

**CONTEXT, TEXT, THEME AND STYLE IN THE *CHAMAMA* FILM
OF THE HAUSA, NIGERIA**

BY

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CERTIFICATION

This is to certify that this research project was carried out by Ibrahim Daniel, under my supervision, in the Department of English, Faculty of Arts, in partial fulfillment of the requirements for the award of Master of Philosophy Degree in English (Literature) of the University of Ibadan, Ibadan, Nigeria.

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Date

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DEDICATION

To GOD

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Most of the Maps and pictures used in this project are derived from the internet, especially from Hausa Galleria@video.com and other Hausa internet sites/blogs. However, all efforts to get in touch with the site owners for permission to use the Pictures/Maps due to time constraints and the usual poor internet services, proved abortive. The Pictures/ Maps are used purely for academic purpose. Their immense contributions towards the success of this project and towards advancing the scholarship on Hausa people, the most versatile people in Africa, is hereby acknowledged.

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ABSTRACT

The **CHAMAMA** (**CHAMAMA**) is a sub-genre of the Hausa *Kannywood* Film which is popular among the Hausa in Nigeria because of its focus on rural lives and the Diaspora as a means of entertainment and correcting social ills. Existing studies on the Hausa Film have concentrated on the *sentimental* genre which is mostly urban-centred to the neglect of **CHAMAMA** despite its predominant popularity and sociological significance. This study, therefore, examined the context, the text and style of **CHAMAMA** with a view to determining the extent of its sociological significance, and how its new roles broaden its positive impact on Hausa society.

The study adopted structuralism, Baudry Apparatus and Maccabe theories of Film realism. The purposive sampling method was used in selecting twelve **CHAMAMA** Films- *Ibro ya auri Baturiya, Ibro Honourable, Ibro Ministan tsaro, Ibro kawajo, Tsohon Dan Siyasa, Dan Auta a Lagos, Boko Zalla, Kwararre, Dan Barewa, Ibro Danfo Direba Daushe mai adashi gata, and Ibro Aloco*. In-depth interviews were conducted with purposively selected 200 viewers of **CHAMAMA** in Kano, the centre of the Hausa Film culture, 50 artistes, 15 producers and 10 academics. Data were subjected to literary analysis and percentage scores.

Three themes are identified in the selected Films: one each for politics and religion; one for economy, situated in the broad context of the Nigerian society and, specific context of public and private life. The economic theme, manifesting in relation to poverty, cuts across all the Films; political portrayal is dominant in *Ibro Ministan Tsaro and Ibro Honourable* in which palpable irony and socio-economic contradistinction are used to depict abuse of power; and political subterfuge in *Ibro Honourable* which works on pedestrian logic and hyperboles. *Ibro Aloco* uses musical allegory and religious motifs to engage the theme of misconception and misrepresentation of Islamic doctrines, which often result in violent conflict among religious groups. The strength of **CHAMAMA** lies in the realistic depiction of the various changes taking place in contemporary Hausa society and the implications on the society. The Film is a deconstruction of contemporary Hausa society, in a way that reveals inherent institutional contradictions. About 85.0% of the producers believed that **CHAMAMA** was critically refractive and a potent medium of reaching the people. While 85.0% of the viewers affirmed the relevance and popularity of **CHAMAMA**, 15%, especially academics, believed that it did not demonstrate in-depth understanding of the problems associated with Hausa society, and that it was often simplistic in its interpretation of social problems. All the artistes affirmed the relevance of the Film but that its potential could be further broadened to include promotion of public health, skill development and agriculture programmes of the government.

The context that evokes the themes of **CHAMAMA** is foregrounded in the Hausa world view that is well represented through subject and medium-constrained stylistic devices. In spite of its criticisms, **CHAMAMA** has remained a major sociological tool in Hausa society. Therefore, Government and society should give **CHAMAMA** the needed support to broaden its current scope for enhanced effectiveness.

Key words: **CHAMAMA** Film, Hausa society, comedy, context, social transformation.

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CHAPTER ONE

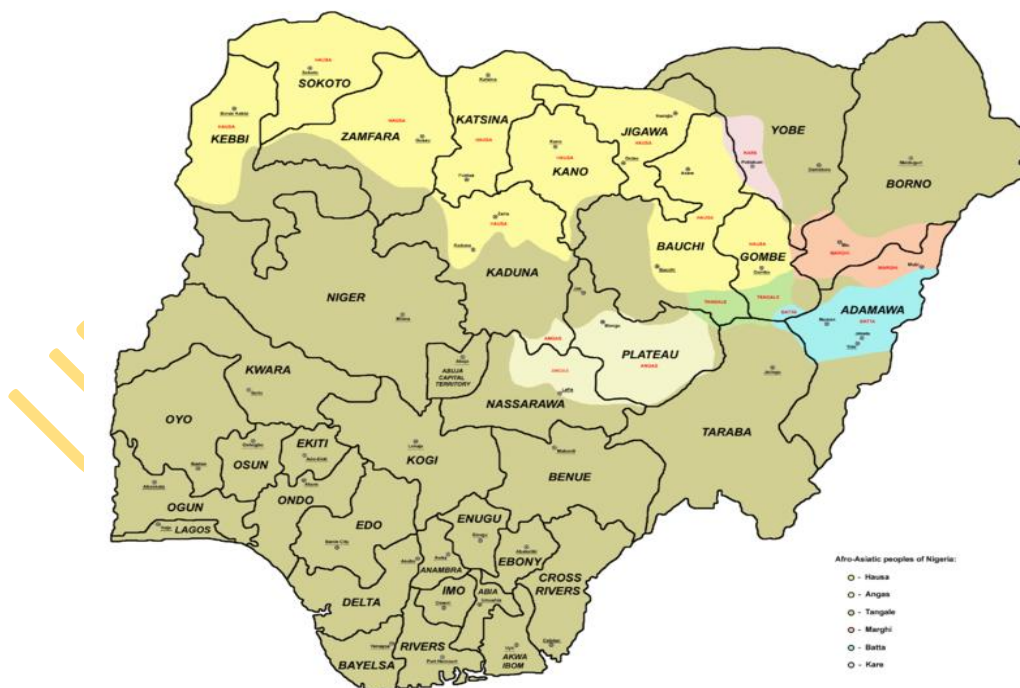
BACKGROUND TO THE STUDY

There are an estimated some fifteen million 'Hausa' in West Africa. Barkow (1972). According to him, the meaning of the term Hausa is not too clear. Sometimes, it is used to indicate a single ethnic group and sometimes a language group.

Barkow (1972) describes Hausa "as general appellation for a number of overlapping sub cultures all of which one characterised by mutually intelligible dialects of the Hausa Language and often by some variant of a myth of origin known as Daura (or Bayhjidda) Legend.

The Hausa people are found in all the states of Northern Nigeria. Otite (2000:225). However, they are mostly found in Katsina, Gombe, Bauchi, Kebbi, Kano, Sokoto, Adamawa, Jigawa, Kebbi, Kaduna, Yobe, Zamfara and Taraba as the map below indicates. A large of them can also be found in states like Niger, Kwara, Nasarawa and Benue.

Figure 1: Map showing Core Hausa States in Nigeria



Source: Wikipedia Hausa people

A large number of Hausa people could also be found in countries like Niger, Ghana, Togo, Chad, Mali, Burkina Faso and Cameroon. Islam is their dominant religion and farming the main occupation, supported sometimes, with cattle rearing.

Literary activities in Hausa land has gone through three distinct phases – pre-jihad, pre-colonial and post-colonial. Each of these phases, as shall be seen later, has its own peculiar features and characteristics. Film was introduced into Hausa land during the colonial period. Ekwauzi (1987), Shaka (2004). When it was introduced, it generated a lot of furor and protest. The society was afraid of *Dodo Bango*, the moving image. Larkin (2010).

The emergence of the Home video in the 90's as a means of entertainment among the Hausa people has equally generated fear and anxiety. It has, like the Film, polarized the society, particularly, on issues of mixed gender interaction, singing and dancing. Some people have even questioned the compatibility of Islam with Film. The youthful exuberance, sometimes associated with the Film industry, has further exacerbated the situation.

The Hausa view on the home video has crystallized into three:

- (a) The home video (presently) is not depicting Hausa culture or tradition and should therefore be scrapped,
- (b) The home video could be put to more meaningful use, if Hausa Film producers are well trained and guided,
- (c) The home video is part of modernity and a visual symbol of the physical and cultural changes taking place throughout the world.

The options available are not easy ones. Kannywood, the Hausa Film industry, has provided gainful employment to many people who, otherwise, would have remained unemployed. An estimated twenty-five thousand people are currently working in Kannywood. (Leadership, 17th April, 2013) To shut down the Film industry, will mean throwing many people into a saturated job market. The moral dilemma facing contemporary Hausa society and by extension, Nigeria, is how to derive maximum benefit from the technology of the 21st century and at the same time, protect itself against its negative consequences.

The technology of modern communication has made life easier for people throughout the world, but in some cases, it has also brought pains and sorrow. The brutal murder of Cynthia Osoko at Lagos by friends she met on the face book, (Daily trust 28, November, 2013) is a classical example of the dangers of modern information communication technologies.

In 2007, the entire northern region was put to ridicule through the mis use of a cheap cell phone by a Hausa Film actress and her boy friend. Thus, while providing entertainment, the home video could also be a serious threat to the cherished tradition of the Hausa people. It is against this social climate, the **context text, theme and style** of the **CHAMAMA** Film is examined. The unique features of the **CHAMAMA** are well highlighted in chapter four.

1.1 INTRODUCTION

Chapter one, the introduction to this study, is divided into other smaller sub-topics. The chapter provides information on the literary changes that took place in Hausa society between 19th and 20th centuries and the socio-political factors that were responsible for these changes. Prominent among these factors were the Jihad of 1804 to 1900 and the colonial conquest of Hausa land between 1900 (1903?) to 1960.

The Hausa people are identified by different names by different groups and communities. They are variously known as *Afnu or Afunu, Amsa, Azna, Bunjawa, Maguzawa, Aussa, Haoussa, and alHausin*. Lyndersay (2011:191) And according to Skinner (1968:253), they are also called *Kado* by the Fulani, *Gambari* by the Yoruba and *Fellata* by the Arabs. Hausa land in the opinion of Balogun (1981:19)

“Occupies an area roughly from about 9 to 14 latitude and from 4 to 11E longitude. It is part of the West African savannah and is bounded to the north by the Sahara and to the south by the rain forests. It constitutes the largest single bulk among linguistic groups that occupy the sector between Lake Chad to the east and middle Niger to the west.”

Like many African people, there are conflicting accounts about their origin. However, it is generally assumed that they migrated from the east and during the migration settled in parts of Chad, Niger, Sudan and Niger. Many factors were responsible for this migration. Among them were wars and the search for more fertile areas for

farming. Bargery (1993: xiii) describes the Hausa language as a Hamitic language which belongs to the northern or Berber dialects of North Africa.

The first recorded reference to the Hausa people in writing according to Bargery (1993) was by Ibn Said who died in 1286. Scholars like Fage, as cited by Abdullahi (1986:5), have argued that *there are no Hausa people but people who speak the Hausa language*. In Nigeria, a specific linguistic group, called the Hausa exists. They could be identified from certain aspects of their culture and tradition. In the opinion of Balogun (1981:19)

Hausa is used to designate both the people and their language', Viewed from this perspective, Hausa is both the people and the language.

Using a Hausa legend, Balogun (1981:19), traces the origin of the Hausa people to one Abuyazidu, a prince of Baghdad who left home after a dis-agreement with his father. In the process of his wandering, he arrived Bornu (in present day Nigeria) where he married a princess and after the marriage, continued with his wondering. He eventually arrived Daura (in present day Katsina state), where he killed a snake in the communal well and because of this, was given another princess, (Daurama) to marry. With princess Daurama, he gave birth to the original seven Hausa states, namely, Kano, Rano, Katsina, Zazzau, Gobir, Garun Gabas and Daura. These are also known as the Hausa Bakwai ie, the seven legitimate Hausa states.

With the Gwari maid given to him by his wife, the Daurama, he gave birth to another set of seven children. These children founded the illegitimate (*Banza Bakwai*) Hausa states of Nupe, Gwari, Yauri, Kebbi, Zamfara, Yoruba (Ilorin) and Kororofa Omobowale (1997). This story of a mythical founder is not peculiar to the Hausa people. The Yoruba too, have such a similar myth. They have always traced their origin to a mythical figure in the person of Oduduwa. Similarly, the story of Ireke, in the Yoruba Film, *Ireke Onibudo*, Asobele (2003:25) is very similar in every material to the Hausa tale of Abuyazidu (Bayajjida?).

Using Vladimir prop's structural /functional approach, the similarities between the two tales are very glaring. For example, Abuyazidu fled from his place of birth, Ireke also fled from his place of birth, Abuyazidu had a magical sword, Ireke also had a magical sword, Abuyazidu killed a mystical snake, Ireke also killed a mystical snake, Abuyazidu

married the princess of Daura, Ireke also married the princess of Alupaida, Abuyazidu was made the king of Daura, Ireke also became the king of Alupaida. These similarities are too close to be described as (mere) coincidences. In the opinion of Ajayi (2013:11), 'most Nigerian Languages originated from a common parentage'. There could be other interesting anthropological and sociological similarities between the various ethnic groups in the country. These should be explored in order to strengthen the unity of Nigeria

Despite the tale of a single mythical progenitor, the Hausa people are not one monolithic cultural group. Ahmed and Daura (1970:8) have identified seven varieties/ dialects of the Hausa language. They are *Kanonci*, *Katsinanci*, *Sakkwatanci*, *Dauranci*, *Zazzaganc*, *Hadejanci* and *Bauchi dialect*. Recently, Otite (2000) have identified other dialects such as the *Adarawa*, *Kebawa* and *Gobirawa*. The dialectical differences between them could sometimes make communication difficult. There are also observable differences in cultural practices and tradition among the Hausa dialects.

The Hausa dialect that is used for most official engagements and by many international broadcast media is *Kanonci*. *Kanonci* is the Hausa dialect that is widely spoken and used in Kano state. Ahmed and Daura (1970). The Hausa people are united by a uniform socio-moral vision of the world and a life style that is defined and influenced by Islam.

As stated earlier, the Hausa people are found mainly in the Northern parts of Nigeria and the Eastern part of Niger republic. Their largest concentration is in Northern Nigeria. Otite (2000:225) Islam is their dominant religion. Their main occupation is farming, trading, animal husbandry and cattle rearing. Abdullahi (1986:3). They are a very versatile people. In the opinion of Balogun (1981:19) 'they have a zest for travelling and trade because of which they are found in many parts of Africa and the Middle East'.

1.2 LITERARY ACTIVITIES IN PRE-JIHAD HAUSA SOCIETY

The pre-jihad Hausa society refers to Hausa society before the Islamic reform movement of 1804. It was a society characterised by practices considered un-Islamic and un-religious by Dan Fodio and his followers. These practices include the drinking of alcohol, the worship of stones, trees and rivers Adeleye, (1977), Balogun, (1981).

Literary activities during this period were unhindered and unfettered. Aliyu (1997) People were allowed to tell tales (*tatsuniya*) and to participate in other literary activities such as ‘*wasa*’ (play) at ‘*dandali*’ (the village Square). Singing (*Waka*) and dancing (*Rawa*) were not prohibited during this period. Poetry (*waka*) was a prominent feature of pre- jihad Hausa society .Poetry, according to Omobowale. (1997:37),

“was firmly rooted in Hausa culture and before the emergence of Islam, it was common to find poets who sang extempore songs in celebration of the achievements of highly influential personalities”.

Abubakar (2009:23) corroborates this assertion by drawing attention to the existence of panegyric poets in ancient Hausa society. A few examples of these panegyric poets, in his opinion, are Dan Marina of Katsina in 17th Century, Abdullahi Tiga of Kano and Mohammed El-Barnawi of Borno in 18th Century. Singing and dancing, as stated earlier, are equally prominent features of Pre-Jihad Hausa society. Gusau (2005: viii) identifies fourteen musical categories that are peculiar to the Hausa people. Among them are, “*Kidan farauta, Kidan noma, Kidan yaki, Kidan Sarauta, Kidan Sana’a, Kidan tankiya, Kidan Bindiga, Kidan ban dariya, Kidan Sarakuna, Kidan datsa (Batsa?) Kida biki, Kidan mata, Kidan Sauran jama’a, Kidan sha’awa...*”

According to Ames (1973:3) “Hausa musicians are a distinct and socially recognized occupational group a majority derived most of their income from music”. Ames (1973) discovered over 50 musical instruments among the Hausa people of Zaria.

