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Adebayo, Abidemi Olufemi
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**AN EXPLORATION OF CULTURE SHIFT IN THE PORTRAYAL OF LADIES IN
YORUBA NOLLYWOOD FILMS**

ADEBAYO, Abidemi Olufemi (PhD)

AN EXPLORATION OF CULTURE SHIFT IN THE PORTRAYAL OF LADIES IN YORUBA NOLLYWOOD FILMS

Adebayo, Abidemi Olufemi
Redeemer's University,
Ede, Osun State, Nigeria



ABSTRACT

The paper examines Yoruba Nollywood's construction of moral decadence among Yoruba ladies in Nigeria as represented in Yoruba film-texts. Such decadence is borne out of the concept of culture shift through globalization. This is because these two concepts mean Western hyper-civilization to most modern Yoruba women. This reads post-feminist consciousness in some of the productions of Yoruba film industry. The study is qualitative in nature. Film-texts were selected based on gender and grossing consideration. It is motivated by the principle of Molar Ogundipe-Leslie's Stiwanist Theory which advocates the inclusion of women in the social scheme of things. The study emphasizes Yoruba Nollywood for depth. In the selected film-texts, *Agbere Olosa Meta*, *Alakada Part 1*, and *Iyawo Digboluja*, women, in the bid to exercise their freedom, exhibit such ills as bickering, deceit, avarice, prostitution, fake life, women rising against women, and commercialization of the marital process. All these moral excesses suggest that modern Yoruba ladies need to undertake intra-gender introspection in order to attain the goal of feminist agitation currently undertaken by concerned gender freedom advocates in the Southwestern part of the country. This is necessary so as to discourage men from continuing to find faults in women's quest to be heard in society. It is noted in the study that the ladies featured in these films exhibit non-traditional traits such as *smart* life and independence in their dealings with men. These are non-conformist conceptions which have been more pronounced among many Yoruba ladies in the age of globalization but which the films lampoon. Such condemnation is targeted towards the revamping of traditional Yoruba ethical values and peaceful gender coexistence especially in the Yoruba society as a Nigerian (African) society.

Keywords

Millennium, modern Yoruba ladies, moral decadence, Nollywood, Post-feminism

Introduction

The Yoruba people in southwest Nigeria, as Africans, pride themselves on being puritanical. They believe that the society can move forward only if uprightness in moral rectitude is made to be the watchword of the people in their individual and social engagements. Morality is so central to the Yoruba society that the people have proverbs and wise sayings for the different ramifications of the Yoruba society as an African community. For example, the Yoruba would say *Omo ti a o ko, ni yio gbe ile ti a ba ko ta* (an untrained child will eventually auction his or her parents' heritage). Another is *Ko omo re, ki o le fun o ni 'simi* (Train your child that you may have peace). One other morality saying among the Yoruba is *Ai f'owo f'enikan ni o je ki'leaye o gun* (The world is awkward and in chaos because respect and reverence are not given to the person that deserves them). And talking about respect, in the conjugal context as the domain of this study, the Yoruba say *Obe ti baale ile kii je, iyale ile kii se* (The wife should respect the wish of her husband by avoiding cooking the meals that the husband detests). All these proverbs in the Yoruba worldview, and many others, go a long way to affirm the significant space that morality occupies in the daily interaction of the Yoruba people with each other. The significance of morality among the Yoruba is being acknowledged in the Nigerian film industry, the Nollywood. This is because the practitioners in this culture-centred industry have shifted attention to the morality context in the daily activities of the people, specifically among the women as major stakeholders in the gender contest. That is, the Yoruba film industry has been producing works that have examined the question of morality in the gender debate in Africa. The gender conversation has zeroed in on the roles of the sexes in the fulfillment of the fundamental social goals of the man and the woman. However, the character traits of many millennial African women, represented in the Yoruba instance, while relating to their male counterparts leave much to be desired. What views then do the Nollywood practitioners hold on the moral dimension to the behavioural pattern of the millennial women in Africa? And what is the plausible futuristic implication of holding such a view about women in the gender conversation in contemporary times in Africa?

Methodological Approach

There are some approaches employed in carrying out this research. This is to make the conclusion in the study logical, ethical and acceptable. First of all, the study is qualitative. Also, film-texts were selected based on gender and grossing considerations. The study is motivated by the principle of Molar Ogundipe-Leslie's Stiwanist Theory which advocates the inclusion of women in the social scheme of things. Peter Newmark's communicative translation model was also adopted. Additionally, the study emphasizes Yoruba Nollywood for its determined focus and depth of analysis.

