

Voice Lending in the Aesthetics of Yoruba Films: An Examination of the Track Music in *Egbògi Olóró*

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Abstract

Tracing the historical development of the film as a literary genre shows that sound, which initially was absent in its production, has come to stay as a means of synchronizing and complementing pictorial actions; such that the attention of the viewer is fully attracted. 'Track Sound' – the film music that punctuates different scenes of (Yoruba) film, (a reminiscent of the Yorùbá twilight *àlò* songs) actually does more than arrest the attention of the viewer. It is also capable of giving social comment, explanation and hints on the different scenes and themes (major or minor) of a film being watched. Music being the best mode of communication if compared with speech and chant, has the ability to touch the psyche and emotions of its listeners, in such a way that may arouse empathy, fear, hatred, or a heinous reaction in them. Yorùbá film musicians, more often than not hired after film recordings at different locations, watch the scenes sequentially and try to compose songs that are related to the actions of the actors in the different scenes and generally on the major theme of a film. These are laced asynchronously on the related scenes in the film. The study examines the (apologetic and explanatory) track music of *Egbògi-Olóró* - an image laundering film produced by a popular Yorùbá film actress, Táíwò Akínwándé (also known as Wùnmí), after she was released from prison, following her attempt to courier cocaine from Nigeria to London. The study concludes that her blunt self-assessment, remorsefulness, telling the truth, craving indulgence based on cultural beliefs; as the features of the songs, made the feat possible. This can be seen in her still being patronized in the film industry. The study is hinged on Neo-Marxist theory of Cultural Hegemony as opined by Stuart Hall (2008) to the effect that each society has a different way of classifying the world, thereby forming their worldview, including communication through the mass media. Essentially, it means that different meanings can be alluded to the same set of events. The paper concludes however that Táíwò Akínwándé's feat is over-personalized.

Keywords: Crime, Remorse, Songs, Re-integration, Patronage.

Introduction

'Music' is sounds that are arranged in a way that is pleasant or exciting to listen to. Generally, it can be sung orally with the vocal chords by counter pointing tones, or be played on instruments. The origin of music is obscure, for no one can say categorically when music began in man's life and culture. Singing however, is not a peculiarity of man, for birds too chirp and some trees make whistling (musical) sounds. Olagunju (1997) is of the opinion that:

Primitive man developed the arts (of music) during a period when the overriding preoccupation of the times involved survival. Apparently what was practical for man at the earliest stage of social development was the organisation of an environment which contained opportunities for aesthetic expression. Among this earliest creation was the art of music.

This essentially means that music is as old as nature. It is a deep functional phenomenon that draws heavily on religious, political, economic, sociological, educational and anthropological interactions, especially among Africans. As a result, they (the Africans) have various forms of music, some of which are for recreational purposes, invocation of ancestral deities, ceremonial music and religious music used for divination, among several others.

The focus of this paper is to examine how Táíwò Akínwándé (also known as Wùnmí),¹ a popular female Yorùbá film star, is able to gain reintegration into the society with the production of *Egbògi-Olóró* and its latent music, after her attempt to courier cocaine to London from Lagos, Nigeria, in September, 2006, and the legal tussle that follows the incidence, culminating in her soiled image. The theoretical frame-work for the study is hinged on Neo-Marxist theory of Cultural Hegemony as opined by Stuart Hall (in Haralambos and Holborn, 2008: 718-719). This is to the effect that each culture in society has a different way of classifying the world, thereby forming their worldview, including communication through the mass media. In essence, it means that different meanings can be given to the same events.

Music Among the Yoruba

The Yorùbá, who can be found most predominantly in the South-western part of Nigeria² in states like Lagos,

Ògùn, Ọ̀yó, Ọ̀ṣun, Ọ̀hndó, Èkiti and Kwara, are a music loving and culturally rich people, with religion being a vital factor in virtually ALL they do (Adagbada, 2014: 4). The beliefs and practices of the Yoruba manifest through various means, an essential one of which is *orin* (music). African (Yorùbá) arts, especially their traditional music, are functionally and socially structured on three basic levels of religious rituals, expression of social organization and as recreation.

