

Ethical and Psychoanalytical Examination of Sexual Relationships within the Family: Yoruba Nollywood Experiences

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Abstract

The family is a social group. Its characteristics are among other things, common residence, co-operation and reproduction. The family has always been considered to be the foundation or nucleus of the society; the most basic unit of its organization. The structure of the family varies according to each society. In pre-colonial era, the family as a social group among the Yorùbá, was a large unit, and extended in nature. They were bound together by the realization of having a common ancestor; *alájobí*. All the members of the family see one another as blood relations, as such incest was (and still is) a taboo. Apart from this, sexual relationship among the Yorùbá is heterosexual and permissible only in marriage; between husband and his wife/wives. Though extra-marital relationships are practiced, it is frowned at for men, but intolerable for women. Homosexuality is also a taboo; punishable by public disgrace, with culprits liable to excommunication from the society, especially if unrepentant. It cannot be totally ruled out that these anomalous relationships were not secretly engaged in by few non-conformists among the Yorùbá, before coming into contact with the West, the fact remains that the magnitude by which they are practiced in present times is alarming; threatening the harmony and cultural heritage of the Yorùbá. This fear is expressed in the literary genres of the Yorùbá, especially the film, which is the contemporary popular theatre of the Yorùbá of Nigeria and other tribes in Africa. This study examined sexual relationship among members of the family, in randomly selected Yorùbá films that have family-living as their major or minor themes, to know how affected is the stability of family (sexual) relationship among the Yorùbá. This is in the light of evolving modernity; with its individualistic life-style of people globally, as against the inherited communal social organization of the Yorùbá; built around the virtuous *omolúwàbí* principle. The plausible reasons for the anomalous behaviors are also examined. Our findings are that prevailing strict traditional conditions, living in private homes as nuclear family, not being properly oriented in Yorùbá cultural values, increased exposition to Western lifestyles and its more relaxed societal expectations, and non-realization of the possibility of anomalous sexual behaviors as mental and biological issues that can be medically treated; are some of the reasons why such behaviors manifest, and are becoming prevalent. We have suggested communal encouragement with empathy, to seek medical assistance for and by the 'diseased' person.

Keywords: Yorùbá family, Virtue, Sexual relationships, Empathy, Medical treatment.

Introduction

The world-view (that is the general picture of the world and the space of man in it), of the Yorùbá of South-Western part of Nigeria in Africa; is communal. This is the background of their perception, feeling and transformation of reality, handed down from generation to generation, through the process of socio-acculturation. The world, for the Yorùbá is constituted by plurality forces; human and non-human, physical and non-physical, benevolent and malevolent. For man to survive in this type of world, he must be of good behavior, aspire to promote harmony not only in the society, but in the cosmos (Oladipo 2002).

The structure or setting of 'family' among the Yorùbá is a closely knitted one; a cultural heritage of group living. A father lives together with his immediate (nuclear) and extended family under one roof in an *agboolé* (compound). The *baálé* (father of the home) is the husband (or the eldest male in the compound). As the head, the *baálé* must be intelligent and have great rectitude. By the virtue of his position, he maintains discipline, settles quarrels, see to individual and collective welfare and orders punishment for recalcitrant members of the family, including flogging; the major corporal punishment at the level of the *agboolé*. The *baálé* has a room to himself and a room each for the wives, headed by the *iyáálé* (the most senior wife by the virtue of the date of arrival into the family as a bride). Babies and toddlers sleep with their mothers, while older children sleep in the lobbies or verandah, or in general rooms for males and females separately. Since polygyny is allowed among the (traditional) Yorùbá, there is no distinction among the children of the different wives; they all live together (Dasylyva 2017). Each Yorùbá compound has *Oriṣà* (deities/divinities) that they worship as intermediaries who take their supplications to Olódumarè (God). These are known as *oriṣa-idilé*. There are also other *oriṣa* that are personal, especially the ones which are brought into the family by the *iyàwo-ilé* (wives of the related male members of the family). There was more religious tolerance within and outside family compounds than now.

The Yorùbá are predominantly agrarian, even till present times. The wife/wives of a man go to the farm with him to work. The male children help their father to work on his farmland until they are old enough to own farmland, marry and start their own family. In the distant past, it was the duty of the father to marry a wife for

each of his male children by paying the *owó orí* (bride price). The female children also help their mothers with domestic chores, taking care of their younger siblings and aged grandparents. They also learn how to be good wives and mothers, in preparation for marriage.

It is the duty of all grown-up members of the family to ensure proper, customary and acceptable upbringing of the Yorùbá child, hence the maxim

Ojú méjì ló ñ bímọ, igba ojú ló ñ wò ó
(It is two eyes that give birth to a child,
Hundreds of eyes see to his/her upbringing)

The Yorùbá socio-cultural moral values are not documented (especially in the past), they are disseminated through oral literary myths and folklore. Socio-acculturation of the Yorùbá child is by (unconsciously) watching how the older members of the family and the community as a whole behave and respond to different issues. They also learn a lot from moonlight tales with their (the tales') didactic features of rewarding virtues and punishing vices, in the family *àgbàlá / àkòdì* (large open space at the front or back) of their compounds. The indigenous education of the Yorùbá (African) child is aimed at inculcating moral values or character development, which basically, is the corner-stone of education. Dasyuva (2017) opines that the major objectives of the education are character training and religious education.