Story telling was also an important feature of many parts of pre – jihad Hausa society. The Hausa have tales that are similar to the Ghanaian tales of Anasewa. The Stories were used to shape the moral, ethical and psychological orientation of the younger members of the society According to R R Marett , in the preface to Rattray (1913) , the Hausa

“ notion about right and wrong are indicated pretty clearly by many of the animal stories; seeing that each animal tends to represent a type of character calling either for admiration or detestation, and, being more or less humanized into the bargain, affords a nucleus round which a nascent moral philosophy can be observed to gather.”

Tremearne and Rattray documented over 200 Hausa folktales and proverbs. According to Tremearne (1913:13):

The Hausas are extremely fond of tales and proverbs, and almost every well known animal and nearly every trade or profession is represented in the folk-lore of the people.

The trickster tales involving 'Gizo' (spider) and 'Coci', his wife are very popular among the Hausa people. The *Gizo/Coci* tales are generally known among the Hausa people as '*tatsuniya*'. Story telling usually took place in the evenings, after dinner. Mothers narrate the stories to their children. The stories were aimed at entertaining and regulating their behavior.

The animals in Hausa folktales are mostly the lion (*Ubadanwa*), the jackal, the tiger and the hyena (Tremearne, 1913). In many of the tales, the lion (a very strong animal) is often defeated in several contests by *zomo* (Hare), a small and harmless animal. The moral is simple- physical strength alone, is not as useful as wisdom and perseverance.

Many Hausa tales are similar to the Yoruba tales of Amos Tutuola. Below is an account of the conflict between the lizard and the *Gawo* tree.

The *Gawo* tree got angry. He seized hold of the lizard. He swallowed him, but he came out of the *Gawo*'s tree's eyes. Then he caught him again (and swallowed him, but he came out at his ears. Then he caught him again and swallowed him, but the lizard came out at his navel... Rattray (1913:312)

The above tale is rendered in the popular Tutuolian tradition. The Hausa people also have very interesting puns, proverbs and riddles. Below are three Hausa riddles from Tremearne (1913:58).

- (a) I have a thousand cows, but only one rope to tie them – broom
- (b) God has saddled him, but I shall not mount – Scorpion.
- (c) The master is inside the hut but his beard is outside – Smoke.

Skinner (1980:5) identifies twelve categories of Hausa verbal arts. They are tales (*tatsuniya*) proverbs (*Karin Magana*) fiction (*zube*) riddles (*ka ci-ci – ka ci ci.*) In the

following table, Skinner gives a description of each aspect of the verbal art and the context of its performance. This he presents in the following diagram.

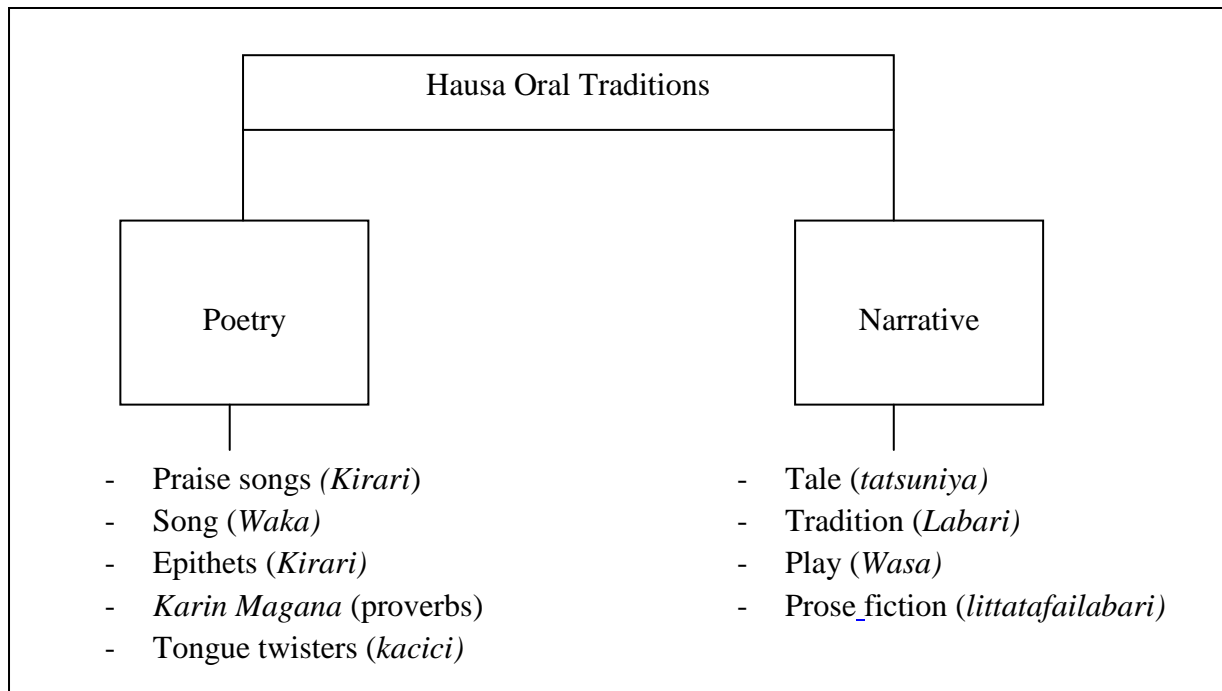
Figure 2: Skinner's (1980) classification table of Hausa folklore

	ORAL	WRITTEN	LONG	SHORT	CONTEXT
Tale (<i>Tatsuniya</i>)	X		X		Evening, women and children.
Tradition (<i>Labari</i>)	X		X		Evening, old men.
Praise-song (<i>Kirari</i>)	X		X		Surauta(royalty)
Play (<i>Wasa</i>)	X	X	X		Various nowadays, esp; schools and radio.
Proverb (<i>Karin Magana</i>)	X			X	Anytime, anywhere, but especially for courting
Song (<i>Wakar</i>)	X		X		Work-songs.
Poem (<i>Waka</i>)	X	X	X		Radio, small groups of admirers of the poet, in newspaper.
Prose, fiction (<i>Littattafan Hira</i>)		X	X		Modern schools and their products.
Prose non-fiction (<i>Zube</i>)		X	X		Modern schools and their products.
Riddles (<i>Tatsuniya</i>)	X			X	Evening ,women and children.
Epithets (<i>Kirari</i>)	X			X	Anytime, about anything of cultural significance.
Tongue-twisters (<i>Karin Magana</i>)	X			X	Especially to test children and foreigners.

Source: Skinner (1980)

Borrowing from Dasylyva,(1999:4) Skinner's table could be reduced to a simple one as follows:

Figure 3: Dasylya's classification model



Source: Dasylya (1999:3)

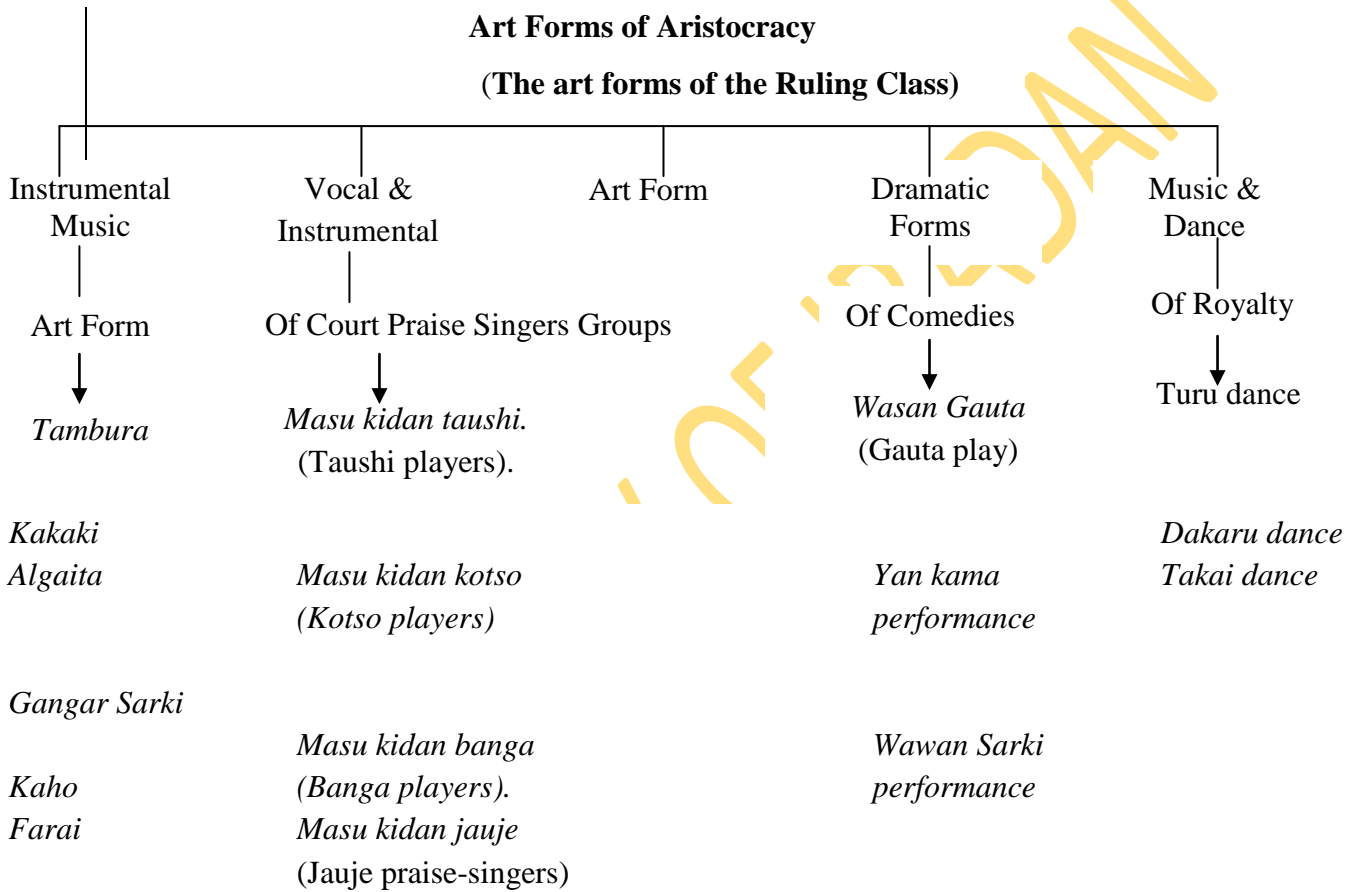
Literary activities were not during the pre-jihad restricted to only story telling. Kofoworola and Lateef (1987) identify several theatrical performances in Hausa land before the jihad. These theatrical performances include:

- (a) Ritual enactments – *Bori cult, fashin rawa*
- (b) Solo performance – *Yan kama*
- (c) Dramatic enactments – *Wasan Gauta*
- (d) Demonstrative enactments – *Wasan tauri*
- (e) Aristocratic enactments – *Wawan sarki*

They were used for both entertainment and as well as barometers for measuring and regulating the moral behaviour of people. They were performed to ensure conformity with tradition and culture. Any deviation from the acceptable norm of behavior is chastised through the resources of theatre, singing and mimicry. The theatre was therefore an important organ of state in pre jihad Hausa society. This is the reason why it could be found both among the commoners and the aristocrats.

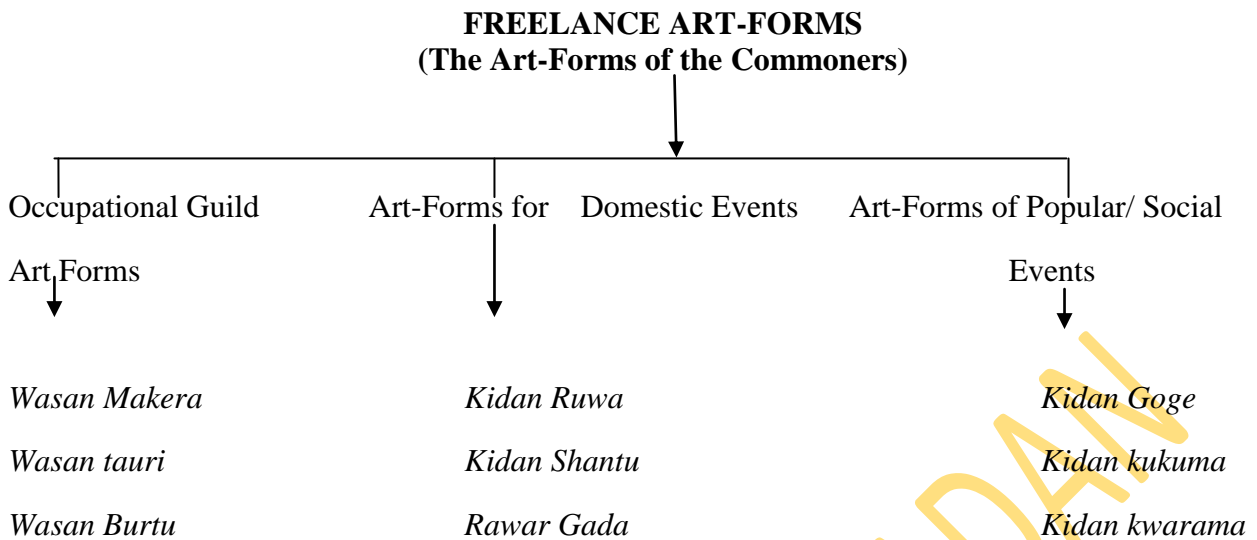
Below in two diagrams, are the art forms of the aristocracy and the art forms of the commoner in pre-Jihad Hausa society as illustrated by Kofoworola and Lateef (1987:59). Some of these theatrical performances still exist today. For example, *wawan sarki*, (the court jester) could still be found in many palaces in the north. Equally, every Thursday night, the instrumental music (the *Kakaki*) is still played in front of the emir's palace in the major cities of Northern Nigeria.

Figure 4: Art forms of aristocracy



Source: Lateef and Kofoworola, (1987:59)

Figure 5: Free lance art forms of the commoners



(Source: Lateef and Kofoworola, (1987:59)

The two art forms have some common features:

- The use of the body for acting
- Use of mimes and imitation
- Skillful use of language
- Use of musical instruments
- Use of costumes and props to enhance craftsmanship.

It is important to note the active participation of the traditional institution (the *saurata*) in literary activities in pre-jihad Hausa society. Apart from the court jester, (*wawan sarki*) who bridges the gap between the ruler and the ruled, there was also ‘*Wasan Gauta*’ performed by palace concubines.

Wasan Gauta, though usually a play, was an important aspect of the administrative structure of pre-Jihad Hausa society. ‘*Wasan Gauta*’, according to Kofoworola and Lateef (1987), is performed once in a year by palace concubines. It is usually performed for the entertainment of the *Sarki* (king) and members of his council – the *waziri*, *Galadima*, *Madaki*, etc. During the performance, the palace concubines will dress like members of the ruling council, imitate the way they talk and the manner they execute the functions of their office. The aim, according to Kofoworola and Lateef (1987:82) was to:

“Draw attention of the sarki to issues of state, to make him aware of certain behaviours of his council officials such as Waziri and Galadima. ... offers opportunity to draw the ears of the ruler – Sarki to some of his personal weaknesses too so that he could rectify the situation”.

The above is an indication of the positive synergy which existed between art and society in the pre-Jihad Hausa society .It is also an indication of the positive role Art played in pre jihad Hausa society. The ‘theatre’ was used in keeping the king and members of his council connected to the society. It was through the theatre they got feedback from the society about their administrative style. Other theatrical performances peculiar to some Hausa communities in the pre jihad period are *Wasan Maharba, Wasan Makera, Kidan Ruwa, Tashe, Yawon Magi, Wasan Su, Wasan Mahauta, Farautar Ruwa, Masu –dundufa ,Kalankuwa* . Ogunbiyi (1981:167)

Figure 6: Hausa talking drum and ‘molo’



Source: Wikipedia pictures of traditional Hausa musicians.

