

Cultural hybridity and marginality in selected contemporary Yorùbá films

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Abstract: Yorùbá films have developed over time owing to westernisation and technological advancements. Due to this development, contemporary Yorùbá films are easily accessible through the internet and social media. However, the cultural contents of these films remain questionable due to influences from the Western world. Studies have identified the portrayal of Yorùbá culture, history, and folklore in Yorùbá films with less emphasis on the way contemporary Yorùbá films have hybridised various cultures and possibly marginalised the Yorùbá culture as a result of westernisation and civilisation. Therefore, this study was aimed at analysing cases of cultural hybridity and marginality in selected contemporary Yoruba films. The qualitative research approach, using document analysis, was adopted in the study. Four purposively selected films (Jagunjagun, Anikulapo, Agesinkole, and Elesin-Oba) were analysed thematically and interpreted using the theories of Cultural Hybridity and Cultural Marginality. Findings revealed that the selected films portray the hybridisation of Yorùbá culture with other cultures, while marginalising the Yorùbá culture in many cases. The paper argued that the filmmakers' quest for global acceptance and profit-making is responsible for this hybridisation and marginalisation. Therefore, it was concluded that the economy remains at the centre of film-making in Nigeria, irrespective of the cultural interest of both the film-makers and the audience.

Keywords: Cultural hybridity, Cultural marginality, Yorùbá films, Yorùbá contemporary films

1. Introduction

Films are considered to be one of the most important media for transmitting cultural heritage, traditions, and values in society from the past to the present. This mode of communication often presents fascinating stories about the society, just as it reflects its culture through the application of remarkably appropriate costumes, music, and the portrayal of real or imagined experiences that educate, entertain, and enlighten the audience in the society. Thus, films help to serve the purpose of presenting culture and the values of the society since they greatly influence the minds of the audience easily (Dennis, 2022). Culture, as it is, is the way of life of the people reflecting the sophisticated concept of their knowledge, beliefs, morals, customs, habits or traditions, arts, laws, among others, just as its features, which are essentially gained by individuals who are members of the society. With the existence of films, it is easier to entertain and educate people about their various cultural elements.

However, films in the Yorùbá society did not just come into existence. According to previous studies like Clark (1979, 1981), Adeleke (1995), Alamu (1990, 2002), Akinsola (2020a), and Simon (2022), amongst others, the Yorùbá films, which is a major type of Nigerian films (Alamu, 2010), now referred to as Nollywood, can be traced to the efforts of producers like Hubert Ogunde, who was a theatre practitioner and dramatist, and other drama professionals (Clark, 1979). As a result of his singular action of going professional around the 1940(s) to liberate the African (Yorùbá) culture from the subjection that the British colonialists subjected it to as idolatry, Yorùbá films gained more ground. Thus, his consistency with his performances majorly portrayed the beauty of the Yorùbá culture, nevertheless, in a more convincing way. This helped to reveal the effects of the Western world (colonisers) on the Yorùbá society. Some examples of these plays include *Towards Liberty*, *Worse than Crime*, *Bread*

and Bullet, amongst others. Hence, in effect, other drama troupes began to evolve via stage plays and travelling theatres (Clark, 1981).

It should be noted that the evolution of these stage plays and travelling theatres was a function of the activities of Hubert Ogunde, alongside other practitioners like Ade Afolayan, Moses Adejumo, and others. This enhanced the production of Yorùbá plays as it began to move from stage to travelling theatres. With time, it also transitioned to the production of celluloid films for cinemas, and progressively to home videos with the production of Ajani Ogun in 1976 as the first Yorùbá film (Akinsola, 2020a). With the enlightenment and influences from Western society, as a result of colonisation, there arose new technologies that helped to pave the way for the digitalisation of Yorùbá video/films. This is the process of conversion or production of information in a digital form accessible via the internet or computer, and has helped in no small way in promoting globalisation (Ademiju-Bepo & Idyo, 2023).