It is this character formation that constitutes who a good person is - an *Omólúwàbí* among the people. An *Omólúwàbí* goes beyond the English 'gentleman' or 'lady'; he/she is responsible, respects elders, hardworking, co-operative, sincere, accountable, humble, transparent, steadfast, neat, reliable, kind, loving and among other virtues; contributes positively to the development of his/her society.

The virtues mentioned above in view of Yorùbá culture, are standards of positive moral behavior to which an average person is expected to conform, because an individual person's behaviors has direct bearing on those of the other people in the community. Essentially therefore, the concern of the Yorùbá ethical value is to live virtuously for the promotion of social harmony¹. It is for the good of all. This is why Olunlade (2017) is right in her observation that:

The Yorùbá ethical value present a society committed to give and take; a society where one thinks of others before taking any decision or performing any action.

It can be seen from the foregoing that the Yorùbá family setting attracts certain ethics and etiquettes for mutual and harmonious living. The focus of this study therefore, is to examine the portrayal of family relationships, especially as it relates to sex and sexuality, in randomly selected Yorùbá (Nollywood) films that have family - living as their major or minor themes, using the Yorùbá *Omólúwabi* (virtuous person) principle and Psychoanalytic Film Theory as opined by Bargh and Morsella (2008), as the theoretical framework. The notion behind the said framework is that virtues are those characteristics that enable people to live together in peace and harmony. The disruption of the harmony, especially as family sexual relationship is concerned, by an individual who is brought up in, or trained in line with the norms and values of such society, is most likely to be a biologically and/or psychologically call for help.

Sex and Sexual Relationships within Yorùbá Family

Among the Yorùbá, sex is considered to be a sacred thing. It is generally acceptable within the confines of marriage, and it is primarily for procreation. This is why pre-marital cohabitation is frowned at, especially in the past. It was expected that proper arrangement be made to pay at least the dowry before a woman will live together with a man (Gbadegesin 2017) as husband and wife. Since polygyny is socially acceptable, a Yorùbá man can have intercourse with more than one woman; with his other wives. As a result of its sacredness, the Yorùbá (especially in pre-colonial times) do not refer to sex, sexual organs and sexual relationships directly, but with euphemisms and descriptive terms like *ibálòpó* (sex), *nńkan ọmọkúnrin* (a male's 'thing') and *ojú ara obinrin* (the center of a female's body). The sacredness attached to sex among the people is also the reason for having specific time for sexual activities. This is normally at the end of the day when farming, trading and other professional activities have ended and children and other members of the household are sleeping.

The Yorùbá like many other people globally, abhor incest; the act of having sex with one's blood relation. For them, is a taboo; an abominable act, seen as evil. This is why it is important among them, that intending couple visit each other's family homes before marriage². This is to be sure that they are not blood relations. All the members of an *agboolé* are aware that they are descendants of a common ancestor and as such have blood relationship. Sexual relationship in the household can only be between a grown up male and his traditionally married wife or wives; women married from another (non-related) family, or with younger brother's widows, who were inherited (*opó ẹ́sẹ̀*) during the sharing of the late brothers' estate. However, the concept of extra-marital relationships; of having mistresses or male friends (*àlẹ̀*), also exist in the Yorùbá culture. While this is somewhat tolerated for men, it is strictly frown at for women, for polyandry has never been accepted. Having an *àlẹ̀* is however discouraged for both men and women. In the case of impotency, the male is assisted to raise

children³. A wife is gotten for him, and under strict secrecy which is often backed with swearing to an oath of allegiance, a close friend or member of the family sleeps with the wife. The *baálé* is taken into confidence about this. In most cases, he is even the one who perfects the arrangement. The impotent man in question must always try to please his wife, so that both sides are in assurance that *ohun ti odó bá ti dé, kò lè rí ìta* (whatever the mortar covers, remains hidden). Some impotent men are known to be married to more than one wife. The oath of secrecy bares them from even ordinary discussion about their husband's health condition.

