Footprints in the Wood: Globalising Trends and Tenor in Nigerian Video Films

Gbemisola Remi Adeoti  
Obafemi Awolowo University

Olajide Michael Salawu  
Obafemi Awolowo University

Keywords: Nollywood, Nigeria, Globalisation, Trends, Films

Abstract

The home video film tradition in Nigeria, which some people refer to as “Nollywood”, is the nucleus of popular culture entertainment in contemporary Nigeria. While the medium provides a platform for the projection of African narratives to a universal audience, it is, no doubt, a beneficiary of globalisation in contexture and trends. This is evident not only in audio-visual technological innovations, but also in the economy of production and distribution that subsists on borderless business relations. In a way, these factors influence theme, setting and cine-techniques in many films. This paper attempts a close study of indices of globalisation through the communicative constituents of Nigerian video film tradition. It draws relevant illustrations from selected video films such Funke Akindele’s Omo Ghetto, Kunle Afolayan’s October 1, Tade Ogidan’s 150 Million and Jeta Amata’s Black November among others. The aim is to contribute to the extant body of literature on African realities and the challenges of globalisation. It highlights trends, meanings and techniques in this popular culture that advances the cause of globalisation while responding to its pressure through plot, location, language, costume and other constituents. Its sometimes uncreative copying of America’s Hollywood and Indian Bollywood as evident in its designation as “Nollywood” is worthy of note here. The paper contends that the pressures of “Westernisation” disguised as “globalisation” have left their marks on the video film tradition as there are distortions of indigenous cultural values, belief systems and language. It posits that while celebrating the achievements of this popular culture, there is the need for a serious “second look” to address the fundamental issues involved in indigenous cultural values and the onslaught of Westernisation. The paper concludes that for a greater understanding of the African experience of globalisation, the vehicle of popular culture such as video films bears with clarity, epistemological insights and resources, all of which deserve deeper scholarly exploration.

Author Biographies

Gbemisola Remi Adeoti, Obafemi Awolowo University  
Gbemisola Adeoti is a Professor of Literature from the Department of English, Obafemi Awolowo University, Osun, Nigeria.

Olajide Michael Salawu, Obafemi Awolowo University  
Graduate Student, Department of English, Obafemi Awolowo University, Nigeria.

References

Works Cited

Adamu, Abdalla Uba. et al. (Eds.) Hausa Home Videos: Technology, Economy and Society. Kano: Centre for Hausa Cultural Studies.


No. 30. Lagos: Centre for Black and African Arts and Civilization.


Filmography


Yinka Smart Babalola.

Theatre, Scr: Yekeen Ajileye.


Scr. Yemi Adegunju.


Maami (2010). Dir. Tunde Kelani, Prod. Tunde Kelani, Scr. Femi Osofisan


Your Excellency (2003). Dir. Jide Kosoko, Prod. Abiodun Majekodunmi Productions,

Scr. Abiodun Majekodunmi.
A well-known Igbo comic actor named Nkem Owoh plays the title character Osuofia, a poor hunter from rural Nigeria who inherited the vast estate of his deceased brother who had left the village many years ago.

Did you know that Osuofia In London Nigerian movie is one of the best selling films in Nollywood? It is literally how many got to know Nkem Owoh as the hilarious Osuofia he is today.