Therefore, Yorùbá films began to gain recognition around the globe, and to sustain this recognition, there was a need to keep producing films that would be attractive and pleasant to the audience. Consequently, these films began to gain popularity due to the producer's discretion of producing what is in vogue and acceptable to the audience, thereby creating an enticing nature for these films. As a result, there can be a hybridisation of cultures (the Yorùbá culture with other world cultures), which can bring along the marginalisation of the Yorùbá culture. Cultural practices are being eroded due to much influence from the Western community. Therefore, cultural hybridisation and marginalisation are not just results of globalisation but also digitalisation, which has its origin in the influence and contribution of Western society (Ajayi-Ayodele, 2025). The marketability that digitalising Yorùbá films brought about has greatly contributed to the cultural hybridisation and marginalisation (Akinsola, 2020a).

Notwithstanding, the cultural contents of these Yorùbá films have created a concern for observers and many cultural enthusiasts. There had been a drastic dwindling of cultural values, morals, and customs. It has been observed that certain Yorùbá film producers prioritised global acceptability and marketability over cultural preservation since their films paid much attention to trending issues, most of which are not in tandem with the Yorùbá cultural heritage. This has contributed significantly to the ongoing erosion of cultural and moral values in Nigeria and Yorùbá society in particular (Akinsola & Olaosebikan, 2021).

Several studies have been carried out on Yorùbá video films (Clark, 1979, 1981; Adeleke, 1995; Alamu, 1990, 2002; Akinsola & Ilesanmi, 2018; Akinsola & Adeyinka, 2018; Akinsola, 2020a; Akinsola, 2020b; Akinsola & Adeyinka, 2020; Simon, 2022; Akinsola, 2025a). These previous studies focused on thematic issues in Yorùbá films, the aesthetics of orality and oral tradition in Yorùbá films, as well as audience reception and perception. There had been less attention paid to the mixture of Yorùbá cultures with other cultures in Yorùbá films and the possible marginalisation of the Yorùbá cultural heritage. Therefore, this study is aimed at analysing and interpreting the content of some contemporary Yorùbá films in order to reveal the instances of the hybridised and marginalised Yorùbá culture.

2. Theoretical orientation: cultural hybridity and marginality

The cultural hybridity theory emphasises the formation of new cultural norms as a result of the mixture of elements of two different cultures. Hybridity as a linguistic concept was emphasized by Homi Bhabha (1994) and, according to him, it is a result of colonisation. Therefore, it can be considered as a medium employed to tactically reverse the process of total domination of the colonisers by refusing complete dictatorial authority. Hybridity is seen as a strategy that the suppressed employed against their suppressors. Bhabha further contends that elements of the two different cultures are thus reframed into a space he calls "Third space of enunciation". This is where it is believed that the hybridised cultures are formed (Bhabha, 1994). The full interpretations of this concept can be further drawn from other postcolonial discourses, which interpreted it simply as "a cross-

cultural exchange” – a form of exchange that allows mutuality of cultures (Akinsola, 2025b). Hence, in this study, cultural hybridity theory is employed to explain the diffusion and mixture of different cultural elements as found in selected contemporary Yorùbá films.

In consonance with cultural hybridity, the theory of cultural marginality provides a theoretical orientation to the analysis conducted in this study. Cultural marginality is a concept that was first developed by Robert Ezra Park and Everest Stonequist in 1928 (as cited in Goldberg, 2012). It refers to the relegation or pushing aside of the culture of the society because it has been accorded less value or importance, due to an external influence like colonialism. Colonialism often results in the marginalisation of culture because the colonisers would have subjugated the colonised, craftily take charge of their thinking, and, thus, make them feel their culture is inferior. Thus, the subjugated will begin to totally ignore the practice of their culture and may be fixated or focused on the culture of the coloniser (Omobowale & Akanle, 2017).