The Yorùbá culture does not recognize any alternative to the heterosexual male-female relationship. Same-sex marriage was very unlikely in ancient Yorùbá society, though the possibility of same-sex sexual intercourse being practiced⁴ then like now cannot be totally ruled out (Ukpokolo and Hameed 2017). Such disdainful act could only be performed in utmost secrecy; not lived out openly, even now. Homosexuality, apart from its health consequences would of course have been an aberration and contradiction to any cultural practice that could legalize the Yorùbá traditional marriage without children. This is why *Òniá-gorí-Irètè*, an *Esè Ifá* (Ifá divinatory verse)⁵ points to the fruitless labor of same-sex acts thus:

Ọkùnrin méjì sùn ọ́tan-ríngín ọ́tan-ríngín
Ọkùnrin méjì sùn ọ́tan-ríngín ọ́tan-ríngín
Ọ̀bìnrin méjì sùn ọ́tan-ríngín ọ́tan-ríngín
Ọ̀bìnrin méjì sùn ọ́tan-ríngín ọ́tan-ríngín

Ká mú ọ́kùnrin kan

Ká mú ọ̀bìnrin kan

Ó di líbí líbí

A díá fún Ẹrifòbògbilẹ̀

Babaláwo orí ló dífa fún orí

Níjọ tí yóó lọ múlẹ̀ ibùdó

Ma sòwò má jèrè

Ori jẹ́ kí n di elẹ̀gbẹ̀wá ọmọ

Ma sòwò má jèrè

(Two men sleep together, enjoying mere sensation of rubbing thighs

Two men sleep together, enjoying caressing of thighs

Two women sleep together, enjoying mere sensation of rubbing thighs

Two women sleep together, enjoying caressing of thighs

Let us take a man

And a woman

That is the real ecstasy of vibration

That was the divination done for Ẹrifòbògbilẹ̀⁶

The diviner for heads made a divination

When she wanted to choose a place of domiciliation

May I trade and make profits

Ma y head (my destiny) permits that I have two thousand children

May I trade and make profits⁷)

Essien and Aderintọ (2009) have pointed to the fact that in some communities, people who are found guilty of incestuous relationships could be made to kill a goat, strip themselves naked and flog each other around the town with the two legs of the slaughtered goat, for the dual purpose of ritual cleansing of the land that has been desecrated by such abomination, and to serve as deterrent to other members of the community.

Accepting that the Yorùbá do (secretly) practice incestuous and homosexual activities, the acts were not protuberant, pronounced and frequent as they are now. Virtually every day, one hears, watches and reads in the electronic and print media, of rape, incestuous, homosexual and pedophilic activities of people, not excluding the Yorùbá. These incidences form the core of some of the themes of films currently produced by (Yorùbá) Nollywood⁸ filmmakers, the likes of the selected ones for this study. As reflections of what obtain in the society, their makes are bringing to the fore, previously suppressed (for the good of all) unethical practices, that are now rearing their ugly heads more openly and daringly, threatening and trying to redefine identities that were inherited through the *Ọmọ̀lùwábí* cultural ethos of the people. This is most probably influenced by coming into contact with the West, where social interaction is more individualized than communal; through colonialism and media globalization. An in-depth study of the Yorùbá literary works in recent times, have shown that what contemporary film producers are doing with their creativities, is as aptly put by Falola (2018:178), that:

What our people react to includes those elements of the past that they want to retain and *those that they want to change* (italics mine).

Synopses of Selected films

Mádámí (Do not betray me)

Bímpè is an indigent student who is helped by Bukky her close friend, to attain university education. While in the university, Bímpè turns down males' advances to date her. She once attempts to have sex with Bukky, who finds her moves strange and irritating. She warns Bímpè never to come near her with such intentions again. Fátúndé, a young handsome undergraduate in the same university with Bimpe and Bukky, pesters Bímpè until she agrees to date him. While in school, Bímpè refuses to sleep with Fátúndé who finds such action pleasant, because it shows Bímpè as a girl who is well brought up. Their relationship blossoms after graduating from the university, but Bímpè continues to refuse Fátúndé's sexual advances. Fátúndé complains to his father who is a herbalist and diviner. He is given some concoctions to give Bímpè, saying the lack of interest in copulation must be as a result of pile or virginal infections. The herb does not make any difference in Bímpè's conditions. Fátúndé gets to know that Bímpè is a lesbian when she attempts to have sex with Fátólá; Fátúndé's younger sister. Fátúndé and his sister report the weird experience to their father. A divination on Bímpè's nature is made and it is revealed that in Bímpè last two incarnations, she was jilted and killed by her boyfriends. In the coven of the *abiku* (born-to-die children)⁹, Bímpè vows to return to the world again, to avenge her ill-treatment in the hands of men, and never to have sex with males again. The leader of the coven takes Bímpè's feminine nature and replaces it with that of masculine. Bímpè goes back to take up her former feminine nature when she decides to date Fátúndé, but she is told that the situation can only be remedied on the night of her wedding. Fátúndé's father, as wont of a diviner, does not tell his children the details of his enquires, but tells his son to increase his display of affection for Bímpè and surprise her with good gestures. These Fátúndé begins to do, and Bímpè changes toward him, by allowing him to sleep with her on their wedding night, after *Olóri* (leader) restores her feminine nature.

