

Research Article

Indigenous African Filmmakers as Social Critics: A Study of Femi Adébáyò's Jagunjagun

Abiodun Justin Adelodun 

University of the Witwatersrand, Johannesburg, South Africa 

Nureni Aremu Bakenne 

Ghent University, Belgium 

Olanrewaju John Ogundeyi 

North-West University, South Africa 

Shola Adenekan 

Ghent University, Belgium 

Babatunde Adeyeye 

North-West University, South Africa 

Abstract

Africa had been integrated into international cinema circuits since the beginning of cinema in Europe in the late 19th century while film screenings debuted in Lagos in 1903. Cinema was a one-way street: Africans watched films but could not thrive because of lack of capital to fund production due to the complex and expensive training, infrastructure and technical apparatus that celluloid cinema requires. The fundamental message on the continent has been to reawaken the consciousness of the younger generation of Africans with indigenous African filmmakers producing quality works by portraying historical tales in an African context. This study, therefore, focuses on the creativity and artistic aura behind the Nollywood film, Jagunjagun produced by one of Africa's thespians, Femi Adebayo. Jagunjagun brings to bear, the thematic analysis of characters, settings, acting, language, costumes and other acts of theatrics within the film to project the new toga of social criticism being displayed by filmmakers in Africa. This study, adopting exploratory research methodology, investigates the role films play as social critics in preserving and promoting the Nigerian culture locally and globally. Data was gathered through the thematic analysis of characters in the film while also using secondary sources. Post-colonial theory of film was adopted as a theoretical framework of the study.

Keywords: indigenous language; African filmmakers; social critics; jagunjagun

1. Introduction

Film is an effective medium for conserving cultural values and disseminating various views. Filmmaking in Nigeria is a nebulous phenomenon. Its production is artisanal, and its output is very sporadic. Nevertheless, it still serves as an essential instrument in our society that links the past with the present and anticipates the future. It responds to the ongoing fluctuations that other aspects of life encounter as a communication medium by assembling them into a whole. This is done to encode comprehensible thoughts. Filmmaking has also shifted from analog to digital technology as the 21st century is driven by technology, producing high-quality products and productions (Akpan and Udofia, 2021:1; Okome, 1996:26; Haynes, 1995:1)

Films have been intentionally positioned in the west to market foreign culture to other countries that would gradually embrace western cultural ideals in a subtle global fashion. Through the examination of historical events and regional cultures, this study not only investigated the role that film plays in conserving and promoting Nigerian culture both locally and globally, but it also showed how native African filmmakers use their craft to address social injustices (Dairo, 2021). Nigeria witnessed the introduction of film during the colonial era. It was created around the turn of the 20th century, when colonialism was reaching its frenzied peak and dividing Africa into several colonies, and it emerged as a powerful force in both culture and politics (Okome, 1996). Even though the colonialists used their films to perpetuate colonial ambitions, Haynes (2016) and Ekwuazi (1991) argue that film had been integrated into African cinema circuits since the beginning of cinema in Europe in the late 19th century while film screenings debuted in Lagos in 1903. Armes (2006:3) affirms that real African filmmaking by Africans themselves started in the 1950s.

Despite all the hoopla around colonialism, Nigerian film has experienced an unparalleled surge in the last twenty years, kudos to Nollywood, which is a testament to its ability to depict African stories in a way that is distinctively African. This incredible storytelling role was far too long left in the hands of colonialists who saw the continent as the backwaters and bulwark of human civilisation. However, despite Nollywood's contributions to the global storytelling of African stories, it is now imperative to help reshape Nigeria, the business's home base, given the nation's plethora of social, economic, cultural, and political issues that pose a threat to the country's unity (Akinola, 2013:11).

2. Literature review

The political and spiritual structures of pre-colonial cultures were essential to the preservation of Nigerian culture since oral traditions and tangible artifacts were kept in royal palaces, holy places, and by human guardians. These custodians of the cultural legacy included families that passed on knowledge and skills to future generations as well as traditional rulers, chiefs, kings, priests, and monarchs. A younger generation was raised in a household that engaged in cultural crafts including beading, sculpture, and textile weaving under the guidance of elder generations (Onyima, 2016). Nonetheless, colonialism brought about cultural dominance, with English emerging as the most widely used language in Nigeria and Nigerians assimilating British lifestyles, including those in the film industry (Agbanusi, 2017; Onyima, 2016).

Thus, the early days of the Nigerian film industry benefited greatly from the introduction of television to the country in 1959. When television first came out, it became necessary to replace the boring cowboy movies from the Wes Anderson flicks with domestic drama series. Segun Olusola's Village Headmaster, subsequently known as New Village Headmaster, is among the earliest achievements in this field. The popularity of this series served as an inspiration for others, including the late Ken Saro-Wiwa's Bassey and Company, Peter Igho's Cockcrow at Dawn, Jab Adu's Adio Family, Lola Fani Kayode's Mirror in the Sun, Matt Dadzie's Behind the Clouds, Zeb Ejoro's Ripples, Amaka Igwe's Checkmate, and James Iruoha's Masquerade, which was later renamed New Masquerade in its twilight days (Tobechukwu, 2009:65).

The rebirth of the Nigerian movie industry is better captured by Okoroji (2006:1) as follows:

The true birth of the Nigerian motion picture industry which today is referred to as Nollywood is traceable to the overwhelming success of what may have been considered an experimental project by an enterprising Nigerian businessman called Kenneth Nnebue. Kenneth Nnebue's Igbo language movie - *Living in Bondage* which was marketed on VHS sold like hot akara. In *Living in Bondage*, the universal contradictions of love, wealth, greed and crime were captured in a story that everyone could relate to. After *Living in Bondage*, Kenneth Nnebue made other movies like *Glamour Girls* and proved that an industry could be built around the sales of home videos using the VHS format. Following the success of *Living in Bondage*, most of the serious TV drama producers in Nigeria quickly followed in the footsteps of Mr. Nnebue to make feature films marketed on the VHS format and a new industry was born. Some might say that *Living in Bondage* succeeded because the VCR had become widely available domestic equipment in Nigeria. Others might say that *Living in Bondage* may, more than anything else, have led to the explosion of the sales of VCRs in Nigeria because everyone needed the equipment to watch *Living in Bondage*.

Going by the submission above, it suffices to submit that the creation of movies was aided by the mass media in introducing viewers to new lifestyles. Even in the twenty-first century, when globalisation and digital technology have united the world into one big, borderless village, hence, mass media still plays a significant role. Movies have been used to disseminate and maintain cultural histories and traditions that are in jeopardy of disappearing (Maisuwong, 2012; Showkat, 2017; Weinstein, 2001).