Literature review

Morality is an ethical phenomenon as specified in the cultural canons of a given people. Morality canons may differ from society to society, but a constant factor in the variation across societies, as the signification of morality, is that it evokes uprightness, steadfastness and rectitude. Morality fosters integrity which itself, makes the whole essence of the being of a person, defining who a person is (Christian 2010). Apart from the crucial impact of morality on the individual within the society, morality is also capable of affecting the society as a whole because

certain cultural imperatives are based on moral standards (Akano 2018). The suggestion in this observation by Akano is that the society will be a better place to live when moral standards are observed in social dealings and duties such as public administration. And the possibilities of this are hinged on the capability of morality to enable an individual to deemphasize human frailties such as covetousness, lust, and ego all of which are capable of making an individual act inappropriately. This, to an appreciable extent, stresses the high impact of morality in a typical African society. The impact that morality has on individuals and the entire society might be attributed to the propriety and order that it ensures upon obeisance of its principles. For example, morality would ensure that respect, honour, and accolades are accorded to anyone who deserves them, as the ego has been checked by moral rules. There would not be denials, and judgment would not be misplaced, as conscience would prick the custodians of the law. Again, the occupiers of public offices would not commandeer common wealth on moral grounds. To this extent, it could be averred that morality would ensure everyone is fair to everyone else for an equitable society.

One other prominent concept in this study is gender, which has been prominent in social conversation in Africa in recent years, especially in these first two millennial decades. The peculiar prominence that gender debate has gained in Africa might have been due to the attempt some feminist advocates are making to reconstruct the traditional gender roles in Africa and across the globe. It is particularly being echoed among the Yoruba because the Yoruba people believe in patriarchal supremacy and patriarchal hold among the Yoruba is still being firmly established and rooted. From the foregoing, it is obvious that society is at the centre of gender conversation. This brings to prominence the idea of gender being a construction of society by which it is indicated that it is a community that develops gender (Eckert and McConnel 2008). It is the involvement of community and society in the development of gender that has introduced the cultural perspective to gender conversation. Since cultures vary in the norms of expression (Myers, Abell and Sani 2014) the ways in which women, who are at the centre of the African gender debacle, approach gender agitation and re-ordering vary from society to society. And the consequence of this is that women's expressions of their cultural identities would be determined by their views of themselves in the socio-cultural context (Burton 2006). Women view of themselves, however, is substantially blurred hence hampered by the perception of women in an ideologically patriarchal society which Africa dominantly represents.

Expression of cultural identities by African women is also connected to millennial consciousness which arose at the advent of the millennium in the year 2000. The millennium came with a new consciousness in the people of Africa. To most women in Africa the millennium consciousness was a new civilization impelled by globalization. This is because there is a similarity between globalization and millennialism in terms of the global spread of civilization. Such was attained because globalization was indefatigable in its force of spread and at the same time intensifying in its process (Rigg 2007). The civilization that globalization and the millennium convey is noticeable in the revelation that globalization has spread Western consciousness and civilization to the rest of the world, which consequently results in a situation whereby global communities are becoming the same (Mooforth and Munt 2009). To this end, the features of the West as the dominant global culture are present across the globe. Since the advent of the millennium, many Yoruba (African) ladies have abused Western civilization. Such an abuse has occurred in their process of adopting Westernization to suit the local experience.

Among the women in Africa, in specific terms, among the Yoruba women, there is an attempt to keep with the high culture, including the gender culture. To this end, African women would want to act and look like American women or Western women in general. And central to the new orientation in African women as a result of millennialism is the claim to freedom in the gender context. What has emanated from this is the attempt of the women to claim equality with men, both at the family level and in the general social context. And this has resulted in gender agitation and avarice. How then do the practitioners in the film industry in Nigeria portray the attempt of the women to claim parity with men in their productions?