Elésan (One who reattributes)

Chief Alowonle¹⁰ Gold practices incest with Tómi his daughter, after the demise of his wife. This makes Tómi very unhappy. Thinking that if her father is aware of her relationship with Yémi her boyfriend, he will stop his advances. This infuriates Gold and he warns Yémi to desist from running after Tómi. Tómi returns home from her campus with Sade her friend, during an Academic Staff Union of Universities (ASUU) strike, intending to use the girl as bait that can turn her father's attention from her. Gold tells Sade to leave his house for he knows her mission. Vowing to subdue Gold, especially when she catches him red handed with Tómi, Sade drugs Gold's drink and cajoles him into sleeping with her. Gold is mad at Sade and threatens to throw her things out of his house. Sade shows him the evidences of having seen him sleeping with his daughter and collects Ten Million Naira to prevent blowing everything into the open. Sade thereafter takes Tómi to see a Muslim Cleric and Gold becomes jittery when he does not see Tómi for many days. He begs Sade to tell him where Tómi is, and Sade obliges. Unfortunately Gold dies in an auto accident on his way to the Cleric's place. Sade goes to tell the cleric about gold's death and the news is broken to Tómi. Making enquiries through the recitation of Quran, concerning why Gold behaved like he did to Tómi while alive, Abiodun the Cleric reveals that many years ago, Gold's cook had a daughter, Bídèmi, to whom Gold was making amorous advances. Bídèmi turned the advances down, reminded Gold that he was old enough to be her father and moreover she was still a virgin. Bídèmi's mother fell ill and needed a surgery which mother and child could not afford. Bídèmi was forced to go and seek financial assistances from Gold. The wicked man slept with her before giving her Twenty Thousand Naira. The cook got better but Bídèmi got pregnant and dies in the process of trying to commit abortion. Before bleeding to death, she confessed of her intimacy with Gold to her mother. The cook felt cheated and cursed Gold.

Idà (Sword)

Inúmidùn and Tòkunbò are direct siblings, but they are engaged in sexual practices and claim to be very much "in love". Tòkunbò does not like seeing any girl with Inúmidùn her brother. She tells him to stop seeing Ayomide his girlfriend. When he does not do this on time, Tòkunbò walks Ayomide out of their house on her next visit, threatening to beat her up. News start to go round about the incestuous affair and this makes Tòkunbò's boyfriend demands to know if the allegation is true. There is a heated argument between them. This Inúmidùn overhears and moves close to them, telling the boy to let his sister be. When the boy tries to warn Inúmidùn against such taboo, he tells him to mind his own business. Other friends and relations tell them to stop the abominable act, but they refuse to heed warning. This same response is gotten from their father when he is advised to warn his children. He tells people to let them be, that it is a modern world and what his children are doing is a sign of civilization. Tòkunbò becomes pregnant for her brother and refuses to have an abortion. Inúmidùn becomes confused and remorseful. He tricks his sister to a bush path and shoots her from behind. A passer-by sees him and raises an alarm. Neighbors gather round Inúmidùn and stone him to death. Their father becomes sad at the loss of his two children. Their uncle brings a pastor to come and pray for the family concerning their loss. While there, Àjàní the family driver comes in and the Pastor turns to him, asking him be

confess his deeds. Àjàní initially refuses, but later confesses that he is the one behind all that happened to his boss and his children. In a flash back, his boss covetously snatches Oyin his fiancée from him by forcing him (Àjàní) to release Oyin to him as a girlfriend. Àjàní agrees and tells Oyin that he will look for another job so as to release Oyin from his boss' grip. After few months, Oyin becomes pregnant and dies in the process of procuring an abortion. Before her death; she tells Àjàní that it was his boss who took her to a quack doctor. Àjàní claims that he thereafter casted a spell on his boss children, to start misbehaving and for their father not to be able to do anything about it.

Ebùrú (Short course)

Adisá tells Àsàbí his wife that he has eventually gotten a new job, but he cannot resume duty as a gate keeper because the household where he is to work is yet get a cook. The wife decides to take up the job of a cook and the two of them pretend as if they are not a couple. Their employers are Sélénsé and l'Áyépé. One day, while giving Àsàbí instructions on shopping, l'Áyépé finds her resting on Sélénsé's laps and he becomes very furious. He warns her never to repeat such again. He even gives her Twenty Thousand Naira. Àsàbí becomes suspicious, especially as the men are two grown-ups with no other relations living with them. Adisá and Àsàbí once hear whimpering of ecstasy coming from a bedroom in the house. The couple joke that they never knew that their bosses have girlfriends. Later Adisá finds out that the men have no girlfriends; they were having sexual intercourse with each other. Adisá tells his wife and warns her to be careful. Àsàbí tells him that homosexuals do not like women. Her husband informs her that some of such people are bisexual. The couple finds such lifestyle irritating. Àsàbí tell her husband that she now knows the purpose of the men's insistence on her buying them petroleum jelly each time she goes for shopping. l'Ayepé finds out that Sélénsé is dating another girl. He therefore makes advances to Adisá, this Adisá finds irritating and insults him seriously. Capitalizing on the fact that the two secret lovers do not want their affair blown open, Adisá and Àsàbí agrees that Àsàbí should pretend to like Sélénsé, so that this will make l'Áyépé jealous and give her money to leave Sélénsé alone for him. This works for some time, but Adisá becomes annoyed when it appears that Àsàbí is falling in love with Sélénsé. l'Áyépé too becomes jealous and he goes to report to the native priest who made money rituals for them. He tells the old man that Sélénsé has slept with a female. He is told that the two then will die in abject poverty and that only he (Sélénsé) is free to marry another wife; a male. The film ends with l'Áyépé waking up from a dream and he starts to narrate the storyline of the film to Sélénsé his fellow apprentice in a vulcanizer's shed. The latter tells him that he can never be a gay.

