concerns in the film. Thus, as properties deployed by the director, the characters interface with the device is a determinant factor for the experience. In all, the thematic concerns in *King of Boys II* were highly dependent on the character's interface with digital devices. Therefore, digital devices are elements of storytelling and emplotment used by the director to reveal key truths about the film and the inner nature of characters.

Keywords: Narratology, Character, Props, Director, Digital devices.

Introduction
Every narrative is generally accepted as possessing two components: the story presented and the process of its telling or narration. This is evident in the strategy of presentation which presents a view of the action that emphasizes perspective and depth. With reference to film, it is expedient to state that the use of digital devices such as smartphones and computers by characters has proven to be indispensable in modern day life compared to what was obtainable in the past. This is contained in the words of Sarwar and Soomro: initially, smartphones were only perceived for business use due to their cost and application, but today, we are in a frenetic smartphone society populated with the smartphones from many vendors providing a range of advance functionalities and services on a piece of hardware (217).

From the above, it can be garnered that in the past, it was easy to relegate these digital devices to certain spaces (home or office); but today, these devices have infiltrated the society, hence, their deployment in film by script writers. However, the deployment of digital devices as elements of the narrative incorporated to explain the

thematic concerns in a film is an aspect that has not received adequate attention especially in the film, *King of Boys II.* In most Nollywood films, characters walk around with at least one digital media device in their purse, pocket or bag. Therefore, there is no doubt that there has been a proliferation of character's use of digital devices. For instance, *Breaded Life,* a 2021 movie directed by Stephen Biodun, follows the story of a young man Sunmisola who has everything but never seems to know how to behave in the right way; he, however, learns the reality of life the hard way. In the movie, the only digital device which served as a prop is the telephone which was mostly used by the lead character to socialize with his friends. This simply implies that the choice and use of digital devices in film rests on the director. Likewise, in the movie, *Dinner at my Place*, a 2022 Nigerian comedy produced by Chioma Ebochue and directed by Kevin Luther Apaa, the Director arrogated digital devices to the characters which were mostly used for entertainment purposes. Suffice also to state that the only digital device that was used is the telephone which relayed the functional and dysfunctional relationships between the protagonist and the antagonist. No doubt, the use of mobile phones in these films assisted in advancing the plot; In *King of Boys II,* a plethora of digital devices were arrogated to the characters. In fact, the entire plot is centered on the characters' use of digital devices to either inform, source information, probe, serve as threat to other characters, or serve as an element of emplotment.

Thus, *King of Boys II*, despite using digital devices as properties, goes further to deploy them in a manner that makes them serve in revealing the film's thematic concerns. This is further seen in the way they served as both the obstacle and the objective of the plot. Even more, in the films analyzed, digital devices are used for entertainment purposes to listen to music, play games, carryout online shopping, used to socialise with others, just like its use in daily life but in *King of Boys II*, it was deployed virtually in all the scenes and were used to reveal pertinent truths about the characters involved - exploring the mind of the characters and their actions. Hence, its use in the film is spectacular because they were not mere plot devices or props but were used to embellish the narrative. Thus, the choice of *King of Boys II* stems from the role they played, in highlighting the thematic concerns.

What then are the resultant effects of the characters interface with digital devices as arrogated to them by the director? What experiences emanate from the interface and how does it communicate the film's thematic concerns? Therefore, the intention of this paper is to critically evaluate how digital devices such as television, mobile phones and computers were used to highlight the thematic concerns in *King of Boys II*. The focus is to contribute to a broad understanding of digital devices from the purview of the largest film Industry in Africa (Nollywood)

Exploring the Use and Functions of Digital Devices in Films
A digital device is a piece of physical equipment that uses digital data. It is an electronic device that can create, generate, send, share, communicate, and receive, store, display or process information. Today, myriad of devices are digital. Some of these include smartphones, servers' televisions, computers, smart watches, smartphones, and any similar storage device which currently exist as technology

develops. It is not only a common private communication tool but also one used in public spaces. In fact, they have begun to take on many new forms and functions; this is because of its increasing role in everyday life. Thus, with the emergence and rapid development of technology, advanced technologies, and instruments (digital devices) have been applied to film and television production and communication.

