
Blending Eclecticism and Specificity: The Art of Nollywood Epic Film Costumes

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<https://dx.doi.org/10.4314/ujah.v24i1.1>

Abstract

This research explores the unique approach to costume design in Nollywood, the Nigerian film industry. It focuses specifically on the epic film genre and discusses how Nollywood costume designers blend a variety of cultural and historical influences to create costumes that are both authentic and visually striking. It argues that this approach to costume design reflects the eclecticism and diversity of Nigerian culture while also highlighting the specificity and hybridity of the ethnic costumes represented in the film. Drawing on a close analysis of costume designs in Fred Amata's *Ijele* (1999) and Kingsley Orji's *Eyes on the Throne* (2019), the article offers insights into the creative processes and cultural context that inform this distinctive style of costume design. It uses the cultural hybridity theory by Bhabha Homi to explore the unique approach to costume design in films. Ultimately, the article demonstrates the importance of costume design in Nollywood epic films and argues that it plays a crucial role in constructing the visual and narrative world of these films.

Keywords: Nollywood, Costume, Epic film, Eclecticism, Specificity, Cultural, Hybridity.

Introduction

Nollywood has taken the world by storm, with its unique brand of African storytelling, acting, and cinematography. It has emerged as one of the most influential cultural products of Africa and has become a global force and success with a large followership (Geiger 59), (Haynes 131), (Segun 1). In particular, the epic films of Nollywood have gained widespread popularity for their vivid imagery, striking costumes, and captivating narratives. Nevertheless, the balance between eclecticism and specificity in Nollywood films remains understudied. This research examined the impact of cultural and historical authenticity in Nollywood epic film costumes. It identifies the techniques and strategies employed by costume designers to achieve a balance between cultural eclecticism and the specificity of designs. Haynes describes the Nollywood epic genre as “distinct and immediately recognizable because it is set in a particular landscape: a ‘traditional’ past of thatched villages, spears, and sometimes fanciful costumes” (141). These “fanciful costumes” are used for aesthetic purposes and for situating the movie context in a milieu that shows their existence in the past rather than in the present. These films, with their focus on historical and mythological themes, provide an opportunity for costume designers to create visually stunning and culturally significant costumes that reflect the specificities of Nigerian culture while also blending with global aesthetics. This research explores the art of Nollywood epic film costumes and how costume designers blend eclecticism and specificity to create costumes that are both unique and universally appealing.

For the theoretical framework, cultural hybridity was found useful for this research. The theory was developed by Homi Bhabha. In *The Location of Culture*, Bhabha argues that cultural hybridity is a result of the interactions and exchanges that occur between different cultures and that it can be a powerful tool for challenging dominant cultural narratives and creating new forms of cultural expression. Using the theory of cultural hybridity as a framework for analysis, this research examined how Nollywood costume designers blend different cultural influences to create costumes that are both specific to Nigerian culture and globally resonant. This framework also allowed the research to explore how Nollywood epic film costumes challenge dominant cultural narratives and offer a new, hybrid vision of African culture. It argues that the "Art of Nollywood Epic Film" is the concept of cultural hybridity. In the context of Nollywood epic film costumes, cultural hybridity was observed in the way costume designers blend traditional African aesthetics with contemporary fashion and global trends to create costumes that are both specific to Nigerian culture and globally engaging.

A visual analysis of the costumes in two Nollywood epic films namely: *Ijele* (1999) and *Eyes on the Throne* (2019) was conducted. The use of colour, pattern, texture and other design elements in the costumes was examined to identify patterns and themes. Interpretations of the elements of costumes were formulated based on my knowledge and familiarity with the historic and cultural contexts of the films which are Igbo pre-colonial times. In addition to this methodology, a content analysis of the narrative themes and cultural references in these films was conducted to gain insights into how costume design contributes to the visual storytelling of

these films. It involved the close viewing and analysis of the films themselves.

Costumes in Nollywood Epic Films

Landis underscores the importance of costuming in movies by averring that filmmakers understand that a “successful costume must be subsumed by the story and be woven seamlessly into the narrative and visual tapestry of the movie” (8). In addition to being used to translate performers into the characters they are to portray, costumes in Nollywood epic films are also used to depict period, situation, time of the day, ethnicity, religion, economic and, social status. These portraiture are also couched in African artefacts, motifs, and imageries (Onuzulike 233); generally characterizing “the African world” (Uchenna 287). Such backgrounds provide Nollywood with convincing settings against which performers create convincing Nigerian situations. Epic film costuming has been effective, especially in capturing the Nigerian historical past (Ladebo 154). In addition to the delineation of periods using costumes, epic costumes further portray ethnic affiliations and explore cultural symbols from historical and contemporary perspectives.