The indigenous culture is thus found to be outmoded and very unwelcoming around the world, leading to the acceptance of Western civilisation as being the only ideal. This was found to be the case in most colonised territories, and the western part of Nigeria was not left out, as the region appears to be still suffering from the effects of colonisation. Although some positive contributions of colonisation can be recorded, such as education, global recognition, and civilisation, to name a few, even with this, it looks as if more harm has already been done than imagined or appears. Marginalisation is considered to be one of the major side-effects of colonisation on film production, which is vividly noticeable with regards to its effects on the culture of the Yorùbá s in the Western region of Nigeria. Hence, Yorùbá culture and traditions seem to be marginalised in some of the contemporary Yorùbá films. The aim of this study is to critically examine the instances of cultural marginalisation as may be manifested in the selected Yorùbá films.

3. Research methodology

This research adopts a qualitative research approach, using the content analysis technique. This involves the interpretation of the contents of the selected films in order to examine and analyse. Identified content categories are outlined for the investigations. The data generated were gathered from the scenes of the selected films that present the instances of a hybridised or marginalised culture. The selected films for this study include *Jagunjagun*, *Anikulapo*, *Agésinkole*, and *Elesin Oba*, which were purposively selected. The four films were selected because they are contemporary epic films that were produced at the same time. In addition, they are expected to reflect and refract the Yorùbá cultural heritage as an epic film. Therefore, contrary occasions in the films caught the attention of the authors to examine the extent to which the films portray cultural hybridisation and marginalisation. The analysis carried out and the interpretations of the selected films are based on cultural hybridity and cultural marginality theories. The content analysis conducted is guided by the categories in the table below:

Table 1: Thematic Categorisation of Cultural Hybridity and

Focus	Categories	Sub-categories
Cultural Hybridity	Tangible culture	i. Architectural design ii. Dressing iii. Weapons of war
	Intangible culture	i. Language ii. Entertainment
Cultural Marginality	Tangible culture	i. Dressing
	Intangible culture	i. Language ii. Cultural values

4. Results and Discussion

Cultural hybridity and marginality in Yorùbá films have been observed to exist based on the same reasons – globalisation and economic purposes. These factors have greatly contributed to the Yorùbá society because they create avenues for the Yorùbá culture to be reckoned with globally and also help to generate high profits to the treasury of the producers of these films and the nation at large. Despite these laudable contributions, on the other hand, they have been observed to have impaired the value and tradition of the Yorùbá culture as examined in this study.

4.1. Cultural Hybridity in Selected Contemporary Yorùbá Films

Yorùbá films developed from the time and age of stage plays to the streaming online platforms like YouTube, Netflix, Iroko TV, Prime-Video, Showmax, among others. Although the production of these films is falling back to the stage play time via theatre performances and cinemas (Akinsola 2020a), it is important to note that as these films are developing and going global, their contents are not perfectly representing the immediate society that they are portraying. The lingering effect of colonisation on Nigeria, and precisely the Yorùbá community, has found its way to the film industry, whereby Yorùbá film producers create content that does not solely represent the culture and traditions of the Yorùbá society. They often represent a mixture of other people's culture, hence Yorùbá films are now tilting towards becoming a cross-cultural art product. This is regarded as hybridisation of culture, and according to Homi Bhabha, the Yorùbá film can now be regarded as a “third place” where two cultures meet to form a new kind. The inclusion of elements of other cultures into the Yorùbá culture shows that Yorùbá culture is also evolving because culture is meant to be dynamic, so that it can allow changes and modifications to suit the time and age (Adejumo, 2023), but not to the detriment and endangerment of such culture.

The hybridisation of culture as examined in the selected films exists under the two major forms of culture – the tangible and the intangible culture, as presented in the following sections.

4.1.1. Hybridisation of Tangible Culture in the Selected Yoruba Films

The tangible culture involves cultural elements that can be seen and touched, while the intangible elements can be categorised as abstracts (Falola & Akinyemi, 2017). They are only found in feelings and actions; these are the language and dialects, values, traditions, morals, and identities of a set of people. They are sustained by being transmitted from one generation to the other (Adeyinka & Akinsola, 2021). The tangible cultural elements hybridized in the selected films include architectural design, dressing, and weapons of war. These elements, however, exist diversely in the selected films as argued in the ensuing sub-sections.