In film, digital devices as arrogated to characters by the director, allow its user to affect the outcome of events (plot) in a direct physical manner; an ability allowed by mobile communication. For instance, digital devices like mobile phones provide secondary functions such as video, calls, and text messaging. According to Parkinson, the appearance of technology in films began a longtime ago: from outlandish futuristic advances in science-fiction movies, to social networking and the digital-age presented on screen (https://www.thegurdian.com). Therefore, technology has not only changed the way film is made but how it is deployed by the characters as arrogated to them by the director. Thus, in film, Odin states that: the mobile phone is a social object that is involved in certain types of relationship with the characters. It is a technology that brings distant scenes into the home and fulfills the mission of "suppressing absence" by facilitating face to face communication in real time over long distance (164).

Far beyond Odin's submission is the fact that mobile phones perform much more specific functions in film. Among the many functions is that it reveals the inner thought of characters and also advances the plot. Secondly, the use of computers in the business of making movies is no exception. Film makers often use computers to improve effects like creating computer-generated images, scriptwriting, editing, footage, creating storyboards, keeping script log among others. Barnes, speaking on the best use of computers in a movie, noted that he has always been both fascinated and horrified by the use of computers in movies. This is expressed thus: who can forget the scene from Jurassic Park where the young hero sits at the terminal and says, "It's a Unix system, I know this". We then get a view of the screen where she appears to be flying over 3D cubes which apparently represents files and programs. This poor use of computers almost spoiled an otherwise very good movie (https://www.orb-data.com). The above points to how computers are used to create effects and images in a movie. However, more to the use of computers is the fact that a myriad of messages about characters are communicated. With regards, Barnes citing an example states that:

> A good example of this is seen in *Star Trek: The Voyage Home* where Scotty and Bones travelled back in time and tried to explain to a manufacturer the formula for Transparent Aluminum. This let the movie down badly. It is not that Scotty tries to talk to the computer and then the mouse (as this is a viable mistake for somebody from the future) It is the fact that he strikes a few keys on the Apple Mac keyboard and suddenly, on the screen, he has the diagram for the formula for a product that doesn't yet exist. (https://www.orb-data.com)

This is an example of a film where the characters utilize computers, giving the audience a clue about their goals, quest, obstacles and subsequent find. Furthermore, television, as a digital device is an inescapable part of modern culture. It is a combination of sound and picture received instantaneously on the TV screen; it comes

closer than any contrived experience to that of reality. With the continuous development of new network technology and the continuous improvement of computer technology, television is a tool that has been used to reinforce and expand on characterization. Films often deploy it as a tool used to talk more about the narrative.

In the Nigerian film industry, there has been a significant transformation emerging from the advent of new technology in terms of production and distribution. Far beyond this, another area which has received little attention is the use of digital devices in film as properties. Suffice to state that directors often arrogate digital devices to their characters; this is glaring in the Nollywood movies that have become popular on Netflix. For instance, *Blood Sisters* (2022), a film directed by Biyi Bandele and Kenneth Gyang follows the story of two friends, Sarah and Kemi who are on the run after the death of Sarah's fiancé. In the movie, the only digital device that was arrogated the characters is the mobile phone which was used to relay pertinent information and further advance the plot. In the film, digital devices were not used for entertainment purposes, in fact, it was used to heighten the suspense. Likewise, digital devices, with reference to mobile phones were also used to advance the plot and also heighten the play's suspense in *Shanty Town (*2022*)*. Particularly, mobile phones were used to make calls and send messages, which also heightened the suspense. Looking at these films, it is pertinent to state that the major device arrogated to characters is the mobile phone. However, in *King of Boys II,* there is an avalanche of digital devices (mobile phones, computers and digital television). Therefore, this paper closely examines the film, *King of Boys II (The Return of the King*) focusing on the characters interface with digital devices and the resultant experience, with specific emphasis on how it served as both the objective and obstacle of the plot.