Nollywood movies are already bringing Nigerian stories to audiences around the globe, but more stories that highlight the country's rich cultural diversity and history are needed to be told in Nigeria. Upon examining the foreign film business, such as Hollywood, one may observe a meticulous endeavour to persistently showcase favourable facets of their cultures, cities, and beliefs via their narratives and visuals. (Balabantaray, 2020; Enahora, 1989). The stories and images in these Western films have

influenced how people view these countries' cities and ways of life. Therefore, the primary focus of this work is on how indigenous films help to preserve Nigerian culture by portraying filmmakers as social critics within the nation.

In the light of the foregoing, Nigeria's Nollywood industry has experienced rapid growth in recent years, contributing to the country's socio-political development as well as the creative industries, which have enormous potential and a global reach. In addition to this, evidence shows that the number of films made and released in other countries by the Nollywood business is growing quickly, bringing in large sums of money for the nation. As the diaspora grows and more Nigerians relocate to the US and the UK, there is a growing desire for Nollywood films that feature their country. As a result, the number of Nollywood films being viewed abroad is increasing (Nwankwo, 2018; Giwa, 2014:7).

3. Role of films in the society

Mass media is effective in all fields of life due to their audio-visual powers (Kabadayi, 2012). Film is a component of mass media (Baughman, 2006; Bittner, 1977), which is viewed as an entertainment medium that uses music and a series of images to create the impression of continuous movement to tell a story (Sharman, 2023). In fact, it is a multifaceted subject that encompasses creativity, education, and the exploration of human experiences. This is why it is considered one of the vehicles of communication and a powerful tool that can be used to promote various ideologies. It helps to transport stories and ideas to the audience and thus can shape global perceptions of cultural elements such as dressing and language (Dairo, 2021; Sherak, 2011).

One of the most distinctive features of films, and indeed one of the potential strengths of film and other mass media as learning tools, lies in their immersive quality. The concept of immersion, which is an important element in cognitive and behavioural psychology, provides strong support for the use of film in the classroom. However, this concept suggests that one must guard against the assumption or acceptance of the story as an absolute reflection of reality. Film has a strong immersive effect, because it primarily provides sensory input of an integrated visual and auditory nature. Therefore, its impact appears to be deeper (McCormick, 1996). Specifically, films have been utilised to strategically position foreign culture and subtly sell it on a global scale to other countries that eventually embrace western cultural norms (Dairo, 2021). Experts in the field of film studies emphasize the importance of film as a multimodal and integrative medium that can be utilized to its full potential in various domains, including mental health and education (Beaver, 2015; Hayward, 2013; Blandford et al., 2001). This section, therefore, focuses on the role of film in society. Vereş and Magdaş (2020) opine that films are engaging instruments of education because their educational role has been realized as effective.

Interestingly, studies have revealed that lectures via multi-media (audio-visual) presentation are better than verbal lectures (Mahdi, 2022; Abdulrahman et al., 2020; Kabadayi, 2012; Mayer, 2008). Considering that students are able to focus on life's lecture for 16-20 minutes at most during the class hour (Hakkâri and Kantar et al., 2008), using films helps them to gain significant attention for a long time (Hudson, et al., 2011). Hartley and Davies (1978), in their study, dwell on the memorability rate of knowledge according to the sense organs. The study emphasised that individuals tend to remember what they see and hear easily against what they hear alone. Consequently, the knowledge acquired in the process of watching a movie can easily be remembered. Wijinker, et al. (2019) submit that apart from the cultural knowledge being gained from movies and home videos, teachers are using instructional videos in their lessons to raise students' levels of conceptual knowledge and interest.

Films, according to Enyindah and Nwachinemere (2024), create interest by recounting stories that reverberate with native crowds. Moreover, it helps the audience to experience past events. For instance, over the years, Nollywood movies have exposed significant historic moments in Nigeria's journey. Historic films like *93 Days* (2016), *76 days* (2016), *Amazing Grace* (2006), *Oloibiri* (2016) and *October 1* (2014) are various films that have immortalised historic moments in Nigeria. Apart from textbooks, these films offer the audience a visual portrayal of Nigeria's political and social history, which can aid in understanding the country's past events. Films have been used to teach people about international culture and debunk cultural stereotypes while also serving as a descriptive tool in the study of global civilizations and cultures (Oza, 2021; Teutsch, 1995). Studies have further shown that Nollywood films have significantly increased viewers' knowledge and appreciation of Nigerian culture in other countries (Onyenakeya, et al., 2017). Nevertheless, some common Nigerian expressions and languages have enjoyed exposition in foreign spaces through films (Enyindah and Nwachinemere, 2024; Enyindah and Donli, 2023; Adeyemi, 2021). Therefore, films are a multipurpose tool used within societies in contemporary life because they play a significant role in society by influencing attitudes, shaping values, and bringing about social change. Films have the power to shed light on social injustices and marginalized communities, bringing awareness to these issues and advocating for social equality.

4. Nollywood as a vector of Yorùbá culture

Nigeria is credited for with rich cultural legacy and diverse cultural entities. Nigeria is outstanding due to its cultural value, which is created by its diversity and one of the diverse cultural entities in Nigeria is Yorùbá. This entity is predominant in the South-Western region of Nigeria. Primarily, Yorùbá traditional society is culturally rich in every aspect of its societal structures, which are directed by social ideals that appear to be the cornerstone of their way of life (Lee, 2012). Westernization has invaded many cultures using various media platforms. According to Rosnan, et al. (2010), globalisation has created this avenue for the exchange of culture locally and internationally through films from Bollywood, Nollywood, Hollywood and Ghallywood among others.

This is why Dairo (2021) opines that the cultural heritage of any nation symbolizes the history and legacy of the nation's cultural norms and values transmitted from one generation to another for cultural longevity. All these film industries have their

peculiarities in culture, language and religion. For instance, Nollywood has been one of such tools used for the spread of cultural values in Nigeria. These values include arts, customs, fashion, festivals, sacred sites, values, foods, ways of eating, architecture, spiritual and political structures (Onyima, 2016; Hasibuan, et al., 2011). Nollywood is the name given to the Nigerian movie industry. The term, according to Onuzulike (2007), is an imitation of Hollywood in the USA; Nollywood is ranked the second biggest film industry in the world, coming behind Indian Bollywood (Endong, 2018). Haynes (2000) notes that the term “Nollywood” appeared first in a 2002 article by Matt Steinglass in the New York Times, however the name has been in existence since 1992. Apart from the English films, the other prominent sections in the Nollywood industry are Yorùbá films, Igbo films and Hausa films because the industry evolves around the dominant language structure by reflecting on the original geopolitical structure of Nigeria (Esan, 2008).

