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Culture–Change in Yoruba Drama: A Study of *Lere Paimo* Films

Akangbe Clement Adeniyi

Introduction

Culture is dynamic, culture changes and culture is on a continuous state of flux. Culture is a major index of every society and it registers its impact through series of changes that manifest in the society. Drama is a recreation of society and a megaphone for projecting the sentiments, aspirations, failings, attainments, history, changes, etc. of the society. Thus drama is a veritable medium of picturing a particular society with a view to educating, informing and entertaining the audience. The focus of this study is to identify, and discuss the impact of culture-change on Yoruba society using *Lere Paimo*, a prominent actor-producer of the Yoruba video genre, as a case study.

Concept of Culture

Culture is a universal concept. It is an all encompassing and heterogeneous concept which embraces the totality of a man's

life. It is the summation of both an individual and collective life of a society which comprises its ideas, behaviours, social, religious and political particularities, sentiments and expressions. Usually, in every society, the obvious indices of culture include religion, language, philosophy, polity, technology, architecture, engineering, customs, music, dance, drama, dressing and lots more. In a nutshell, everything created by man makes up culture while everything created by God is nature. According to Ajayi (2005:51), "Culture encompasses all the non-biologically transmitted actions or creations of man".

Perhaps, of all the indices of culture, theatre and drama are the most expressive and interactive. Kafewo corroborates this stand in Ajayi (2005:197) that "since culture presents the most viable outlet for full definition and self-assertion, to study a people, it were better we study their arts, which in the main, represents the emblem of their culture". Hence the platform of this study is Yoruba Drama, which is a vital emblem of culture and a very potent tool for dissecting a society's culture.

Culture has basic characteristics. Culture is dynamic, culture is learned, culture is shared, and finally culture is integrated (Ajayi, 2005:6). Cultural dynamism presupposes continuous changes, non-staticism, frequent modifications and adjustments, which may be positive or negative. Of all these characteristics, this study will preoccupy itself with dynamics of culture change in Yoruba drama by critically examining the video films of Lere Paimo as a case study.

Ogunde Dramatic Tradition

Lere Paimo is a scion of Ogunde Dramatic Tradition. Ogunde dramatic tradition is a term given by Ogundeji (2000:23) to the neo-Yoruba dramatic movement, which evolved out of the art of *Egun Alare* which was championed by Hubert Ogunde, who was the undisputed pioneer of Ogunde dramatic tradition.

That Ogunde dramatic tradition evolved out of the *Eegun Alare* tradition is no more in doubt. The evolution however is not a direct one as it is continually changing. The rise and development of Ogunde dramatic tradition according to Ogundeji (1985:5) "include trends such as western general literary and dramatic traditions; politico-historical cultural and religious factors such as colonialism, nationalism, Christianity and independence". Springing from the stem of *Eegun Alare* tradition, series of political-cum socio-cultural factors influence and shape the developmental trend of this dramatic tradition.

For instance, Christianity factor helped Ogunde to discover the great theatrical potentials deposited in him as his first opera titled "The Garden of Eden and The Throne of God", staged in Glover Memorial Hall on 12th June, 1944 was on the occasion of fund-raising for a new church building by the church of the Lord *Ebute-Meta*. This was in a quest for liberation from the control of the orthodox colonial churches by the *Aladura* churches; and also a bid to create an independent identity for themselves. When this opportunity came, Ogunde, who by the virtue of his birth and upbringing was highly skilled in Yoruba traditional drama, did not fail to bring this rich traditional experience and the various popular western styles of Lagos of his days to bear on the presentation of his biblical story. So, he was able to marry indigenous and non-indigenous dramatic traditions successfully (Ebun Clark, 1979:8).

Falling back on *Eegun Alare* traditions, Ogunde dramatic tradition borrowed the tripartite performance structure of *Ijuba* (salutation), *Ojulowo ere* (main performance) and *Idan aparele* (finale). These he labelled as Opening Glee (*orin iside ere*), which combines greetings and entertainment through stylised dancing and singing amidst instrumentals. Then comes the main performance and lastly the Closing Glee (*orin ipari ere*). Ogundeji (1985:6) also states that: "the main play, like that of the *Eegun Alare*, is usually

sandwiched between the two glees".