Architectural design

Building and designing houses is culture-based, hence, having a well-bricked, cemented, and painted house with modern facilities, together with a banquet hall, is clearly an indication of Western culture as seen in the film *Elesin Oba*. The film was presented in a Yorùbá cultural setting with open markets and houses built with mud like sheds and dried palm tree leaves as roofing sheets. No inclusion of sophisticated building materials as seen in the house inhabited by the police officer, Simon Pilkings, and his wife, Jane Pilkings. However, having it built within the Yorùbá cultural community at that time and age was to give an inkling that the Yorùbá cultural society is accommodating and thus gives room to change. Thence, adapting to change by the Yorùbá cultural society in the way houses are now structured is a form of hybridisation. Although houses are now being built with blocks and cement, the architectural design of the Yorùbá cultural society has not lost its focus and value, which is communal living. Houses of clans and kindreds are built together side by side and often in the same compound, usually referred to as *Agboole*, to always serve this purpose, and this is a glaring fact. It has been

hybridised as seen in scenes presented in the four randomly selected films where the houses of chiefs and even palaces of the Yorùbá tribe cannot be identified by mere looking, except that an entry to the house is made and the inhabitants interact with.

Dressing

Dressing is a major means of cultural identification. It explicates a visual representation of what a certain group of people stands for (Akinsola & Adeyinka, 2020). More specifically, dressing as an aspect of culture is a differentiating factor. It creates a certain perception, giving an idea about what the individual represents (Silas-Ufelle & Ntagu, 2025). Nigeria is well known to be a multi-cultural society, and to distinguish these cultures from one another, dressing is a key element. This aspect of culture has, however, been influenced in its presentation due to influences from and interactions with different cultures. These influences have permeated every avenue in which they are being presented, especially in the Yorùbá film industry. Although culture ought to be dynamic, however, not be at the expense of its originality. The Yorùbá film industry (Nollywood) has given much room to these influences, thereby adulterating the known concept of dressing in the Yorùbá culture. Looking at the costume party organized by the District Officer which was for the British colonial community to celebrate the prince's birthday in *Elesin Oba*; some of the attendees who were from the Yorùbá cultural community and have supposed to have been influenced were seeing putting on aso-oke sown into agbada, Sokoto and fila to attend this party. This means that although there are influences from other cultures, however, there is no total submission to these outside cultures; rather, their influences were seen as a passage to growth and innovation. This is to say that in the midst of the British community, the Yorùbá cultural attire was worn and this may mean that devoid of any notion, the Yorùbá cultural attire is not only meant for Yorùbá cultural events but can also be worn to any meeting or gathering at the wearer's discretion – no segregation. This is a laudable impact of hybridisation on the Yorùbá culture, as presented in Yorùbá films.

Weapons of War

Weapons of war are another hybridised cultural element to be considered. Wars only exist as a result of displeasure when two or more parties disagree over an issue, such as a fight over women, land dispute, chieftaincy titles, or the desire for a position, display of/ fight for superiority (Ajayi and Smith, 1964; Gutteridge, 1973). It could also be a mere display of power or a quest to seek revenge, among many other reasons. Originally in the Yorùbá cultural society, wars are fought with metaphysical elements (charms) like egbé (a supernatural carrier/disappearing-agent), ayèta (a supernatural bullet-proof), àlùwó (a kind of supernatural power that causes its victim to collapse when used to beat them), and many more, accompanied with a series of incantations and other weapons like 'Sakabula' (hunter's gun), 'ofa ati orun' (bow and arrow), and so on (Adejuwon, 2019). All these constitute the weapons of war used in these films, together with other instruments of war like swords, shields, and knives. However, the use of the sword as a weapon of war was more prominent, although historically, Yorùbá society makes use of a kind of short sword as a weapon of war occasionally (Adejuwon, 2019). In recent times, it has been seen as a major instrument of war as a result of influences from other cultures. As seen in *Jagunjagun*, Ogundiji; a warlord who owns a training school for warriors, often sends his warriors to the warfront when contracted to do so.