It is pertinent to note that most Nigerian film genres include comedy, romance, melodrama, and historical epic. Many of these films have themes that deal with the moral dilemmas facing modern African society; corruption, unemployment, political instability, family issues, women’s rights, and other topics of concern to ordinary Africans through the genres (Akpabio, 2007:91).

5. Cultural relativism through the lens of Fẹ́mi Adé́báyò’s Jagunjagun and Yorùbá cultural tradition

Cultural relativism emphasises on interpreting cultural practices based on the internal logic and values of that culture rather than external standards (Herskovits, 1972). In Jagunjagun, Fẹ́mi Adé́báyò embodies this principle by portraying Yorùbá traditions, warrior ethos, and communal justice systems through an indigenous lens. Instead of adopting Western cinematic tropes, the film draws on Yorùbá oral traditions, mythological storytelling, and language to present a narrative that resonates with local cultural understanding (Akinyemi, 2016).

The film’s depiction of leadership struggles, initiation rites, and the concept of destiny reflects Yorùbá sociocultural values where bravery, honour, and spiritual guidance are central to communal life. By doing so, Jagunjagun avoids framing these practices as barbaric or outdated, a common portrayal in Western interpretations of African societies and instead, highlights their philosophical depth and relevance (Adesokan, 2011). Central to Yorùbá culture is a rich tapestry of oral literature, mythology, and traditional values. The film draws heavily on Ifá divination systems, the concept of Àṣẹ (spiritual authority), and the communal orientation of Yorùbá society. For example, leadership is portrayed not merely as political power but as a role tied to ancestral guidance, destiny (àyànmọ̀), and the moral responsibility of protecting one’s people. This representation aligns with Yorùbá philosophical thought, where kingship and warfare are guided by Òrìṣà (deities) and elders’ wisdom, not just physical might (Falola, 2020).

Cultural relativism is, therefore, crucial in enabling Jagunjagun to function as social criticism from an authentically Yorùbá perspective. The film critiques power abuse and moral decay within traditional warrior systems while still upholding the cultural framework that shapes these dynamics. This ensures that the story speaks to Yorùbá audiences in their own cultural terms while educating non-Yorùbá viewers about the richness and complexity of Yorùbá heritage.

6. Character summarisation

Every film or stage play, novel and even poem has major and minor characters. The actions and inactions of these characters have great effects on the perceptions of the audience about the work of art. This is because directors (film or stage), playwrights, novelists and even poets build their messages through the characters in the work. A film as a performance in a dramatic form uses character as the main means of expression of the thematic preoccupation of the work. One major art of the theatre that attracts an audience to a film and other performative works of art is acting and this can only be achieved through the thorough interpretation of character by the performers. It could be a good, fetish, proud, wicked or comic character (Thamrin and Wargika, 2013; Hawthorn, 2001; Klarer, 1998). As characters are revealed in a film and other performative arts, they are categorized by the audience looking at what the characters say, what other characters say about them, what they do and what other characters do in favour of or against them (Jain and Lal, 2022).

Taking a cue from the above submissions, this section of this work engages in character summarisation of the film Jagunjagun by Femi Adebayo. This will be done by picking a few of the characters one after the other, analysing their actions, inactions and looking at how they contributed to the expression of the thematic preoccupation of the film and the intended message of the film maker. The said characterisation is analysed below:

Ògúndìjì: This is the central character in the film. He is the antagonist whose concern is to ascribe all powers and authorities to him. He is not a king but is more powerful than all the kings and regents in society. The kings allow him to always have his way because no king wants to face the wrath of Ògúndìjì. Ògúndìjì is described as a warrior who has many battles and powerful charms. He describes himself as “a terror that scares the father and his child passes out.” He assists the ruler of society to take positions that they are not qualified to have. He kills at will. He is introduced in the film as the messenger of all powerful people. He helped Ọba Kayeja Onikeeto to conquer the enemy that invaded his domain and Onikeeto thinks Ògúndìjì the one that makes him retain his throne. Alarinka who was not qualified to be king because he was not the heir to the throne became king and still used Ògúndìjì to wage war against his brother.

Ògúndijí establishes a Warrior Training School where young people come from their different communities to learn the art of war. None of the trainees in Ògúndijí's Warrior School ever get freedom. He continues to use them to perpetrate his unpatriotic activities against society. He is the one waging war against most of the communities that send young people to him for training. The descriptions of his warrior training school speak volume about the character of Ògúndijí "house of war, the abode of charm, the house where a child dies and his peers rejoice, the house of the brave, the abode of death, the home of disease, there is death in the house of a warrior that kills. Not everyone that comes to the school of warriors to learn the art of war becomes a warrior." Ògúndijí does not want anyone to break his set records. Ògúndijí is ready to kill at will anyone who tries to come near his record. Through his activities, he became a personality that everyone is afraid of, and no one is man enough to argue or question his authority. He set Wèhinwò ablaze for being kind to some senior warriors. He wanted to kill Gbòtija by setting the powerful Gbógunmi against him. He continues to set death traps for Gbòtija. Gbógunmi describes Ògúndijí as "someone who loves to be at the centre of attention". He says Ògúndijí does not give suggestions but gives directives. Amoye says Ògúndijí does what he likes like the Almighty and he performs wonders like a chameleon. Ògúndijí betrayed the trust of his wife who sacrificed her womb for them to get fortified. Ògúndijí had a child out of wedlock and kept him in the custody of Adelé Oyèniké. In all, Ògúndijí, the son of Ògúnrogba envy, tyranny, corruption, betrayal, misuse of power are his watchwords.

Gbòtija: This is the protagonist of the film. He wants to avenge the death of his father Lágbàyi and decides to go and learn the art of warring at Ògúndijí's Warrior Training School. He never knew he was in the house of the man that waged the war that consumed his father. Gbòtija is the son of a wood carver and as such, he has the power to speak to and give order to all kinds of trees. He is introduced in the film as "Gbòtija the son of Lágbàyi; the son of the one that wakes up and talks to the trees in the forest." He is bold, selfless and has integrity. He sticks his neck for his fellow trainees by rejecting the rationed food brought for them. He faces the wrath of Iròyìnògúnkitán who orders his punishment for speaking out for others. During his ordeal, he didn't relent.