These costumes were mostly drawn from the people’s cultural dress culture. For instance, in films with Igbo pre-modern backgrounds, maidens are usually portrayed in mini wrappers and bandages of cloth wrapped around the breasts, while exposed parts of their bodies were designed with the *uli* traditional makeup. Hairstyles and dressing patterns are usually prototypes of traditional Nigerian fashion. Female characters wear traditional hairstyles usually parted

in sections and braided with black thread. Depending on the occasion, event, or social status, characters also have their braided hair adorned with beads and/or cowries. It was therefore easier for the people to decipher the messages being relayed by their traditional fashion elements in Nollywood films than it was with the costumes used in the foreign films. Nollywood epic films have in another way also been historical source tools. Characters are costumed in locally made fabrics such as the traditional Igbo *akwete* as seen in *Ijele* (1999), *aso oke* of the Yoruba people as seen in *Iya Ibadan* (2019), and the traditional Tiv *A'nger* as seen in *Ka Awambe* (2019).

Whether it is intended or not, Nollywood epic film costumes reveal the crafts of the tribe being portrayed by the film. For instance, the extensive use of *akwete* textiles and *jigida* waist beads in costuming the characters *Ijele* (1999) not only points to the location and period of the film as pre-colonial Igbo times but also reveals the crafts common to the people at the time. With this background in mind, the costumes of *Eyes on the Throne* (2019), and *Ijele* (1999) are discussed as examples of Nollywood epic/historic films' costumes.

Kingsley Orji's *Eyes on the Throne* (2019) set in the pre-colonial Igbo milieu and times revolves around two warring kingdoms – Umudike and Ifite. The prince of Umudike and the princess of Ifite are the significant characters that embody the major theme of the film which is that of “power tussle”. While, Fred Amata's *Ijele* (1999), as it is with many Nollywood epic films, has several important ideas - one is that of love and destiny. The film revolves around a young maiden, Uma; *Ijele*, a successful hunter; and Oladinma, the princess of Obiligwe. Obiligwe community has

just lost its Rain-Priestess. Uma, a maiden is the rightful person chosen by the goddess to be in charge of the affairs of rainfall. The conflict of the film lies in the *dibia's* ordination of Oladinma instead of Uma as the priestess of rain.

Blending Eclecticism

One of the hallmarks of Nollywood epic film costumes is their eclecticism. Costume designers draw on a range of influences, from traditional African aesthetics to contemporary fashion and global trends, to create costumes that are visually striking and unique. For instance, even though *Ijele* (1999) and *Eyes on the Throne* (2019) largely explore and portray the fashion style of the traditional Igbo times, they also borrowed designs from other cultures in their costuming of pre-colonial Igbo characters. It is this style of incorporating designs from different cultures and eras that this paper terms “eclecticism” in costuming. An eclectic costume, therefore, denotes a costume that encompasses designs, fabrics and styles from different periods and ethnicities/nationalities. This means that even when an eclectic costume combines accessories and fabrics from dissimilar cultures and times; they are still held together by an obvious item or style of costume from the culture in which the film is set. That is to say that there is a cultural design or fabric amidst the foreign ones which usually dominate these others. This dominant design(s) helps to trace the costume to a particular culture. So the culture of merging costume styles, fabrics, and accessories from divergent cultures and times usually does not detract the viewer’s attention from the film’s times and place. For films set in Igboland, the style of keeping to the basic dress culture of maxi wrappers for elderly characters and mini wrappers for

younger characters has been very effective in locating the film's time and place which in the films being discussed here is Igbo pre-colonial times.