In Yorùbá language, the equivalent word for music is *orin*. The word embraces all forms of (traditional) music in the Yoruba culture, including their ensembles, accompaniments and dancing steps. As such *músùkì* (music) among the Yoruba is essentially *orin* (songs), *ilù* (drum) and *ijó* (dance). Yoruba music (traditionally), can be grouped into religious and social/secular. Religious music are used during indigenous activities or festivals, while secular music is used for entertainment during social activities like naming ceremonies, weddings, or burial of elderly people.

Since music is produced by human beings for other (human) beings to listen to, it can be seen as a product of human behaviour, which operates in cultural context, reflecting their world-view. Olagunju (1997) is of the opinion that the Yorùbá enjoy to express part of their worldview through music, because of its appealing nature. Some of such views pointed out are *Ìwà* (character), *Ìkà* (wickedness) and *kádàrà/Àyànmó* (destiny), *I-gbani-níyànjú* (exhortation) and *Ì-ranra-ẹni-lówó* (complementary assistance).

In Yoruba film track sound, and Yoruba literary texts too, any form or brand of song/lyric ranging from traditional *ìyèrè ifá* as in *Awo Jesús* (Jesus' cult), trado-secular like the *orin àlòused* in *Ènikan ò layé* (The world belongs to all), neo-religious songs like Yinka Ayefele's *Aleluyah sí Ọ̀ bami* (Aleluyah to you Lord) in *Ètò mi* (my right) and "Wabillahi Taofeek" in *Ayomikun* (my joy is complete), foreign brands like hip-hop, rhythm and blues or jazz, used in *Òwò Àlè* (Trading in extra marital affairs), *Ìtákùn Ọ̀lù* (The roots of wealth) and *Ọ̀kúnrin* (We, the men folk) can be used. Secular Yoruba traditional music like Dadakúàdà in *Àmòpé Aláṣelà* (Àmòpé the fulfilled) and Juju in *Alé Ariwo* (noisy night) can also be used as track sounds synchronously or asynchronously (not for literary text) for aesthetic effects in Yorùbá film production.

Film Music

The evolution of photography brought about the film; moving pictures in form of 'cinema'. Initially, films were silent. The images watched by the viewers simply moved silently, and the viewers had to give interpretations to the messages encoded by actions and signs of the actors. By 1926, in the course of the development of the film genre, sounds in form of articulate speeches among characters came to accompany the moving pictures (Adagbada 2013: 2). Presently, the film, working with images and sound, has a powerful effect on viewers and has rightfully taken the first place among the (visual) arts. The basic thing that has brought film to such a powerful strength is montage; as the chief means of effects. Of all the important movements that strengthen and broaden the montage methods of affecting the viewer, sound in its various forms like dialogue, music and noise, have the highest significance (Adagbada 2007: 8).

As noted by Adagbada (2005:56), it has been suggested that film music was made use of in the earliest times to drown the noise of the film projector used. The explanation however seems untenable because even when noiseless projectors replaced the noisy ones, film music continues to be used. We are of the opinion that music is not just an element of film, its vital function is to adjust the viewer psychologically and aesthetically to the flow of images on the screen. This is because picture and music, however indirectly or antithetically related, must correspond to each other, beside music serving commentative functions or accompaniment for film. By this, songs in films enliven the pictures by evoking more material aspects of reality, though films can be partially or totally mimetic and still be enjoyed. In essence, songs in films are of three basic types. These are: Caption, Thematic (for social comment) and Scenic. Contextually, they can be for actual reasons, nucleus of themes or as comments.