Digital Devices as Props

Props are essential properties which performs critical functions in film. A Prop is considered to be anything moveable or portable, which characters interacts with in a film. As components of communication, they assist in telling a story. George states that props are crucial in storytelling because they complement and motivate characters, helping the actors feel more 'the part', setting the scene, identifying a particular time and place and cultural setting, sometimes, even becoming a huge focus of the film (https://www.dickgeorge.co.uk). From the foregoing, it can be averred that props are creative weapons allocated to characters by the director. However, this paper conceptualises pops as objects used to perform an action by characters which assists in highlighting the thematic concerns in film. They are instruments arrogated to characters by the director; as such, characters have no control or power on how they are deployed.

Despite stating the above, it is equally expedient to note that the presence of props in a film makes a scene real and believable. To foreground this paper, it is germane to state that there are several works that speaks to this area. For instance, Giwa in a study titled "Nolly wood: A Case Study of the Nigerian Film Industry –Content & Production", examined the changing trends of the Nollywood film industry in terms of the contact with technology and how it affects the story. Five films were analyzed.

They include *Ije, Irin Ajo Eda, Last Flight to Abuja, Iwa* and *Leyin Igbeyawo*. However, the findings revealed that the storyline is one that the audience can relate with as it paints a picture of the society. As seen, the focus was on the storyline and its impact on the audience and not the use of digital devices by the characters. Efforts were not made to the characters use of digital devices.

Again, Bissochoff's and Overberh study titled "Digital as the new popular in African cinema? Case studies from the Continent" looked at contemporary filmmaking in the African continent. This is with the intent to show how Africa has embraced digital technology. The findings revealed that the use of digital devices is now considered a popular culture. This is quite different from the focus of this study because it didn't study digital devices in relation to its use by characters or as prop**.** This shows that there is dearth in works that speaks to the use of digital devices by characters and how it reveals the film's thematic concerns. Thus, despite the fact that contemporary film making has embraced digital technology which plays the role of props, only a little study has focused on the use of these devices by characters. Therefore, the crux of this paper is centered on the use of digital devices in highlighting the thematic concerns in *King of Boys II*.

Methodology

This paper adopts the qualitative method to exploit the richness of data and further explain the use of digital devices as appropriate props and their relevance in highlighting the thematic concerns in the movie*, King of Boys II*. It utilizes documentary observation and content analysis as instruments to get data which was analysed.

Theoretical Framework

Originally established by Tzevan Todorov, Narratology is defined as the theory of the structures of narrative (In Phelan 179). From the perspective of Humanities, Meister writes that narratology is dedicated to the study of the logic, principles, and practices of narrative representations (21). It is simply referred to as the theory of a narrative structure. As stated by Verstraten and Van De Lecq most modern studies of narrative tend to focus predominantly on literature with only some reference to film (5). Thus, in applying this theory to film, there is the need to rework the definitive theory of narration. Accordingly, they state that film narratology examines the cinematic techniques such as external and internal narration, visual and auditive focalization, the narrative force of sound and the ambiguities caused by voiceovers and flashbacks. It is pertinent to state that when discussing narratology in film, there is the need to consider who the author is and how he or she chooses to tell the story, particularly the method he chooses in structuring the story to fit his or her aesthetic perspective. Therefore, 'story' refers to the subject matter; the dramatic events in a chronological order.

The film *King of Boys II* adopted a classical narrative which portrayed it as a journey, a chase, and a search. As such, there are major plot points as well as major twists or key events in action. It consists of three acts which are the setup

(introduction), Confrontation (stakes get high) and Resolution (falling action). Considering the fact that there is often an unexplored and essentially different narrative effects that film can produce, this paper concerns itself with how digital devices were deployed by the script writer to highlight the thematic concerns, specifically in the, set up, complication, development, and climax.