For example, the costumes of the *Igwe* of Ifite are maxi-loose-wrap-around skirts, armoured-designed shields, wrist beads, and a hand fan made of animal hide. These items of costumes are direct borrowings from the Igbo traditional fashion, but his two strings of a big necklace in gold are not peculiar to Igbo cultural fashion. They are sorted from the fashion repertoire of other cultures. Since gold jewellery has generally come to be accepted as an indicator of wealth, it is used here to delineate economically wealthy characters. In this instance, his maxi-wrapper and hand-fan overshadow other designs that are not particularly Igbo and that could have posed hindrances to the audience's tracing of the film's location. So despite their not being authentic Igbo pre-colonial fashion items, they are indicatives of his personality as a rich character who in Igbo modern times must have acquired a chieftaincy title. The use of gold jewellery here also highlights the eclecticism of fashion items from different periods in Igbo society. Eclecticism in costuming of historical characters is therefore not limited to the incorporations of designs from diverse cultures and nationalities; it also includes a heterogeneous mix of fashion items from different eras. This is because, in the Igbo pre-colonial world, one must not be materially wealthy to assume leadership. After all, headship at the time was usually accorded as a result of one's good reputation and bravery. Although the notion of kingship was not an essential rule of the Igbo people at that time, its existence as a proximate part of their democratic political setting cannot be denied. Most communities had the *dibias*, who were the chief priest of the

communities' deities as the leaders, or better put the guardians of the community. Some communities had as their leader, a warrior who had conquered and rescued them from warring communities or predatory animals. Some communities had *eze odi n' ana*, traditional prime minister as their leaders. The *eze odi n' ana* of the pre-colonial Igbo times is different from the popular *igwe* of modern times. *Igwe* is an offshoot of the colonial masters' warrant chief commissioned for the ease of colonial rule at the time. They were tax collectors of colonial times and were enriched through the task. Most *igwes* are thus materially wealthy. The costumes of *Igwe* of the Ifite kingdom exemplify the wealth associated with *Igweship* not that of the pre-colonial headship represented by age grades and chief priests. For that reason, costumes here combine designs from different eras in the history of the Igbo people. So while the *igwe* of Umudike is characterized by *akah* neck beads of the Igbo people, his opponent the *igwe* of Ifite wears a golden necklace to show him as a wealthier *igwe*. His caftan top outlines him as a dignified character (king). His costumes portray an eclecticism of the modern Igbo chieftain fashion and those of pre-colonial times. Eclecticism in this instance defines not only designs and styles taken from diverse cultures, but also those adopted from the same culture but different periods. His cabinet members and other elderly male characters are nonetheless bare-chested as it was obtained in traditional times.

Also *Ijele* (1999) in addition to using *akwete* to costume the majority of the characters in the film shows the *Igwe* in a scene wearing a chequered "george" wrapper. Although "george" textile is an Indian production, it has for a long time been adopted as the

cultural textile of the Igbo and Delta people of Nigeria. It is seen as a sign of good taste and wealth. Nonetheless, the costuming of a pre-colonial character in “George” in this film is an eclecticism of textiles from different periods. George fabric is a post-colonial Igbo fashion. Their adaptation as cultural material by the Igbo people was aided by international trade since they are Indian fabrics. So costumes used in epic Nollywood films in addition to their many characteristics also endeavour to replicate the fashion trend of the people in real life in the present time.

Agumaba’s trophy belt which points to him as a warrior is also an example of costumes sourced from cultures other than the Igbo pre-colonial times. The two items of costumes sourced from disparate cultures – trophy belts and crowns reflect eclecticism in costuming. A trophy belt is an adaptation from the Western culture which is given to a champion in boxing or wrestling. Though it is foreign, they are effective in harmonizing his old and new roles of a champion and royalty respectively.

Likewise, while his style of dressing portrays the traditional Igbo dress culture of the wrapping around of fabric, the use of hessian fabric for him and other characters in the film does not portray the authentic fabric worn by the Igbo pre-colonial people. Nevertheless, hessian fabric here successfully simulates the pre-modern Igbo extinct *aji*, that is, bark fabric. Since cotton fabrics were said to have been woven into clothes worn at the time, the bark of the *aji* tree was also gathered and spun in the same way that cotton was (Dani 405).

Similarly, the princess's mini skirt designed with two long strips of cloth attached on both the right and left sides and draping down to the ankles, is another example of Nollywood's exploration of eclecticism in costuming. This is because maidens' clothes in pre-colonial times were plain mini wrappers without any strips attached to them. Even though Princess Oladimma's costumes in *Ijele* (1999) follow the pattern of the traditional maidens' styles, as has been described in Oma's costumes, in addition to her usual *akwete* mini-wrapper, red chiffon, a foreign fabric, and cotton wrappers were also employed to show the altercation between her roles as a princess, a maiden and a priestess. Among other significations, red in Igbo cosmology draws a feeling of sacredness and spirituality. According to (Dani 417), it is used by worshippers of river goddesses for religious purposes. Red clothes were used to mark her as a priestess while the big round hand fan of hide complements her royal social status. But the chiffon fabric used for her costuming is not Igbo cultural fabric. Its use here evokes the idea of eclecticism in costuming.