Egbògì Olóró(Hard Drug): The Synopsis

Taiwo³ is born a twin, but unfortunately her twin brother dies at birth. As wont of parents among the Yoruba in the past, Táiwò is taken to an *Ifá* priest to enquire about her *àkòṣẹ̀jayé* (primordial destiny). It is revealed that she will grow up to become a well known figure in the society, and that she must be given just water and not orthodox medicine if she falls ill. As a result of her parent's broken marriage, Táiwò has to live with her paternal grandmother who dies shortly thereafter. Àbẹ̀nì, Táiwò's unlettered paternal aunt has to take her in. Despite Àbẹ̀nì's husband's advice and explanation about the advantages of educating the girl-child, Àbẹ̀nì does not allow Taiwo to go to school, rather she trains her how to sell bread and vegetables; her (Àbẹ̀nì's) own trade. Àbẹ̀nì's high handedness becomes unbearable for Táiwò and she absconds from home to go and do menial jobs before she eventually join the theatre industry where she becomes very popular. Though she suffered greatly before she becomes a star through the dint of hard labour, she is nevertheless very generous to kiths and kins. The generosity however leads her into trouble when she agrees to be the guarantor for her friend Mrs. Ajibade, who obtains a loan of two million naira from a finance house. Mrs. Ajibade runs away without refunding the loan and

Táiwò is mandated to repay it. Out of desperation, she joins cocaine trafficking business. In her attempt to courier ninety-six kilogrammes of cocaine to London, Táiwò is arrested, despite all the fortifications done for her by "chairman's" diviner. She is charged to the court, where she eventually pleaded guilty and was remanded in a cell, awaiting trial. While in incarceration, she reflects on her criminal act, becomes sober and seeks Allah's forgiveness by praying during vigils. Táiwò's numerous fans, her inmates and the Muslim community where she lives, all intercede for her in prayers, such that she finds favour with the judge. She is sentenced to a three year jail term with an option of one million naira payment. Her friends, colleagues and well wishers are able to raise the money for the fine and Taiwo is released.

Soiled Image: An End to Fame?

The film under study is non-fiction. It is a personal metafiction (Adagbada, 2005: 207); the life story of a Nollywood diva, who stunned her numerous fans, colleagues and relations, when in September 2006, she was arrested by men of the National Drugs and Law Enforcement Agency (NDLEA) at the departure section of Murtala Mohammed International Airport, in an attempt to travel to London with a substance confirmed to be cocaine. This is no other person than Mrs. Taiwo Akinwande (a.k.a. Wunmi) the popular Yoruba film star, whose life history is not different from what is portrayed in *Egbògi Olóró* (Hard Drug) (See Adagbada, 2005:118-119).

This Primary School Leaving Certificate holder in her late fifties is a mother of three. She joined the movie industry in 1981, under the tutelage of Sunday Akinola Mògàjí of the 'Fèyíkògbòn' (Learn a lesson from this) fame; a magazine programme of the Nigerian Television Authority (NTA), Lagos. She became independent in 1992 when she made her debut video film – *Ayé Okùnrin* (Men's world). Wunmi has since then produced a sizeable number of Yorùbá video films. Some of these are *Èrè Èṣẹ* (Retribution) in 1993, *Qmọ Okùnrin* (A male child) in 1994, *Qdún Mějọ* (Eight years) in 1996, *Nnkan Iní* (Possessions) in 2001, *Qrọ Qmọ Le* (The arduous task of motherhood) in 2004, *Qpá Àjọbí* (The staff of consanguinity) in 2005 and *Jáwọn Láyà* (Frighten them) also in 2005 (Adagbada, 2005:118 - 120). Apart from being a prolific producer, Táiwò Akinwándé has starred and co-acted in several Yorùbá films by other producers. Some of these are *Qba Aṣẹkan Mákù* (God who perfects all ventures) in 2004, *Jogbo Bí Oró* (Bitter like venom), *Ijó Qlómọ* (Themotherhood dance), *Okunfa* (the rationale), *Ayọ Qjọ Alẹ* (Joy at old age) *Afẹ Ayé Ni* (It is all vanity), *ṢébiNi Àbésẹ* (guilt or sin), *Átílàà* (struggle for wealth), *Ináwọ Òru* (night expenses), *Amawo Marò* (keeping sealed lips) and *Sábáàbí* (coincidences).

Despite her minimal educational qualification and humble background, Wunmi rose to limelight in the Nigerian film industry (Nollywood) through dint of hard labour and perseverance. Her roles in most Yorùbá films are more often than not that of the decent and naive girl, submissive housewife, innocent rich woman, devoted worshipper of God and that of an over-doting mother. These and her naturally thin but audible sonorous voice, which makes her appear vulnerable, have endeared her to many Yorùbá film viewers.