User Interface Model

The User Interface Model was first developed by IBM and Mandel in 1992. Accordingly, they state that there are three models to configure the user interface: they include; the users' mental model, the programmers' model, and the designer's model. However, this paper focuses on the User Model. User modeling aims to enhance interaction between the user and the system. It is a subdivision of human-computer interaction that describes the process of building up and modifying a conceptual understanding of the user. The main goal of user modeling is customization and adaptation of systems to the user's specific needs, as well as the collection and categorization of personal data associated with a specific user. This theory shall be used to analyze the use of digital devices by characters, as arrogated to them by the script writer or director; and how they highlight the film's thematic concerns, serving as both the obstacle and the objective of the plot.

Digital Devices as Narrative Boosters in *King of Boys II*

King of Boys II also known as *The Return of the King* is a 2021 movie directed by Kemi Adetiba. It was released on 27th August 2021 as a sequel to the 2018 Nigerian crime political thriller film. With seven episodes, the series explain Eniola Salami's return after five years in exile. She decides to start anew and sets her sights on a different position of power, fueled by revenge. She promptly declares her political ambition to become the Lagos State governor but is confronted by enemies. The principal cast includes Sola Sobowale who played the role of Eniola Salami, Toni Tones- Young Eniola Salami, Reminisce as Makanaki, Illbliss- Odogwu Malay, Akin Lewis- Aare Akinwande, Titi Kuti- Ade Tiger, among others.

In the movie, the setup, which is the first quarter of the script establishes the dramatic premise, character's goal, and the obstacles she is likely to face. The development follows the confrontation-middle two quarters of the story, with a major reversal of expectations at the midpoint. The conflict gets complicated and later develops leading to complications with plot twists and an increasing sense of urgency as the main character fights against obstacles which drives the movie to its climax. To highlight the thematic concerns, digital devices were arrogated to the characters. Thus, the way digital devices were incorporated into the film and how they served as both the obstacle and the objective of the narrative specifically in the setup, complication, development, and climax, is seen in the analysis below.

The Set up

Titled *A King's Welcome,* the first episode begins with the return of Eniola Salami to Nigeria, after five years in exile. She declares her ambition to become the next governor of Lagos State. Her fixation on the election puts them at a loss in the other business (drug trafficking) as "Odudubariba" takes over half of the table. In this

episode, she accuses herself of her children's death. Dapo Banjo, a journalist gets an anonymous tip and convinces his editor, Mr Mogaji to let him expose how Eniola gained her freedom. In episode two, titled *A Wounded Lion is still a Lion*, Eniola begins her campaign in full swing. She takes her campaign a further to the market and to Revd. Ifeanyi, the highly revered pastor.

Picture 1: Odogwu Malay, his boys interface with the TV (Adetiba, 2021:04:02)
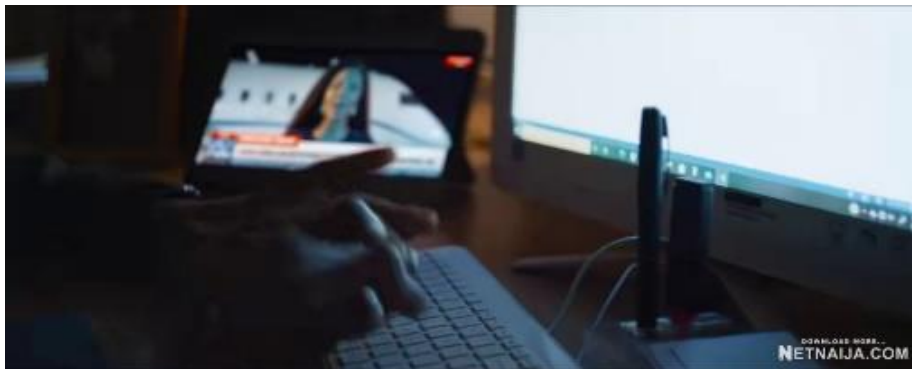
Picture 2: Dapo Banjo listening to the news of her arrival and further surfing the net for information about Eniola. (Adetiba, 2021: 12:14)