Ọjó Etì (Friday)

Èriolúwa and Fèyíkẹmì are the two daughters of Mr. and Mrs. George. Èriolúwa does not behave well at home as a result of her father having abused her as little girl. She drinks heavily, smokes and comes home late. No one in her family believes her suggestions that her father needs to see a psychiatrist. They all urge her to apologize to her father to avoid being cursed. Èriolúwa catches her father again, in a compromising position with her niece, Fèyíkẹmì's daughter and raises an alarm. Again, no one in the family believes her. Mrs. George knows that what Èriolúwa is saying is the truth, but she pretends that her husband is alright, but she is bitter within herself. She makes up her mind to kill her husband on a Friday night; a night she sets apart to attend vigil in her church every week. Mrs. George pretends that her vehicle is spoil and asks a friend to bring her home in the friend's car. She thereafter stabs her husband whom she thinks is asleep and she leaves through the window. Èriolúwa comes in much later, using her mother's extra key. She sees her father dead with a knife stacked in his belly, she moves close to his body, weeping. Finding her in such position, members of the family accuse her of the murder of her father. While in reprimand at the police station, investigation reveals that George had poisoned himself hours before his wife stabbed him, as his suicide note testifies. It is after this, that Fèyíkẹmì confesses that her father abused her too while group up.

The Readings

The sexual relationships highlighted in the films under study are ethically unacceptable to the Yorùbá socio-cultural values, because they are between the wrong persons. The acts are abominable; threats to the (scared) marriage institution, and the fundamental principle of consanguinity of the *ebí* (family). Homosexuality for instance, is found to be so absurd that it can only be imagined or dreamt about. This is why the relationship between Sélénsé and l'Ayepé in *Èbùrú* is made to be a dream by a young male vulcanize apprentice, who must have felt that with his being unlettered and not in a lucrative trade or vocation, he can never become rich. Dream¹¹ is said to be a succession of images, ideas, emotions and sensations that occur involuntarily in the mind during certain stags of sleep. It also involves thoughts. Nichols¹² opines that one dreams to repress unconscious desires and wishes, interpret random signals from the brain and body during sleeps, consolidate and process information gathered during the day and to work as a form of psychotherapy.

The absurdity of the acts and their negation of the acceptable norms of communal living as desired of all

Omólúwàbí, is why every person apart from the culprits condemn then (the acts). In *Elésan*, while God hold Tómi his daughter firmly to his chest and tells her;

I love you my darling... I am protecting you. I love you...just like I
loved your mother...

Mi o fẹ́ kí àwọn boys yẹn hurt ẹ ni.

(I do not want those young boys to hurt you)

Şadé, Tómi's friend, is shocked about the incest and vows to put an end to it. She swears;

Agò lo màa dádiyẹ gbèyìn

(The fowl's assured place is in the basket made for it).

In *Èbùrú*, Sélénsé and l'Àyèpẹ feel they are in the best relationship ever, but Àdisá the gate-keeper and Àşàbí his wife, who works as the cook for the 'couple', are shocked and very irritated to see the two men making love.

Àdisá: Ááá, Ẹ gba mi!

(Haa, let somebody save me from this!)

Lábé planet ti a wa yii?

(Under plant earth?)

Okúnrin ati okúnrin !!!

(Two males!!!...)

Ti...won ba ku Sódómù légbẹ ẹ Gómórà ni wón n lọ...

(When they die, they are surely landing in Sodom near Gomorrah...)

Bímpé is aroused in *Mádàmi*, when she sets her eyes on Fátólá, her (proposed) sister-in-law. Looking round and assured that there is no other person around, with ecstasy on her face, she rushes towards the woman, pulls at her under-garments, sits on her laps and wants to have sex with her. Fátólá is flabbergasted. She pushes Bímpé away, shouts for the attention of her brother and says:

Bòdòda mi, ẹ gbà mi o, mo rí tuntun!

(My brother, save me from embarrassment, I have seen something
new!)

Ìyàwó yín ló mà fẹ́ rape mi!!!

(Your wife wants to rape me!!!)

Fátúndé is shocked. With his mouth agape for seconds and looking at Bímpé as if she is from the moon, he says:

Bímpé, iwọ àti obinrin egbé ẹ?