The use of vibrant colours, bold patterns, and intricate beading and embroidery are all common features of Nollywood epic film costumes. These designs reflect the rich cultural heritage of Nigeria, which is itself a melting pot of diverse ethnic groups and cultural influences. However, eclecticism in Nollywood epic film costumes is not simply about incorporating diverse cultural elements. It also involves a careful balance of different design elements, including colour, texture, and silhouette. For example, a costume may incorporate traditional African patterns and motifs but also be updated with modern fabrics and silhouettes. This blending of

different elements creates costumes that are both specific to Nigerian culture and globally appealing.

Specificity in Nollywood Epic Film Costumes

While Nollywood epic film costumes are eclectic, they are also highly specific to the narratives and cultural contexts of the films in which they appear. In this paper, culture-specificities in costuming means the use of designs, styles, patterns, colours and fabrics that are widely known as clothes of particular ethnicity/nationalities in creating film characters. Such clothes also called *traditional* usually retain without major addition(s) or change(s) the original fabrics, styles and accessories of the ethnicity/nationality that wear them in real life. In addition to being an aid to differentiating one ethnic group/nationality from the other, traditional/ethnic costumes in films also reveal a film's period and place since they are used to visually characterise a people in a particular time in history.

Costumes in *Eyes on the Throne* aid actors and actresses in embodying the Igbo pre-colonial people, especially as tools for the delineation of gender, age, and social status. Importantly, the costuming of elderly men in ankle-length wrap-around materials, women in maxi wrappers, young girls in mini wrappers, and young men in knee-length wrappers help to locate the film in the pre-colonial Igbo period. For example, the designs of the costumes and accessories of the *Igwe* of Umudike are to a very large extent examples of what was worn by the Igbo people of pre-colonial times. His costumes: a loose maxi wrapper, *akah* neck beads, and *nza* were produced and worn within the Igbo locality. These fashion items used for the costuming of this character are examples

of culture-specific costumes which is one of the major concepts found in Nollywood costuming of epic films.

Likewise in *Ijele* (1999) Uma, the maiden chosen by the rain goddess to manage her affairs, telescopes the clothes of the pre-colonial Igbo maiden. Her costumes are predominantly made of *akwete* materials worn in the traditional styles of the mini wrapper accessorised with *jigida*, and a bandage of the same fabric wrapped around the chest and knotted at the back. *Jigida* has been observed to be one of the items of costume constantly used to beautify females in almost all the Nollywood epic films that are set in the Igbo pre-colonial times. It is used as a tool for distinguishing genders and financial strength. It is particularly used to characterize female characters. As an essential item of beautification in traditional times, *jigida* as used in Nollywood films also adds to aesthetics. It also aids in portraying the financial capability of the character wearing it, especially with other characters in the film. Female characters from wealthy families are usually adorned with more strings of *jigida* than are those from poorer or average homes. Unlike the dressing pattern (mini wrapper and maxi wrapper) which is usually used to mark the age and marital status of female characters in Nollywood epic films, *jigida* is worn by both young and aged characters. So it is not one of the costume items used for the indication of age.

Oma's mother is the only prominent female adult character in the film. In all her appearances, she is shown at home dressed in a maxi *akwete* wrapper tied under a shorter one which is wrapped around her breast and knotted at the back. While Oma's father and

other men in the film are costumed in maxi *akwete* either tied over the shoulders or a long wrapper folded at the navel with a piece of folded wrapper thrown over the neck like a muffler. Young boys in the film were dressed in short wrappers as adapted from Igbo cultural fashion style. Costumes in *Ijele* provide visual information about pre-colonial times. It reveals the era in which the film is set and the film's socio-economic, religious, and political environment. The film is set in the pre-colonial Igbo times, precisely in the 1810s. Costumes in *Ijele* are particularly valuable for the emphasis they lay on locally made fabrics and accessories. The locally woven *akwete* fabric is extensively used in costuming characters in the film.