The Yorùbá maxims, *Eni bá jalè lẹ̀ẹkan rí, bó bá dàrán borí, aṣọ olè ló dà bora* (Whoever has stolen once, if he/she covers himself/herself with a velvet wrapper later in life, the wrapper is assumed to have been stolen (or bought with stolen money) and *Epó tán lákàrà, epo ò tán lákàrà, kò ní kó má ba aṣọ àlànínú jẹ* (A little oil from bean cakes can stain a white garment), are relative to how Wunmi was generally related to after her release from the prison. She is a *gbajúmọ*, a popular figure - a supposed role model for many youths; home and abroad, now turned a drug baroness and jail-bird.

The realization of her reputation as having been dented and as such her means of livelihood threatened, must have pushed her to eat the humble pie by writing and producing this film, for the Yoruba believe that: *Qwọ eni la fi n tún iwà ara eni se* (it is one who can redeem one's dented image) The theme and tone of the film makes it apologetic in form and content This is because Táiwò, the producer, capitalizes on the Yorùbá communal lifestyle and adjudication process, especially as it concerns a remorseful offender. A look at some Yorùbá proverbs like the ones below, express their worldview concerning this.

- Bí elẹ́jọ bá mọ ejọ rẹ lẹ́bì, kì í pẹ́ lórí ikúnlẹ̀* (An offender who admits guilty seeks the aid of equity)
- Bí a bá fi ọwọ ọtún bá ọmọ wí, à á fi tòsì fà á mọra* (If we scold a child with the right hand, we should use the left to draw him/her close later)-
- Bí a ò bá gbàgbé ọrọ ànà, a kò ní rẹni bá seré* (If one does not forget about past quarrels, one will not have anyone to relate to).
- A kì í rí arémájá, a kì í rí ajàmárẹ̀ẹ̀* (Friends do disagree and people with opposing views sometimes agree).
- Èyàn méta ni ọba kò fẹ̀ nilúú; ẹni tí a sẹ̀ tí kò sọ, ẹni tí a bẹ̀ tí kò gbà àti ẹni tí a rán bẹbẹ̀ tí kò jẹ* (A king frowns at the residency of three types of people in the community; he whom one offends and does not tell, he to whom one apologies and is adamant and he whom one looks up to for effecting reconciliation, but who refuses to do so).
- Ohun tí a kò bá fẹ̀ kó bájé, ó ní bí à á ti í se é* (There is always a way round a situation we intend to save)

Apart from these, the producer of the film is also a member of a group of people; the Yoruba, who are religious in all things. They believe in supernatural forces like *àkúnlẹ̀yàn* (destiny), evil forces like *àkóóbá*, (to

be implicated or indicted wrongly), *èpè* (curses), *èèdiàsàsí* (to be spiritually controlled to behave negatively) *àfòsè* (spell), *òògùn* (charms), *àjé* (witchcraft) and me likes. All these must have been at the back of Bíódún Adékànníbí's mind, before taking up the contract of composing the track sound for Táíwò's *Egbògi Olóró*, for he is also a Yorùbá.

The Track Sound and its Effects

The film opens with a song that brings to the fore, the belief of the Yorùbá about multiple births, especially when they are twins. To the Yorùbá, such children are a special breed, they are *oba omọ* (royal offsprings) whose destinies are tied together whether they are both alive, or one has 'travelled' to go and buy clothes' for the surviving one. The song goes thus:

Solo: A bí mi ní méjì mo keyọ kan (2ce) I was born a twin, I am the only survivor
Èjì lèjirẹ We were two
Bó bá kú kan á jiyà If one dies the other suffers
Kò sálábarò No one to confide in
Kò sólúbádámọràn No one to relate with

Chorus: Èjìgbèdè Twins!
A bí mi ní méjì We were born twins
Mo keyọ kan I am the only survivor

When Àbẹnì's husband is advising her to let Táíwò her niece be educated formally instead of keeping her at home to hawk pepper and bread, the woman is annoyed and replies her husband with the song below:

Mo kọgbón orí mi I am intelligent
Bémi náà ó kàwé o Though I may not lettered
Ìwé làgbà Education is great
Ọgbón orí mà ló je baba Intelligence is greater

The viewers are likely to laugh at Àbẹnì's stupidity but they will feel sorry for Táíwò as she grows up being unlettered and ignorant.