From the fore-going, it is very clear that literary activities- singing, dancing, drumming, and theater -are not new to the Hausa people. They have always being part of the rich cultural heritage. What has changed is the context of their performance.

1.3 LITERARY ACTIVITIES DURING THE JIHAD PERIOD

Colonialism in the opinion of Omobowale (1997:39) began in Hausa land as far back as 1804. The Fulani Jihad of 1804 was, in his opinion, the first colonization of Hausa land. As he puts it:

usually students of Nigerian history date the commencement of colonialism in Northern Nigeria from the day the British defeated the combined forces of the Fulani Muslims at Gurmi in 1903... we maintain that colonialism started in Hausa land after the Fulani Jihad of 1804 when the Fulani replaced the Habe dynasties who have reigned in the various city-states of Hausa land for centuries.

The jihad in the history of Hausa society began in 1804 and ended with the British intervention of 1903. A jihad in Islam is not simply a war against unbelievers as often assumed. According to Balogun (1981:92) there are two kinds of jihad: *al-jihad-aw-sghar*, ie, the lesser struggle and *al-jihad-ul-akbar*, the greater struggle. The lesser jihad and the commonest is the physical warfare against the perceived enemies of Islam. This could be in the form of (a) word of mouth (b) beating, using the hand (c) or the use of sword where necessary.

The greater jihad, Balogun submits, is “the spiritual warfare by which the heart is used to combat Satan and its ways thereby driving away any forbidden desires from oneself” This type of jihad, according to Balogun, (1981:92) is the most preferred in Islam. The Sokoto jihad or the Fulani jihad of 1804 was guided spiritually and politically by Shehu Usman Danfodio who died in 1817. Balogun (1981:83, Ubah, 1998:12).

The primary aim of the Jihad was to rid the Hausa society of religious syncretism and to introduce Islam to areas where it did not exist. It was also aimed at freeing the *Talakawa* (poor) from the un-necessary and unreasonable taxes imposed on them by the then *Habe* rulers. This is evident in the five point demand Shehu Dan Fodio presented to Sultan Bawa of Gobir as follows:

- (a) To allow me to call people to God in your country
- (b) Not to stop anybody who intends to respond to my call.
- (c) To Treat with respect any man with a turban

- (d) To Free all the political prisoners
- (e) Not to burden the subject with taxes. (Balogun, 1981:35).

Danfodio died in 1875. But before his death, he succeeded in creating the Sokoto Caliphate, also known as *D ar al- Islam*, the land of the believers. The Jihad, which began as a religious war, later took a political dimension and left behind, the Sokoto Caliphate, the most enduring political legacy in the history of contemporary Nigeria. According to Adeleye (1977:21)

Even though the original aim was the reform of Islam, the most lasting consequences of the movement was a profound political, social, cultural, religious economic, demographic and intellectual revolution totally unprecedented in its scope and intensity in the history of the west central Sudan.

The Jihad promoted and encouraged religious literature. Religious songs, poetry, were allowed. According to Omobowale (1997:37)

After the introduction of Islam as the main religion in Hausa land, another group which still exists consists of itinerant religious men who are Muslims and who sing religious songs laced with verses from the Koran. These songs are meant to inspire people as well as to praise God for his love and affection towards mankind.

Danfodio, his brother, Abdullahi, and daughter, Nana Asma'u, wrote many poems. These poems were used for preaching, admonition and conversion of the pagans into Islam. Itinerant religious poets who moved from place to place singing religious songs 'laced with verses from the Koran' also evolved during this period. Another important literary activity during the Jihad period was the promotion of literacy. People were taught how to read and write using the Arabic language. Rattray' during his tour of Hausa land was struck by the comparatively high standard of education he found among the Hausa *Malamai* or scribes.

'Danfodio alone wrote an estimated one hundred and fifteen works on different aspects of life. Balogun(1981:48) Ajami, the Arabic scripted form of the Hausa language was also introduced during this period. Women too were encouraged to acquire education

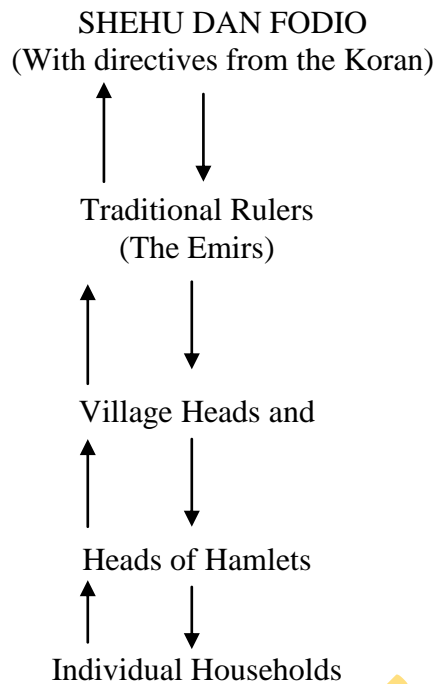
through the activities of Nana Asma'u, Danfodio's daughter. Her exemplary efforts of going from house to house to teach women was revolutionary and transformational. She created the *Jaji* educational system and the *Taru* annual pilgrimage by Muslim women to *Hubare*, the grave of Danfodio. Dangana (1999:285)

None religious literature, particularly, storytelling was seen as *evil* and totally discouraged. Singing, drumming and dancing were seen as *Bid'ah*, that is un-necessary distractions and were also discouraged. Sani(1997) The term *Bid'ah* in Islam means innovation, both acceptable and unacceptable novelties. Balogun (1981:89) The jihad changed not only the socio –moral orientation of the then Hausa society but also its political structure. The existing political system was abandoned and replaced by the new emirate system. The emirate system, since 1804, is still in existence in many parts of Northern Nigeria. At the top of this new political structure was Danfodio, the Khalifa (English Caliph).

A significant portion of Northern Nigeria, including some section(s) of western Nigeria, Ilorin, (Osogbo/Oyo?) were brought under the socio-religious, and political influence or control of the Caliphate. A Khalifah (in Islam) means 'God's vicegerent'. Opeloye (1978: 6). In the various conquered Hausa states and Kingdoms, Danfodio appointed Emirs, also derived from the Arabic word, *amir(ul-mu'minin)* which means 'Prince or commander of the faithful'. (Balogun) 1981:88, Ubah, 1998:4.

The Emirs were in charge of their various Kingdoms and States but accountable to Danfodio in matters of faith, war and succession. Danfodio (as the Khalifah) had the absolute power to appoint or depose them. In the following simple diagram, Abdullahi (1986:8) illustrates the political structure in areas conquered by the jihad:

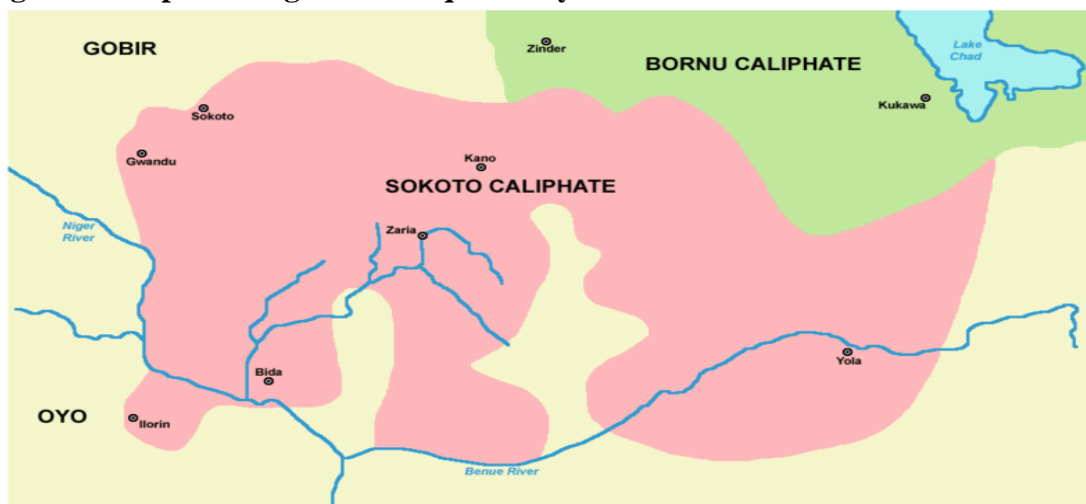
Figure 7: The political structure in Hausa land during the jihad period



Source: Abdullahi (1986:8)

The Sultan of Sokoto today occupies the position of Danfodio in the socio-cultural and religious hierarchy of contemporary Northern Nigeria. He is usually addressed as his Eminence. A substantial number of the Emirs in the North today are responsible to him. Below is the map of Hausa land during the jihad. The areas in pink colour were those conquered by the jihad.

Figure 8: Map showing areas conquered by the Jihad



○ - Sokoto Caliphate in the 19th century
Source: Wikimedia.org

Fulani rule over Hausa land was brought to an end by Lugard's proclamation of 1st January, 1900. (Adeleye, 1977) In a simple but short ceremony at Lokoja, on 1st January, 1900, Sir Federick Lugard declared Hausa land as part of British territory. This marked the beginning of the end of Fulani rule over Hausa land. After several skirmishes, Sokoto caliphate was finally subdued and brought under the control of Lord Lugard This followed the capture of Sokoto and the *hijira* of Sultan Attahiru 1 in March, 1903.

Lugard appointed Attahiru 11 as the new Sultan. Attahiru 1 was later killed during the battle of Burmi. Adeleye (1977:283) The capture of Sokoto and the appointment of Attahiru 11 marked the beginning of British rule over Hausa land and the introduction of British type of administration in the region. It was a conquest that was brutal and achieved through the use of force. The Maxim gun proved more superior over the bows and arrows of the Hausa cavalry. This Lugard himself attested to in the following statement. Adeleye (1977:289), Yakubu et al (2005:210)

The Fulani in old times conquered this country. They took the right to rule over it, to levy taxes, to depose kings and to create kings. They in turn by defeat have lost their rule which has come into the hands of the British. All these things which I have said the Fulani conquest took the right to do now pass to the British.

1.4 LITERARY ACTIVITIES DURING THE COLONIAL PERIOD (1900-1960)

Colonialism in Nigeria came to an end on 1st October, 1960. Like the Jihad of 1804, colonialism also left behind indelible marks on Hausa society, particularly, in the area of education. The literary activities during this period included:

- The introduction of western education (*Makaranta Boko*)
- The substitution of *Ajami*(Hausa scripted Arabic) with Hausa Roman or *Boko*
- The introduction of English literature in schools.
- The establishment of the translation Bureau.
- The establishment of NORLA – Northern Region Literature Agency.
- The establishment of the Northern Nigerian publishing company(NNPC)
- The promotion of literary competitions.

The last four changes were brought about through the personal commitment and determination of Dr. R.M. East who worked in the North in different capacities from 1932 to 1952. Dr. East established the literature Bureau (*Ofishin Juye Juye*) which later became translation Bureau (*Ofishin Fassara*) and finally, Northern region Literature agency (*Ofishin Talifi*), Mora (1989:26).

The writing competition organized by Dr. East, in 1933, led to the publication of five Hausa classics, namely. *Ruwan Bagaja* (Healing waters) by Abubakar Imam, *Gandoki*, by his brother, Bello Kagara, *idon Matambiyi*, by Muhammadu Gwarzo, *Shehu (shaihu?) Umar* by Abubakar Tafawa Balewa, Nigeria's first and only prime minister, and *Jiki Magayi'* by Dr East and John Tafida. Imam, a prominent Northern literary figure and journalist was also discovered during this period by Dr East. Imam's popular Hausa classics, *Magana jari ce* (speech is asset), books 1-3, were written by him in 1936, through the support and encouragement of Dr. East. Mora (1989) Dr East also established the Northern Nigerian Publishing company (NNPC) in 1937. This company was used to publish both literary and non literary texts from the North.

The establishment of *Gaskiya Tafi Kwab*, (truth is worth more than a penny), a vernacular Hausa newspaper, under his supervision/encouragement in 1938/39, was a great boost to literary activities in the North. It opened up the discursive space on the literary activities going in the region. Readers were provided the opportunity to make their views known on specific literary texts. They were also encouraged to write poems and short stories for publication.

Like the Jihad, colonialism also brought many structural and institutional changes to the North. The Caliphate as a description of the political system in Hausa land was replaced (by the British) with the concept of a monolithic Northern Nigeria, a concept which exists till today. Northern Nigeria according to Ubah (1998:1).

“came into formal existence as a single geographical unit at the beginning of the twentieth century when the British declared a protectorate over a territory which they gave that name”.

A simple review of the Jihad and the British system of Governance in Northern Nigeria will reveal the fundamental and the irreconcilable differences between them. The jihad was largely a religious movement and anchored on Islamic jurisprudence, the **sharia**,

while colonialism was motivated by commerce and trade. How to create an acceptable synergy between the two political legacies has been the dilemma of the North and by extension, the dilemma of Nigeria too.

Figure 9: Contrast between British and Jihad political system

British	Jihad
Gov. General assisted by D.Os, P.O s, etc.,	The <i>khaliffa</i> assisted by Emirs
Division of the North into provinces.	Division of Hausa land into Emirates
Introduction of the British type of legal system, common law etc.	Introduction/enforcement of Islamic legal system, the <i>sharia</i> .
A world view dominated by Christian values	A world view dominated by Islamic values.
Introduction of Western Education (Makaranta <i>Boko</i>)	Introduction of Islamic Education (<i>Islamiyya</i>) and <i>ajami</i> , Hausa in Arabic
Believe in individual liberty, people can go to court(s) to seek legal redress on issues, etc.	Believe / promotes individual liberty, however, the decision of the Emir, assisted by reputable (Islamic) scholars on any issue is final.

The following letter of 28 May, 1902 by Caliph Abd al-Rahman to Lord Lugard affirms the irreconcilable differences between the two legacies:

From us to you, I do not consent that any one from you should ever dwell with us... between you and us there are no dealings except as between *Musulmams* and unbelievers (*Kafiri*), **war** as God almighty has enjoined on us. Adeleye (1977:343)

The colonial period also marked the introduction of Film into Hausa society. In fact, the first Film in Hausa language ‘*Macigaba*’, was produced during this period. Burns (2002:41)Larkin(2008:86) Another Hausa language Film produced during the colonial period is *Babban Larai Baban Larai* was sponsored by the British Cotton Growers Association and directed by Adamu Halilu. Larkin (2008) This Film in the opinion of Larkin (2008:120), was the first Film to be genuinely directed by a Hausa man. The Film is about two farmers.

One of them embraced modern farming techniques and had good harvest, the other did not and had very poor harvest. The colonial period also offered young writers the opportunity to develop their skills. It provided publishing infrastructure and support. Unfortunately, barely 100 years after independence, many of these publishing infrastructures have ceased to function. This among other factors, led to the decline of written literature in the north and the emergence of the Hausa video Film.

The church and other mission institutions also played an important role in promoting literary activities in the North. Their end of year programmes were usually characterised by literary activities such as singing, poetry recitation, quiz, narration and dramatization of biblical stories. Most of the church drama were morality plays (in the tradition of Everyman) depicting the constant struggle between good and evil.

The occasional colonial Film was known to the Hausa people as *Majigi* or *dodon bango* Larkin (2008:135). In fact, the Hausa word *majigi*, according to Larkin (2008:87), is derived from the English word *Magic lantern*. This shows the impact of ‘*majigi*’ on Hausa society.

The first recorded screening of a Film in the Northern part of Nigeria took place at Kano in 1933. According to Larkin (2004:47):

In 1933, on the day after *Sallah*, outside the *Gidan Shettima*, the emir and his council headed up a large crowd for a screening organised by a colonial health officer showing Films on Kano city and market, the Sarki Kano, Jos Tin mines and many other pictures the likes of which we had never seen before.