Another trend of Ogunde dramatic tradition, which is also a leaf borrowed from the *Eegun Alare* tradition is making the theatre a family business. *Eegun Alare* tradition is essentially a family pre-occupation. As a result of the problem associated with getting actresses for female roles in those days, Ogunde resorted to marrying his actresses to make them permanent members of his troupe. Ogunde's example actually became a norm of a sort as all his apostles readily imbibe polygamy. There is hardly any monogamist among the troupe leaders. Though *Lere Paimo* does not have problem raising actresses, but his is nonetheless a family business as his wife and children appear in his productions.

Media of performance also creates a significant trend in the operations of Ogunde dramatic tradition. These media are products of different technological age and awareness. Radio is a significant media and series of drama have been produced on radio at different times by different theatre troupes. The first radio performance however was in July 1945 on Lagos Radio-Rediffusion Service (Egun Clark, 1979:19-26). According to Segun Olusola (1981:371-372), the first television performance of the Ogunde dramatic tradition was between 1959-1960 on Western Nigerian Television (WNTV). Duro Ladipo's *Oba Ko So* and *Eda* appeared on phonodisc in 1964. Photoplay magazine is another major media. The first Yoruba photoplay magazine known as *Atoka* also started with Ogunde's topical political play *Yoruba Ronu* in 1967 (Ogundeji 1985:9). Film is another important media. Though there have been few films which featured some practitioners of Ogunde dramatic tradition, extensive film production by this dramatic tradition started in 1976 with *Ajani Ogun*, which starred the late Duro Ladipo and Late Ade Afolayan (Ade Love). The latest of these media is the famous and ubiquitous video film, which began in the early 90s. Today, tens of new films are released into market monthly.

Theoretical Framework

The theoretical platform of this study is Dynamics of Culture Change. Dynamics of culture change is a literary tool with different theoretical variants. To anchor this study its variants of evolution, innovation, historicity, functionalism and transformation will be employed.

Evolution

One of the major theories of dynamics of culture-change is evolution in culture. The concept of evolution is believed widely to have been originated by Herbert Spencer who employed it to describe the progressive diversification of living forces as postulated by Charles Darwin. Concept of evolution presupposes that human beings are in a continuous process of biological improvement, which culminates in modern human kind and also brings about social (cultural) progress. To Herbert Spencer therefore, sociocultural evolution was simply the continuation of human biological evolution.

Tylor, an apostle of Spencer's evolution maintained that cultural progress passes through three different stages. Its passage began with what he called savagery, through barbarism and finally to civilization.

Lewis H. Morgan, an American anthropologist, made a postulation of a social evolutionary sequence of fifteen ethnic periods. He identified "lower savagery" as the beginning of these periods and "civilization" as its end. Frazer presents a detailed catalogue, which demonstrates parallel cultural evolution in his book *The Golden Bough*. He emphasised the principle of psychic unity of human kind. This implies that social institutions and customs were assumed to be the product of socio-cultural evolutionary - linked sequence (Kraus 1973:65). He believed that the primitive ideas and customs of primitive peoples such as religion, totem,

taboo, kingship-systems and initiation rites were so similar from one society to another that they had to be explained in terms of a common factor. This theory is employed to offer explanations for series of cultural evolution, which brings about progressive changes into the world of Lere Paimo's plays. With cultural evolution, there is bound to be innovation.

Innovation

This is another concept under Dynamics of Culture-Change. Dixon maintains in his book *The Building of Culture* that the origins of culture are based on discovery and invention. The diversity of human culture therefore is to be explained mostly by invention and partly by diffusion. Diffusion, according to Wissler, is the transfer of elements from one culture to another, he identifies two processes of doing this. The first is "natural" diffusion when based on chance contacts and the second is "organized" diffusion in case of purposive transfer of cultural traits.

The co-travellers of Dixon included early ethnologists, anthropologists and archeologists but later, scholars of culture – change introduced a wider term called "innovation". According to Ifie (1991:26), Innovation as a "term not only stresses the original invention but also emphasizes the fact that there are innovators who experiment within cultural systems". Ifie added further that these scholars have identified primary innovation as the initial acts of discovery and secondary innovation as initial acts of adoption into another cultural system.

Obviously a lot of cultural innovations, which are duly portrayed by Lere Paimo in his play productions have crept into Yoruba culture. This affects virtually all aspects of society ranging from marriage, dressing, occupation, religion, technology, communication and many more.

Historicity

"Historicity" or historic factor in culture-change is another concept under dynamics of culture-change. This implies that in each case of culture-origins, there are specific historical circumstances at work, which account for the first appearance of the given culture. Diffusion represents another type of historical process. There is also the factor of continuity, which accounts for the development, growth, and diversification of the existing cultural traits. The minimum unit of a culture that may be isolated by observation in time and space is a "trait" while interrelated traits form a trait complex". Historical factor is a potent instrument of culture-change. The factor of history plays a significant role in bringing about culture-change in Lere Paimo video films.