One of Wùnmí's alibis for getting involved in hard drug business is the family responsibilities she has to bear, despite the fact that none of her relations identifies with her while suffering. An aunt comes to meet her at a film location, demanding for seventy-five thousand naira to pay her landlord. One is moved to see how Táíwò goes to beg the producer for whom she is on location, to pay her wages upfront. Tears are likely to weld up in one's eyes when one hears the scenic songs below:

Ogun ni! Ogun ni! It is like a war, a real war
Èbí á wá, ọrẹ á wá Relations and friends will come
Ojúlùmọ á wá Acquaintances too
Wọn á fẹ jẹ nìbẹ To have their own share
Bí oò bá fún wọn If you don't give them
Wọn á lówun ni é They will say you are stingy
Gbajúmọ o mà kú iyà What a pity, the popular one

In many scenes of the film, the three songs below are sung to show that Táíwò is no doubt repentant, but that her crime is popularized by the fact that she is well known on cinema screens.

Ọràn tólówó bá dá Crime committed by a rich person
Tólówó bá ríbi sá lọ For which he is able to escape
Bí gbajúmọ bá dárú ọràn yẹn If a public figure commits such
Gbegede nílá ni gbajúmọ The public figure is like an open space
Kò ríbi sá rẹ fòòrùn He has no hiding place
Gbajúmọ sọra o Public figure, be careful

Solo: È bú mi, ẹ bú mi Go ahead and chide me
Èwo lẹ sọ tí ẹ ò jàrẹ? Can you accuse me wrongly?
Agọ ló ẹ mi mo gbà bẹẹ I agree that I have been stupid
Mo forí wórí àbí kí lẹ wí? Did you say I imitated wrongly?
Èni ijà ò bá ní í pera rẹ lókùnrin If you are not challenged you will think you are strong

Chorus: È bú mi, ẹ bú mi Go ahead and chide me

Solo: Òwò tóbinrin ò ẹ rí A woman's new venture
Bí wọn pè é lẹbùn If she is treated like rags
A fàyà fà She will even crawl on the floor
Ariwo igbágó mi kíí ẹ lasan My noise like fresh palm frond has reasons
Ìjì ló n dààmú ewé oko It is caused by wind

Chorus: È bú mi, ẹ bú mi Go ahead and chide me...

At every point where she is ill-treated, jeered at and refused favours as a result of her misconduct in the film, this song is sung:

Isó tíàtà ni	It is a fart within the theatre
Kó ɛ é pàdí mó	It cannot be keep between the legs
Bí ɛ fúntan pò	If you cross your legs
Á á gbasalẹ̀ yọ	It escapes from underneath

One cannot but pity her and remember that many Nigerians have also being caught trafficking cocaine. Such are charged to court and they spend their jail terms quietly without causing much stir in their communities.

Policemen bring Táíwò to her own house in their van. Her neighbours are attracted because of the siren of the van and they all come out on the street. They are surprised to see cuffs on Táíwò's ankle and the policemen tossing her here and there. Some of the neighbours jeer at her, while some make snide remarks. This scene is laced with the song below, to point at the fact that (some of) the neighbours who are not involved in any crime are just fortunate to have people who assist them, or they live under circumstances whereby they have jobs that meet their financial responsibilities. This is why the film musician sings:

Solo: Ataare rẹ̀ni túndií rẹ̀ ɛ	Maleguetta pepper is weeded around
Alákọ́rí n fòbùró sẹ̀sín	It makes jest of its wild specie
Òbùró ì bá rẹ̀ni túndií rẹ̀ ɛ	If the wild species is weeded around too
Ìbá sẹ̀so ju ataare lọ	It would have fruited better
Chorus: Ègàn mi ò yẹ̀ yín	You need not deride me
Ọ́tá mi	My enemies
Ègàn mi ò yẹ̀ yín	You need not deride me
Kùkùtẹ̀ tó fọ̀ni lépo	The stump that renders palm oil wasted
Tàimọ̀ṣe kọ	It is not as a result of incompetency
Ejọ́ kádàrà ni o...	It is me fault of destiny...