Picture 3: Dapo Banjo puts a call to his friend, requesting for information about Eniola. (Adetiba, 2021: 13:54)

The television, which is a digital device, is used to introduce the plot- to announce the return of Eniola and her desire to run for the office of the governor of Lagos State. However, this development comes as a shock to Odogwu Malay and his boys who had betrayed her. As seen, their interaction with the Television and the subsequent reaction gives the viewer a clue of their feeling at that point. It also exposed the actions of Eniola who is resolute in contesting for the office of the governor of Lagos state.

On the other hand, Dapo Banjo, the young reporter of the conscience newspaper, sees it as a welcome development. While listening to the report, we also see Dapo Banjo, interacting with his computer device; here, the user experience is glaring in the way he navigates the computer to source for information. Through his actions, his character as well as the objective of the plot which is exposing Eniola Salami, is revealed. Though, the content of the information being typed is not known but the audience is intimated through his interaction with the mobile phone that the information relates to Eniola and how she regained her freedom. This is also evident in the call he receives from an unknown source, who promises to furnish him with every information he needs regarding Eniola. Thus, it can be averred that his interaction with these devices helped him to remain in control of his character. As seen, the characters interaction with these devices intimated the audience of their next line of action – the user interface and the experience. Suffice to state this action does not really turn the plot in a completely different direction; rather it provides the character with new information at key points in the story.

The Complication

Episode three titled, *An Old Friend,* Eniola's campaign team convinces her to announce upcoming nuptials to appear acceptable. This infuriates her. She meets with President Mumusa to ask for his support. She vows to unseat him if he does not throw his weight behind her. Makanaki, who was believed to have been killed by Odogwu Malay, resurfaces. Episode four which is titled *The Devil's Revenge* centers on Makanaki's return and how he kills his former goons. This is witnessed by two neighborhood kids whom Odogwu questions. During one of the campaigns, Dapo Banjo asks why she (Eniola) is referred to as the "King of Boys". Though, the question comes as a shock to her; she responds that she is from the streets. Eniola attends a meeting with the First Lady which ends in deadlock.

Picture 4: Odogwu making frantic efforts to reach Eniola (Adetiba, 2021: 33:22)

Seeing that Makanaki has returned, Odogwu Malay makes frantic and several efforts to reach Eniola as seen in picture four, but all to no avail. This heightens the suspense because an intentionally unanswered phone-call or a telephone ringing unanswered can cause more terror both in the audience and characters. Thus, the experience gathered from his interaction with the device is that of curiosity and fear as to what will happen to him and "The Table". His eagerness to reach Eniola through his interface with the mobile phone gives him out to the audience, especially with regards to the fear of his life. Hence, the mobile device also serves as an obstacle to his quest.

In a television interview, Rev'd. Ifeanyi informs the public of his retreat which will host over a hundred and fifty thousand people. This interview reveals the objective of the plot regarding the character of the Reverend and how his endorsement will help boost the image of the contestants. At this point, Eniola and Governor Randle who were both interfacing with the television are instigated to seek for his endorsement. On the other hand, the Governor's wife, Mrs Randle boasts on Television of not being intimidated by the presence of Eniola, with whom she had an altercation at the market while campaigning. Her choice to interface with the television shows her fear of losing the election to Eniola.

Development

The complications begin to develop in Episode five (*Walls Closing in*) when Dapo Banjo interviews inspector Gobir who rebukes him. He returns to the office and realizes that he had missed a parcel bomb. His boss tries to convince him to stop chasing the story. Eniola agrees to attend a meeting with the members of the table. The development continues in episode six when Enola's SUV is rigged with a bomb. Makanaki and his goons attack Eniola and the bomb detonates. Eniola pays a surprise visit to Aare and presents him Boxer's eyes leaving him bewildered. Makanaki reveals himself to Odogwu.