Gbòtija earns respect from Iròyìnògúnkitán and they become lovers. He saves the life of Erinfúntò, Ògúndijí's wife. He breaks Ògúndijí's record, and this marks the beginning of his trouble at the hands of Ògúndijí. Gbòtija is asked to face Gbógunmi in a duel which is a trap to get rid of him because he is becoming very popular among fellow trainee warriors and Ògúndijí's household. His lineage relationship with trees and power to command every kind of tree makes him victorious over Gbógunmi against the expectations of Ògúndijí. Gbòtija passes the second and third tests from Ògúndijí but this did not stop Ògúndijí from wanting to kill him. He has Agemọ to battle with and his relationship with the trees comes in handy as he conquers the dreaded Agemọ but gets the greatest shock of his life when he finds out that Iròyìnògúnkitán is the one under the Agemọ mask. This experience solidifies Gbòtija's opinion about Ògúndijí and he becomes emboldened to face Ògúndijí who he sees as a common enemy to all and sundry. This character represents the wake-up call for the youths in society which is the central message of the film. This is seen in his lines to the other trainees "Ìbèrẹ ogun la mò, kò sí ẹni tó lè mọ ọpin rẹ. Èròngbà wa ni láti wá kọ isẹ ogun láti dààbò bo iletò wa lẹyin tí a bá kọ'sẹ ogun tán, sùgbón n ẹ ni a n d'ọjù jà ko ara wa. Ẹyin ọdọ, ẹ jí, ẹ má sùn. Ẹ má jẹ kí àwọn alágbára ló wá gégẹ bíi irin isẹ. Ajá mọ omọ tí ẹ fún l'ómú. Ẹ jẹ ká bí wọn, nibo l'omọ tiwọn wà? Nibo ni wọn fi omọ tiwọn pamọ sí? Wọn n kọ wa sí ara wa lásán!" (Meaning: It is only the beginning of a war that we know, but no one can predict its end. We all have the intention to come and train here as warriors to defend our communities but after the training, we begin to fight ourselves ... Youth wake up from your slumber. We should not allow the rich to use us as tools of destruction. The dog knows how to breastfeed its puppy but knows how to devour the offspring of grasshoppers... let's ask them: where are their children? Where are they hiding their children? They make use of us and turn us against ourselves).

Gbógunmi: This is a Warrior that used to be a tool in the hand of Ògúndijí, they both fallout because Gbógunmi didn't carry out an order to execute a war against the village of his mother-in-law. This character is powerful and well-fortified. In his description of himself to Gbòtija, he rates himself third after Ògúndijí and Agemọ. He also describes himself as "Gbógunmi, the son of war, the son of war and charm, the son of Ògún Lágbède, son of iron bender. The one who stabs with no apology; the one who fights war like a storm, son of the one that piles up wars like tubers of yam." Gbógunmi's description of himself shows that he is powerful, fortified and loves wars. In the description of Amoye, Gbógunmi is death; he is the death that kills with vengeance, a demonic human being that fights like a spell. Gbógunmi knows Ògúndijí and wants to do everything to please him, but he disobeyed him due to his love for his sister Àsàbí and his wife Moróunmúbọ. He reluctantly accepts to face Gbòtija in a duel because he didn't want to disobey Ògúndijí for the second time. He believes he is not the main target of Ògúndijí in the duel but a trap to end the life of the young Gbòtija whose popularity spreads like wildfire among his peers. Gbógunmi takes the fight with Gbòtija as nothing for him, but he meets his death in the hands of the underrated Gbòtija to the amazement of all.

The Kings and Regents: These characters are the leaders and authorities in their various domains. They are all in support of Ògúndijí's escapades because of their selfish interests. Ògúndijí is their benefactor. They see nothing wrong with his autocratic and unpatriotic activities. They always seek his help to wage war against every perceived enemy. They all confirmed in one of their meetings that none of them qualified for the positions they occupy but they sat on the thrones with the help of Ògúndijí. Alárinká silenced his brother through the help of Ògúndijí. Oba Kayeja will always be loyal to Ògúndijí as a way of appreciating him for securing and retaining his throne and crown. One of them Oba Aláyákí, advised Ògúndijí to do something to stop Gbòtija from being seen as someone special among the trainee warriors. Aláyákí also, in one of the meetings of the Kings and Regents, reveals that he was happy when Gbòtija unexpectedly killed his son-in-law Gbógunmi because he didn't accept to wage war against his wife's village. Adelé Oyèniké accepts to keep Ògúndijí's son in her house unknown to Erinfúntò, his wife. In summary, these

Kings and Regents are accomplices with Ògúndijí in all his atrocities and unpatriotic activities against society because they are eating fat from the proceeds.

Bàba Amòye: This character is a special one in all its ramifications. The name of the character “Amoye” suggests that he is full of knowledge, wisdom and understanding. He knows much about virtually all other characters in the film’s setting. Amòye’s carriage and his choice of words speak volumes about his character. His expression when Gbòtìjà breaks the record of Ògúndijí during Qdún borí could mean several things but the most important among the numerous interpretations is that there is danger in the air. This is confirmed by the expressions of Ògúndijí, Qba Aláyàkí, Adelé Oyènikè and the events that later happened in the film. Amòye’s descriptions of Ògúndijí and Gbógunmì confirm that he knows everyone so well. The way he analyses the ordeal of Gbòtìjà in the hands of Ògúndijí shows an elder that is ready to say the truth without creating tension in an already tense environment. Amòye’s way of telling Ògúnlaḡe, the son of Ògúndijí that his father was dead also depicts an elder that doesn’t speak anyhow. Bàba Amòye’s character represents a contemporary elder statesman.

Ìròyìnògúnkitán/Agemọ: This is a two-in-one character. She is seen as the only daughter of Ògúndijí and all respects is accorded to her. She also commands respect from all in the household of Ògúndijí. The trainee warriors cannot look her in the face. One encounter that establishes her authority is the case that involves Gbòtìjà. She orders the flogging of Gbòtìjà but later falls in love with him. She expresses joy when her lover Gbòtìjà breaks her father’s record and the expression on her face when Gbòtìjà unexpectedly defeats Gbógunmì in a duel shows she is really in love with him. Ìròyìnògúnkitán becomes unsettled when Ògúndijí ordered that Gbòtìjà should be locked in a coffin for seven days. She lost all hope when the coffin was thrown in a river but her hope is restored with Gbòtìjà’s return on the seventh day. Unknown to everyone, Ìròyìnògúnkitán is the one under the Agemọ mask. Agemọ is a powerful masquerade that Ògúndijí uses for difficult wars. This character is described as the “masked demon assassin that Ògúndijí calls when war becomes unconquerable”. It is Agemọ that helps Ògúndijí’s warriors to conquer the war against Alabata Qba Alarinka’s younger brother. The same Agemọ is sent to kill Gbòtìjà but the encounter with Gbòtìjà reveals the personality under the dreaded Agemọ mask. Apart from knowing the one under the mask, other hidden information such as the true father of Ìròyìnògúnkitán and the secretive son of Ògúndijí, Ògúnlaḡe are made known to Gbòtìjà through Ìròyìnògúnkitán after removing the Agemọ mask.