Development of the Nigerian Film Industry

The film industry in Nigeria is a mixture or combination of the presentations of Nollywood, Kannywood, and Callywood, presenting the local cultures, the civil society, Western lifestyle in Nigeria, and governance in relation to the citizens. They present these in English and Arabic. The “wood” in the name-terms signifies local cultures, society, and governance in Western-Eastern-Northern Nigeria. The combination of all that the “wood” in the name-terms represents is the Nigerian (by geo-generic extension, African) character. Historically, the emergence of Nollywood would be looked at from three perspectives namely, the conceptualization of the term, the emergence of practical production, and the live theatrical performances. These, expectedly, would bring about divergence in date and time. The “Cultural features” of the films by the Nigerian film practitioners are the kind of culture portrayed in the films by the professionals. This is the attitude of the professionals in the industry toward the local culture. It should be noted that the film makers stand between government policies and the tastes of the consumers, including the irresistible social circumstances such as the impact of technology. It has been noted that there is a preponderance of Western cultural contents over films with local or Nigerian cultural contents. That is, films with truly Nigerian characters and contents are much fewer than the films with Western characters and cultural contents. Local Nigerian matrixes include mud houses, firewood as source of cooking energy, thatched roof shelters, farming, fishing and hunting games are professions, issues of common discussed are civil, governance is by royalty, dressing excludes three-piece suits or blazers, mode of communication is by town-criers, movement of people is by trekking, social philosophies include the supremacy of patriarchy and ascendancy of elderly wisdom and religions are fulfilled by worshipping deities and there is no application of technology. Local languages are spoken especially in variegated dialects and healing is by roots, leaves and astral consultation. It needs to be stressed, at this juncture of the study, that the mere communication in local Nigerian languages does not truly make a film to reflect Nigerian culture. Regrettably, this is what is erroneously seen as Nigerian culture in Nollywood, Kannywood, and Callywood films. Films in the category of being truly Nigerian are Jimoh Aliu’s *Arelu* and Yekini Ajileye’s *Koto Aye*. These films meet all the criteria of Nigerianness listed above. The films in this category are few and record low views on YouTube because the subjects and social experiences addressed in them, are accessible to only the people who are linked to the Yoruba culture, society, and states. This means that such films are limited in spread and reception diversity.

Indices of decadence as a moral defect in *Agbere Olosa Meta*

There are instances of decadence in the film-text *Agbere Olosa Meta*, the first of which is bickering. Bickering, for the convenience of this study would be explained as a constant expression of misgiving which often manifests in a quarrel, resentment and madness (Powers, 2022). It is generally the sustenance of disaffection between people. This features conspicuously as a tool of weakening patriarchal hegemony in *Agbere Olosa Meta*, a film by Mide Funmi-Martins Abiodun. It is a production which could be seen as the portrayal of violent bickering as a tool for the realization of the feminist goal among the modern African women represented in the Yoruba women. The terse synoptic recapturing of the plot of the film is such that there is a man, Ladoja, whose first wife is troublesome. He feels there is a need for him to abandon the woman. He does so. He marries a second wife and a third one, but the experience of strife, nagging, violence, and bickering is the same. It aggravates with the successive women. This is contrary to Ladoja's tranquil nature as a gentleman and the desire for a serene ambience at all times. The consequent frustration that Ladoja feels begins in the opening monologue of the film-text, adopting the Peter Newmark's communicative translation model, thus:

Ladoja:

Awon iyawo mi
Awon na fe foro emi mi
Won ti fe fa gogongo mi yo

Ala ti o le se ni yen
Mo n so fun yin pe awon obinrin ti mo ni s'ile
Won fe pa mi patapata

My wives
They are frustrating me
They are about to pull my Adam's Apple out
frustrating me
That can't happen
I am telling you that my legal wives
They are on the verge of killing me

This monologue is a preliminary insight into what the husband feels the wives are ideologically motivated to achieve with him. When this is taken allegorically, Ladoja is the metaphor for the African patriarchy, while the wives represent the new breed of African women. The contents of the excerpt above are consequently taken as the philosophical ideology that that category of women is determined to pursue and accomplish against African men. The inference from this is that the violence that these women are committing is a reaction to the alleged dominance of men in the scheme of things socially and in the family. The bickering violence which these women perpetrate points to the desire of this category of women to clinch the gender power through extreme means. Such an assumption manifests in this vituperation by Subomi who confronts her husband, Doja, who has gone out of the house despite the latter's order to the contrary. Subomi screams thus:

Subomi:

Doja, so iwo le jeun ninu ileyi
Emi ni ki iwo ma jade
O fi mi pe'gi
O wo pe kini mo lese
O ye k'o ti mo pe lati wakati yi lo
Ogun ti bere...

Doja, so you can still eat in this house
I instructed you not to go out
You ignored my instruction
You thought I could not do anything
You should know that right from this hour
'War' has started...

*Maa ni e lara..
Se o ro pe mo n ba e se're ni?
Maa maa ya'so mo e l'orun ni*

*I will make you inconvenient...
Do you think I am joking with you?
I will be tearing your clothes on you always*

Translation in the Peter Newmark's communicative translation model

Subomi's mission to contend with her husband for control is obvious in the comments she makes above. It is also unequivocal that she has employed violence as a tool for achieving this. It is only a woman who wants to control her husband that would instruct her husband not to go out which is inconsistent with the culture of the Yoruba as a patriarchal society even in the millennial age. Additionally, it is a woman who wishes to destroy that would declare a 'war' on her husband. It is, particularly, important to underscore Subomi's deliberate determination to perpetrate violence against her husband in challenging the husband's influence on her. The extent of the fervency of her devotion to usurp the traditionally binding patriarchal control is deduced in her declaration of war on her husband. One may wonder how there would be peace when the wife in a home is constantly at loggerheads with her husband. Indeed, Ladoja is frustrated at Subomi's (first first's) unbecoming attitude and this prompts her to marry another wife, Mariam. But unfortunately, Mariam is a former *Olosho* (that is former elitist prostitute). Mariam is just returning home after staying out late. The question that her husband asks her for explanation elicits such a queer response as:

Mariam:

*Mo jade ni
Mo lo gba kini mi pe
Wa, wa, wa Ogbeni
Doja! A bi kini won n pe e?
No, tell me! S'o fe so mi d'oloriburuku
O mo mi right from Day 1
O mo wipe omo ori street ni mi
Aah! Kini yi o ni n kan meji t'ounje
Nnkan t'a n wi yi l'o n je
O mo everyday ni mo maa n gba nkan
Igba ti mo wo inu ile yi, o wa di pe mo
n je lee meji meta l'ose
Mo kan n mu m'ora ni*

*I went out
I went out for rigorous sex
Look, Mr. Man
Doja! Or what is your name?
No tell me, do you want to frustrate me?
You have known me from the outset
You know I was a street girl
My private part does not take any other thing
It is only a man's private part
miYou know I used to have sex everyday
But when I married you, it is now twice or trice per
week
I have just been enduring*

Translation in the Peter Newmark's communicative translation model

Therefore, when Mariam cannot hold her excessive sexual urge anymore, the appropriate step to take, in her opinion, is to return to the street and be adulterous. Perhaps, Mariam's perspective is that it is all a matter of an inalienable fundamental human right. Such that she is free to act freely. However, religious stipulations forbid a woman from doing this. This suggests that men are favoured by the Islamic religion in having more than one wife. This patriarchal lopsidedness might have been what Mariam has attempted to fight indicating that what is sauce for the goose is sauce for the gander. This is especially so because Mariam is responding to internal sexual stimulus- a physiological circumstance which she has the right to, and perhaps

limited control over. However, in Africa, there are stringent religious restrictions as well as restrictive cultural canons that every member of the community is bound to comply with. It is such stringent restrictions and cultural canons that the contemporary African women are resisting. Though there is culture variability across the world (Myers, Abell and Sani 2014) yet it is constant across cultures that an adulterous life style is considered an obscenity and an immorality. Again, Mariam knows full well that it is psychologically upsetting to African men when their wives are adulterous. Mariam could then be seen as having decided to be promiscuous to inflict pain on her husband. Promiscuity or adultery in this context is a gender weapon that women could employ in decimating patriarchy in Africa. The ferocity and use of aggressive lines such as *Ogbeni* (Mr. Man) and *Abi ki lo se n pe oruko ara re?* (Or what do you call yourself?), affirm the destructive intention in Mariam's action. One core issue that Mariam raises to justify her cantankerous action is that Oladoja knew that she was a prostitute before he decided to marry her. This may be interpreted to mean that she would not mind remaining in the mire of immorality, and the effort that a man makes to redeem her socially is futile. And such is a dark view of the African woman as manifesting in her seeming commitment to moral infractions and gender ingratitude.

Yet another disappointment that Oladoja has suffered from his second wife, Mariam, has prompted him to seek solace in another woman, nursing the perception that the infractions that these two women have committed are peculiar and individualistic. But the third wife, Alimot, also exhibits marital atrocities as seen in identity camouflage and brigandage. She makes Oladoja believe that she is a devout Muslim. As she poses as an impostor:

Rara rara rara!
Musulumi o f'aye gba k'a maa s'epe (orin)
Asalatu ni ma f'se
Gbogbo ohun t'olorun ba bun mi
Asalatu ni maa fi se

No No No!
Islam forbids us from cursing (sings)
I will invest it to promote Islam
All that God gives me
I will invest it to promote Islam

Translation in the Peter Newmark's communicative translation model

A woman who confesses the above could be assumed to be a devout faithful of Islam. And making this assumption more plausible and realistic is the pacifist, indeed cordial, disposition she maintains with other wives at her entrance into the house. The pacifism is expressed as follows:

Alimot:

Alau Akbah
Eyin Iyale mi e se suuru
Mo fi Anabi be yin
Se e mo pe igbati e n fa wahala nuni ile
Mo rora bo si'ta mo wa ki run

God is great
Be patient, my senior wives
I beg you in the name of the prophet
You know when you were troubling me inside
I came out peacefully to pray