The Functionalist Theory

The functionalist school maintains that "a society will develop a certain culture because that culture fulfils a useful function and is necessary for the society's survival" (Ifie 1991:27). Such culture, according to the school, arises independently out of pure necessity. Fire, clothing, agriculture, pottery, metal-work, are examples of cultures that come into use out of necessity.

Essentially, there are aspects of Yoruba culture that are quite functional and as such necessary for the continuity of the society. Farming, Obaship, marriage and some others, which are quite fundamental to the continued existence of the society are well represented in the works of Lere Paimo.

Transformation Theory

Transformation theory is a different theory postulated by Malinowski based on his studies of African culture. He postulated in his book *The Dynamics of Culture-Change* that the process of

culture-change is based on the interaction of institutions.

In Nigeria, for instance. Nigerian institutions and systems have interacted with those of the Europeans such that both have influenced each other. The impact of this cultural interaction produces conflict, cooperation and compromise; and the result thereof is the emergence of a new Nigerian culture. Several anthropologists however have criticised Malinowski's approach. Among them is Radcliffe Brown who pointed out that culture-change is not due to interaction of cultures but to the interaction of individuals and groups within an established social structure, which is itself in the process of change. (Ifie 1991:28).

Malinowski gave five factors governing the scientific study of the processes of culture-change in Africa thus: the influence of the Europeans, their interests and intentions; the processes of culture-contact and culture-change; the surviving forms of tradition; the reconstructed past; and the new factor of spontaneous African reaction.

We must state that each of the views discussed above offers fundamental explanation of the dynamics of cultural and social changes. As Ifie (1991:28) observes:

It is not quite realistic to attribute only one cause to culture-change and to seek to explain the phenomenon by a monolithic theory.

The contact of Africans with the Europeans brought about major changes in most African societies. Several cultural preserves such as polygamy, religion, kingship, cooperative unions and values have been redefined, altered, or substituted outrightly. The practice of major occupations – farming, fishing and hunting have been affected while tools and weapons such as hoes, cutlasses, knives, axes and traps have been influenced. Ifie (1991 :30) identifies the major agencies of these cultural-changes in Nigeria in particular

and Africa in general as western education, medical science and monotheist religions notably Christianity and Islam. These changes are so enormous that only a substraction of the pre-colonial culture remains.

What may be termed a Nigerian culture today according to Ifie (1991:30) "is a mongrel of traditional Nigerian-culture on one hand and European and Islamic culture on the other hand". This validates what Malinowski called the transformation theory of the culture-change processes.

A look at Yoruba society shows glaring transformation that has taken place at different cultural levels. There is hardly any aspect of the culture that can be regarded as purely traditional due to one form of influence or the other. The interaction of Yoruba culture with the European culture on one hand and Islamic culture on the other hand has compulsorily produced a new Yoruba culture.

Lere Paimo Theatre

Lere Paimo theatre was founded in 1973 under the leadership of Lere Paimo popularly called *Eda*. This was after putting in what could be regarded as an apprenticeship of twelve years under the Late Duro Ladipo. Duro Ladipo who was Lere Paimo's master himself belongs to what we call the first generation of dramatists in Ogunde dramatic tradition, a position, which Lere Paimo also shares. Duro Ladipo's contemporaries in the first generation were the late Dr. Hubert Ogunde – the Doyen of theatre himself, the late acclaimed energetic actor – Kola Ogunmola, late Oyin Adejobi, Late Ayinla Olumegbon and Akin Ogungbe, making six in all.

Lere Paimo belongs to the second generation of dramatists. His contemporaries include the late Ray Eyiwumi, late Ishola Ogunsola (Dr. I. Sho Pepper), the late Adeyemi Afolayan (Ade Love), Chief Jimoh Aliu (Aworo), Chief Moses Adejumo Olaiya (Baba Sala) and

Akosity based in Ilorin, Kwara State.

On February 1, 1973, Lere Paimo Theatre was formally inaugurated at Obisesan Hall in Ibadan. Unlike the experience of Chief Hubert Ogunde and his contemporaries, he did not have problem getting actresses for his group. Lere Paimo Theatre grew like a wild fire in the harmattan wind, leaving a mark of success in its way. Today, Lere Paimo is a success and he is celebrated by his teeming admirers.