Colonial ‘*majigi*’ apart from providing entertainment to the Hausa society, was also used to pass some ‘social messages’ on health, modern farming techniques and good living habits’ to the people. By removing the initial fear the Hausa society had for Films, colonial cinema prepared the Hausa society (indirectly) for the emergence and acceptance of the Home video.

Below is a brief account of the colonial Film enterprise in Northern Nigeria from 1900-1960. Colonial Films were essentially instructional.

1.5 MAJIGI IN NORTHERN NIGERIA

Colonial Film activities began in the Northern part of Nigeria in 1900 and ended in 1960 at Nigeria's independence. The first Hausa language Film '*macigaba*' was produced by William Sellers. Burms (2002:41). *Machi Gaba* simply means "the village that crept forward" The Film was about two farmers suffering from hook worm, a simple ailment. One of them went to the colonial clinic and was cured; the other one refused and continued to suffer. The aim of *Machi Gaba* is to discourage people from traditional medicines which sometimes could be dangerous and fatal.

According to Boughedi (1987), colonial cinema had one central role in Africa- to supply a cultural and ideological justification for the political and economic exploitation of Africa. In Nigeria, according to Ekwuazi (1987:2) colonial cinema was used to execute well thought-out colonial objectives. The main thrust of which were:

- (a) To show/convince the colonies that they and the English had a common enemy in the Germans.
- (b) To encourage communal development in the colonies.
- (c) To show the outside world the excellent work being done in the heathen parts of the world under the aegis of the union jack.

Burms (2002:76) lists the following as the broad genres of colonial cinema in Africa:

1. The illustration of a general principle, such as the benefit of a certain standard of agriculture or hygiene. In all, the principle of self-help will be stressed.
2. The short Film, intended to illustrate the benefit of one particular phase of agriculture, hygiene etc. such Films might be made in series.
3. Films to illustrate the value of governmental services.
4. 'Profile' Films, showing the achievements of individual Africans in various fields on behalf of themselves, of their people and of their country.
5. African traditional stories used to put over such morals as honesty is the best policy.
6. Crime doesn't pay.

Most of the colonial Films were pedagogical and Manichean in nature and design. In order to derive maximum benefit from each screening and make lasting impression on the audience, colonial Films were usually divided into well planned segments. The segments were followed with utmost care and caution. The last segment is God Save the Queen! Below is sellers' detailed Film segments as illustrated in Haynes and Okome (1995:32) and Larkin (2008:93)

- 1st segment 4 minutes of music
- 2nd segment 3 minutes of introductory talk
- 3rd segment 8 minutes of Film screening
- 4th segment 4 minutes of talk on aspects of Film
- 5th segment 20 minutes of Film screening
- 6th segment 5 minutes of talk of influential people
- 7th segment 15 minutes of Film screening
- 8th segment 4 minutes of talk/on aspects of the Film
- 9th segment 8 minutes of short entertainment
- 10th segment 1 minute of God Save the Queen

Total number of minutes 72

The introduction of Film in the Northern part of Nigeria was met with serious resistance. Apart from the fear of the moving image (*Dodon Bongo*), the Hausa society was concerned about the moral/ethical implications of Film as a means of entertainment or instruction. The Film was seen as appropriating to itself, powers that belongs only to God. If, someone dies in a Film, the Film brings the person back to life. To the Hausa people, the power to give or take life belongs solely to God, that is Allah.

For the religious, because cinema appeared to take for itself the power to create life by showing a dead person walking was effectively *usurping* a prerogative reserved for Allah and was a form of shirk...(a denial of the oneness of God)and magic. Larkin, (2008:135).

If on the other hand, the dead person was not actually dead, then cinema is lying and performing magic. This according to Larkin (2008:141) led to the pronouncement of *fatwas* on cinema and Film by some *Mallams* in Kano. Thus, the conflict between Film and Hausa society began right during the colonial period.

Despite the initial fear and resistance, '*majigi*' eventually became accepted in Hausa society. Modern science and by extension Film, was endorsed by sir Ahmadu Bello on condition that it will not displaced African culture and tradition. According to him "*Africans are emerging int the future. We want modern science to strengthen and not to displace our well - tried traditions.*" Larkin (2008:101) To give respectability to every screening, title holders such as the *Galadima* were made to attend and address the gathering after every screening.

Larkin (2008:98) divides colonial Films in Northern Nigeria into three broad types:

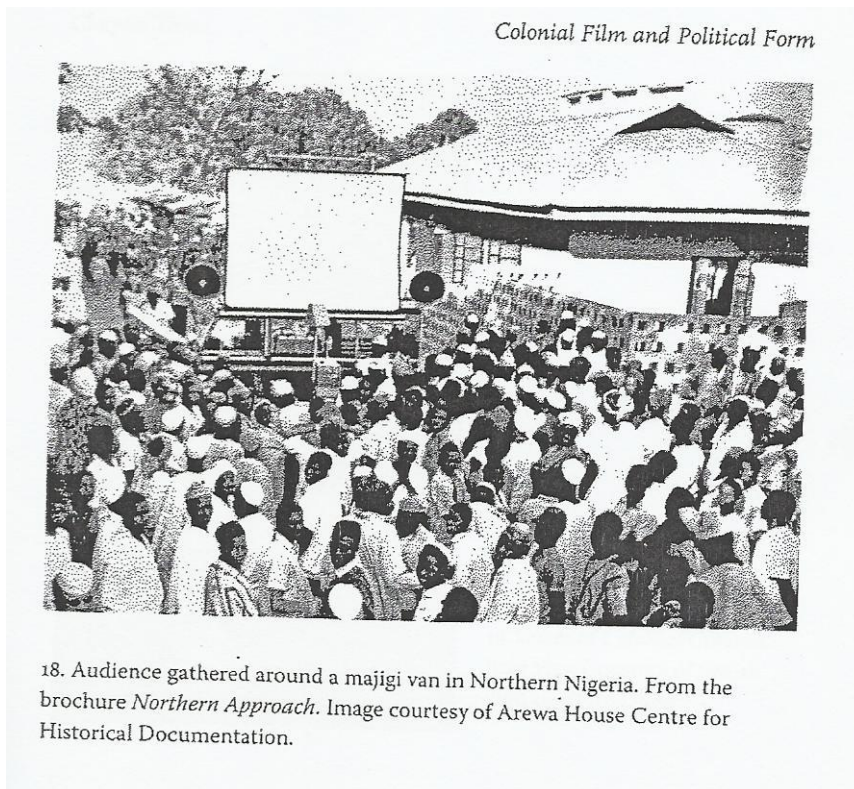
- (i) Infrastructural Films: Films showing the commissioning of factories, bridges, power plants.
- (ii) Imperial spectacle Films: Films showing royal tours of Nigeria, Inauguration of Governors-General, Installation of chiefs
- (iii) Educational documentaries on health, farming and citizenship.

The Films were taken round Northern villages using mobile vans. In most cases, the screenings were well received. At this point, as Larkin rightly points out, it was the Cinema that went to meet the people and not the people going to meet the cinema. Colonial Cinema was taken in land Rovers to villages to meet the people. One of its important features, apart from being free, was its restrained moral atmosphere. Prostitution, Hooliganism, alcoholism, drug abuse, and fights which were to become the features of commercial cinema were hardly experienced during the screening of *Majigi*. Larkin, (2008).

The first commercial Film Houses—*Orion, plaza, El-Duniya* – were also given licenses to operate during the colonial era. Cinema, as a commercial activity in the North also began during this period. Larkin (2008). In commercial cinema, people went to meet the cinema and even paid to gain entrance. Commercial cinema, in the opinion of Larkin (2008:123) was:

“an entertainment medium designed to make money and existed largely outside state control. It generated a new style of urban leisure and places where northern youths gathered to see and be seen...*sinima* as it was known in Hausa, stands in distinction to *Majigi*, showing fictions Films dominated by **Indian, America and Chinese images**”.

Figure 10: Picture of a *Majigi* exhibition in colonial northern Nigeria

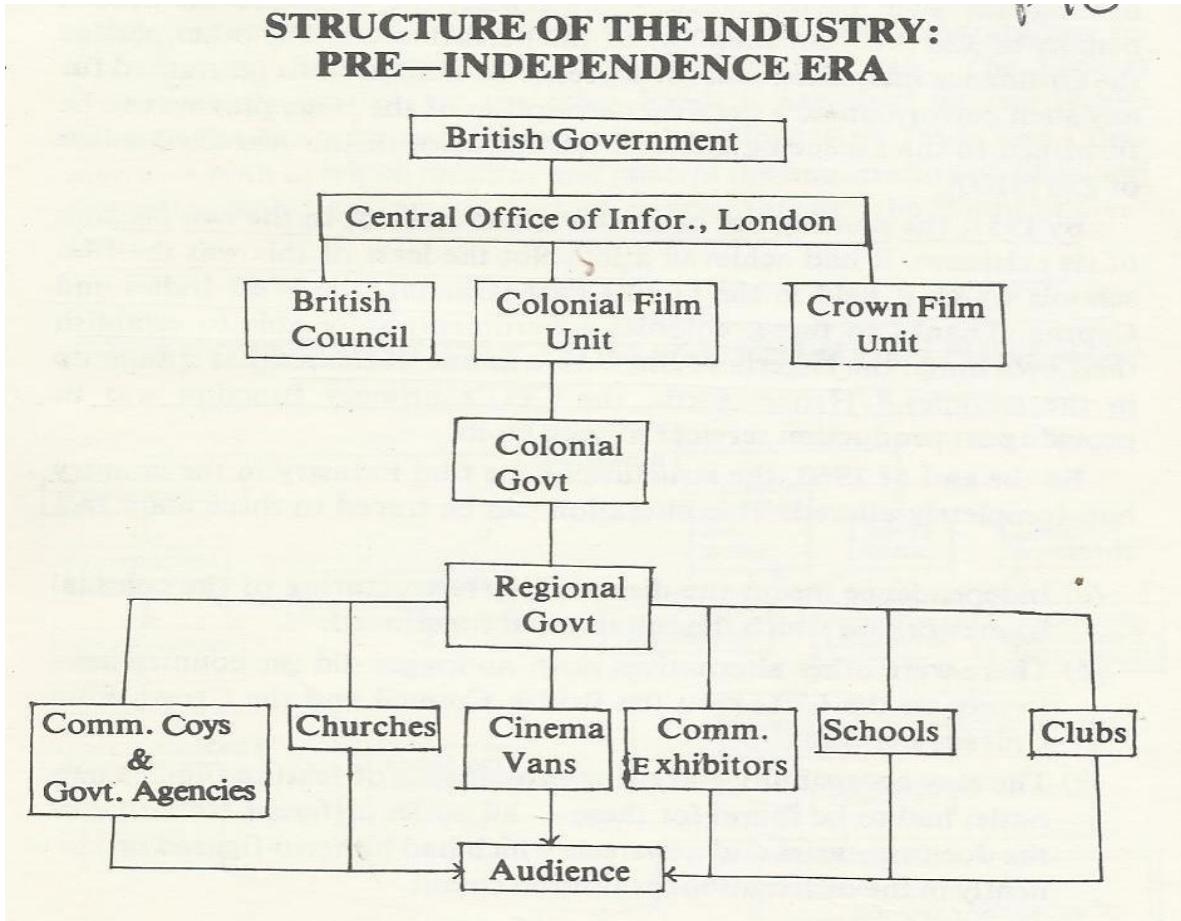


Source: Larkin (2010)

The fatal attraction to Indian Films by the Hausa people began during this period. Two strains of cinema emerged in Hausa land during the colonial period-majigi, which was state controlled, absolutely free, instructional, goal oriented and had a restrained moral atmosphere and commercial cinema, with its loose social atmosphere. The one that is currently exerting the greatest influence on the content and form of the contemporary Hausa home video is commercial cinema.

The most enduring Film legacy of Sellers is the Film structure he puts in place during the colonial period. All films coming to Nigeria as a colony were controlled and censored by the central information office London below is the colonial film structure.

Figure 11: structure of the film industry during the colonial period

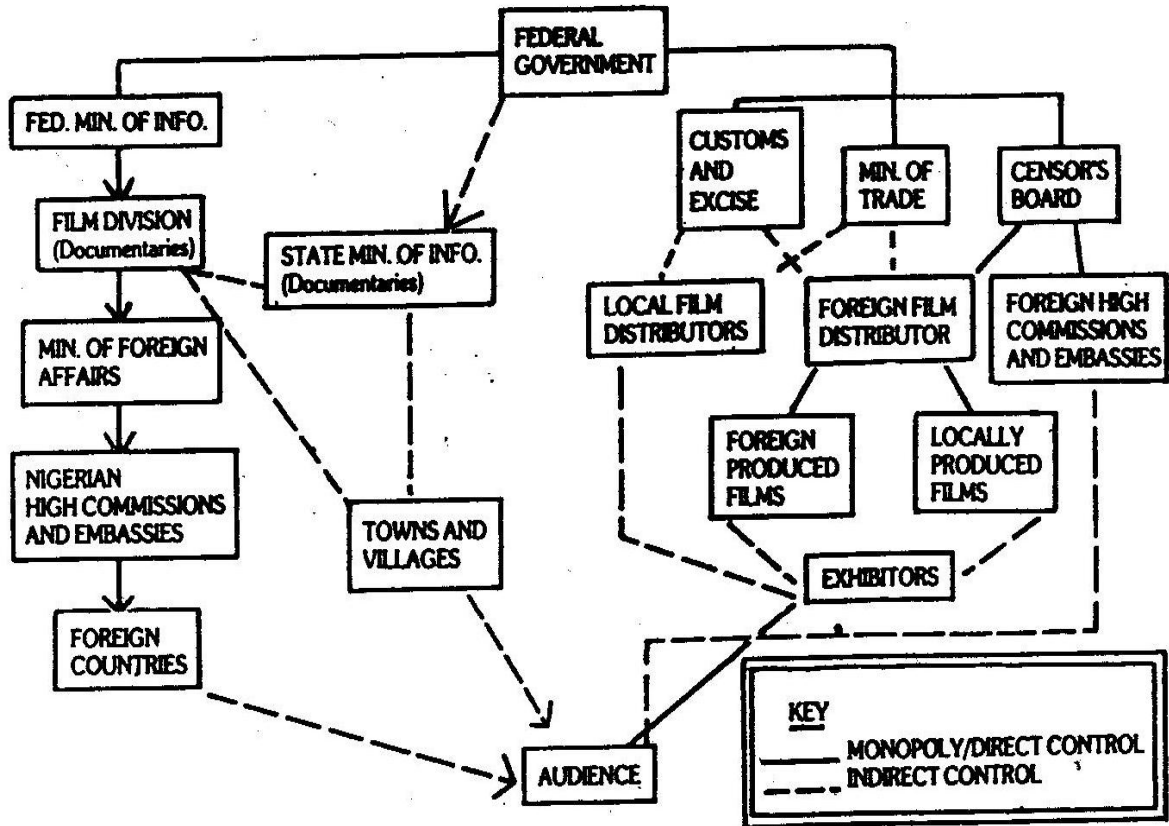


Source: Ekwazi, (1987)

This structure, with few modifications, was used during the early part of Nigeria’s independence. Below is Sellers’ modified Film industry structure in Nigeria after independence. Unfortunately, this structure has collapsed and does not exist again.

Figure 12: Nigerian Film structure after independence

STRUCTURE OF THE FILM INDUSTRY IN NIGERIA



Source: Ekwuazi, (1987:5)

The independence of Nigeria in 1960 brought colonial or empire cinema to an end. The main features of this period were:

- The introduction of Film into Hausa land
- The first production of a Film in the Hausa language, 'Macigaba'
- The granting of commercial Film licenses.
- The training of personnel (projectionist, technicians)

1.6 INDIGENOUS FEATURE FILMS IN NORTHERN NIGERIA

Unlike in the south, where indigenous feature Films were privately financed and funded, Ekwuazi, (1987), in the North, most indigenous feature Films were financed by government. Adamu Halilu, was a prominent figure in the Northern Film establishment. He directed most of the feature Films from the region in the 70's and 80's. These Films were mostly documentaries about projects executed by the northern region. They were mostly sponsored by the northern regional government.

Below are some of these feature Films and documentaries produced using the 16/35 mm gauge from the 50's to the 90's.