The film also explores the dressing style of the Igbo people. For example, *Igwe Eze-Odu* appears in his *obi* (throne) wearing a long white *akwete* wrapper passed through his armpit and knotted over his left shoulder. Lyndersay in her research on Igbo traditional clothes identifies this style of wearing wrapper as one of the traditional Igbo man's ways of dressing (Dani 406). Eze-Odu's costumes include the elongated red chieftaincy cap elaborately designed with feathers. The length of the cap with the elaborate feathers with which it is designed imbues the king with an elevated feature that elicits honour. His strings of *akahs* (neck beads), silver arm bands, and chieftain hand-fan made of hide and horsetail help to locate the film in traditional Igbo times. *Akwete* fabric and its variant: *agbo* and *akwa-ocha* are the only fabrics that are commonly known to be unique productions of the Igbo people of Nigeria. So its use as a major fabric in the film not only reveals the location of the film but, also conveys information about the craft and fashion of the film's times.

Ijele, the young hunter is the epitome of the pre-colonial Igbo young man – full of strength and valour. It is from his name that the film derives its title, *Ijele*. As a day-old infant, he is swaddled in a white *Oja* (shawl) made of *agbo* which is popular among the riverine Omambala communities of Igboland. The film does not show anything about Ijele’s growing up but flash-forward into his adulthood where he appears as a hunter in the bush. His costumes are made of hide and his hunting tools. Although his clothing is made of animal fur, the pattern of wearing his main cloth is the pre-colonial Igbo fashion. That is, a short loose skirt made of fur. Nollywood epic/historical costumes are usually consciously designed to portray a character’s profession. To achieve this aim, traditional accessories such as fur, hide and skin the knowledge of which had been carried on from one generation to the other are employed. Describing the early Igbo clothes and how they were used to portray a person professionally, (Lyndersay 405), notes that “Warriors (*egbenu*) and hunters in the past used barkcloth* (*aji*) – the bark of the *achi* tree, which was obtained by beating the cork into soft matted pieces and then used as cloth – or as protective wide belts round their waists.” Accordingly, Nollywood epic films usually dress hunters in loin clothes made from animal hides. In an attempt to furnish a character who is a hunter with costumes that will not only depict his profession but also resonate with the era and location of the scene, animal fur, hide, and skin is employed in characterizing a hunter. So Ijele’s white armband, wristband, and headband were all fashioned out of hide, skin, and fur. His loincloth is made from a white and black spotted animal skin material. Apart from indicating profession, Nollywood epic film costumes have

also been found to essentially portray situations and locations. In Ijele's case, costumes were tactically used to show his different experiences. His costume as a sojourner, therefore, includes a diviner's bag and chest guard made from animal skin. These costumes were not merely used to characterize him; they were also used to indicate his location and experience at a particular point in the film. The diviner's matted bag visually endowed him with the attributes of a superhuman as it sets an aura of divinity around him. So costumes here are effectively used to transform him from an ordinary hunter to a spiritual being that would have to contend with some supernatural forces to succeed in his quest. He does this through incantations and invocations that are facilitated by his skilful use of the items in the diviner's bag. Then as a winner of the wrestling competition between his community and another community that year, he is decorated by the king with a lion's hide and headgear made of fur. At home, while bared of any form of costume accessories, he is costumed in loin cloth fashioned from a hide. Nollywood epic films, therefore, use costumes to portray the different roles played by a character at different times and locations. Since the character does not physically grow within the film's time, it would therefore be right to say that costumes are designed to match his different roles within a short space and time. The alternation of costumes across times and locations, therefore, reflects the varying development and changes of roles of a character.

Exemplifying the idea of culture-specificity in costuming also, Agumba the warrior in *Eyes on the Throne* (2019) is costumed in a knee-length wrapper made of hessian fabric, a *mbe-nu-ukwu*, arm-beads that accentuate the muscles of his arms, neck-beads adorned

with three pendants of cowries, dreadlocks hairs accessorized with white cowries and wrist beads. But when he ascends the throne, his costume changed to a velvet camouflage caftan worn over a calf-length hessian wrapper with his trophy belt worn over it. His crown is made of the same velvet cloth that is used for his caftan, and his neck is adorned with beads. While the changes made in his costumes match his transition from a fighter to royalty, they do not disconnect the king from the warrior. Just as his actions and temperament do not change with his transition, so does the careful selection of velvet camouflaged fabric which is similar to the traditional *isi-agu* velvet material of the Igbo people.