One of such occasions was when Oba Alarinka pleaded with him to wage war against his brother, who is also a prince of Modede town. At the warfront, swords were the major weapon, and much attention was not given to the use of charms and incantations. Likewise, in *Agesinkole*, the sword was a crucial instrument in the escapades of Agesinkole and his bandit group in warring for revenge against Ajeromi town. Igbos are known for using swords, and the Hausas make use of different kinds of knives as their major weapon of war. However, swords cannot be fully categorised as a major instrument of war in the Yorùbá traditional society while placing

the four selected contemporary Yorùbá films side by side with other traditional cultural Yorùbá films – the likes of *Başòrun Gáà* by Adebayo Faleti, *Şaworo idẹ* by Túndé Kèláńí, and *Kíjà* by Faduri Joseph. There is a distinction in the presentation of the Yorùbá cultural elements, especially in the weapons of war being portrayed.

It was, however, discovered that the original use of swords in the Yorùbá traditional society is occasional because, often the sword is an important instrument always found with the executioner of the town (Adelowo, 1990). It is usually needed when there is an offender or a 'sacrificial item' to be beheaded. A typical illustration was drawn from one of the selected films *Elesin Oba* where the Elesin was to die following the king's death. This is a cultural event which was supposed to ensure the passing king had a safe passage to the great beyond. But before Elesin dies, some rituals must be performed. A dog has to be killed by beheading in Ogun's shrine, and this was done with a sword.

Therefore, the portrayal of constant sword usage on the warfront reveals hybridisation of culture between the Yorùbá culture and other cultures of the world, where swords are used as the major and primary instrument of war. Notwithstanding, this can be seen as a form of development of the Yorùbá culture in order to reveal its dynamic nature, such that it allows improvement and consequently develops with the trend of time, not ignoring the known practice of cultural norms. Another instance of cultural hybridisation under the concept of war is the taekwondo fighting technique. Taekwondo developed first as a martial art used for sports over 20 centuries ago in Korea, but subsequently, other nations of the world adopted it and began to reform it as it suited them, till it is now known to be a fighting technique (Rodrigue, 2018). It was used in fighting and defending oneself against attacks. Rodrigue (2018) conceptualizes martial arts in Africa as a trinity of combat, spirituality, and dance. However, it is not expressly pronounced as a form of warfare, as the selected films in this study heavily portray it. An instance as deduced from *Jagunjagun* was when Ogundiji's young warriors were having their training, and during war times. Although taekwondo involves the use of fists, it contrasts with the wrestling bouts known as eke mimu in the Yorùbá community. While skills gained through wrestling bouts and martial arts may be useful during wars, there are more sophisticated weapons and skills meant for war in the Yorùbá society.

It is important to note that hybridisation of culture brings about global acceptance and increased knowledge of the Yorùbá culture; thence, this concept cannot be completely ruled out. However, extreme hybridisation becomes impeding to the own/home culture because it threatens the value and respect for it. Thus, reckoning with elements from other cultures must be done with great caution. Therefore, it can be clearly noted that hybridization cannot be completely written off, as it is a means to make a culture experience growth and innovation.