Picture 5: Eniola responding to questions from the press regarding her upcoming election. (Adetiba, 2021, 04:32)

Picture 6 Mrs Randle's and governor's interface with the TV. She is infuririated over Eniola's interview (Adetiba, 2021, 18:26)

Odogwu Marley whom the narrative reveals as one who is scared, further interfaces with his mobile phone, making frantic efforts to reach Eniola. He tells Ade Tiger, Eniola's right-hand man that Makanaki is back; hence, the need to call a meeting. Eniola later decides to respond to his call and promises to call a meeting. Her response to his call enhanced his character and further removed the obstacle (fear), showing his calmness at that point.

Picture seven reveals the objective of the plot and further gives the audience a clue about Eniola's campaign and her granting an interview to the media with Dapo Banjo in attendance. Mrs. Randle who is also interfacing with the television at that point comes up with a plan to address Eniola. This leads to their meeting. Also, Dapo Banjo further interfaces with the mobile phone which he uses to inform Mr. Mogaji, (his boss) of an information he has sent to his e-mail. He requests that he goes through and revert. This brings to fore the experience resulting from his interface with the mobile phone. It tells more about his character as the plot advances and further reveals the obstacles that emanates from his boss.

Picture 7 and 8: Eniola on a hybrid meeting with the boys at the table. (Adetiba, 2021: 48:38)

To further reveal the obstacle and the objective of the plot and also enhance characterization, Eniola Salami decides to have a hybrid meeting with the guys at the table.Through this action, the quality of her character is enhanced because it reveals the truth that she is still interested in the affairs of the table. The meeting gives them a clue on how to protect themselves and the business against the enemy that has resurfaced.

Climax

The climax of the film is evident when Odogwu returns home to discover that his family has been killed. Makanaki goes after him and kills him. Ade Tiger grants Dapo Banjo a tell-all interview revealing pertinent information about Eniola. When asked by Dapo why he chooses to double cross his boss and divulge salient information about his boss, he reveals that she does not appreciate loyalty despite their longstanding relationship and history. Eniola confronts Revd. Ifeanyi with details from his past and in turn, wins his endorsement. Mr Mogaji grants a press conference, implicating Dapo

as being an instrument of the First Lady to hurt Eniola and other opponents' campaign. Dapo confronts Mr. Mogaji. The First Lady is thrown out of the government house. Whilst election results are coming in, Eniola attends a table meeting. Ade Tiger appears to have turned against Eniola; as such, she pleads to have a proper handover ritual before she gets killed; however, in a surprise turn, she commands Ade Tiger to kill the table members and present Makanaki as successor. Aare is killed by Makanaki's ninja lady.

Picture 9: The news about Eniola's attack is aired. Odogwu and Aare who are both interfacing with their television sets are excited. (Adetiba, 2021: 24:11)

After the debate between the two candidates, Eniola is attacked on her way home by Makanaki. As seen Odogwu and Aare, who are both interfacing with the television express excitement but in a surprising twist of events, Eniola visits Aare. On the other hand, Dapo Banjo who is about to lose his family because of his attachment to the job is taken aback by the news of Eniola's attack. With the news, he loses interest in the conversation with his wife on phone. To show her anger, she retorts "We are in the middle of an argument and all you care about is a report on TV." His interface with the Television informs the audience of his next line of action.

Picture 10: Dapo Banjo on the verge of publishing an incriminating information about Eniola. (Adetiba, 2021: 20:36)

The final report and revelation of Eniola Salami is about to be sent by Dapo Banjo, who is glued to his computer, trying to ensure that every information gotten from his sources have all been documented. Through his interface with the computer, his charcter is enhanced. This is seen in his resoluteness to bring Eniola down. Thus, the computer here is seen as a tool for bringing down the protagonist, a hard boiled detective crime tool.