When Fọ́lášadé, Táíwò's friend who links her with the cocaine business, realises that Táíwò has been arrested at the airport, she quickly removes the SIM card in her phone, to avoid further contact with Táíwò. The song below drives the pain of disappointment she feels right through the marrow.

Dijú ɛbí ẹ̀ni ti kú o	Close your eyes as if you are dead
Ká mẹnì tí yòò sunkún ẹ̀ni	Let us see who will weep
Bùrìn burin fẹ̀sẹ̀ kọ̀ wò	Knock your toes against stone
Ká mẹnì tí ó ɛ ni pẹ̀lẹ̀	Let us see who will bid you sorry

This is followed by:

Ọ̀rẹ̀ ò dẹ̀nú ɛ ẹ̀ rojú ayé	Friends are not sincere, don't you see?
Onilé ọ̀ṣkán ò fojú ire wo ni	The man living opposite is unkind?
Ìmọ̀ràn ikà si ni tósi n gba	The one on the left plans evil
Ká ɛ́bú si lèrò ọ̀rẹ̀	The thoughts of friends are bad
Inú mà jìn ọ̀rẹ̀ ò dẹ̀nú...	What is in the mind may not be known...

Even if one is hard hearted, when he / she see tears rolling down Táíwò's eyes while praying in the cell on the night before the final judgement, while the songs:

Má sàmì ẹ̀ṣẹ̀	Do not mark sinners
Má sàmì ẹ̀ṣẹ̀	Do not mark sinners
Ọ̀lọ̀run má sàmì ẹ̀ṣẹ̀	God, do not mark sinners
Bí o bá sàmì ẹ̀ṣẹ̀	If you do
Ta ló lè dúró?	Who can withstand it?

and

Gbọ́jú kùrò ni láifì mi	Turn away your eyes from my misconduct
Ẹ̀bí ọ̀rẹ̀ ẹ̀lẹ̀sẹ̀ ni O jẹ̀	Are you not a friend of sinners?
Forí jì mí o Ọ̀lọ̀run!	Forgive me oh Lord!

are being sung, one's heart will melt and one will have pity on her, for the song implies total remorse. This scene marks the climax of the film and it creates suspense, because the viewer will be curious to know if God will forgive Táíwò, by her finding favour with the judge when the final judgement is given. There is a great relief when the judge, tempering justice with mercy as a result of Táíwò being a first offender, sentences her to three years imprisonment with hard labour, albeit with an option of fine.

When the fine is paid in lieu of serving a jail term, the viewer is most likely to join Táíwò's inmates in the song:

É é è é !	Attention all!
Ó bọ́ lẹ̀wọ̀ṣápá!	She is free from ɛ́pá!

Ó bọ lẹwọjábọ! She is free from *jábọ*!
Ó bọ lẹwọsápá! She is free from *sápá*!
Ó bọ lẹwọjábọ! She is free from *jábọ*!

when she regains her freedom and is leaving the prison. It must be borne in mind that each of the inmates has her own challenges, and must be concerned about her own incarceration, yet they all share in Táíwò's joy of gaining freedom. If fellow criminals can forgive this screen diva, what else should the viewers do?

The thematic song;
Solo: Àbùkù derù ó digbó Contempt packs its load and head for the jungle
Wọn ní nibo ló n lọ It is asked 'where to?'
Ó loun mí relé gbajúmò It says to the 'famous' house'
Ó loun mí wa gbajúmọlọ It says it's looking for the famous
Chorus: Ẹ bú mi, Ẹ bú mi Go ahead and chide me
Èwo lẹ sọ tí ẹ ò jàre Can you ever say anything wrong?
Şe bémi ni mi ò moore Ọlórún I am the one who is ungrateful to God

Which pervades many important scenes in the film, is the summary/the core message of the producer to her fans. It implies her admission of guilt, and it also portrays the relevant believe of the Yorùbá that:

Nnkan síu síu ni Èşù⁴ máa n şù
(Èşù (Devil) spoils that which is important/beneficent)
an
Ọşì ó mọ kò tọ(poverty does not bother about what is right)

This in essence means that what caused Táíwò's predicament is *àkóóbá* (by Fọlášadé, the friend who introduces the drug business to her). The *àkóóbá* is made manifest in her life because of ignorance, and her financial challenges also make her vulnerable.