4.1.2. Hybridisation of Intangible Culture in the Selected Yoruba Films

From the foregoing, it has been affirmed that culture exists in two forms – tangible and intangible culture. The existence of these forms co-exists; the tangible cannot exist without the intangible, and vice versa. Usually, the intangible cultural aspects in the form of oral tradition and literature are used to express the Yorùbá belief systems about the tangible cultural aspect (Akinsola, 2023; Akinsola, 2024). The intangible culture can be regarded as the aspect of culture largely found in the repository of members of the society (Adejumo, 2023). They come to play as inner abilities after they have been passed to the members from older generations; they can neither be seen nor touched. Language, sports, oral traditions, entertainment, cultural values, rituals, and festivals, to mention a few, are examples of intangible culture. For the purpose of this study, language and entertainment are prevalent examples in relation to the data gathered from the selected films as presented in the following sub-sections.

Language

The synchronization of words to form a meaningful sentence in a structured manner that can be received, understood, and given a response to is referred to as language (Adeyinka and Akinsola, 2021). Also, it is an instrument employed by humans to make known their feelings, thoughts, ideas, emotions, and opinions to others. It is also a very notable means of identifying the culture of a society (Aor & Iorember, 2021). Therefore, language is an essential tool of communication in human society (Akinsola & Osundiran, 2024). In lieu of this, films are known to mirror society; hence, it is important to consider the usage of language in the selected films. In all of the selected films, Yorùbá language was employed; however, some instances were noted where its usage was not in its full originality. Yorùbá language is a major identifying factor of the Yorùbá culture, but its usage with language(s) from other cultures and/or trends can be identified as hybridisation.

For instance, in *Jagunjagun*, the head of the gang of thieves who came to Oba Kayeja's palace faced the king and said 'so pe o ti lo' when he was about to behead him. This literally means 'say someone/something has gone' as the 'o' there is a pronoun that can be someone/something that has gone. On the contrary, what the above sentence means in its context is that the king should fix his mind on the fact that he is going to die. Although this sentence was spoken in the Yorùbá language, there already exists a mixture of trends in the tone used and its contextual meaning. The trend of using words as a form of indirect mockery. This was not originally found in the Yorùbá language. If a person is going to respond with a tone or phrase of mockery in a conversation, irony as a figure of speech would be used, such as 'you can turn the house upside down after I have left for work'. This can be a conversation between a mother and her children, indirectly warning them not to disarrange the house after her departure.

However, a child with no adequate understanding may take what she has said as a direct instruction, making the house a playground and upturning it to be very disorganised. Another instance of language hybridisation is found in *Elesin Oba*. Here, the Yorùbá indigenes who are recruited by Britain as cooks and police officers could not speak Yorùbá as they should when conversing with their employers, and neither can they speak English fluently. Thus, they had to code-mix with both English and Yorùbá languages when speaking to their employers and this had an adverse effect on their communication skills, as seen when Sergeant Amusa was speaking to Iyaloja on the issue of *Elesin Oba*, who has the duty of joining the king in the great beyond, he stuttered. Iyaloja then mockingly told him not to bite himself because he wanted to speak like those who employed him. Although language hybridisation was found useful, especially when employed to converse with the British employers, this notwithstanding, it created a dent in the fluent and effective communication skills of the employees who are of the Yorùbá cultural background.

Entertainment

Entertainment as an element of culture was also hybridised in some of the selected films. Entertainment in Yorùbá culture is always interesting to watch. Drummers and dancers as well as singers and chanters known for eulogising people, would perform at the open space, either in the market square or at the palace, depending on the kind of celebration at hand. This took a different turn in some of these films. Considering an instance from *Jagunjagun*; Ogundiji was celebrating his win and paying homage to his creator (ori), drummers and dancers were seen in the open space but their performance was observed to be in synchronisation with songs and sound from a keyboard. This is an innovation adopted from the culture of the West, where their songs and sounds come from keyboards, pianos, and other musical instruments. The elements of culture that reflect hybridisation as discussed above can be considered as an avenue employed by Yorùbá filmmakers to make the culture evolve. It must, however, be noted that this evolution should not be at the detriment of what the culture stands for all along.