There are other characters in the film, whose portrayal also showcases the film maker as a social critic. Wèhìnwò who is set ablaze is used by the filmmaker to portray leaders who misuse power. Erínfúntọ, Ògúndijí’s wife is a character that shows the lack of trust and betrayal that exists in our society. The three warrior leaders that neglect their duty post are used to portray people who are very close to the leaders and due to this ascribe power to themselves and neglect their duties.

7. Theoretical framework

Post-colonial theory was adopted as a theoretical framework for this work because it is highly relevant to the philosophy of this research. In relation to the film under analysis, it examines how indigenous African filmmakers challenge colonial legacies; reclaim African identity and at the same time, critique social injustice within the purview of postcolonial societies (Sharman, 2023). Key scholars like Frantz Fanon, Ngũgĩ wa Thiong’o, Edward Said and Homi Bhabha among others have focused their research on Postcolonial theory. However, Ngũgĩ wa Thiong’o’s perspective of the theory was adopted for this study. He was one of the greatest writers of post-independence Africa and one of the vibrant cultural agitators and innovators who, in contrast to many other public intellectuals, participated directly in grassroots cultural renewal, enduring imprisonment and exile because of his engagement in political action. Ngũgĩ wa Thiong’o’s ideology and a shift in his focus from Africa’s holocaust to Africa’s Renaissance made his theory to be germane to this work. Meanwhile, the theory is within the horizon of how Fẹmì Adébáyọ uses indigenous storytelling, symbolism and Yorùbá language to critique modern-day slavery which examines the representations of power play, cultural resistance and reassertion of African values. So, in Jagunjagun, themes like power struggles, cultural heritage, and resistance to oppression resonate strongly with postcolonial discourse and that is the fulcrum of postcolonial theory.

8. Methodology and data analysis

This study is qualitative, adopting an exploratory research methodology in examining the film Jagunjagun, which explores the cultural narratives of the Yorùbá people of South-West Nigeria. This film, which was produced by Fẹmì Adébáyọ, was officially released on August 10, 2023. Jagunjagun, a 129-minute Yorùbá epic movie, was watched online repeatedly on Netflix, an internet-distributed television channel which has made significant impact on the African screen media sector, with a particular focus on the Nigerian film industry otherwise known as Nollywood. The cultural elements which include characters, language and choice of words as well as the thematic preoccupations showcased in Jagunjagun were critically analysed. The film was paused intermittently to allow researchers to take notes of major scenes, characters, language use and locations for proper analysis. The following related thematic concepts inherent in a typical Yoruba cultural setting like wake-up calls, trust and betrayal, corruption and injustice, wickedness and revenge, love and deceit were analysed among other elements.

9. Results and discussions

This section engages in the analysis of the thematic preoccupations and use of language observed in the film, Jagunjagun. Femi Adebayo himself, in this film, adds his voice to the call on the youth in Africa, especially Nigeria to wake up and stop being tools

in the hands of politicians. The thematic preoccupations and the choice of words in the film are pointers that indigenous African filmmakers are social critics and change agents.

Language and choice of words in Jagunjagun

Yorùbá language is the means of communication in the film. The choice and usage of Yorùbá words really helped the filmmaker to project his social message. Some of the lines in the film speak to the thematic preoccupations. “Èyí tí n bá tún gbò pé ó ẹ̀ hàà tàbí tó ẹ̀ hùn-ùn nínú yín, yóò dákẹ̀ tíí láéláé” (meaning: whoever makes a sound among you will be silenced forever) “Máà jẹ ahun, máà jẹ igbá, máà jẹ igbín tikaraun, máà jẹ òrèrè tìpẹ̀ tìpẹ̀” (Meaning: I will consume everything that is available). In the context of the film, Jigan is saying he will kill the king and takeover his domain. As a welcome call to the new intakes at the Ògúndijí Warriors’ School, the senior warriors say “gbogbo ogun ló n lá ni lóògún, gbogbo ogun ní kú’ni lápá, àjàkú là n jà nilé ológun, ẹni tí kò ní iyá nikan ló lè gbé bẹ” (Meaning: Every battle makes you sweat, every battle makes the hand weak, it is fight to death in the warrior’s house and only the motherless can survive there).

This also tells us the type of warriors’ school and the personality of the owner of the school. In his welcome address to the new intakes Ògúndijí says “ẹ̀ kààbò sílẹ̀ ológun, ilẹ̀ ológun, ilẹ̀ t’omọ̀ kú, t’ẹ̀gbẹ̀ rẹ̀ n yò ẹ̀ẹ̀ẹ̀, bèèrè kó tóó wò. Ilẹ̀ akọ̀ni, ilẹ̀ ikú, ilẹ̀ àrùn, ikú n bẹ̀ nilé ológun tí n pa ni, kíí ẹ̀ gbogbo ẹ̀ni tó wálẹ̀ ológun láti wá kọ́ ẹ̀ ogun ló n di ológun. Ẹ̀rin diẹ̀, ẹ̀kún púpọ̀ lẹ̀ lẹ̀ fi bá mi gbé tí kò fi ní sí iṣẹ̀gbọ̀n” (Meaning: House of war, the abode of charm, the house where a child dies and his peers rejoice, the house of the brave, the abode of death, the home of disease, there is death in the house of warrior that kills. Not everyone that comes to the school of warrior to learn the art of war becomes a warrior, little laughter and more tears make you to live with me in peace). This speaks of the intention of Ògúndijí about the warriors. It means he doesn’t care about the safety of the trainees. This shows that Ògúndijí is power-drunk, selfish; kills at will and so on. The tyrannical nature of Ògúndijí is also displayed when he says “iná ni mí o, bí n bá bínú tán, èmi ò mojú ẹ̀ni tó dá mí” (Meaning: I am fire, when I am angry, I get blinded by rage). He also describes himself as “èmi jìnnìjìnnì já baba láyàkọ́mọ̀ ó dákú” (Meaning: I am a terror, when I scare the father, the child passes out). Ògúndijí has no regard for anyone. This can be seen in one of his frequent lines “Ẹ̀yin àti taani àti taani níwájú taani?” (Meaning: you and who and in the presence of who?) He told his warriors that “tí àṣẹ̀ bá di méjì á di abá” (Meaning: a delegated command becomes a suggestion). When Gbólunmì tries to interrupt him, he says “l’wọ̀ àti taani àti taani àti taa tún ni? Mò n dá o nífà l’wọ̀, o fẹ́ẹ̀ máa kí nínú Odù náà” (Meaning: I am talking, and you have the guts to interrupt). He believes he has the power to do whatever he likes to anyone. He says to his wife “alágbẹ̀dẹ̀ mi ò tii mọ̀ ohun tó máa fi irin Gbólunmì rọ̀” (Meaning: I am yet to decide what to do with Gbólunmì).