Conclusion

Egbògi-Oloró (Hard drug) no doubt has a distinct theme; seeking for forgiveness. The straight narrative technique makes it easy to understand. However, the great task before the producer is to save her face and ensure the continuity of being relevant in the Yorùbá film industry - her primary source of livelihood. The venture of producing this film under study therefore goes beyond financial remuneration. It becomes imperative for her therefore to go the extra mile in her bid to get pardoned by her fans; the viewers and her colleagues. Catching the waves of empathy which selected music is capable of eliciting and ridding on it to their hearts (of the fans and colleagues), Bíódún Adékàmbí, the musician who sang the songs laced into film, has lent his voice in assisting Táíwò Akínwándé to seek pardon and get re-instated to the fold of the employees in Yorùbá film industry, communal fellowship in her immediate and larger Yorùbá community and continuous patronage by her fans. These can be verified in her production of films like *Ìtẹlórún* (contentment), *Ìkúnlẹ kẹsàn-án* (ninth birth stool), *Orí Olówó* (a head destined to be rich) after the cocaine saga. Apart from these, she has also featured and taken lead-roles in films produced by her colleagues in the industry. She is Ọmọlọlá, Iya Banjo (Ọmọlọlá Banjo's mother) in *Báyọ Eléréegéle* (Báyọthe cassanova), Tundé's father's sister in *ỌfàOrogun* (co-wife's arrow), Àşáké, Malik's mother in *Ojú Olódumarè* (God's eyes), Nofisat's mother in *ÌbèrùỌlórún Ló Jù* (the fear of God is the most important), Dérójú's sister in *Àlàyé Ọrọ* (Explanation) and the over-doting and ambitious but cunning Délé's mother in *Ìràwọ Méta* (three stars).

A literary work is a cultural artifact. Ethnographically therefore, the film under study is a documentation of history, showing the signs of times in Nigeria as a whole and in the development of the film industry particularly. Therein, this producer is not just a detached observer of the incidences, but rather a part-taker in the ugly situation of a near-demented generation, wherein people have become less concerned about the traditional corporate existence of their society. It is a phase in the cultural, socio-economic and political history of the nation, when respect for, belief in and hope for the individual self directly and the society as a whole, are thrown to the winds.

The socio-cultural practice of the Yoruba concerning crime, justice and reconciliation as shown in this study, is that all hope is not lost for a criminal as far as communal inter-relationship with the folks is concerned. This is evident in the open-arms with which Wùnmí's colleagues and fans welcome her as a result of her remorsefulness, as indicated by the number of films she has produced after the cocaine saga. What makes her re-integration possible is largely due to the fact that she had earlier put her foot prints on the sands of time in the film industry before she committed the offence by which her reputation was threatened. Apart from this, she agreed to be guilty, but demagogically wins the pardon of her folks by appealing successfully to their emotions, especially with the asynchronous songs used interjectorily in the film. However, this producer does not state or imply by actions, any suggestion or recommendation, to either the government on how crimes like the one she committed, can be prevented or minimized, or to the youths on why it pays off in the long run to shy away from crime. Effectively therefore, the film is over-personalized.

Notes

1. 'Wùnmí' is the name of the character she played in *Inú Kan*; a very popular Yorùbá film. The name got stocked since then.
2. They can also be found in the Diaspora in places like Republic of Benin, Togo, Ghana, Sierra Leone, Cuba, Trinidad, Tobago and America.
3. Táíwò/Táyéwò lit. meaning: 'to taste the world', is the name by which the first to arrive among twins at birth is christened.
4. Èṣù is not the 'Satan' of the Christian religion. He is one of the divinities in Yorùbá traditional religion
5. 'Sápá' is the name by which the poorly prepared food is called by prisoners.
6. 'Jabọ' is another name by which the poorly prepared food is called by prisoners.

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