Lere Paimo Video Films

Lere Paimo is a respected household name in the video film industry. He has acted in so many video films that one has lost count. As a scion of Duro Ladipo and a stock of the old order in Ogunde dramatic tradition, the ageless super-actor is renowned for good social and historical stories. For the purpose of this study, some of his eight video films shall be discussed. These are *Ogbori Elemoso*, *Agbekoya*, *Ade Iwa*, and *Ajaka Ekun*.

Ogbori Elemoso

Ogbori Elemoso is an historical film about the origin of the ancient town of Ogbomoso. A utility play in Lere Paimo's repertoire, *Ogbori Elemoso* can be branded as a play for all media as it emanated from the stage, and over time had appeared on television, in phonograph disc and celluloid film. When the era of Home Video came; it was also reproduced as a video film.

Ogbori Elemoso is the story of the valiant warrior, *Soun Ogunlola* who assists to rescue the Igbon town from the incessant annihilation of Idagiri. *Soun Ogunlola* defeats Idagiri and is given *Asunke* a beautiful young girl as wife by *Olugbon* as a mark of appreciation. Meanwhile, *Asunke's* suitor, *Baba Ijesa*, is disgruntled, plans vengeance against *Soun* but is killed in the process by *Soun*. *Soun* is guilty of murder, he is sentenced to death and taken to *Alaafin*

Ajagbo for execution. While in prison, Soun requested to be permitted to challenge Elemoso who has been terrorising Oyo town, Oba Ajagbo granted him the permission and surprisingly, Soun defeats Elemoso and is pronounced the head of his community.

Ade Iwa

A thoughtful story of power intrigues and kingship. *Ade Iwa* is a commentary on the topical issue of succession dispute that is prevalent in the Nigerian society. The play is a didactic account of how Atolagbe wrongly mounts the throne with the connivance of Otun but commits suicide after Baba Farinu, the Oluawo he had looked up to, is found dead in the prison. Abidogun joins the kingship race of Amoyegun as a successor to the late Oba. He employs different evil means to actualise his ambition and destroys his rival's family. Fortunately, nemesis catches up with him when he is attacked by the spirit he sends to destroy Adebola. Abidogun is burnt all over and badly disfigured while Abimbola, the son of Adebola is enthroned amidst pomp and pageantry to the delight of all the masses.

Agbekoya

Agbekoya is an historical account of the 1969 Agbekoya (farmers) uprising in the Western Region of Nigeria. The play opens on a note of tension. Farmers are aggrieved about the fall in the price of cocoa and the high-handedness of the tax officials who oppress and suppress the masses at all cost under the leadership of Iroko – the Chief Tax Officer. When the matter become unbearable, the farmers come together; form a formidable front and appoint Lawani Amubieya as their warlord. They confront the government tax officials and police. Several farmers are arrested but are released by the farmers through diabolical means, and this prompts the

government to send Magi a police detective as a spy to capture Lawani Amubieya'. Magi becomes Amubieya's wife and in the process knows his secrets. She eventually plans and ensures his arrest.

Ajaka Ekun

Ajaka Ekun is the story of Ajaka, the criminal chief who makes his wealth through crooked means. He is oppressive and cruel, he is brutish and dangerous. In his bid to accumulate wealth, he kills Badejokoo his friend in order to take over his family's large expanse of land because of its gold deposit. Unfortunately, his henchmen cannot get the land documents. Sensing conspiracy, *Olori Ebi* decides to duplicate the land documents but Kofoworola, the daughter sent to make photocopy is kidnapped by Ajaka's men and dumped at the river bank where she is rescued and raised up by Baba Olodo. Later in life, Kofoworola Omojoyibo becomes a Fuji artiste and gets married to Akanni the military son of Ajaka. Meanwhile, Ajaka does not relent in wanting to kill Kofoworola. She is attacked by Ajaka himself but Baba Olodo, the foster father of Kofoworola confronts Ajaka in a battle of incantation. The police on a tip-off arrives on the scene and Akanni, who has earlier arrived on the scene hands over his father to the police. The case is charged to the court and Ajaka Ekun is sentenced to death by hanging.

Culture-Change in Lere Paimo's Films

Culture is dynamic and not static therefore it undergoes changes on a perpetual note from time to time. It is how this dynamics of culture-change reflects itself in Lere Paimo's video films that this section of the study discusses.

The historicalist view of culture-change pre-supposes that there are underlining historical factors in culture-change. This means that there are specific historical circumstances at work in specific culture-change.