The words above are incontrovertible words of peace, understanding, and oneness. But it is or could be shocking to realize that at a provocation, as slight as it could be assumed to be, the seemingly peace-loving Alimot turns a monster as she shows her real personality and character, declaring: *Se e ro pe Musulumi ododo le pe mi ni?* (Do you think I am a true Muslim?)... *Won*

l'eyin ni were (I am told you are problematic)... *E wo mi daadaa, emi gan gan ni were* (I am the problem itself). *Maa gun'di e pa* (I will stab you on the buttock, fatally). This situation portrays Alimot, the third wife, as dangerous and unreliable. It is, however, noteworthy that the violence perpetrated by Alimot is directed at women, in the immediate consideration, and only against their husband by remote consideration. If women could rise in arms against women, the author of the film-text indicates that women are enemies of themselves. Despite this, it could also be asserted that the author of the film-text is positing that deceit is one of the character weaknesses of contemporary African women. This could now be further interpreted as the women resisting the primary primordial significance of marriage, which itself is a weapon to decimate the African masculinities and patriarchal system. This perception could be deduced from Subomi's (the first wife's) statement to Doja, their husband, thus: *O wo pe kini mo le se?* (You think I could not do anything). This statement could be situated within the African gender contest, such that women feel that men think of them as being incapable of doing anything or incapable of doing most things which women are responding to and in this context, violently. And the decimation intention behind these demonstrations of aggression and violence is, contrary to the primary focus, engendering a reactionary action in the African men's world. Taking Oladoja's instance in *Agbere Olosa Meta* as representative of the author's view on the reactions of men, there is frustration in men as a result of the nagging, deceit, and brigandage being perpetrated by women. It is being mooted in the film-text that men are leaving women to the latter's fate. And men consequently act as suggested in Oladoja's declaration as follows:

Eyin digbolugi meta ti mo ko si'le
Ti mo ro pe'yawo ni yin
Mo n fi akoko yi so fun yin wipe
Mo ti kuro n'ile fun yin o
S'e ri ile ti en gbe yen
Mo ti ta...
E maa de gbiyanju pe e fe wa mi o
Bi mo se wa yi mo ti relocate
Emi Oladoja Akanni
Mo ti kuro fun yin

You my three mad wives
Whom I thought were real wives
I am seizing this moment to tell you that
I have abandoned the house for you
The house you live in
I have sold it
Do not look for me
As I am, I have relocated
I Oladoja Akanni
I have abandoned you

Translation in the Peter Newmark's communicative translation model

The sale of the house in which the family lives which makes the women flounder and dangle is critical and significant. It makes the statement that economic power resides in men, and it is a tool for the entrenchment of patriarchy and the control of women. Though, both men and women participate in the economic process in most sub-Saharan Africa (Ellis, Manuel & Blackden 2006) the economic power could still be seen as residing with men. It is most likely that Oladoja's former wives would be in disarray as a result of the sale of the mansion and the relocation of their ex-husband abroad. With these, the author is pointing out that the moral weaknesses in the character of the contemporary African women are capable of destroying the conjugal tradition on the African continent. And this is what empowers men to perpetuate masculinity in the African context.

Fake life style as feminine Indignity in *Alakada Part 1*

Alakada Part 1 is a Yoruba film by Toyin Aimakhu. It is a showcase as well as a revelation of the flamboyant life style which most millennial Nigerian women so much desire but which they cannot afford. However, the inordinate desirability of such flamboyance which the most millennial women often use as an instrument of oppression of their colleagues, neighbours or peers usually makes such women live in the dark shadow of the actual life of style and opulence. These circumstances and phenomena are peculiarly common in the millennial age because it is the era of wide exposure to Western wealth, opulence, grandeur, and civilization in Africa. Such Western values and attainments reached Africa through the internet and the modeled agents, such as globalization and social media. Again, *beentoism* (the African consciousness of having been to the West, especially the United States and the United Kingdom) is a social tool of belonging in and to the high society - the elite class. Therefore, there is high desperation and craze among these identified women for travelling to the Western parts of the world. The craze is so endemic that those who have not gone make a frantic effort to go. Those who have relatives there access the paraphernalia of the social life abroad and arrogate such to themselves to claim superiority over their peers. This is common to women who want to prove to be expensive to their suitors or clients in the case of professional prostitutes. This is the materialist dimension to the *beentoist* culture among the millennial African women (with emphasis on Yoruba society). The two intents for *beentoist* consciousness among the contemporary women - ego boost and extortionism - are manifest in the film-text, *Alakada Part 1*.