4.2. Cultural Marginality in Selected Contemporary Yorùbá Films

As earlier stated, culture exists in two forms: the tangible and the intangible. So also, hybridisation and marginalization exist as twain; thus, it is important to consider the elements of the two forms of culture which have been marginalized in the selected films. Marginalization occurs when one culture is portrayed or represented at the expense of another culture (Goldberg, 2012). This means that the existence of the features and elements of a culture supersedes that of the. This can be as a result of different factors mitigating against the effective practice of these cultures, such as influences from foreign cultures (Navei, 2023), among others.

4.2.1. Marginalisation of Tangible Culture (Dressing) in the Selected Yoruba Films

The most consistently marginalised tangible element of culture is dressing. Dressing is an essential element of culture that physically brings what a culture represents to the limelight (Akinsola & Adeyinka, 2020). Different cultures of the world are easily identified because of the influence of their culture in the way they dress. A culture specific dressing is not just for the purpose of adornment; it speaks volumes about the beliefs, values, custom and practices of such culture hence, there are some forms of dressing which are specifically identified for different purposes and occasions. It is however a bewilderment when such culture specific mode of dressing tampers with another thereby resulting to a misrepresentation of one of the cultures being portrayed. From the selected films precisely in *Elesin Oba*, there were instances of marginalization where the Yorùbá sacred 'egungun attire' was disregarded by Mr and Mrs Pilkings - the British colonialists. The 'egungun attire in the Yorùbá culture are sacred and revered. They are often used occasionally during the Egungun festivals to honor and pay homage to the long-gone ancestors who are believed to still be in existence, keeping watch over their loved ones. Mr and Mrs Jane Pilkings saw this attire as a regular costume to be worn to a ball party. Also, Olunde the son of Elesin traveled to England to study as a medical doctor, and upon hearing of the king's death, he knew his father had to die as a form of ritual. Upon getting home to his people, he was dressed in a suit to attend his father's supposed burial which, without more exegesis is absolutely wrong. This evidently shows that Nollywood (Yorùbá) film production focuses more on profit and globalization, hence the traceable occurrence of the concept of dressing in the Yorùbá culture, which experienced extreme marginalization. Being known globally is definitely one of the major goals of organisations, sectors, businesses and groups, industries, especially the entertainment industry. That notwithstanding, gaining the right recognition should be of utmost importance. Relegation (whether consciously done or not) of one culture for another to thrive is detrimental to the sustainability of the former; conscious efforts should be made to curb it.

4.2.2. Marginalisation of Intangible Culture in the Selected Yoruba Films

Two major aspects of Yoruba intangible culture marginalized in the selected films are language and cultural values. Although these two cultural aspects are interdependent since language is used to express values, they are treated independently in the following subsections based on the data gathered from the selected films.

Language

Language is always employed to communicate with one another. Communication can happen in various ways because, essentially, it involves two or more parties engaging in a conversation they both understand. This means that to understand a language to be able to communicate with it, you must have developed the ability over time by belonging to a cultural society since language is a function of one's environment; expressing its culture (Aor & Iorember, 2021). In *Elesin Oba*, being a portrayal of colonisation, two languages were used - English and Yorùbá languages, while the British colonialists made use of English, the people in the community made use of Yorùbá language since it is a Yorùbá society. This was seen as the usual layout; however, Olunde, who just returned from England upon hearing of the demise of the king and knowing the culture, had to return

immediately. Olunde came in right at the middle of his father's wedding and had to call out his friend from the ceremony and in conversing with him he got to know of his father's wedding which was suppose to be a ritual ceremony to mark his ritual suicide to accompany the king to the great beyond and this made him shocked. It is said that one is more expressive in his/her native language, but on the contrary, Olunde finds it easier and more convenient to express his shock and surprise in English than Yorùbá, which is his native language. This is an instance of sidelining the Yorùbá language for the English language due to the influence of British culture that has eroded their minds on communication.