Stemming from this theoretical foundation, we can cite the example of *Agbekoya* as directly in line with historicalist view. The whole story of *Agbekoya* is a re-enactment of the 1969 farmers' uprising in the former Western Region of Nigeria in protest over the exorbitant taxation and the price fall of cocoa product at the world market. As if these were not enough, the government tax officials were so ruthless, high-handed and unruly in collecting tax from people. They were oppressive extortionists who employed brutal force and subtle tricks in performing their duties. After verbal complaints and protests the farmers organised themselves into guerilla army units in different communities in Yoruba land. They held meetings among themselves regularly and eventually struck. First they resisted the tax-officials and secondly they confronted the police. The uprising gave the opportunities of displaying the potency of traditional powers. Tafa Oloyede of Akanran, the farmers' warlord became *Amubieya* in *Agbekoya*. His courage, valiance and deftness was commendable as the government police fell like a pack of cards before him and his troop. Many were charmed. Some could not remove their uniforms from their bodies as their skin peeled with the uniform and died in the process. A whole lorry load of military men were wasted by the valiant Ogbomoso farmers at the outskirts of the town while the then Soun – Oba Oloyede was killed in the heat of the uprising by the rampaging masses for daring to support the government of Major General Adeyinka Adebayo against his own people.

True to type however, Tafa Oloyede, the famous warlord of *Agbekoya* uprising in spite of his bravery, fell cheaply to the net of a female police detective sent by the government to trap him. The film *Agbekoya* thus readily fulfils the historicalist postulation that in each case of culture-origins, there are specific historical circumstances at work.

The functionalist theory of culture-change maintains that a society will develop, preserve and retain certain culture because that culture fulfils a useful function and is necessary for the society's survival. Thus in spite of several cultural changes that has taken place in Yoruba land as a result of culture contact with foreign cultures, the institution of Obaship still remains, political and religious interference notwithstanding. Thus obaship tussle remains the main theme of *Ade Iwa*, Oba Ajagbo is the main adjudicator and the overall political and judicial ruler in *Ogbori Elemoso*, while in *Ajaka Ekun*, Oba demonstrates his patriotic leadership by sending Otun to the new Divisional Police Officer to find means of dislodging the notorious armed-robbers who specialise in stealing artifacts. The institution of obaship keeps recurring in virtually all the films. The superiority of the throne and the majesty of royalty are established and upheld in the films.

Marriage is another functional culture that has survived the onslaught of culture-contact. Irrespective of modifications that had crept into it, the institution still remains potent, unique and sought after by all. Virtually in all the films, marital issues and love affairs abound. For instance, it is the giving of Asunke (Baba Ijesa's betrothed) to Soun Ogunlola as wife by Olugbon in appreciation of his defeat of Idagiri that precipitates conflict in *Ogbori Elemoso*, while *Loruuungbekun* is the wife of Soun Ogunlola in *Ogbori Elemoso*.

Traditional occupations also remains a useful culture that has been preserved over ages because they are necessary for the society's survival. In Lere Paimo's films, we see these occupations being practiced. Soun Ogunlola is a celebrated hunter in *Ogbori Elemoso*. He is so adept at it that others are envious of him by accusing him of killing almost all the games in the forest. Baba Ladosu is a farmer. Baba Ijesa is a cloth merchant. Loruuungbekun sells palmwine while buying and selling of assorted articles also thrives in *Ogbori Elemoso*. In *Agbekoya*, palmwine tapping, farming and hunting are some of

the traditional occupations presented. Baba Eleweeran, *omo Iya Ladaatan* is a fisherman and his life revolves around water in *Ajaka Ekun*.

Ifá divination is also a celebrated profession for special stocks from Ifá lineage. Theirs is more than working for money. They are spiritual priests, giving divine guidance to the community as a whole. Their clients range from high and low, single and married, young and old, poor and rich, weak and strong, to the rulers and the ruled. As a matter of fact, they are behind the scene giving spiritual leading and religious directives to the Oba for a sane and stable society. In *Ade Iwa*, Oluawo Farinu is the spiritual priest, who insists that the Oba to be crowned must provide *Ade Iwa*. When Atolagbe is crowned the Oba, through connivance with Otun and the chiefs in defiance of Ifa oracle. Oluawo Farinu condemns him and tells him point-blank that he has not been properly crowned. True to his words. Oba Atolagbe's reign is replete with series of strange disasters and terrible calamities. Ifa is all-knowing and it is the seat of Yoruba wisdom. In *Ajaka Ekun*, Adabanija, an ifa priest is employed to offer sacrifice to avenge the mysterious death of Badejokoo.