The metaphor of the contemporary (millennial) Nigerian women and their consciousness of millennialism in *Alakada Part 1* is the deluded Yetunde, who is ruined in the ultimate by her false idea of a character trait such as she demonstrates in the following excerpt:

Yetunde:

*Eyin na e wo iru Chief
t'e daruko lekan yen
That man, he is in love with me
In fact, he can die for me
O fun mi ni moto
Because mo je ki t'emi yato
Emi na ma a n sere fun gan o
Amo gbogbo ile aye e pata, owo mi l'o wa
Joo tete ba mi se irun mi tan
Because I need to get to the
mechanic to pick up my Bentley*

*Let's consider the Chief
You mentioned the other time
That man is in love with me
In fact, he can die for me
He gave me a car
Because I am unique
But I give him rigorous sex
But I know all his secrets and powers
Please, hurry up with making my hair
Because I need to get to the
to the mechanic to pick up my Bentley*

Translation in the Peter Newmark's communicative translation model

There is a show of illusive ostentation through false claims and name dropping in Yetunde's comments above. The experience of the film by the audience reveals that Yetunde is not even originally part of the conversation where a Chief was mentioned in a hairdresser's shop. This means that it is sheer desire to be superior to the rest of the people in the shop that makes her interrupt the other people's conversation, claiming to know a chief he does not know and

claiming what she does not have. Or how does a mere admission seeker own a Bentley? An expensive British automobile that has even been used as the first official carriage of Queen Elizabeth II! (Donoghue, 2022) It is the inkling to let the other people feel inferior to her when indeed, others are superior to her. It needs to be stressed, at this juncture, that the false exhibition of the *better-than-thou* attitude by Yetunde is to the repression of the women folks relying on patriarchal energy and empowerment. This situation could be a rumble among the women folks while men are exalted as the sustainer of the life of women. Therefore, Yetunde's false life, standing as a metaphor for the contemporary African woman's attitude, is a moral defect.

Superiority complex in the elusive sense entrenched in Yetunde is further displayed when she gains admission into the university. This is obvious in the following conversation and declaration to her fellow roommates, thus:

Yetunde:

Se awa mereerin l'a ma wa ninu room yi?
Se ko si iyara f'eyan kan ni
Nitori mi o le share toilet with a single soul
I am from the States
I mean the United States of America
My house is not far from Aso Rock
Like seven buildings after Aso Rock
I don't like wearing Nigerian things

Are all four of us to stay in this room?
Can't I get a one-occupant room?
Because I cannot share a toilet with people
I am from the States
I mean the United States of America
My house is not far from Aso Rock
It is about seven buildings after Aso Rock
I don't like wearing Nigerian things

Translation in the Peter Newmark's communicative translation model

It is perhaps indubitable that someone who has met other people for the first time, who is declaring the above without people soliciting her views, could be viewed as oppressive in the sense of class stratification and demarcation. When it is, however, considered that Yetunde is a daughter of a night guard living in a Nigerian ghetto, it could then be proposed that Yetunde does this as a manifestation of and a response to the condition of penury she suffers from in society. Her situation is so motivated by the social practice in Africa where the rich in the class of corrupt politicians, drug pushers, internet fraudsters, or any other manipulators of the due process to wealth acquisition, do oppress the poor, thereby subjecting the poor to psychological trauma. This is not intended to justify Yetunde's *faux pas* in the least. The low-level consciousness that the rich inflicts on the poor and the attending decimation of their humanity might have prompted Yetunde (symbolically) to raise her status, illusively.

The fellow compatriots in the Diaspora are not helping the deplorable conditions of the poor in Africa, as they maliciously display orchestrated opulence and look down on their fellows back on the African continent. Neo-colonial consciousness and migration to the West (especially), which globalization has enabled and become rampant in the millennium, has instilled in Africa that anything that signifies the West is superior and therefore a tool for social empowerment and consequently, a means of social oppression. This is why Yetunde tells one of her concubines, *Honourable, e e de ma fun mi ni Naira. E fun mi ni Dollars* (Honourable, kindly give me Dollars, not Naira). This is because holding the Dollars in Nigeria is a sign of social power.

The elusive life that Yetunde lives spells doom for her because she falls victim to a corresponding patriarchal scam. This is when it is time for her to be married. It would be recalled that Yetunde desires to be part of the high society. So she falls to the lies that Tunji, a mere caretaker of a mansion owned by Chief Ifegbesan, who opens a conversation with her. Characteristically, she boasts:

*My name is Yetunde
I just came back from the States
Is that your car?
Nice car!
But mo lo o like two years ago in the States
Emi ni mo ma drive
That is my car, the Bug*

*My name is Yetunde
I just came back from the States
Is that your car?
Quite a nice car!
But I used it about two years ago in the States
I am the one to drive
That is my car, the Bug*