(Bímpé, you and another female?)

Şé wèrè ni ẹ ni?

(Are you insane?)

This is just as shocking as it is to Èríolúwa when she finds her father in compromising situation with her niece Feyíkemi's daughter, in *Ojó Ètí*. Èríolúwa shouts for everyone at home to come and see her father, doing to the poor toddler what he did to her when she was younger. The insinuation is too absurd for the members of the family to believe. They see Èríolúwa as a sick person who needs to see a psychiatrist. The situation becomes too hard for Èríolúwa to handle; she hits the bottle, becomes irritable, rude and keeps late nights.

It should be noted too that most of the culprits are aware of what the code of ethics is, as it relate to family relationships, so ignorance is not feigned in any of the films by them. All of them try as much as possible to practice their arts away from the open glare of other members of their household. In *Ojó Ètí*, Chief George makes sure that everyone is downstairs for family dinner, before he goes upstairs as if out of concern for his granddaughter who is absent at the table, and he starts to caress the innocent child. Sélénsé and l'Àyèpẹ in *Èbùrú* are never seen holding hands, kissing or caressing each other openly, their sexual escapades are limited to their bedroom. l'Àyèpẹ actually bribes Àşàbí the cook when he beings to suspect that she is likely to know about the condemnable affair. Gold too is enraged to know in *Elésan* that Sade knows that he sleeps with his daughter. Bímpé conceals the fact that she is a lesbian from Fátúndé in *Mádàmi*. It is when no one is around that she makes her moves to sleep with Bukky her benefactor and Fátólá her sister-in-law. It is only in *Ìdá* that Tòkunbò and Inúmídùn her brother make just little attempt to deny that they are lovers. This is to impress it on viewers that incestuous relationship is as a result of foreign (social) influences. This is because the siblings were born and raised in America.

The (African) Yorùbá do not see incest, pedophile and homosexuality or bisexuality as psychiatric/mental conditions. The herbal concoction which Fátúndé collects from his father and administers on Bímpé in *Ìdá*, is meant to treat mere backache and pile, which are considered to be the likely cause of her frigidity and anorgasmia, not to cure her being a lesbian. The anomalous sexual relationships are viewed as social misconducts that are related to spiritual concerns. This is why Tòkunbò and Inúmídùn's uncle has to consult with a Christian pastor (and not a traditional diviner because of the American social orientation of the siblings), to assist in finding out the cause of the incest between his nephew and niece, and probably find a solution to it. The same goes for Fátúndé's father in *Mádàmi*, wherein the man has to consult the oracle to know the reason

behind Bímpé's strange behavior, and the Muslim cleric's inquiries for Gold's incestuous relationship with *Tómi* in *Elésan*. The spiritual divinations and enquiries show that the culprits have erred or have been cheated, and must be punished or pacified by *Olódùmarè* (God) and the divinities¹² for their disruption of societal order and peace in the community, or having suffered the consequence of such acts.

In *Idà*, *Òtúnba* (High chief); *Inúmidùn* and *Tòkunbò*'s father (in a flash-back) covetously snatches *Oyin* from *Àjàní* his driver, dates her and the girl dies in the process of trying to terminate a pregnancy she has for *Òtúnba*. *Ajani* thereafter uses diabolic means to curse *Òtúnba* and his children; as a means of avenging *Oyin*'s death, hence the turmoil in *Òtúnba*'s immediate family.

The incestuous relationship between Gold and *Tómi* his daughter in *Elésan* is as a result of Gold's wicked actions to *Bídèmi* and her mother, in the past. Gold rapes *Bídèmi* before giving her money to pay for her mother's treatment in the hospital. *Bídèmi* becomes pregnant and in attempt to terminate it, loses her life. Her mother, in anguish for the loss of an only child, swears for Gold her boss thus:

...Alówónlé Gold, o kán mi léyìn òòkán
(...Alówónlé Gold, you broke my incisors¹²)
...Láti wákàtí yíí lọ, oò tún láyò lórí omọ ré mọ...
(From this hour, may you cease to have cause to be happy over your child...)
Sìşẹ-şìşẹ lo maa ba ẹ...
(You shall be misbehaving...)

L'Ayepé in *Èbùrú* has to suffer the threat of becoming mad as a result of the money-ritual that brings about his sleeping with *Selense* (a fellow male). *Bimpe*'s final incarnation in *Mádàmi* is purposely to avenge her death in the two previous incarnations by her boyfriends, and to deny men from enjoying sex with her.

There are various ways and sequence by which, the members of a Yorùbá community can show their (initial) concern and (Followed with) disapproval of behaviours they consider anti-social. Accusation is the most likely first step, for a Yorùbá maxim says *Bi sòbìyà yóò bá degbò, Olùgàmbi laa ké sí* (Before a guinea worm infection becomes an ulcer, the one who is to treat it must be notified). This is followed by advice.