Also, Ọ̀ba Aláyàkí in his advice to Ògúndijí says: “ejò làwọ̀n ọ̀mọ̀ isinyi, wọ̀n ò ẹ̀é na ẹ̀nu fún” (Meaning: the children of nowadays are like snakes, they can’t be trusted). This shows a society where the young ones are not given a slight opportunity. A society where the youths are not given a chance in the scheme of things is also noticed when Ògúndijí says “gbogbo Alájàpá níi pèrè àti là, àmọ̀ orí olóko ni ò níi jẹ̀” (Meaning: Every trader wants to be wealthy, but the farmer will always resist). This describes the type of person Ògúndijí is. This affirms this position when Iròyìnògúnkitán says “o wá n fi mí dé ẹ̀ṣẹ̀ ejò kààkiri” (Meaning: He keeps using me for evil tasks all over the land). This also says much about the society where leaders make use of the youths for unpatriotic activities but keep their children in safe havens. Bringing to fore the deceitful nature of Ògúndijí, Gbólùtjà says “à tan ni ò gò, ẹ̀ni à tán ni ò gbọ̀n” (Meaning: A deceitful person is not stupid but the one who falls for deceit is unwise). At the climax of the film, Gbólùtjà makes a call to the youths when he says “Ẹ̀yin ọ̀dọ̀, ẹ̀ jí, ẹ̀yin màjèsín, ẹ̀ má sùn” (Meaning: Youths wake up, young people, wake up from your slumber).

Thematic preoccupations in Jagunjagun

Portraying indigenous African filmmakers as social critics can only be done by looking at the type of message that occupies the centre stage in their works. The central theme in the film Jagunjagun makes a clarion call on African youths to wake up from their slumber and not allow politicians on the continent to continue to use them to achieve their selfish and unpatriotic goals. Apart from this theme, there are other sub-themes in the film pointing to African filmmakers as social critics and change agents.

Wakeup call

This is portrayed in the character of Gbólùtjà who serves as a threat to Ògúndijí and perceived as unpatriotic Kings and Regents. This is seen in his lines to the other trainees “l’bẹ̀rẹ̀ ogun la mọ̀, kò sí ẹ̀ni tó lè mọ̀ ọ̀pìn rẹ̀. Èròhgbà wa ni láti wá kọ́ iṣẹ̀ ogun láti dààbò bo iletò wa lẹ̀yìn tí a bá kọ́ ẹ̀ ogun tán, sùgbọ̀n n ẹ̀ se ni a n d’ọ̀jú iṣà kọ ara wa. Ẹ̀yin ọ̀dọ̀, ẹ̀ jí, ẹ̀ má sùn. Ẹ̀ má jẹ̀ kí àwọ̀n alágbára ló wá gẹ̀gẹ̀ bí irin iṣẹ̀. Ajá mọ̀ ọ̀mọ̀ tí ẹ̀ fún l’ọ̀mú. Ẹ̀ jẹ̀ ká bí wọ̀n, nìbo l’ọ̀mọ̀ tiwọ̀n wà? Nìbo ni wọ̀n fi ọ̀mọ̀ tiwọ̀n pamọ̀ sí? Wọ̀n n kọ wa sí ara wa lásán ni!” (Meaning: It is only the beginning of a war that we know, but no one can predict its end. We all have the intention to come and train here as warriors to defend our communities but after the training, we begin to fight ourselves ... Youths wake up from your slumber. We should not allow the rich to use us as tools of destruction. The dog knows how to breastfeed its puppy but knows how to devour the offspring of grasshoppers... let’s ask them: where are their children? Where are they hiding their children? They make use of us and turned us against ourselves). These lines rejuvenate and motivate trainees to act. Their response to this wake-up call leads to the death of their common enemy Ògúndijí and it can only mean freedom for them.

Trust and betrayal

Erínfúntò trusted Ògúndijí when she accepted that her womb would be used for them in order to get power and remain fortified, but they would not give birth to children. It was based on trust that made the towns and villages around to send their youngsters to Ògúndijí for training in warfare. The people of Ilú Alájé sent Wèhinwò. Gbótijà decides to come to the training school because they have trust in Ògúndijí. Alabata had trust in his brother Alarinka, and he allowed him to sit on the throne of their father. Betrayal comes when Ògúndijí secretly gave birth to Ògúnlaḡe and keeps him with Adelé Oyèniké. It is betrayal of trust when Ògúndijí set Wèhinwò ablaze and sends his remains to Ilú Alájé. Ògúndijí betrays the trust Gbótijà had in the training school when he listens to him saying he waged war against his town. It is betrayal when Ògúndijí will wage war against towns and villages around him and the people there sent their youths to Ògúndijí for training to protect themselves against enemies not knowing that Ògúndijí is the real enemy.

Corruption and injustice

Femi Adebayo in this film, Jagunjagun reveals the level of corruption and injustice that exists among leaders. Alarinka decides to take over his brother's farm by force. Ògúndijí accepts to wage a war against Alabata without finding out the truth of the matter. Not because he loves Alarinka but because of the proceeds that will also come to him from the farm. All the Kings and Regents in the film confirm that none of them are qualified for the position they occupy, rather Ògúndijí forced them on the people.