Translation in the Peter Newmark's communicative translation model,

The standard, though elusive, that Yetunde characteristically desires, has been set. This is that she is elitist, she is a been-to, she is rich, and that Tunji is not as rich because she claims to have used the car Tunji is currently using, two years ago, not even in Nigeria but in the United States of America. This may be seen as the oppression of the male gender by the female gender, even though all is predicated on illusion. And the psychological oppression which Yetunde inflicts on Tunji as a means of establishing superior status over Tunji is perhaps a nullification of the view that women are subjected to injustices ostensibly by men, and this is a situation that has occasioned gender hierarchy in favour of men (Ajibola 2018). Since Yetunde initiated this battle of superiority between the two, Tunji, who is also from the poor class, in fact, who grew up under the surrogate fatherhood of Chief Ifegbesan, concomitantly hyped his personality and so created the impression that he owns the mansion they are staying in and that he has contacts in America. According to him: *Boya k'o pe parents e, emi na ma a pe America* (Maybe you should call your parents; I too will call mine in America). The eventual realization of the truth makes Yetunde lament thus:

*Iro so mi ro
Enu so mi nu
Ti mo ro wipe awon mi ti mu eja nla
A se eniti ebi n pa ni
T'o lo si'le eni ti o ni kobo lapo
B'ose lo l'o se bo
Eni bi awun lo ra un e
Awa mejeeji wa jo ara wa bi eejo*

*I am a victim of a lie
I am a victim of bragging
I thought I had found the right man
He who does things wrongly

It would be a case of vanity
Birds of a feather flock together
The two of us are the same.*

Translation in the Peter Newmark's communicative translation model,

The lamentation of Yetunde above signifies regret, and the consequence of what has occurred all along is that false life is a life of illusion and it is a weakness in the character model of the contemporary African woman whom Yetunde stands for in the film-text *Alakada Part 1*.

Avarice and Materialist Tendencies in Ayo Onibiyo's *Iyawo Digboluja*

One other moral infraction that could be traced to the millennial women as Ayo Onibiyo conceives it in the film-text *Iyawo Digboluja* is materialism –the avaricious desire to amass wealth for social power and influence. The film-text *Iyawo Digboluja* is a portrayal of the objectification of women by women themselves. It is a narrative around the central character, Mammarazi, who deals in women trafficking for sexual purposes. She is so entrenched in the trade that she offers her daughter to men for sexual transactions in exchange for financial gratification or and propertied offers. Mammarazi believes that the sexual features that the women are endowed with are supposed to be exploited for monetary exchange. These female sexual features should be turned to wealth, this is what she means by *Eyin omo mi yi, e e appreciate nkan ti Olorun fun yin o* (My daughters, you do not appreciate the values of what God has endowed you with). The endowments are so huge that she has taught about offering the girls to lascivious public office holders across the world. This perception is illustrated in her declaration to the children.

Mammarazi:

*You all don't have any idea of the plans
Big plans I have for you
Upgrading you girls my children very very soon
Mo fe move level yin lo si presidency
President: Ghana!
After that maa gbe yin lo si South Afrca
O di'bo?
Odo Donald Trump!*

*You all don't have any idea of the plans
Big plans I have for you
Upgrading you girls my children very soon
I want to connect you to the presidency
Ghanaian President!
After that I will take you to South Africa
To where again?
To Donald Trump!*

Translation in the Peter Newmark's communicative translation model

Why does Mammarazi choose to patronize the public office holders or administrative politicians? Such an orientation is a reflection of the financial corruption that has pervaded the African continent. It is an affirmation of the grand corruption on the black continent because political leaders in Africa do devise strategies to siphon part of the available wealth of the nations for self-advantage (Moody-Stuart 1997). This makes excessive lay-by cash available to these individuals who lavish such on immorality, conspicuous consumption, or any profligacy that makes them *superior* to the masses. There is also the idealist belief among African (especially Nigerian) women who prostituting with politicians is an access to their bite of the national cake (*national cake* is the Nigerian euphemism for the wealth of the nation). Again, the mention of Donald Trump as the last element of the order of the list of political figures in Mammarazi's namedropping agenda is a reference to the extant racial politics in the global cultural circle. Africans believe that anything that comes from the West is better than or superior to the local equivalent alternative. Here, Donald Trump is a metaphor for the Dollars which most Africans strive hard to acquire because of their hard value in the world market. Therefore, Mammarazi relies on men for livelihood by extorting the men financially. Such is a portrayal of these women's glorification of materialism through extortionist prostitution, and this could be seen as a moral decadence.