In *Idà* for instance, *Níkèè* asks *Tòkunbò* her friend:

N gbọ, wón ni iwo ati egbon ẹ n lajosepo?
(Is it true that your brother sleeps with you?)

With concern, *Fátúndé*'s father in *Mádàmi* asks *Bimpé*:

Nlẹ aya mi, se bèẹ lẹrò rí lóòótó?
(My daughter, is what I heard true?)

Inúmidùn's friend advises him in *Idà* to desist from sleeping with his sister, so as to avert grave consequences;

Haa? Má jẹ ẹ kí ayé bá ẹ gbọ irú ẹ...
(what? Do not let people hear this...)
Ọrọ yíí á léyìn o, jáwọ, nǹbẹ ọré...
It will have grave consequences, desist from it pal...)

If a non-conformist continues with his/her auto-social behavour, he/she may be subjected to mockery or ridicule, so that such behaviours would be stopped because of the share experienced by the perpetrator (s). in *Eburu*, not minding that it is l'Ayepé of the amorous relationship between him (l'Ayepé) and *şelşense*, his male friend thus:

Èyìn àti ọkúnrin egbẹ yin? Sípò !
(You and a fellow male? Rubbish !)
Níbo lẹ máa n kí kinní yin bọ? Òmùşu?
(Where do you insert your thing? Anus?)
E máa tójú owó pampers nítorí ọjó alé
(Be saving for disposable dispossable for old age)

Without the consideration for the normal deference to the elders among the Yorùbá, *Sade* in *Elésan* makes faces at her friend's father, hisses and calls him 'Àgbààyà, a-kú-ma-mojúú-dì' (Grown up for nothing, a shameless man), in *idà* one of *Tokunbò* jeers at her and refers to her family as "Ègúndiran" (imprecated generation).

If all avenues used to put end to the anomalous practices (s) have been exhausted, the Yorùbá are apt to consider the issue of spirituality and they will be looking for means to assist the person (s) involved. Examples of such moves are the divination by *Fatundé*, father in *Mádàmi*, *Sade* seeking for the assistance of the Muslim cleric in *Elésan* and *Tokunbò*'s uncle's visit to the pastor.

Severance of association with non-conformist (g) is another way of showing rejection. In *Ida*, *Tokunbò*'s boyfriend ends their relationship when she fails to deny the allegation that her brother sleeps with her. Moreover, *Inúmidùn* her brother tells the boyfriend that his sleeping with his sister body's business. *Èríolúwa* in *Ọjó Ètì* too, stops relating to her father and will not even sit at the table with him and other members of her family, who do not believe and as such do not condemn the fact that her father is pedophilic and needs medical attention.

Plausible Psychoanalytic Considerations

What the culprits have done in the films under study are against the norms of the Yorùbá family interrelationship no doubt, but one may explore the causes of their action still in the light *Omoluàbí* concept, beyond spirit-social perspective, so that suggestions can be made towards finding solutions to the anti-social behaviors that can threaten the Yorùbá social-cultural heritage of *ẹbí*, because the family unit is the bedrock or nucleus of the African (Yorùbá) sociology.

Psychoanalytic film theory is a school of thought that evokes the psychoanalysts Sigmund Freud, Jacques Lacon and André Breton in the critique of films. Andre Breton particularly saw films as a means of engaging the unconscious. This is because psychoanalysis is a method of understanding mental functions at the stages of growth and development. The application of psychoanalysis to cinema is used to unmask the latest meaning behind screen images¹⁵. Sigmund Freud's concept of Oedipus complex, narcissism, castration, the unconscious and hysteria were among issues to which the theories were applied. Matters found to be ungoing in the unconscious are considered as the 'subtext' of the general issue in a discourse. (Lapstey and Westlake 1988).

The 'Unconscious' in Freud's concept of psychoanalysis is opined as "a mental process of an individual not being aware" (Bargh and Morsella 2008) of his/her actions. Prolonged abstinence from sex as a result of the loss of a spouse for a widower who is a monogamist for instance, may cause incest, especially if the time traditionally permitted for re-marrying is long. The widower may feel that his courting another woman during such period may be considered unkind, for the mourning of the late wife. Not finding an avenue to release bottled sexual feelings and emotions, such a man may began to find a daughter (especially if she resembles her mother), a niece or a cousin, as an available option, which he may not be able to repress. This consideration cannot be ruled out of the reasons that may be responsible for Gold sleeping with Tómi his daughter in *Elésan*.

The role given the character in Mrs George in *Ojó Ètì* is that of a bold, daring and energetic female, who has murder tendencies, (she stabs her husband with the intention of killing him, not only that chief George has already taken position). Such a female is like to be less desired by the male in a patriarchal society like that of the Yorùbá, where the female is considered and related to as OTHER, second fiddles and object of delicate nature; created and ordered by God (a supposed male) to serve men (Adagbada 2005:). A female with submissive mien, dependent, docile and less intelligent; like a baby or toddler, will be more appealing to an egoist male. This may be the (unconscious) psychological reasoning behind Chief George being pedophilic in *Ojó Ètì*.