Wickedness and revenge

Wickedness is at the centre of all the events in the film. Ògúndijí waging wars against unsuspecting towns and villages is nothing but wickedness. Setting Wèhinwò ablaze is a high level of wickedness; ordering Gbótijà to face Gbógunmì in a duel is simply an act of wickedness. Attempting to kill Gbótijà is wickedness. Punishing someone for speaking the truth is nothing but wickedness. Using Iròyìnògúnkitán as a demonic masquerade and killing innocent people by Ògúndijí is also an act of wickedness. Again, every character in the film wants to avenge an injustice done to him. The decision of Gbótijà to come and learn the art of warring is to avenge the war against his town as well as the death of his father. Ògúndijí sends Gbótijà to wage war against Ilú Alájé to avenge the attack on his wife and to also kill Gbótijà. All the wars executed in the fictional environment in the film are out for revenge. We cannot shy away from the fact that the wars and attacks across the continent are because of wickedness and revenge, more importantly, the selfish interests of leaders and politicians.

Love and death

This can be seen in the characters of Wèhinwò and Ajítóní. These two characters were lovers in the film. Wèhinwò accepts to go and learn the art of warring to defend Ilú Alájé against invaders while Ajítóní rejects all advances from other men because she has true love for Wèhinwò. She waited for him to come back as a warrior but the death of Wèhinwò puts an end to the love between the duos. Iròyìnògúnkitán and Gbótijà are also characters that the filmmaker used to portray love and death. Iròyìnògúnkitán fell in love with Gbótijà after his bold and selfless action. She was with Gbótijà at all his ordeals in the hands of Ògúndijí but death also put an end to the love affair between them.

10. Conclusion

The Nigerian movie industry otherwise known as Nollywood has contributed in no small measure to the cultural value of society. The Yorùbá segment of the industry has not only depicted the indigenous Yorùbá society from their historical development in the pre-colonial era to the present but has also brought to the fore, the typical culture of the Yoruba society through their brand of religion, history, language use, dressing and culture. Femi Adebayo's movie *Jagunjagun* does not only represent the transition of the Yorùbá Travelling Theatre into big screen motion picture, it is also used to uncover the hidden biases among the less privileged in the society and to reawaken the social consciousness of the people living in the same society. *Jagunjagun* should not just be seen as a mere entertainment movie, but as a satire of contemporary Nigerian society with a wealth of satirical realities from the country's social and political atmosphere. Also, it reveals the latent injustice that much of the wealthy and politicians in society perpetrate against the populace.

Declarations:

- **Originality Statement:** We, Abiodun Justin ADELODUN; Nureni Aremu BAKENNE; Olanrewaju John OGUNDEYI; Shola ADENKAN and Babatunde ADEYEYE, confirm that this manuscript is original, has not been previously published, and is not under review elsewhere.
- **Author Approval Statement:** We, Abiodun Justin ADELODUN; Nureni Aremu BAKENNE; Olanrewaju John OGUNDEYI; Shola ADENKAN and Babatunde ADEYEYE, confirm that all authors have read and approved the submitted manuscript, and the author order has been agreed upon by all co-authors.
- **Conflict of Interest Disclosure:** The authors declare that there are no conflicts of interest associated with this research. No financial, personal, or institutional relationships influenced the study's design, data collection, analysis, or interpretation. This disclosure affirms the objectivity and academic integrity of the work presented in this paper.

- Funding Information: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors. All expenses associated with the study were personally covered by the authors.
- Authors Contributions: OJ: conceptualisation, pilot systematic, B: literature review, and synthesis, S: methodology, data analysis. AJ and NA: review-editing and writing, original manuscript preparation. All authors have read and approved the published on the final version of the article.

References

- Abdulrahman, M.D., Faruk, N., Oloyede, A.A., Surajudeen-Bakinde, N.T., Olawoyin, L.A., Mejabi, O.V., Imam-Fulani, Y.O., Fahm, A.O. and Azeez, A.L., 2020. Multimedia tools in the teaching and learning processes: A systematic review. *Heliyon*, 6(11). <https://doi.org/10.1016/j.heliyon.2020.e05312>
- Adesokan, A., 2011. *Postcolonial Artists and Global Aesthetics*. Indiana University Press. <https://doi.org/10.2979/6376.0>
- Adeyemi, S.M., 2021. Promoting Yorùbá culture, language through films tells our real stories. *The News Digest*, 12 May. Available at: <https://newsdigest.ng/promoting-Yorùbá-culture-language/>
- Agbanusi, A., 2017. How colonialism underdeveloped Nigerian indigenous languages. *Mgbakoigba, Journal of African Studies*, 7(1), pp.150-155.
- Akinola, O., 2013. The rebirth of a nation: Nollywood and the remaking of modern Nigeria. *The Global South*, 7(1), pp.11-29. <https://doi.org/10.2979/globalsouth.7.1.11>
- Akinyemi, A., 2016. Yorùbá oral tradition in contemporary society. *Journal of African Cultural Studies*, 28(1), pp.1-15. <https://doi.org/10.1080/13696815.2015.1100069>
- Akpabio, E., 2007. Attitude of audience members to Nollywood films. *Nordic Journal of African Studies*, 16(1).
- Akpan, A.J. and Udofia, A.F., 2021. Trends of application, challenges and prospects of filmmaking (in 21st century Nigeria).
- Armes, R., 2006. *African Filmmaking: North and South of the Sahara*. Indiana University Press. <https://doi.org/10.1515/9780748628063>
- Balabantaray, S.R., 2020. Impact of Indian cinema on culture and creation of world view among youth: A sociological analysis of Bollywood movies. *Journal of Public Affairs*, pp.1-7. <https://doi.org/10.1002/pa.2405>
- Baughman, J.L., 2006. *The Republic of Mass Culture: Journalism, Filmmaking, and Broadcasting in America Since 1941*. JHU Press.
- Beaver, F.E., 2015. *Dictionary of Film Terms: The Aesthetic Companion to Film Art*. New York: Peter Lang Incorporated, International Academic Publishers.
- Bittner, J.R., 1977. *Mass Communication: An Introduction; Theory and Practice of Mass Media in Society*.
- Blandford, S., Grant, B.K. and Hillier, J., 2001. *The Film Studies Dictionary*. UK: Arnold.
- Carey, L.M., 1988. *Measuring and Evaluating School Learning*. Boston and London: Allyn and Bacon Inc.
- Dairo, M., 2021. The role of indigenous films in preserving Nigerian culture: Analysis of Efunsetan Aniwura. *Journal of Culture, Society and Development*, 65, pp.17-23.
- Enahora, A.U., 1989. Film makers and film making in Nigeria: Problems and prospects. *Africa Media Review*, 3(3), pp.98-109.
- Endong, F.P.C., 2018. Cinema globalization and nation branding: An exploration of the impact of Nollywood on the Nigerian image crisis. *Journal of Globalization Studies*, 9(1), pp.77-90. <https://doi.org/10.30884/jogs/2018.01.06>
- Enyindah, S.C. and Nwachinemere, C.A., 2024. Nollywood movies and the promotion of the Igbo culture. *International Research Journal of Media and Communications*, 12(1), pp.19-38.
- Falola, T., 2020. *Yoruba Culture: A Philosophical Account*. Carolina Academic Press.
- Giwa, E.T., 2014. Nollywood: A case study of the rising Nigerian film industry—content and production. *Research Papers*, 518.
- Hakkari, F. and Kantar, M., 2008. 2nd International Future Learning Conference on Innovations in Learning for the Future: e-Learning, 27-29 March 2008, Turkey. Available at: <http://www.futurelearning.org.tr/fl2008/program/listel.htm>
- Hartley, J. and Davies, I.K., 1978. Note-taking: A critical review. *Programmed Learning and Educational Technology*, 15(3), pp.207-224. <https://doi.org/10.1080/0033039780150305>
- Haynes, J. (ed.), 2000. *Nigeria Video Films*. Ohio: Ohio University Center for International Studies.
- Haynes, J., 1995. Nigerian cinema: Structural adjustments. *Research in African Literatures*, 26(3), pp.97-119.
- Hayward, S., 2013. *Cinema Studies: The Key Concepts*. Routledge. <https://doi.org/10.4324/9780203075555>