As symbolic in Mammarazi's situation, the avaricious and extortionist tendencies in African women are so endemic that marital undertakings and agreements are being subjected to the condition of the highest material bidder. This is such that it is the suitor among the competing ones who offers the higher material effects that wins. The audience could infer this in the following conversation between Mammarazi and one of her daughters, who feels it is high time she got married. She has brought Ropo, her preferred suitor, presenting or flaunting the car that he has bought for her. As the conversation unfolds:

Daughter:

*Mummy! This is it!
 My new baby!*

*Mummy! This is it!
 My new baby!*

Mammarazi:

<i>Moto le le yi ti Ropo ra fun e</i>	<i>Is this a car?</i>
<i>Ki lo fine ninu aloku moto, second hand?</i>	<i>Is a secondhand car of any value?</i>
<i>Matrix!...Moto ti won ti lo bii 25 to 30 years ago</i>	<i>Matrix!... The 25 to 30 years old Toyota</i>
<i>Se awon ti won n ra Range Rover Sport,</i>	<i>How about women who receive Range Rover Sport,</i>
<i>G. Wagon, Bentley and Venza fun</i>	<i>G. Wagon, Bentley and Venza fun</i>
<i>Ori mi in l'o wa l'ori won?</i>	<i>Are they different?</i>
<i>E je kin sa wa so fun yin</i>	<i>Let me tell you all</i>
<i>Ti Ropo yen ba de'bi</i>	<i>When next Ropo comes here</i>
<i>Mo maa funra mi pe pe</i>	<i>I will tell him myself that</i>
<i>Olosho ni mo n fi yin se o</i>	<i>You work for me as elite prostitutes</i>

Translation in the Peter Newmark's communicative translation model

There is a situation of multiple moral improprieties in the scenario presented above. That is, the women are prostitutes, a mother encourages this (for her own commercial gains), and the women put unnecessary pressure on men, subjecting them to unwarranted competition in a harsh economic environment, like that of Nigeria. This is what Onibiyo tends to disavow in the film-text *Iyawo Digboluja*, as it is a tendency towards asserting that such moral bankruptcy is accountable for men's seemingly low opinion of the millennial Nigerian girls, as is suggested in this Yoruba (Nigerian) film-text example.

Conclusion

The film-texts reviewed for this study – *Agbere Olosa Meta*, *Alakada Part 1*, and *Iyawo Digboluja* – explore numerous situations of immorality which many young Yoruba women in the millennial era in Nigeria do engage in. This makes men form a low opinion of women in the country, and such has led to further entrenchment of patriarchal objectification of the Nigerian woman. This is not to suggest that men are saintly in their dealings with the young Nigerian girls. Similarly, as a result of men's low opinion of women due to the debauched life style that women exhibit, it tends to be suggested that the millennial African women lack the moral basis to be in the position of social and family leadership. This is the social position which men currently occupy but which women aspire to usurp by supplanting men; or which women aspire to co-occupy with men. However, contemporary women in Africa cannot claim equality with

men or co-paddle the social canoe on this account of such moral stains as bickering, adultery, prostitution, deceit, laziness, disdain, violence against fellow women, fake life, superiority complex, avarice, as well as commercialization of the African woman's body in the marital process. Additionally, there is intra-gender acrimony among women. As could be seen in Ladoja's wives rising against each other, Yetunde inflicting mental torture on other women by claiming to be superior to them in material acquisition; and Mammarazi desecrating the humanity of her daughters for monetary gains. All these atrocities point to it that there is an implosion in the women's circle. If, therefore, the implosion which indicates disunity is considered with the moral concerns listed above, such as deceit, fake life, and the commercialization of the marital process, Yoruba women in the current age may not possess the uprightness required to contend with men on social leadership and influence. The study has noted that the exposure of Yoruba ladies to Western consciousness and life style through technology and globalization has made many of them attempt to cultivate Western values as a new culture. This has led to jettisoning traditional Yoruba values such as spousal reverence, hard work, and an honest life style. This is symbolically inferred from the fact that the ladies featured in these films exhibit non-traditional traits such as *smart* life and independence in their dealings with men. These are non-conformist conceptions which have been more pronounced in the age of globalization, but which the films lampoon because of the despicable consequences of these non-traditional Yoruba values. The film-makers convey their goal effectively through the dramatic efficiency of binary opposition, symbolism, and conflict between the ladies and their husbands, as well as between modern civilization and traditional Yoruba mores. The film-makers tend to suggest that the first elements of the binary opposition, for example, the ladies and modern civilization, are orchestrating an onslaught on the second elements of the binary opposition and conflict, for example, husbands and traditional Yoruba values. Such an onslaught is condemned through the allegorical undertone and the mood of the film-texts towards the promotion of the traditional Yoruba values.

Author's Bio

ADEBAYO Abidemi Olufemi holds a PhD in English with emphasis on Literature. He currently teaches African Literature at Redeemer's University, Ede, Osun State, Nigeria. His areas of interest include African Literature, Cultural Studies, and Literary Criticism. He can be reached through femishakespeare@yahoo.com, adebayofemi@run.edu.ng

A declaration Statement

I, ADEBAYO Abidemi Olufemi, declare that this paper titled 'An Exploration of Culture Shift in the Portrayal of Ladies in Yoruba Nollywood Films' is my original work. I confirm that the paper has not been previously published elsewhere.

ORCID Number: <https://orcid.org/0000-0001-6369-284X>

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