UNIVERSITY OF IBADAN

Figure 13: List of feature Films produced in northern Nigeria from the 50's to the 90's

S/N	Film title	Producer	Type	Year
1.	<i>Babban Larai</i>	Adamu Halilu	Documentary	1958
2.	<i>It pays to care</i>	Adamu Halilu	Documentary	1955
3.	<i>Hausa village</i>	Adamu Halilu	Documentary	1958
4.	<i>Northern Horizon</i>	Adamu Halilu	Documentary	1959
5.	<i>Durbar day</i>	Adamu Halilu	Documentary	1960
6.	<i>Giant in the sun</i>	Adamu Halilu	Documentary	1960
7.	<i>Rinder pest</i>	Adamu Halilu	Feature	1963
8.	<i>Mama, learns a lesson</i>	Adamu Halilu	Documentary	1963
9.	<i>Welcome change</i>	Adamu Halilu	Documentary	1965
10.	<i>Tourist delight</i>	Adamu Halilu	Documentary	1967
11.	<i>Back to land</i>	Adamu Halilu	Documentary	1967
12.	<i>Black heritage</i>	Adamu Halilu	Feature	1977
13.	<i>Shehu Umar</i>	Adamu Halilu	Feature	1977
14.	<i>Kanta of Kebbi</i>	Adamu Halilu	Feature	1979
15.	<i>Moment of truth</i>	Adamu Halilu	Feature	1981
16.	<i>Ruwan Bagaja</i>	Ramalan Nuhu	Feature	1986
17.	<i>Kulba na Barna</i>	Bredan Shehu	Feature	1992
18.	<i>The Making of an officer</i>	Bredan Shehu	Documentary	1978
19.	<i>Drug addiction</i>	Bredan Shehu	Feature	n.d.
20.	<i>Better safe than sorry</i>	Bredan Shehu	Feature	1978
21.	<i>Struggle for a new</i>	Bredan Shehu	Feature	n.d.
22.	<i>Social order</i>	-	-	-
23.	<i>Prevention is better than cure</i>	Bredan Shehu	Documentary	n.d.
24.	<i>Kaduna international trade fair</i>	Bredan Shehu	Documentary	n.d.
25.	<i>Office security</i>	Bredan Shehu	Documentary	n.d.
26.	<i>Hausa marriage</i>	Bredan Shehu	Documentary	n.d.
27.	<i>Maitatsine</i>	Sule Umar	Feature	1989
28.	<i>Kasar Mu ce</i>	Sadiqq Balewa	Feature	n.d.
29.	<i>Alhaki</i>	Abdul Kareem Moho	Feature	n.d.
30.	<i>Soyayya Kono Zuciya</i>	USA Galadima	Feature	n.d.

Source: Ekwuazi (1987)

With the exception of a few, as stated earlier, most of these Films were documentaries financed and funded by the various state governments in the North. *Kanta* of Kebbi was sponsored by the Sokoto state government. As during the colonial period, the Films were designed to promote government activities. Only a few of them were produced for commercial release. Balogun (1987)

The economic crisis of the 80's made it difficult for the various state Governments in Northern Nigeria to keep financing the production of Films. Because of this, the production of cine Films ceased in the North. A vacuum was created. This vacuum was to be later filled by the home video. Unlike its immediate predecessor, the Home video is privately financed and funded. It depends very little on government and more daring in its intervention and interrogation of contemporary Hausa society.

1.7 DEFINITION OF TERMS

The recurrent terms in this study are **context**, **text**, **style** and **theme**. There is the need to clarify how they are used or deployed by the study. The **CHAMAMA** Film will be appraised in this study based on its four defining features of text, context, theme and style.

1.7.1 Text

Text is the mostly widely used term in literary discourse. Traditionally, a text refers to written or published literary works. Abrams (1981), Klaver (1999). However, because of many changes in society, many variants of the text exist today. There is the oral text, Barber (1991, 1997) and the Inter-text, Dasyuva (2005:284). According to Barber *et al.* (1997) 'Text does not mean only words, dialogue which can be transcribed and translated'.

In the opinion of Brett-Smith as cited by Hunter (2001:12) textiles can be read as texts,... 'cloths are documents which encode knowledge'. For example, among women in East Africa, according to Adreasen (1999:85) :

"a Kanga can be a declaration of love, a flirtation, an insult, a riddle, a political slogan... a red kanga told a husband that his wife was menstruating and green Kanga signaled that she was available!"

In the Northern part of Nigeria, according to Mahdi (2009) hair dressing among both the Hausa and Kanuri women 'is an art form with some political meanings'.

The first text known to man is the oral text. This could be in the form of poetry, history, bibliography stored in man's memory. Dasyuva, (2003, 2009) Orality, was a prominent feature of Africa before its contact with Europe. In traditional African societies,

professional griot, story tellers, drummers, singers, poets were the 'oral texts' of their communities. They had the history of the community in their memory. The Yoruba, according to Yerima (2002:7):

“Had incantations for everything in life, it is their own way of acknowledging the mysteries of life, conceptualizing and coping with them”. Viewed from this perspective, the oral text was and is still life. It is a medium through which society seeks to make meaning out of its daily experience or existence.

The oral text was replaced (in Africa) by the written text during the colonial period. Its features, in the opinion of Barber (1991:24), are rigidity and fixity. According to her:

The European common sense view of the unity of the literary text derives in obvious ways from the formal properties made possible or necessary by writing – fixity, visible form, a material existence detached from both author and reader .Barber (1991)

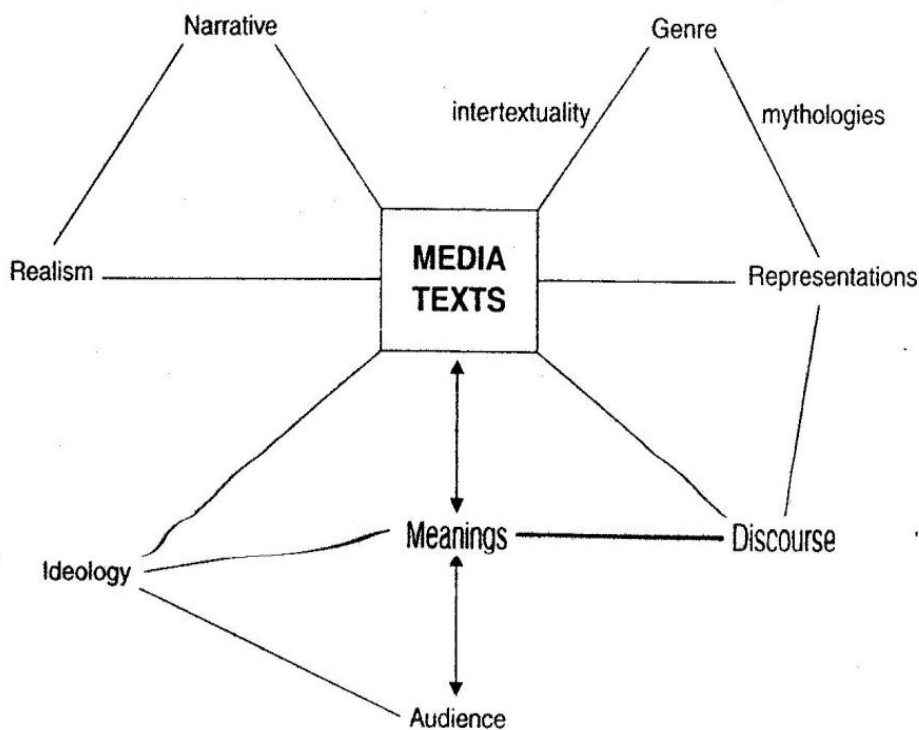
The written text is printed, published and must be ascribed to specific author(s). It is usually kept in the library for people to use. Once published nothing could added or remove from it. This is why; Barber describes the written text as rigid and fixed.

The written text too, is gradually giving way to another type of text, the electronic text. The Film is an example of an electronic text. The Film text according to Kolker (1998:15) “is a plural, complex, simultaneously static and changing event, produced by Film makers who put it together and the audience members who view it”. Like the printed text, the physical presence of a Film, in the opinion of Kolker, is part of its textuality:

The physical presence of a Film constitutes one aspect of a Film’s textuality: the five or six reels of 35 mm plastic ribbon that are projected on the screen in the theatre or the video store with its hundreds of magnetized plastic coating contained in the cassette... Kolker (1998:13)

In Film discourse, the idea of the Film text is reflected in the twin concepts of *cinema-écriture* (cinema writing) and *camera-stylo* (camera-pen); Tekpetey(2010:4). The camera is seen as a pen in the hand of the Film maker, with which he recreates society and the cinema, as a canvas on which the society is scripted. The ‘Film text’ consists of ‘digitalized electronic signals of sound and image’, which are recorded and transmitted through the CD, the VCD or audio cassettes. Like the written text, the ‘Film text’ could be ‘read’ repeatedly. Burton (2010:8), in the diagram below, identifies the nine features of media texts as narrative realism, ideology, genre, representations, mythologies, intertextuality, discourse, meanings and audience. These features are applicable to the ‘Film text’ and are easily visible in the **CHAMAMA** Film.

Figure 14: Burton’s media text



Source: Burton (2010)

A text could be either closed or open. McQuail (2010) A closed text suggest only one meaning. The **CHAMAMA** Film is an open text. ‘An open text is one whose discourse does not constrain the reader to one particular meaning or interpretation’.

McQuail (2010:387) The **CHAMAMA** Film text is *polysemic*, has many potential meanings and could be given different interpretations by different viewers.

The **CHAMAMA** is a narration about contemporary Hausa society and a sociological examination of its social values. It also seeks to recreate the myths of the Hausa people by delving into their past and exploring some of their popular mythologies. This it does by imitating certain aspects of the society. Man, according Dasylva (1997:13), is the most imitative being. Socially, the **CHAMAMA** text is considered meaningful (*akwai mana*) by the Hausa people. This could be one of the reasons for its large number of viewers. In codification and signification, the **CHAMAMA** Film is seen as people oriented.

As shall be seen later, all the nine features of the media text identified by Burton (2010) could be found in the **CHAMAMA** Film text. In addition to this, the three channels of communication- oral, visual and written - are also present in the **CHAMAMA** Film text. The **Oral** in the dialogue between characters the **visual** in the screen image and the **written** in the subtitling.

Because of this, the **CHAMAMA** Film is conceived in this study as a Film text and as a Film text, it has visible features that could be studied and analysed. Below are the similarities between the Film and the conventional, printed literary text.

Figure 15: table contrasting Film and text

Similarities / Differences between Film and Text

	Film	Text
1.	Use(by the Film maker) for codification and signification	Use by (the author) for codification and signification.
2.	Uses characters	Relies on characters
3.	Has plot and structure	Has plot and structure
4.	Belongs to a social world /social experience	Belongs to a specific culture and period.
5.	Requires expert interpretation	Depends on expert reading and interpretation.
6.	Have theme (s)/central motifs	Depicts a specific point of view (POV)
7.	Have author(s)	Have author(s)
8	Influenced by prevailing socio- economic ,political factors	Influenced by prevailing socio-economic ,political factors
9	Have genres	Divided into genres
Differences		
	Technologically oriented	Not technologically oriented
a.	The Film does not require literacy	Requires the ability to read and write.
b.	The Film has visual appeal and wider reach.	Appeals more to reading skills
c.	The impact of Film is easily felt.	Takes a long time to have impact
d.	The Film is collaborative	More of individual effort.

In a largely non literate continent like Africa, the Film text offers many advantages. Unlike the printed text, it could be ‘read’ by a significant portion of the population. This is one of the reasons why Sembene Ousmane, a proficient African writer, later in his artistic career, placed more emphasis on Film making than on writing. According to him, as cited in Tekpetey (2010:1)

literature is a good thing , it is part of culture, but in a country where 80% of the inhabitants are illiterates, who is going to read what we will write? As a man of letters I am better known in Europe than at home.

In order to speak directly with his people, Sembene began to experiment with the Film. He discovered that Film, which he described as ‘the night school’, offers him greater opportunity to speak directly to his people than novels.

According to him:

Cinema is the best night school. It allows me not only to do what literature does not allow me to do, but also to make people speak in their own language, namely Wolof. Tekpetey (2010:10).

Equally The Film has made it possible for the contemporary Hausa society to engage in self dialogue. The unique advantage of the **CHAMAMA** Film text is that the dialogue is usually in Hausa, the language of the Hausa people.

1.7.2 Context

Context is an important aspect of literary discourse. Context, broadly is the social background to a piece of work. Like books, Films are produced within specific social contexts. In the opinion of Kochberg(2007:26), Films “do not exist in a vacuum; they are conceived, produced, distributed and consumed within specific economic and social contexts”.

Johnson condenses the context of Hausa Film into two broad categories: **Macro** and **Micro**. The Macro context, according to him, refers to the socio- economic factors which necessitated the emergence of the home video in Hausa society in the 90’s, the Micro context, on the other hand, refers to the socio- cultural factors -religion ,culture and tradition - which affects how the contemporary Hausa Film is produced and consumed.

Burton (2010:9), listed the following as the contexts of media production **Conceptual** context, **material** context, **environmental** context (production values, type of society, place of consumption), **social** context (impact of social conventions, religion, societal social disposition on a work of art) **ideological** context (the dominant ideological values held by the culture that produces and consumes the text) and finally, the **experimental** context (the experience the producer and the audience brings to a media text).

These six contexts are generally applicable to the Nigerian video Film regardless of region or place of production. Ideologically, Nigerian video Films are not produced on the basis of any clear ideological context. The industry has no clear ideological direction. People venture into Film making (in Nigeria) for a variety of reasons- to entertain, educate, promote culture , sermonize, but most importantly, to make money.

The ideological orientation (if any) of Nollywood or Kannywood is difficult to determine. People of different backgrounds, vision and mission are in both Film industries. Their common purpose is to earn a living. The conceptual context, (the inspirational or motivational stimuli) to Nollywood and kannywood Films is poor. The stories are often ill –conceived, the plots weak, repetitive and acutely pedestrian in their interpretation of society.

The experimental context of the Nigerian home video is also poor. Many Nigerian Film makers go into Film making without any formal training or experience. In both Nollywood and Kannywood, the availability of fund and a poor story line, are what is sometimes required to make a Film. The contemporary Nigerian industry is opened to everyone, especially the amateur and the learner.

The situation is further compounded by the lack of co-operation between the Nigerian Film industry and the various departments of drama and theater arts in Nigerian universities. Some of the mistakes that are easily noticed in Nigerian Films could have been minimized, if there is proper synergy, between the Nigerian Film industry and the universities.

The economic context of Film production in Nigeria is equally challenging. A lot of banks are not willing to advance loans to Film makers. Film makers are forced to depend on their own meager resources and the little help they could get from friends or members of their families and associates.

Another aspect of the economic context of Film production in Nigeria is piracy and poor marketing. Films are easily pirated thereby depriving the copy right owner a good return on investment. According to Aigbe, piracy is ‘killing the creativity of Movie Makers in Nigeria’. Leadership (25th Nov; 2012).

The marketing and distribution of Nigerian Films still relies on informal channels. As McCall (2012), in the article, *The capital gap: Nollywood and the limits of informal trade*, rightly observes: ‘there are no reliable statistical data on the Nigerian Film sector, particularly, on the marketing and distribution indices.’ This has made intervention by the financial sector and private investors difficult.

The social context of Film production in Nigeria varies from one region of the country to another, but it is generally characterized by insecurity. In the north, the society perceives the Film as a direct threat to faith and in the south, there is always the palpable fear of kidnapping and assassination. Socially, the cultural environment of both Nollywood and Kannywood is not ripe enough for the type of Films they are currently producing.

Nollywood/ Kannywood Films are sometimes too sophisticated for the Nigerian socio-cultural environment. Nigeria, despite the advances in science, civilization and education, is still a society that is deeply rooted to its cultural values and a world view dominated by morality/religion. Hence, the persistent complaints about Film actors and actresses going beyond, socially acceptable limits.

In the Punch of 6th April, 2013, Nollywood stars were accused of turning into pornographic roles. The situation is further compounded by the obsession of the Nigerian Film producers/directors with navigating the human anatomy, especially, the woman’s body. This has led to hysteria and ‘moral panic’ by the society. The various comments and reactions to *room 027* is indicative of the general concern with the issue of morality and the content of the Nigerian home video Film.