Picture 12: Mr Mogaji, Dapo's boss releases false information about Dapo which implicates him. (Adetiba, 2021: 22:13)

Picture 13: Dapo Banjo's interface with the TV and his shock over the false revelation of his boss (Adetiba, 2021: 22:17)

However, Eniola is way ahead of him as an obstacle. This is seen in the way his boss, implicates him by releasing shocking revelations of his affair with the first lady, Mrs Randle. This false revelation distabilizes and puts him on the run because he is hunted by the law enforcement agents. As stated by Cutting drama is complete and whole. Accordingly, a whole is that which has a beginning, middle and end. The beginning introduces the characters, setting and plot; the middle supposes something that went before and requires something to follow; the end requires nothing after itself but supposes something that goes before (67-68). This vividly explains the narrative structure of the movie analyzed.

In narratology, a narrative is analyzed from the point of view of its consistent components. This explains the use of digital devices in the setup, complication, development, and climax. The analysis above shows that the characters interface with digital devices revealed a lot about the film's thematic concerns - which amplified the strength of the narrative. From the analysis above, mobile phones, television and computers were used to enhance the characters actions which assisted in equally boosting the narrative. Thus, it can be stated that the use of these devices takes many representations. Looking at the increasing multi-functional nature of the mobile phone as seen in the movie, it is glaring that the mobile phone, though used for vocal communication assisted in conveying essential information about the nature of characters and issues that surround them. In this way, it can be stated that it was used to reveal key information about the inner nature of the characters they are portraying. Secondly, among the many functions of the mobile phone as exposed by the scriptwriter is that it served majorly as a tool of investigation. It was further used to portray potential threat, connect and separate people; hence, a pertinent background element in the scenes, which the characters used either to reveal or mask their identity. As analyzed, the mobile phone is a perfect means of provoking decisions which steers the plot.

The television as a digital device also played an active role in the movie. Though, it is seen as a medium of communication and learning, the television was used to release pertinent information about the characters in the movie. Thus, despite the

function of the television which is to entertain, educate and inform, digital devices were mostly deployed as information tools. Details of events happening far away from the abode of the characters were communicated through the television; hence, acting as a source of information. The contents were appealing and realistic and provided knowledge which was of immense benefit to the other characters in the play.

The computer also played an important role in the movie. It assisted in performing useful and diverse tasks. The computer as used in the movie was a good source revealing vital information that if allowed to fly, would lead to the tragic end of the protagonist (Eniola Salami) Information was also stored and released. Emails were also received through the computer in the movie. Therefore, the characters use of digital devices as arrogated to them by the script writer brought out crucial turning points in the plot, leading the action to a new direction. These turning points were preceded by the characters interface with digital devices with the narrative serving as a determinant in exposing what is salient about the technological devices deployed.

Thus, they were not only used on the screen as a makeshift; they equally played a pertinent role in adding verisimilitude to narratives that were unembellished and unconvincing. Even more, every prop (digital devices) added to the thematic concern of the film- make confessions, probe facts, inform, misinform, persuade and be persuaded and also to intimidate. Therefore, it is expedient to posit that technology does not only have a profound impact on how narratives are told but also in the ways they are communicated through characters. In all, as a result of the director's arrogation of digital devices to characters, this paper posits that digital devices as props is an essential part of narrative development and effective story telling.

Conclusion

This paper explored a narratology of the movie, *King of Boys II* focusing on how digital devices like the television, smartphones and computers were used to highlight the films thematic concerns. The theory of narratology and the user interface model were deployed. These devices were used to transition smoothly from scene to scene, episode to episode and acts as a conduit for emotional revelation of the characters and the thematic concerns of the film. Thus, as a medium of modernity, digital devices play an important role in revealing the thematic concerns in films through the characters interface with them. In all, this paper has been able to foreground the impressive use of digital devices as elements of storytelling and emplotment which highlights the thematic concerns in *King of Boys II*.

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