Cultural Values

The filmic presentation of the dent in the portrayal of morals in the Yorùbá community is a mirror of its real existence in society. This did not just come to be; it is traceable to the infiltration of the influence from other cultures around the Yorùbá society, causing the initially highly held morals to be non-existent. Considering respect and humility as one of the moral standards that the Yorùbá society holds in high esteem, its existence in the society has dwindled greatly, causing disregard and pride. As seen in *Anikulapo*, Queen Arolake disregarded the position of the king as the sovereign ruler with so much authority by desecrating the bed with fornication. Her act of fornication with Saro the cloth weaver shows that the moral of respect is fast becoming a thing of the past. In addition, humility is regarded as an adornment that everyone ought to have, irrespective of the power, wealth, or affluence that they may possess. Contrary to this, Saro, upon having the privilege to raise the dead in a mystical way became 'lord' over the villages he sojourns to and, upon request to raise their dead, he demands anything that he so wishes, even it may be beyond what they could offer. For instance, when the prince of one of such villages died, he demanded that the princess be given to him as wife before he could raise the prince and upon much deliberation, his demand was agreed on reluctantly.

Also, Ogundiji, the mighty warlord, was conquered as a result of pride. As it is generally said that pride goes before a fall, his pride gave way to his downfall because he underestimated the abilities of a young warrior – Gbotija, and this is because he had gone to several wars and conquered. This contributed to his pride and thought that no matter the lapses on his part, Gbotija cannot see his end. He was proven wrong when Gbotija had the inkling that he was using them (the young warriors) as mercenaries to fight wars and collect the proceeds to enrich himself under the guise of training them to be like him. This aggrieved Gbotija, and he vowed to break free together with his colleagues. Agesinkole presented a gang of robbers who had a leader who reincarnated from the dead. Following this, all attempts to capture him proved abortive, even when the village head-hunter was sent to confront him; the head-hunter had performed a series of rituals to be more powerful before he could go. Getting to meet Agesinkole – the gang leader, he explained the reason for his exploits in troubling Ajeromi town. After this explanation, the reincarnated leader simply vanished, and a critical observation of this scenario shows that he was not eventually apprehended. He simply left, thereby giving the interpretation that if a criminal knows how to manoeuvre his way or probably has a cogent or sensible reason for being a criminal, he can be left alone without being punished.

All the above-stated submissions can be summed up as the marginalisation of morals that once existed in the Yorùbá community. This reason can be traced to globalisation and profit making, and this often opens up the society to be prone to different kinds of external influences (Masoga & Kaya, 2008; Mofoluwawo & Ajibade, 2019). The quest to be recognised globally may cause the production of some contemporary Yorùbá films to tend towards the trend of events of the global system. Another cause for marginalised culture can be traced to the economic value, that is, the profit-making aspect of film production. Economic value is still linked to globalisation, because the rate at which the films produced are accepted will determine the rate of their sales, whether online or on other film platforms like Netflix, YouTube, Showmax, among others. It is, however, very

unpleasant to have the contents of some contemporary Yorùbá films portray the morals of the Yorùbá society in a degenerating manner to the outside world.

5. Conclusion

It has been established in this paper that contemporary Yorùbá films present varying contents for global acceptance and economic value. However, it is important to note that some of this content is a misrepresentation of the cultural elements in Yorùbá society. The contents of the Yorùbá contemporary films, which hybridise and marginalise the Yorùbá culture, may be considered as a form of development. The development may be through hybridisation, which allows modification of some elements of the Yorùbá culture. Nonetheless, the hybridisation sometimes leads to permanent marginalisation of the Yorùbá culture, which involves relegating what Yorùbá culture stands for. This comes into being when the cultural elements are excessively hybridised. This is a major setback for the appropriate portrayal of the Yorùbá culture; the Yorùbá diaspora community and other cultures of the world. Hence, there needs to be a remodelling of some contents of these contemporary films that despise the beliefs and practices of the Yorùbá traditional society. This is because of the unwholesome and disheartening portrayal of our values, customs, and traditions, and, if not corrected, can lead to the continuance of the misinterpretation of the Yorùbá values.

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