In analysing the context of the **CHAMAMA** Film text, emphasis shall be on the peculiar socio –cultural orientation of the North and how it is influencing Film production in the region.

1.7.3 Theme

According to Ekwuazi, (2007:130), ‘by its very nature and the topicality of issues often treated, a Film is normally made for immediate consumption’. Topicality (thematic relevance) is an important aspect of creativity in Africa. In Africa, the artist is expected not just to create, but to create meaningfully. Among the Yoruba of Nigeria, ‘*Oju-ona* is

an important aspect of creativity. In 'Oju ona', the artist is expected to have a sense of what is good, what is right, and what is beneficial to society. To the Yoruba, the collective interest of the society over rides every other interest, including the interest of the artist!

The *Oriki* Chant, according to Dasyuva, (2008:395) contains many topical social elements. However, the beauty of an *Orik*, in his opinion, is not just in its recitation, but also in its social value. Achebe's metaphor of a man and his burning house is an apt illustration of the importance of theme in artistic production, particularly, in contemporary Africa. According to Achebe as cited in Onukaogu and Onyerionwu (2009):

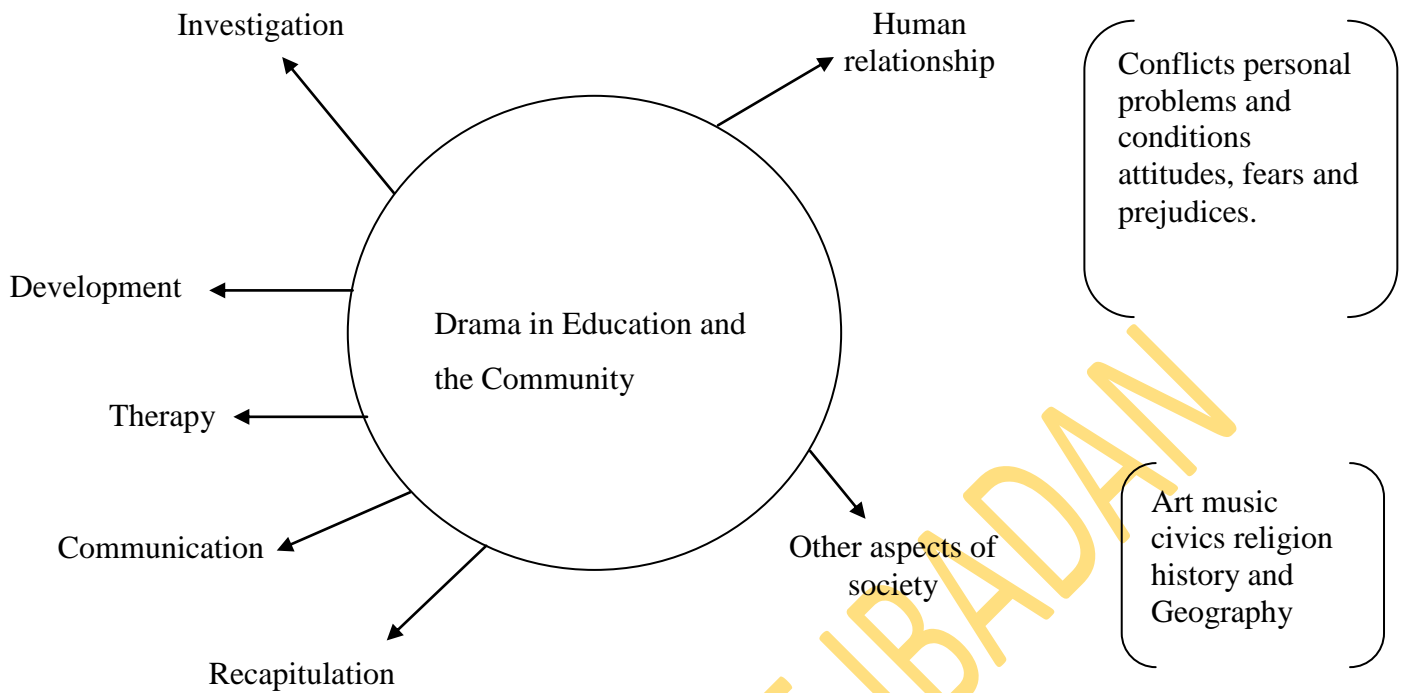
An African creative writer who tries to avoid the big social and political issues of contemporary Africa will end up like the absurd man in the proverb who leaves his burning House to pursue a rat fleeing from the flame...

It is this concern with social value or thematic relevance that made Soyinka (1979:101) to call for 'a proletariat art', it also what led Osundare (2007) to see 'the writer as a righter', it is behind Osofisan's (2001) call for 'a well packaged theme', it is equally evident in the protest of Oyelade (2008:63) against 'inverted sexism' and could also be seen in the conclusion of Sofola (1994:7) 'that art in Africa is a medium through which a sick and battered humanity may be healed and restored to life'. The Artist, in her opinion is:

a seer, a visioner, a thinker, a creator, the conscience of the society, a Gadfly, a prophet, a town crier, a teacher and a revealer of the divine mind...he creates in order to heal and restore the life of a sick and battered nation, to create a new vision for growth, renewal, regeneration and edification of man for a wholesome and a better community, to mobilize a collective conscience for a particular desired objective. Sofola (1994:2)

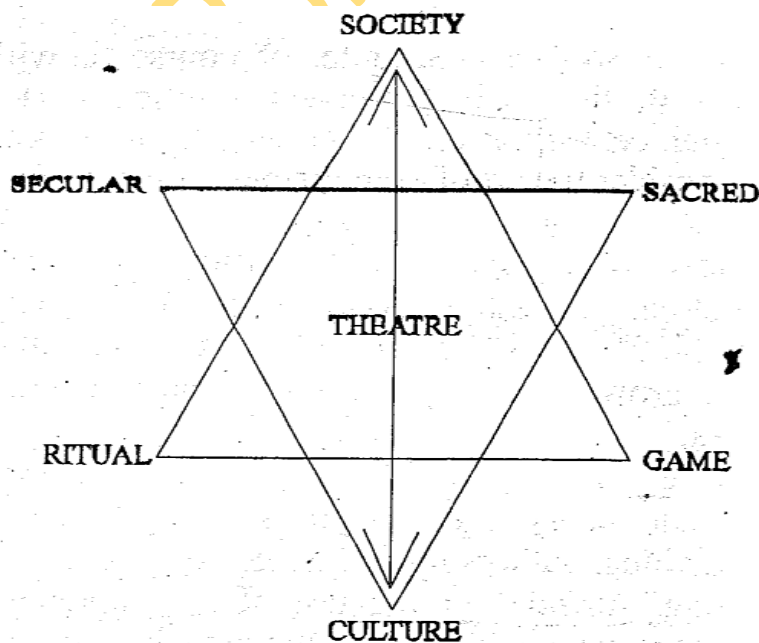
According to Adedeji, (1980:17) "the theatre exists as a weapon for social and political action". In a well drawn diagram, Obianenu in Asagba(2010:16) shows the various themes of drama (including Film)

Figure 16: Cricular diagram showing the various themes of drama



Layiwola (2010:19) also shows in the following diagram, the critical interface between theatre (drama) and society.

Figure 17: layiwola’s diagram showing the critical interface between literature and society



Theme is an important aspect of the *CHAMAMA* Film text. This is the reason why the *CHAMAMA* Film is always seen by the Hausa Film viewer as *akwai mana*, that is, it is meaningful. The thematic and sociological significance of the *CHAMAMA* Film text is well discussed in chapter four.

Style

The disdain for the *CHAMAMA* Film is not as high as the disdain for the *sentimental*. This is because of many factors, particularly, the style of the *CHAMAMA* Film. Since it came into existence, the *CHAMAMA* Film has cultivated certain styles that are peculiar and differentiates it from other Hausa Film genres. Style in relation to the *CHAMAMA* Film text, is conceived by this study, from two broad perspectives. Style, which is external to the internal world of the *CHAMAMA* text, but reflective of its content.

This refers to the creative and graphic design of the *CHAMAMA* Film poster. The *CHAMAMA* posters are deliberately designed to attract viewers and expand patronage. The *CHAMAMA* CD is easily identified from other Hausa CDS by its graphic and colourful poster. Style, also, as an artistic device used to project the content and theme of the *CHAMAMA* Film. This style is inherent in the internal logic of the *CHAMAMA* Film text, influencing its content, form and artistic inclination.

Hawkes (1985:108) defines style as 'painstakingly acquired craftsmanship'. Cuddon (1998:87) defines 'it as the characteristic manner of expression in prose or verse or how a particular a writer says a thing'. On the other hand, Osundare (2008:13) identifies five types of styles, especially in prose narrative. They are the *anthropological* style, the *Saga* like style, the *mythocentric* style, the *hermitic* style and the *popular* style.

The *anthropological*, *mythocentric* and *popular* styles are applicable to the *CHAMAMA* Film text. While Osundare's classification (of styles) is mainly applicable to prose narratives, Robey (1993:62), identifies four types of styles that are broadly applicable to every literary form. They are the *embellishment*, *self-reference*, *representation* and *manner* style.

These four styles are easily visible in the *CHAMAMA* Film text. Embellishment, defined by Robey (1993) as ‘the use of standardized linguistic Ornaments’ is a common feature of the *CHAMAMA* Film text. Many Hausa Film viewers are attracted to the *CHAMAMA* because of the unique way it projects and manipulates the Hausa language. To some viewers, the creative use of language is the major attraction to the *CHAMAMA* Film. Some respondents, during the field work, felt that they could learn the authentic version of the Hausa language by watching the *CHAMAMA* Film.

Manner is another important artistic style in the *CHAMAMA* Film text. The *CHAMAMA* Film text has a peculiar manner of costuming and character presentation. Costume is a trade mark in the *CHAMAMA* Film. Ibro, Gatari, Baba Ari are easily identified by their viewers from their mode of dressing Ibro is known for his special red cap, Baba Ari, for his wide and over sized spectacles and Dan Auta for his jumper.

Representation is also an important artistic style of the *CHAMAMA* Film text. Representation in *CHAMAMA* should be viewed from many perspectives. It could be the use of character archetypes such as *Nda*, *Danfulani*, *Dan Yorubawa*. It also could be in the peculiar rural orientation of the *CHAMAMA* Film. The *CHAMAMA* always strives to re-create the traditional Hausa way of life. Hence, it concentrates mostly on rural areas or on the urban poor. A common representational style of the *CHAMAMA* is that of a ‘*Ba’kauye*’, the villager, visiting the city for the first time.

Self referencing is also an artistic style in the *CHAMAMA* Film text. Some *CHAMAMA* Films are made to point out and correct the mistakes and errors committed in previous editions. This could be in the form of an expensive joke in a previous production. This act of self-evaluation and self-appraisal has become a useful style for the *CHAMAMA* Film. The viewers are often mindful of such corrections.

1.8 STATEMENT OF PROBLEM

A lot of literature exists on the contemporary Hausa video Film, particularly, on its *sentimental* sub-genre. This is because of its popularity among the youth. The *CHAMAMA*, the main focus of this study, is often neglected by critics. The current literature on *CHAMAMA*, though useful, is grossly inadequate. The aim of this study is to fill the academic gap created by the neglect of the *CHAMAMA* Film by Hausa Film

scholars. The study will contribute to knowledge by drawing attention to the emergence of a new art form in contemporary Hausa society, the *CHAMAMA* with its rural philosophy and cultural orientation.

1.9 SIGNIFICANCE OF STUDY

- (a) The study will be of immense help to the Hausa Film industry.
- (b) The recommendations of the study will reduce the present friction between the Hausa Film and its society.
- (c) The study will also help to fill the current existing academic gap in the literature of Hausa Film study.

1.10 DELIMITATION

- (a) The study will restrict itself to the *CHAMAMA* Hausa Film produced in northern Nigeria
- (b) The emphasis will be on the **text, theme, style and context** of the *CHAMAMA* Film.

1.11 RESEARCH QUESTIONS

1. How different is the *CHAMAMA* Film from other Hausa Films?
2. How do culture and tradition come together in the *CHAMAMA* Film of Hausa society?
3. How does the *CHAMAMA* Film contribute to the development of Hausa society?
4. Why is the *CHAMAMA* Film hardly known outside the Hausa society?
5. How could *CHAMAMA* Film makers increase the public space for *CHAMAMA* Films?

1.12 CONCLUSION

Chapter one gives the background information to the different stages in the evolution of literature in Hausa society from the pre-colonial to the post colonial period. The chapter also evaluates the factors that have shaped the form, content and nature of contemporary Hausa Literature, particularly, the Hausa home video. The chapter concludes by defining the central terms used in the study.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

Chapter two is divided into seven sub-topics. Under chapter two, the study will review the evolution of the Film, its influence on society and the subsequent emergence of what is generally known as visual or technological literature. Chapter two will also outline the theoretical framework which will guide the study; it will also look at the emergence of Hausa video Film, its growth and development.

2.2 HISTORY OF FILM

According to Ekwuazi (2007:131)

Film has a higher potential for social impact... by its compositional code (the visual image), it appeals to that sense data on which we place the most trust.

Nowellsmith (199: xix), on the other hand, defines the Film as popular art. But, not in the old fashion sense of art emanating from the people. According to him:

It is popular art not in the old-fashioned sense of art emanating from the 'people', rather from cultured elites, *but in the distractively twentieth century sense of an art transmitted by mechanical means of mass diffusion and drawing its strength from an ability to connect to the needs, interests and desires of a large massified public.*

The Film has been in existence since 1895. Issues in Film discourse are many and complex. Even the history of Film, how it came into existence and the stages of its transformation varies from one writer to another. Because of this and for ease of comprehension, this study has divided the history of Film into two parts: the history of the cine Film and the history of the video Film. This is because they differ in their emergence and technological orientation.

2.2.1 History of the Cine Film:

The first documented account of the use of a mechanical device to record human motion was by the Lumiere brothers in Paris, in 1895. Balazs (1931:23) In 1895, using a crude photographic device, the Lumiere brothers, recorded the arrival of a train at a railway station in Paris. Another Film, recorded by the same brothers showed workers leaving their factory. The two Films were titled: *Arrivee d'un train en Gare (arrival of a train at the station)* *La Sortie de l'usine Lumiere (workers leaving the Lumiere factory)* Dancyger (2007:3)

The two were screened at regular intervals to a fee paying audience. Thus, commercial cinema began in Paris. 1895 marked the emergence of the 'magic lantern' in human society. Film was given the name *magic lantern*, because the entire screening exercise was like magic to the audience Balaz (1931).

The success of the Paris screening motivated the Lumiere brothers to tour Europe and America with their new mechanical device.. At every screening, people always marveled at the new technology of Film Balaz (1931). This marks the beginning of visual form of (mass) entertainment. America quickly realized the economic and entertainment potentials of this new medium of relaxation.

It invested heavily in the Film industry and Hollywood came into existence. According to NowellSmith (1991:3). The United States was and has remained the single largest market for Films'. With support from society, Hollywood has been transformed into the world's largest Film industry. The *star* and *studio* system originated from Hollywood. Bollywood and Nollywood are generic names derived from Hollywood.

The history of the cine Film is divided into three broad periods by Nowellsmith (1991:3). The first period, 1895-1930, was the era of silent Films. During this period, the technology of synchronizing sound and visual was not, according to Nowellsmith, available. Films were therefore produced without sound. In the second period, 1930-1960, the technology of matching sound with visuals became available. Many Films produced during this period, according to him, were accompanied with sound. This period is generally known as the era of the sound Film. The last period, 1960-1995, is generally referred to, as the modern era of Film making. This era, in his opinion, is characterised by

the emergence of cheap, portable, digitalized, user friendly multi-media Film technology. In this modern era, even with a cell phone, an individual could record/edit a 'Film'.