Several cultural changes take place in Lere Paimo's films. These changes are pointers to the dynamics of change and that society is in a state of continuous flux. In *Ade Iwa*, Abidogun, a prince and prospective Oba has to sojourn in London so as to make a comfortable living and earning that will enable him prosecute his ambition of becoming the Oba in future. His journey to London is not by conventional boat or foot, rather by aeroplane. While there, his friend – Ajuan communicates with him through telephone easily rather than through the traditional *Aroko* system with its myriads of complications, limitations and susceptibility to aberrations. Here we can see Yoruba culture readily compromising the European culture for mutual progress. This is an instance of diffusionary theory

which Egbe Ifie (1991:28) defines as "the transfer of elements from one culture to another". Abidogun, as a result of his interaction with European culture transfers the architectural elements of the whites to his town by building an ultra-modern house. Sade who visits Abidogun on behalf of her friend Lewade does so in her car which is another foreign element. Abidogun also entertains Iyalode and Otun on his arrival from London with foreign wine served in foreign cups and tray, which are also gains of culture interactions. Adimeru, one of Abidogun's kinsmen does not reside in Amoyegun but sojourns in Lagos. This is an indication of social mobility. After a protracted labour, which is due to the devilish interference from Abidogun, Alake, who is also called *Yindin*, the wife of Adebola the incarcerated prince, is delivered of a baby boy in the hospital. This is an imported profession, which also comes through culture-change.

In *Agbekoya*, we see conflict resulting from institutions interaction. The farmers' protest against the high taxation imposed on the masses is a revolt directed at the foreign system of administration. Individual taxation is not a traditional practice in Yoruba. Rather a community could only pay collective 'tax' to the reigning king in form of allegiance. No water rate, tenement rate or electricity bill was paid to anybody. As a matter of fact, it was a life of ease and pleasure in the undiluted pre-colonial Yoruba society. There was no police or any law enforcement agents to molest anyone except the palace guards who only deal with offenders alone.

In *Agbekoya*, foreign policy nullifies free-pricing of farm products that the people were used to, rather the price of cocoa is controlled by an alien body and compulsorily all farmers have to sell at that rate. The ridiculous reduction in the price fixed becomes a catalyst for conflict. Tax collectors, police and district officer, who are all imposed law enforcement agents by foreign system are harsh and

unfriendly with the farmers, which lead to severe uprising. In prosecuting the battle, while the farmers carry dane guns, the police carry imported rifles. The farmers are dressed in hunting jackets and mufti while the police and tax officials are uniformed.

The kind of religion practiced in *Agbekoya* are foreign. These are Christianity and Islam. The tax-officials even pursue their clients to churches and mosques. All these are cultural transformations, which provide conflict and ideological contradictions rather than fetching peaceful compromise.

In *Ajaka Ekun*, the affluence of Ajaka and his opulent living can only be measured with foreign elements of palatial villa, exotic cars, good clothings, quality shoes and expensive wristwatch which are standards imbibed through changes that came with culture contact. Akanni, his son, becomes a military officer rather than a native hunter.

Omo-jo-yibo though sings Yoruba songs but she does so to the melodious accompaniment of some foreign musical instruments such as drum set, amplifiers and microphones. *Ajaka Ekun* acts as a godfather to a set of criminals who carry out their operations using cars, personal mobile phones sophisticated weapons and injurious perfume (chloroform) with which they sedate their targets, which are foreign measures. When the die is cast, *Ajaka Ekun* is not tried in the King's palace but rather in a modern court and eventually sentenced to death by hanging. All these are pointers to the intensity of cultural transformation which culture-change has brought to Yoruba land.

Diffusion is another channel of culture-change. Several behavioural traits of the West has diffused and taken firm roots on African soil. Ills like drinking, smoking, pools-betting, raping, organised robbery, drug trafficking, prostitution and sexual perversion, have become part and parcel of African life and living. In Lere Paimo's Video films, the evil effect of culture-change is vividly portrayed.

Conclusion

This study has examined the concept of culture dwelling on its basic characteristics. The effect of culture-change in video films is critically examined using Lere Paimo films as case study. A treatise of Lere Paimo films shows that the major agencies of cultural change in Yoruba are western education, foreign religions, colonial heritage of western political institution and new communication systems.

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