- Herskovits, M.J., 1972. *Cultural Relativism: Perspectives in Cultural Pluralism*. Vintage Books.
- Hudson, S., Wang, Y. and Gil, S.M., 2011. The influence of a film on destination image and the desire to travel: A cross-cultural comparison. *International Journal of Tourism Research*, 13(2), pp.177-190. <https://doi.org/10.1002/jtr.808>
- Hunt, H.G., Touzel, T.J. and Wiseman, D.G., 1999. *Effective Teaching: Preparation and Implementation*. 3rd ed. USA: Charles C. Thomas Publisher Ltd.
- Incekara, A., Sener, S. and Hobikoglu, E.H., 2013. Economic evaluation of the film industry in terms of strategic management within the scope of the creative innovative industries: The case of Turkey. *Procedia - Social and Behavioral Sciences*, 99, pp.636-647. <https://doi.org/10.1016/j.sbspro.2013.10.534>
- Kabadayi, L., 2012. The role of short film in education. *Procedia - Social and Behavioural Science*, 47, pp.316-320. <https://doi.org/10.1016/j.sbspro.2012.06.657>
- Lee, C.Y., 2012. Korean culture and its influence on business practice in South Korea. *The Journal of International Management Studies*, 7(2), pp.184-191.
- Mahdi, D.A., 2022. Improving speaking and presentation skills through interactive multimedia environment for non-native speakers of English. *SAGE Open*, 12(1), p.21582440221079811. <https://doi.org/10.1177/21582440221079811>
- Maisuwong, W., 2012. The promotion of American culture through Hollywood movies to the world. *International Journal of Engineering Research and Technology (IJERT)*, 1(4), pp.1-7.
- Mayer, R.E., 2008. Applying the science of learning: Evidence-based principles for the design of multimedia instruction. *American Psychologist*, 63(8), pp.760-769. <https://doi.org/10.1037/0003-066X.63.8.760>
- McCormick, P., 1996. There's no substitute for good teachers. *U.S. Catholic*, 61(6), pp.46-48.
- Nwankwo, A.O., 2018. Harnessing the potential of Nigeria's creative industries: Issues, prospects and policy implications. *Africa Journal of Management*, 4(4), pp.469-487. <https://doi.org/10.1080/23322373.2018.1522170>
- Okome, O., 1996. The context of film production in Nigeria: The colonial heritage. *Ufahamu: A Journal of African Studies*, 24(2-3). <https://doi.org/10.5070/F7242-3016668>
- Okoroji, T., 2006. Developing an intellectual property strategy for Nollywood. Paper presented at the National Workshop on Developing an Intellectual Property Strategy, Abuja, 28-29 August. <https://doi.org/10.1016/j.wpi.2006.07.006>
- Olugbenga, E. and Ayinla, F.I., 2017. Promoting cultural and social values in Yorùbá Nollywood movies. *Africology: The Journal of Pan African Studies*, 10(2), pp.34-48.
- Onuzulike, U., 2007. Nollywood: The birth of Nollywood: The Nigerian movie industry. *Black Camera*, 22(1), p.25.
- Onyenanke, O.M., Onyenanke, K.U. and Osunkunle, O., 2017. The persuasive influence of Nollywood film in cultural transmission: Negotiating Nigerian culture in a South African environment. *Journal of Intercultural Communication Research*, 46(4), pp.297-313. <https://doi.org/10.1080/17475759.2017.1329158>
- Onyima, B.N., 2016. Nigerian cultural heritage: Preservation, challenges and prospects. *Ogirisi: A New Journal of African Studies*, 12, pp.273-292. <https://doi.org/10.4314/og.v12i1.15>
- Shaka, F.O., 1994. *Colonial and Post-Colonial African Cinema: A Theoretical and Critical Analysis of Discursive Practices*. Doctoral dissertation, University of Warwick.
- Sharman, R., 2023. *Moving Pictures: An Introduction to Cinema*. Centre for Communication and Digital Knowledge, Hanoi University of Science and Technology.
- Showkat, N., 2017. Media and culture: A theoretical perspective of the inter-relationship. *National Journal of Multidisciplinary Research and Development*, 2(1), pp.55-60.
- Tucker, N., 2005. Nollywood in a starring role: Nigeria's thriving film industry gets a showcase at AFI Silver. *The Washington Post Online*, 22 December.
- Vereş, S.A.N.D.A. and Magdaş, I.O.A.N.A., 2020. The use of the educational animated film in primary education in Romania: Literature review. *Romanian Review of Geographical Education*, 9(2). <https://doi.org/10.23741/RRGE220204>
- Weinstein, P.B., 2001. Movies as the gateway to history: The history and film project. *The History Teacher*, 35(1), pp.27-48. <https://doi.org/10.2307/3054508>
- Wijnker, W., Bakker, A., van Gog, T. and Drijvers, P., 2019. Educational videos from a film theory perspective: Relating teacher aims to video characteristics. *British Journal of Educational Technology*, 50(6), pp.3175-3197. <https://doi.org/10.1111/bjet.12725>