Costumes in *Eyes on the Throne* are successful in their aim to define social status, gender, age, and financial strength in the Igbo context. The styles of costumes of all the married female characters are modelled from the traditional maxi wrapper, waist beads, plaited hairstyles, and sleeveless blouses. Though there is no evidence to show that Igbo women of pre-colonial times wore blouses, the decision to costume all married women in blouses is the designer's choice and probably her way of keeping the actresses within the bounds of decency. To portray the *Igwe's* wife as a dignified character, however, she is costumed with more beads than ordinary women are. Her hair is stylishly adorned with beautiful coloured beads variegated with cowries. She also has her neck, wrist, and waist graced with beads. Apart from the princess of the Ifite kingdom who also wears more strings of beads, no other female character is beautified with as many beads as the queen wears.

As it is with the other characters in the film, the prince's cloth is made with hessian fabric. The style of his costumes also exemplifies the knee-length wrapper fashion of the traditional youthful man. He is however delineated from other youthful characters (who were costumed with only hessian fabric), with a sleeveless leopard-designed silk caftan worn over the hessian wrapper.

Eyes on the Throne as a representation of the traditional Igbo world has elderly male characters uniformly costumed in beads, maxi wrappers, caps, neck beads, walking sticks, arm beads, and wrist beads. Married female characters are differentiated from those that are not married with maxi-wrappers. Youthful men and maidens are generally depicted with knee-length and mini wrappers respectively. Instances like this have historical films serving as archives for traditional/cultural fashion.

In *Ijele* (1999), the costumes of the characters reflect the traditional Igbo culture of Nigeria. The women wear head ties and wrappers, while the men wear wrappers and caps. These costumes not only reflect the specificities of Igbo culture but also contribute to the visual storytelling of the film.

Similarly, in the film *Eyes on the Throne* (2019), the costumes of the characters reflect the political and social milieu of the Igbo people of pre-modern times. The characters wear war clothes and pre-modern Igbo attire, and military uniforms, reflecting the complex and diverse social landscape of the film. The costume designs in this film also serve to underscore the power dynamics between the different characters and the political and economic forces at play.

The Importance of Costume Design in Nollywood Epic Films

The costume design in Nollywood epic films is an important aspect of the films' overall visual language. The costumes not only reflect the specificities of Nigerian culture and history but also contribute to the overall narrative and emotional impact of the films. Costume designers work closely with directors, actors, and other members of the film crew to ensure that the costumes not only look visually striking but also contribute to the story and themes of the film.

Conclusion

The art of Nollywood epic film costume design is a unique and vibrant expression of Nigerian culture and creativity. By blending eclecticism and specificity, Nollywood costumes become visually stunning and culturally significant. These costumes contribute to the visual storytelling and emotional impact of the films. As the Nigerian film industry continues to evolve, there is great potential for continued experimentation with the blending of eclecticism and specificity in Nollywood epic film costumes.

Nollywood has been experimenting with eclecticism by incorporating different styles and materials from different cultures. For instance, in some of the recent films such as *Lionheart* (2018), the costumes of the characters reflect the traditional Igbo culture of Nigeria. The women wear brightly coloured head ties and wrappers, while the men wear embroidered tunics and caps. These costumes not only reflect the specificities of Igbo culture but also contribute to the visual storytelling of the film. The designers have blended African and Western styles to create unique and visually stunning

looks. This blending of styles not only adds to the visual appeal of the films but also reflects the growing trend towards global cultural exchange and hybridization.

Similarly, in the film *King of Boys* (2018) the costumes of the characters reflect the political and social milieu of Nigeria in the 1990s. The characters wear tailored suits, traditional Nigerian attire, and military uniforms, reflecting the complex and diverse social landscape of the film. The costume designs in this film also serve to underscore the power dynamics between the different characters and the political and economic forces at play.

Additionally, Nollywood is also exploring more specificity in its costume design, incorporating unique cultural elements that reflect the history and traditions of specific ethnic groups. This trend towards specificity reflects a growing awareness and appreciation of the diverse cultures and traditions that make up Nigeria.

The future of Nollywood epic costumes looks bright, with great potential for continued experimentation with the unification of eclecticism and specificity. As Nollywood continues to evolve and grow, we can expect to see more visually stunning and culturally authentic costumes that help bring stories to life.

There is a need for further research and analysis of the merging of eclecticism and specificity in Nollywood epic costumes to storytelling in Nollywood. By the continuous exploration of the historical and cultural contexts of the costumes, investigating the use of traditional and modern elements, analysing the role of colour and texture in costume design, and examining the impact of

costume design on storytelling, designers can create more visually stunning and authentic costume designs that enhance the overall storytelling experience.

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