Monaco's (1995) account of the evolution of Film is very different from that of Nowellsmith. Unlike Nowellsmith, Monaco (1995:197) spread the history of Film into eight distinct periods as follows:

- 1896 – 1912, the emergence of the Film as an economic art.
- 1913 – 1927, the silent period
- 1928 – 1932, Film was in transition
- 1932 – 1946, the emergence of Hollywood and its domination of the Film industry.
- 1947 – 1959, emergence of national cinemas and the decline of Hollywood
- 1960 – 1980, the emergence of the new wave in France, technological innovations, a new approach to the economics of Film production.
- 1980 – End of the new wave period, emergence of audio recordings, video tapes, discs, satellite and cable television. Film now no longer exercises the economic leverage it once did..."

The features of the cine Film include:

- The use of expensive reversal stock
- The reliance on the lab for editing
- The technology is time consuming
- Editing/retakes have to wait several days after the initial shooting
- The technology is cumbersome with many encumbrances.

With the cine camera, Film production gradually spread to many parts of the world. With time, Film began to evolve into genres. Before the video revolution, Croft (1998) has identified eight types of cinemas: the cinema of the United States, Asian cinema, entertainment cinemas, totalitarian cinemas, art cinemas, international co-production Films, third cinema, and sub-state cinemas. The video is not part Croft's broad classification of Films/cinemas because video technology (although available) was not used for large scale commercial Filming as is being done now.

2.2.2 History of the Video Film

The integrated electronic news gathering machine (ENG) was designed to enable reporters cover events outside the studio, edit the events using the camera and send the report simultaneously back to the studio from any location. The video camera was a great relief to the reporter. It also made television news reporting more real and more like virtual reality. Burns (1997) Live events are covered and accompanied with crystal clear pictures/images from outside the studio.

Gradually, people started experimenting with the idea of using the video for Filming. Its ease of operation, portability and mechanism for immediate editing made it an irresistible Film tool. Above all, according to Burns in Keyes (1997: 2.3) it is cheap and affordable. As he puts it:

In the field of the video... the skills required to operate the camera were not out of reach for non professionals. The cost was not prohibitive and for the first time, it was possible for ordinary people to make their own video documentaries. Interpreters became un-necessary. An option was available that had not existed before...

This option was explored by third world countries. In third world countries like Nigeria, the introduction of Structural Adjustment Programme and the subsequent collapse of the economy, forced many Film makers to abandon the cine Film and began experimenting with the ENG as a Film tool. According to Ekwuazi (2001:6)

The slump in cine production is directly traceable to the structural adjustment programme which brought about the low performance of the Naira at the international market place – the source of all cine equipment materials and to a significant extent, services. Cine production went into a decline and then pattered off: within the last one and half decades, only two Nigerian cine Films (Oselu and Babaxak 2011) have been licensed by the censor for public screening.

While the cine Film was declining, the 'video Film' was experiencing a boom. Nigerian 'video Film', is defined by Haynes, (1997:9) as 'dramatic features shot on video and marketed on cassettes and exhibited with video projectors or television monitor',

The home video has become the most visible artistic medium in contemporary Nigeria. It has evolved into a distinct creative and artistic medium. Nigeria is arguably, the largest producer of 'video Films' with other parts of the world now under studying' its new 'Film industry'.

2.3 FILM GENRES

Films, like books are also divided into genres. Audience taste, preferences and Film choice led to genre formation. People go to the theatre or buy specific Films because such Films suit their taste. According to Neale as cited by Watson (2007:25)

The existence of genres means that the spectator, precisely, will always know that everything will be made right in the end', that everything will cohere, that any threat of any danger in the narrative process itself will always be contained'.

Genre formation was motivated by audience's interest and preferences. One advantage of genre formation is that it makes Film classification neat and easier. Nigerian Films are gradually evolving into social and regional genres.

Below are the broad categories of Film genres by Watson (2007:114).

Figure 18: Watson’s Film genres

Genre	Defining criteria	Differentiating criteria
Western Gangster Film Epic War Film Film noir	Historical subject	American West 1920s urban America Biblical or ancient history Specific historical conflicts Postwar America
Horror Thriller Comedy	Intended affect	Intended to horrify Intended to thrill Generation of laughter
Musical Action movie Pornography	Formal criteria	Presence of diegetic song and dance performance Presence of action set-pieces Presence of sex acts
Science fiction Fantasy Disaster Crime Film Melodrama Road movie Film noir	Subject matter	Futuristic technologies/future worlds Impossible worlds/fantastical characters Natural or man-made catastrophe Criminal and investigatory activities Domestic drama and heterosexual romance Journey or road-trip, usually across America Crime and institutional corruption
Children’s Films Family movie	Target audience	Stories designed for consumption by children Stories designed for consumption by family groups
Blockbuster Film noir	Style	Spectacular events Chiaroscuro lighting/dark mise-en-scene

Source: Watson (2007:114)

Some of these genres, the comedy, the melodrama, family movie, the Horror, crime and children's Films are now available in Nollywood. However, the most popular Nollywood genres are the comedy, the melodrama, and the musical. Film is used in this discourse not in the tradition of a sophisticated, complex and developed art or in the same context that it would be used in Hollywood Film discourse. Film in the context of this project, refers to third world visual narratives usually produced using the cheapest electronic gadgets, especially, the camcorder, and meant for home viewing, hence the name, home video Film. *It is not the same concept like Hollywood where people spent three months on location.* Yerima (2008) Bamidele (2003:40) describes television and Cinema as 'visual literature'.

The features of this third world visual narratives or visual literature now generally referred to as Film in academic and public discourse are many. They are cheap, produced by both amateurs and professionals, mostly on domestic issues, in CDS, DVDS and provides the society a means of dialoguing with itself.

In Hausa visual literature or Film industry, the common genres are the melodrama, the comedy and the musical. Because of very obvious technical and artistic limitations, both Nollywood and *Kannywood*, are yet to produce science fiction and fantasy Films like Hollywood.

2.4 THE COMEDY FILM

CHAMAMA, the main focus of this study, is a comedy. The primary aim of every comedy is to entertain. However, the comedy could also be used to pass across important social messages. The comedy has become a very prominent feature of Nigerian video Film. This has been noted by many Film critics. According to Ayakoroma (2008:274)

One generic convention that has taken the industry like a storm is the comedy genre. Like the stage plays, the comedy genre is made up of Films which are light hearted and are designed to amuse and provide laughter. This is achieved through exaggerated situation, language, action, character and relationships...

Ekwuazi (1987:124) divides the comedy Film into four broad categories. They are:

- Musical comedies
- Sophisticated comedies
- Family life comedies
- Slap stick comedies

Dasyuva (2004:57) divides comedy into high and low. The *CHAMAMA* Film has both the features of a sophisticated comedy and a low comedy. As a sophisticated comedy, it explores/interrogates the challenges facing contemporary Hausa society. Its influence on society could be seen in its popularity and continue demand even outside the shores of Nigeria. As a low comedy, 'it has the tendency for over simplification of serious issues due to its farcical nature'. Below is a brief account of the emergence of Hausa visual narrative or Film industry.

2.5 FILM THEORY

The Film, according to McQuail (2010:32) was seen

“at the end of the nineteenth century as a technological novelty but what it offered was scarcely new in content or function. It transferred to a new means of presentation and distribution of an older tradition of entertainment, offering stories, spectacles, music, drama, humour and technical tricks for popular consumption...

The critical canons which guide the interpretation and assessment of Films are called Film theory. Film theory borrowed extensively from literary studies. In the following discussion, attempt is made to define a few of them. However, it is pertinent to note that a single Film theory could have many definitions or many variants. For example, the variants of Realism include social realism, Socialist Realism, Critical Realism and Positive Realism. Parker (1998). Each of these variants has its unique features and could mean a different thing from the rest.

A researcher is at liberty to pick any theory or its variant that best suits the purpose of his research. Thus, a research on women and Film, will most likely appropriate the techniques of feminist Film theory. This study will use structuralism, apparatus, screen, and realist theories of film criticism.

The screen theory (MacCabe, 1974): The central thesis of screen theory is, that every Film should be realistic or truthful in the depiction of social reality “the most important event for cinema was to represent reality as accurately as possible, for only by representing reality accurately will the reality of the world be laid bare for all to see”. The bone of contention in screen theory is who determines reality?

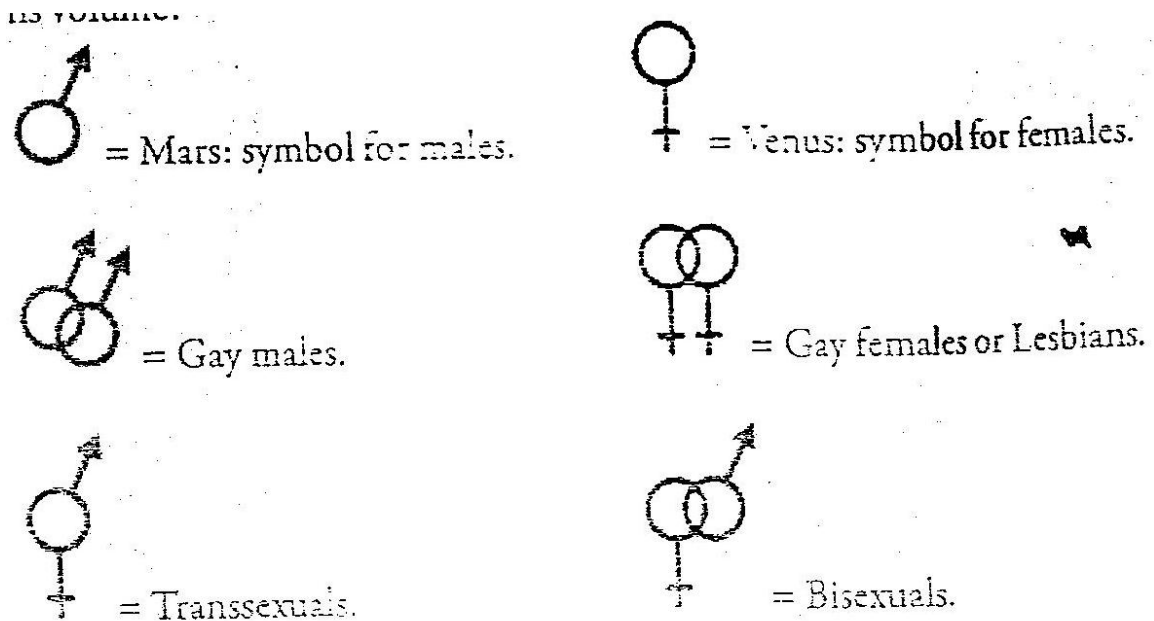
To McCabe (1974) as cited in Rushton and Brettinson (2010) reality is not something one can see and therefore, use a camera to capture. Reality is made up of things we can see and things we cannot see – beliefs, relations and knowledge. For example, ‘change is an important part of third world reality, but it is not something one could touch or see. In this situation, the person who owns or controls the camera determines what is perceived or captured by the camera as reality.

Apparatus Theory: Baudry, (1970, Metz, 1975) as cited in Rushton and Bettinson (2010) is wide and complex. It also has many variants and many interpretations. In apparatus theory, the Film is seen as an apparatus, whose potential impact on the society is determined by how it is used. A Film could be used to defend the poor or to enhance their exploitation. In apparatus theory, the most important thing is enunciation; who is producing what text and for what purpose. A good text will produce good effect; a bad text will produce bad effect.

Queer theory: is concerned with the representation of groups living and whose behavior, is considered as Queer – gays, lesbians, home sexual, same sex marriages. The aim is see how the Film is used to stigmatise or stereotype these people. For example, Gaudio (2009) ALLAH made us: sexual outlaws in an Islamic African city, is a study of how Homosexuals are portrayed in a **CHAMAMA** Film titled: *Ibro Dan Daudu*’.

Film scholars are becoming more interested in the way transsexuals are represented in Films. Below are some of the symbols to indicate sexual preferences.

Figure 19: Symbols indicating sexual preferences



Source: Azodo and Eke, 2007

The relationship between the media (including Film) and the society have engaged the attention of scholars. Many empirical studies have been conducted on film. The findings of these empirical studies have helped towards a greater understanding of the role of the electronic media in Human society. This study will review the Hays code and Payne fund studies.

Marxist Film theory: The Marxist approach to Film criticism, places emphasis on function, that is to what extent has the Film functioned as a tool to fight injustice and to end human oppression or as a tool for perpetrating mans exploitation. In Marxist Film theory, it is either a Film is used to liberate man from oppression or to further enslave him. In Marxism, there is nothing like a neutral Film. It is either a Film is against the people or for the people. There is always no midway between serving the people and serving their oppressors

Feminist Film theory seeks to explore the presentation of women in Films. Feminist Film theory derived from the broad concept of feminism, interrogates how the female body is presented on screen. In *visual pleasure, narrative cinema*, Mulvey (1975) using the twin concepts of *scopophilia* and *voyeurism* demonstrates convincingly how the

female body is reduced to a commodity and an object of sensual/sexual pleasure by men through the silver screen. Women are also physically abused and assaulted in Films .when this happens in real life, the society conditioned by the screen, sees it as normal

Genre Studies is also another approach to Film criticism. Films are sometimes grouped by Film critics into genres. They are then approach according to genres in order to establish their similarities and differences.

The **anthropological** study of Film approaches the study from a historical perspective. The anthropological study will trace the evolution of Film from one stage to another. The emphasis is on changes in the technology and techniques of Film production from one generation to another.

The African Approach to Film study

There are two schools of African Film study. Ekwuazi (1987:46). These schools are the Med Honda School and the Ousmane Sembane School.

Med Honda believes that imperialist propaganda does not only reside in the content but also in the form of Hollywood Cinema' this confirms the position of Baudry's apparatus theory, that Films, including Hollywood are not ideologically neutral.

The Sembene School believes that African Cinema should take into consideration the peculiar historical circumstances of Africa. This includes the colonialization and enslavement of the continent by Europe. Colonialism altered the distinct social and cultural character of Africa imposed on it complex socio-economic and political impediments which has thwarted its growth and development.

2.6 THEORETICAL FRAMEWORK

This section examines the three theories used in evaluating the **CHAMAMA** as a Film text .It also explains the reason(s) for their choice and the justification for the use of each of them. Literary scholarship, according to Oyelade (2013:5), "*is all about the theorizing and the illuminations of the literary text, just as it is about the systematic interpretations of texts, spaces and phenomena in societies.*"

The three theories chosen to **illuminate** the **CHAMAMA** Film are Saussure's *structuralism*, Baudry's '*Ideological effects of the basic Cinematographic apparatus*' and MacCabe's theory of *Film realism*. The three are used because they are relevant to a proper understanding of the existing relationship between the Hausa Film and the contemporary Hausa society.

Structuralism

Structuralism, the science of human language, is always associated with Ferdinand de Saussure, 1857-1813. Ironically, Saussure himself, according to Robey (1993:51), never used the term. Structuralism according to Robey (1993) was coined by formalists who considered Saussure's description of the human language and the relationship between its various units as structural.

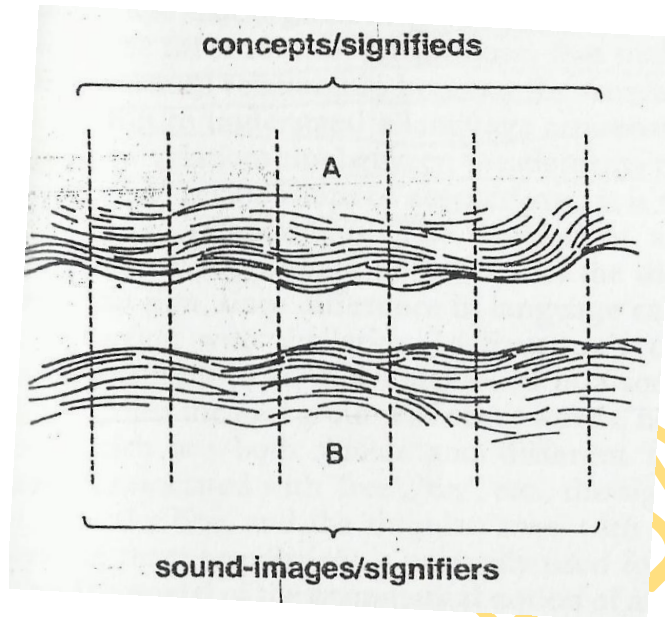
As a professor of linguistics at Geneva between 1906 and 1911, Saussure propounded the theory of human language as a well structured and self-sufficient sign system. As a sign system, every human language is made of signs none of which is meaningful except in relation to other signs within the linguistic system. Robey (1993)

Saussure's view on language was published posthumously after his death in 1915 as *Cours de generate linguistique*. (Course in general linguistics) by his students. Adebayo (2010). The human language is made up of signs. 'A sign is anything capable of being substituted for another and which has meaning or could be used to generate meaning'. Robey (1993). For example, **Chair** is a sign denoting (in the English language) a sitting apparatus.