The psychoanalytical explanation for Bimpe's frigidity (now referred to as 'hypogyneismus', to make it less derogatory) in *Mádámí* and her shying away from having sex with males, is because she has closed her mind to men's purported sincerity and affection, as a result of past experience in her last two relationships, wherein she was jilted, raped and murdered. As far as she is concerned, no male-lover can be trusted. The Yorùbá maxim

Ohun tí ó seni lẹ̀ẹ̀kan rí, kò gbòdò tún seni lẹ̀ẹ̀kejì
(Once beaten, twice shy)

comes readily to the mind here. The previous experiences must have made her to turn her attention and emotions to fellow females. After all, the Yorùbá proverbs *Bí a ò bá rí àdán, a máa fòbẹ̀ ẹ̀bọ* (If a real bat cannot be found, another specie of bat can also be used for sacrifice), implies substitution. The strand of reincarnation in the film *Mádámí*, and the carry-over of experiences therein, are simply explorations of the possibility of the absurd practice of lesbianism, and an exposition of the Yorùbá belief in reincarnation as been different from the biblical belief that it is for a man to die once, and after this; judgment (Hebrew 9:27-28).

L'Ayeye's dream of being rich and married to *Seleşe* (a male friend and colleague) in *Èbùrú* is psychologically a figment of imagination and a means to represent unconscious desires and wishes, as pointed out in the discussion on dreams earlier.

Medio-physiological consideration for social stability

Among other functions, medicine is the science that deals with the practice of preventing, diagnosing and treating of diseases. It has many segments of healthcare practices for the well-being of people. Physiology is a branch of medical practice that deals with the various parts of a living thing. In human physiology, hormones are produced by the cells of endocrine glands directly into the bloodstream to regulate the functions of the body (<http://www.news-medical.net-health>). Hormone balance is very vital to human life and well-being; however, the balance can be disrupted by the varying levels of the hormones in the human body at the given times under certain conditions.

The evidence of hormonal influences on human behavior is illustrated in the studies of females with congenital Adrenal Hyperplasia¹⁶ (CAH); a genetic disease in which the fetus is exposed to high levels of androgens in the early stage of pregnancy, making the females with CAH to behave more masculine than feminine; such as playing with toys meant for boys when young, using aggression in conflict situations from adolescent stage, preference for girls as playmates and becoming heterosexual and having arousal characteristics like Bimpe in *Mádámí*, male fetus which are exposed to too much of female hormones too, stand the risk of

having feminine characteristics; the type that attracts L'Ayepe to Selense in Èbùrú. Sex hormones have also been pointed out as having powerful roles in psychiatric disorders (Golightly and Young 2018). This may be responsible for the manifestation of pedophile in Chief George in Ojó Èti.

Since the manifestations of anomalous behaviors as it relates to sexual relationships within (African) Yorùbá family can be explained in scientific medical lights, it means in essence that the social non-conforming practices are diseases that can be treated by medical practitioners. Corporal punishment and public disgrace may psychologically prevent immediate re-occurrence of the behavior, but relocation and warning out of the remorse resulting from public disgrace, will eventually lead to re-occurrence as the hormonal imbalance persists. Rewarding and healthy relationships in the community will be positively guaranteed therefore, if persons with anomalous sexual behaviors are encouraged with sympathy, to seek treatment by professionals.

Conclusion

The Yorùbá have no doubt inherited the type of socio-cultural ethos and arrangements which have determined their harmonious existence as a group. It is important to know that (a people's) culture cannot be stagnant; it changes with time as a result of its evolution, coming into contact with other cultures and ever changing consciousness of humans, globally. Studying the alarming rate and recurrence of sexual behaviors that are at variance with the heterosexual husband-wife practice, as evident in selected Yorùbá (Nollywood) films, we have pointed out that the Yorùbá have for a very long time seen anomalous sexual behaviors as intentional misconducts with spiritual undertones that deserve punishment. The punishments are intended to prevent re-occurrence and to serve as deterrence. We have however pointed that such measures can only work for a short while. This is because the 'behaviors' can be explained scientifically as biological, physiological or psychiatric diseases, and as long as the cause of their manifestations remains, there will be re-occurrence in the long run.

Our suggestion therefore is that to foster and preserve the communal heritage of the Yorùbá, the inevitable change of cultural practices must be taken cognizance of. The realization will enable the people to guide the wind of change, such that issues that can threaten the bonds of peaceful and harmonious progressive co-existence of the people will not be eroded, but re-defined. Sexual relationships that are at variance with communal ideals (especially within the family) should be reviewed through other perspectives apart from intentional misconducts that corporal/social punishments. In this study, we have pointed out that such behaviors are (more likely to be) diseases that can be medically treated. The members of the community need to show empathy towards affected persons who must also be encouraged and assisted to seek for treatments.

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