A linguistic sign could be oral (speech) written (symbolic) visual (sculpture, painting ,drawing) or electronic (Film, TV signals, etc.) The relationship between signs in a linguistic system, in the opinion of Saussure, is *arbitrary* and simply a matter of *linguistic convention*. The relationship between a word and its external reality is what is agreed upon by a speech community or conventional. The sign 'Biodun', denoting a human being (in the Yoruba language,) has nothing inherent in it to suggest a human being. Biodun , could have been used to denote any other concept within the sphere of human or Yoruba world experience. The same 'Biodun' could have been 'Bisi', 'Bunmi' or 'Bola'.

Saussure explains this arbitrary relationship between the concept/sign and what it signifies/stands for in real life as follows:

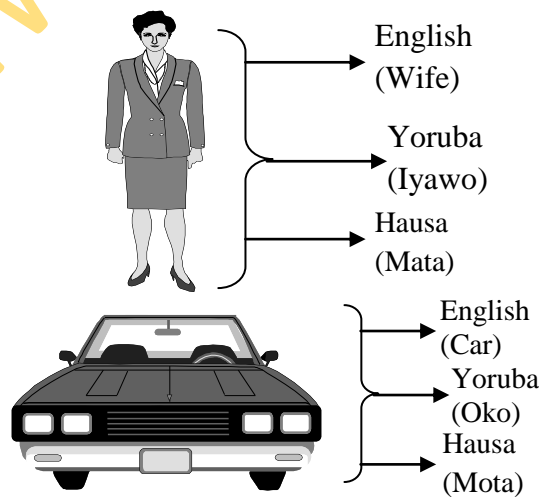
Figure 20: Saussure’s concept signifier/signified



Source: Jerfferson and Robey (1993:48)

The signifier is the ‘sound image’ of a concept and the signified is what the ‘sound image’ denotes or stands for in real life. Because the relationship between the signifier and the signified is arbitrary, languages use different sounds for the same concept. The following simple examples are used to illustrate this point further:

Figure: 21: Illustration of the concept of signifier and signified using local examples:



Different linguistic signs/sounds are used by the three languages above to denote the same object. Similarly, Film tradition varies from one region of the world to another. The way Films are conceived, produced and consumed (because of differences in socio-demographic factors) could differ from one nation to another or from one region of the world to another. Similarly, the relationship between a Film and what it denotes could also be arbitrary. Therefore, the Nigerian society should not expect *Nollywood*, *Yoru(ba)wood*, and *Kannywood* to be a mechanical reproduction of contemporary Nigerian society .

Saussure, in the opinion of Cuddon (1998:868), made four major contributions to our understanding of the human language. First, is the idea that human languages are arbitrary sign systems of codification and signification , second, is the distinction between *parole* and *langue*, third, is the concept of signifier and signified , fourth and last, the distinction between the *diachronic* and *synchronic* study of human language. These concepts (sign, langue parole, signifier, signified, diachronic and synchronic) are important in contemporary Film discourse.

Structuralism has been used in different fields of human endeavours –History, philosophy, sociology, anthropology and literary criticism. Literature, according to Jefferson (1993:94):

“is like any social or cultural activity, so it could be analysed in semiological terms, this would involve discovering what the nature of its component signs are and how the system governing their use and combination operates”

There are many views on the relationship between structuralism and literature. The following are a few examples. Roland Barthes, as cited in Jefferson (1993:109), identifies five major codes by which literature communicates. They are the *hermeneutic code*, through which an enigma (conflict) is posed and eventually resolved, the *semic code*, which influences/determines themes, the *symbolic code*, which gives a literary work its many meanings, the *proairetic code*, which determines action and behaviour, the *cultural code*, which provides the social and scientific information. These five codes are expected in every Film, including the *CHAMAMA* Film.

Levi Claude Strauss is well known for using structuralism to explain kingship relationships in binary terms, (father-mother, brother-sister, uncle-nephew). He also made important contributions to literary discourse using structuralism. His emphasis on the importance of themes in tales is a significant contribution to contemporary literary discourse. In his opinion, as cited by Akporobaro (2006:389):

“what matters in tales are not simply the constituent atomistic elements of the story but the thematic teleological frame which individuates each story establishing its novelty” .This shows that the theme is an important aspect of literary creativity. It is as important as form or the use of stylistic devices”.

Noam Chomsky’s contribution to structuralism of the twin concepts of surface structure and deeper structure, Jefferson (1993:99), is equally relevant to Film discourse. A Film could have surface (literal) meaning and deeper (non-literal) meaning. The deeper meaning, in some cases, can only be deciphered by specialists in Film criticism and Film interpretation.

In addition to the above, all the major concepts of structuralism are relevant and important to an understanding of the contemporary Hausa Film industry. Concepts such as Sign, Langue, parole, signifier, signified, diachronic and synchronic approach to language study could be used to explain the Hausa Film and *Kannywood*, the Hausa Film industry. To begin with sign, the Hausa Film is a sign in electronic form. As a sign, it is used for codification and signification by Hausa Film directors and producers.

The Hausa Film is therefore a sign system derived from Hausa society. Like Language, it exists independent of any Hausa Film producer, Director, actor or actress. And like language, it is not static. It grows, develops changes and adopts new innovations. As a sign, the Hausa Film producer or director uses it to communicate through (visual/ electronic) codification and signification.

When deployed, the Hausa Film becomes a signifier. As a signifier, the relationship between it and Hausa society is arbitrary. The Hausa society should therefore not expect the Hausa Film to be a mechanical reproduction of contemporary Hausa society. A Film can never be an exact replica of its society. There cannot be a one on one correspondence between a (fictional) Film and its society .This can only happen in

documentaries. Even in documentaries, the producer and director, **could always tilt the story towards a pre -determined direction.**

In the study of language, Saussure suggests that the emphasis should be on the present (synchronic) nature of language instead of its previous diachronic features. The emphasis of Saussure is on “how language functions as a system at a given moment in time, analyzing the simultaneous relationships between its constituent parts, it examines how a language works, not how it develops”. Robey (1993:49)

Every language should be studied and analysed based on its current usage and features not its previous history or how it came into existence. In the same vein, every Film should be judged on the realities of its period. It would be meaningless to use 18th century standards to evaluate a 19th century Film. Hausa Films should not be expected to depict the Hausa culture of 17th, 18th, 19th and 20th centuries. The Hausa society of these periods has long disappeared.

Contemporary Hausa Films should be assessed based on contemporary realities. Realities, on the other hand, should not be narrowed to physical, observable tangible aspects of society such as dressing, hair style etc. It should also include the other real but invisible aspects of life. As Jefferson (1993:16) rightly observes:

‘reality does not mean just the concrete world of material objects, but includes *philosophical, psychological and social realities*’

The philosophical, psychological and social realities of contemporary Hausa society has been the main focus of the Hausa Film, particularly the **CHAMAMA**. How the Hausa society is coping with its new ‘invasion’ in the 21st century by the twin forces of modernization and globalization has been a motivating factor in Hausa Film. .

Globalization, particularly, its ICT component, has put the 21st Hausa society under intense moral and philosophical pressure. The most affected institution is the family. How successful the Hausa Film is in reflecting and refracting on the deep *psychological, philosophical and social* changes taking place in contemporary Hausa society should be the main focus of Hausa Film criticism.

Langue and *parole* are two important concepts in structuralism. *Langue* is used to designate the entire linguistic system or the total signs in a language, *parole* refers to individual speech act or utterance. The individual chooses signs from the *langue* in order to carry out a speech act. The distinction between *langue* and *parole* could also be used in Hausa Film discourse. *Langue* could be used for Hausa society from where every Hausa Film producer/Director gets inspiration and signs, while *parole*, is the final product, the individual Hausa Film either as a CD, VCD, DVD or VHS Produced by different producers/Directors at different periods under different titles.

Semiotics, the scientific study of Signs is an important aspect of structuralism. In structuralism, the human language is seen as a body of signs which human beings used for communication. Like the human language, the Film is also a body of signs used for communication by the Film producer and director. The Filmic sign (usually iconic) is drawn from the *langue*, the larger society. The two have many things in common. The similarities between the two sign systems are presented graphically below.

Figure 22: tabular comparison of Film and language as sign systems

Similarities between the Film and language as ‘sign system’ in a tabular form

	Language	Film
1.	Use primarily for codification and signification	Use also for codification and signification.
2.	Exists independent of the language user.	Exist independent of the individual Film director, producer or viewer.
3.	Communicates through symbolic codes	Communicates through iconic codes.
4.	Relationship between signifier and signified arbitrary.	Relationship between Film and society arbitrary.
5.	Accommodates new words expressions, phrases etc.	Accommodates new Film techniques, Film production processes, distribution and consumption.
6.	Language varies from one (speech) community to another.	Films vary from one culture to another.
7.	Language has varieties and dialects	Films have genres and sub-genres.
8.	Use to depict social experience / social world.	Use to depict social experience / social world.
9.	Could get distorted and mis-used.	Could get distorted and mis-used
10.	Issues concerning language could be controversial and sentimental.	Issues concerning Film could also be controversial and sentimental.
11	Available for study	Available for scholarly research

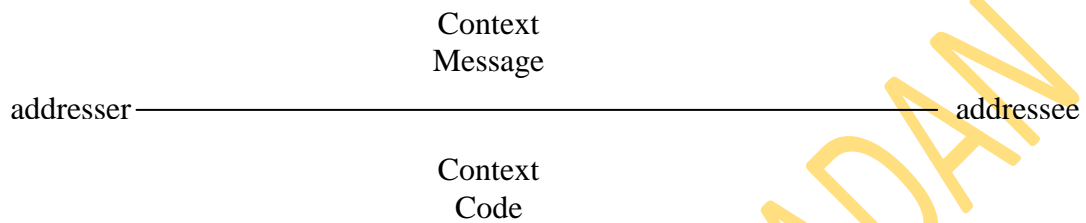
Other two important concepts in structuralism are signifier and signified. A signifier is the ‘sound’ equivalent of an object in reality, while the signified is what it represents in real life. The relationship between the signifier and the signified, according to Saussure, is always arbitrary.

This too is applicable to the Hausa Film and Hausa society. The relationship between the Hausa Film, as a signifier, and the Hausa society, as the signified, is often arbitrary. This has been a source of perennial conflict. Between the two the Hausa society

often expects the Film to be an exact reproduction of it. A Film cannot be a mechanical reproduction of its society.

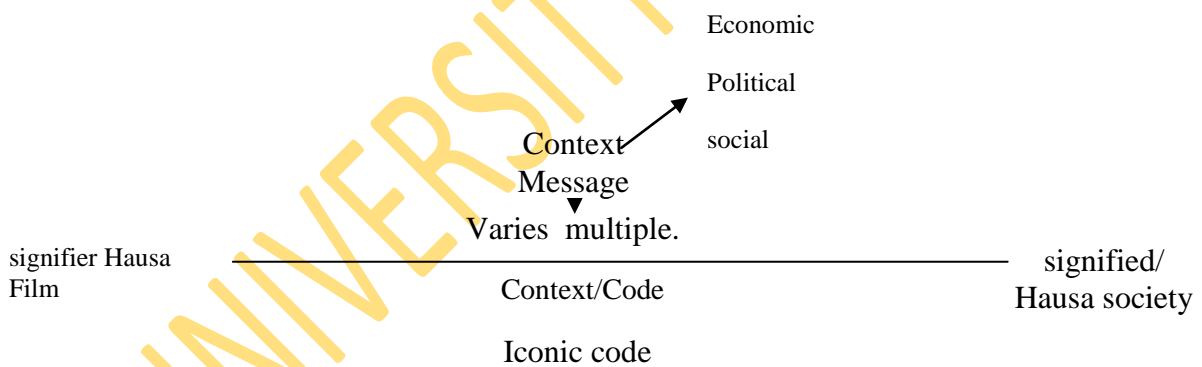
In his contribution to Structuralism, Jakobson expands Saussure’s analogy between a signifier and the signified to include four other elements as follows:

Figure 23: Jakobson’s analogy between the signifier and the signified



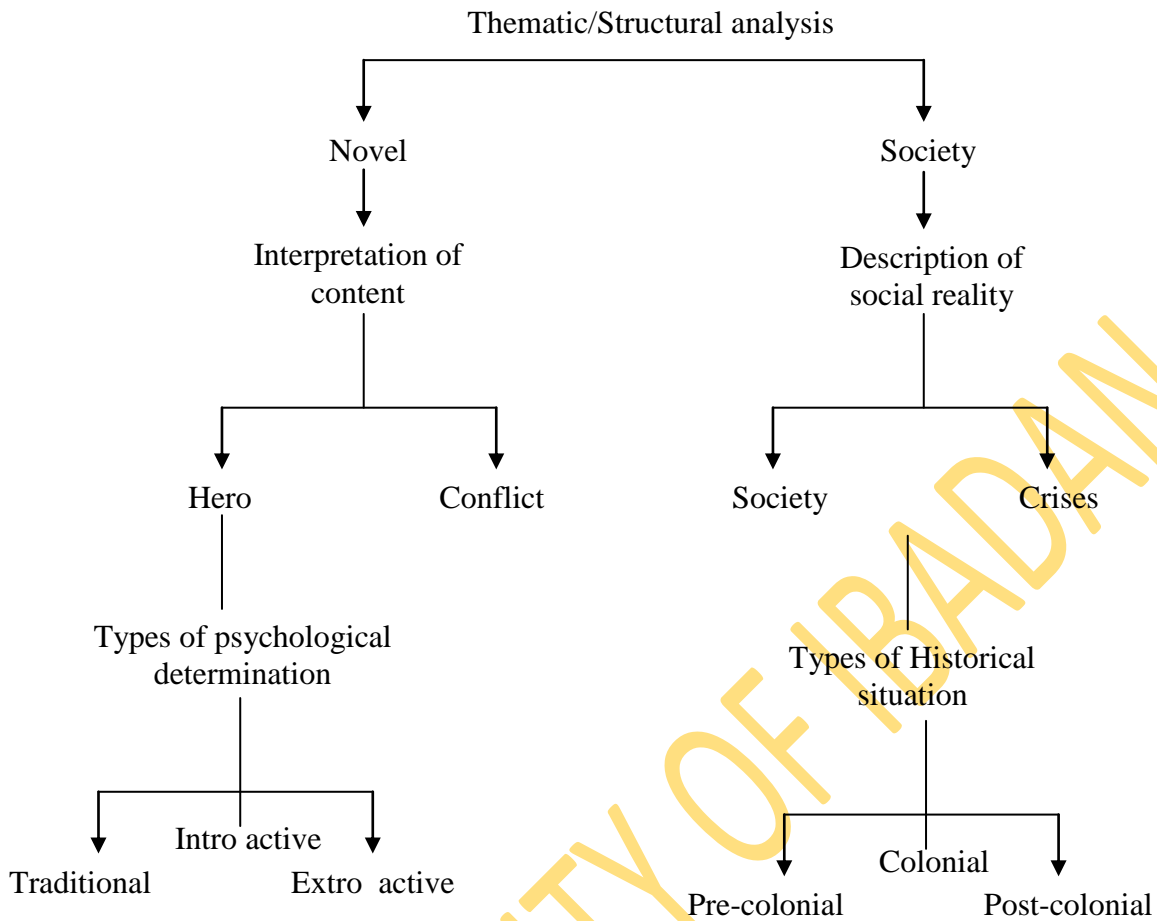
Source: Hawkes (1985:83)

This could be modified and applied to Hausa Film as follows:



In his *Genetic Structuralism*, Anozie (2010:598) depicts structuralism as a theory of the African novel as follows:

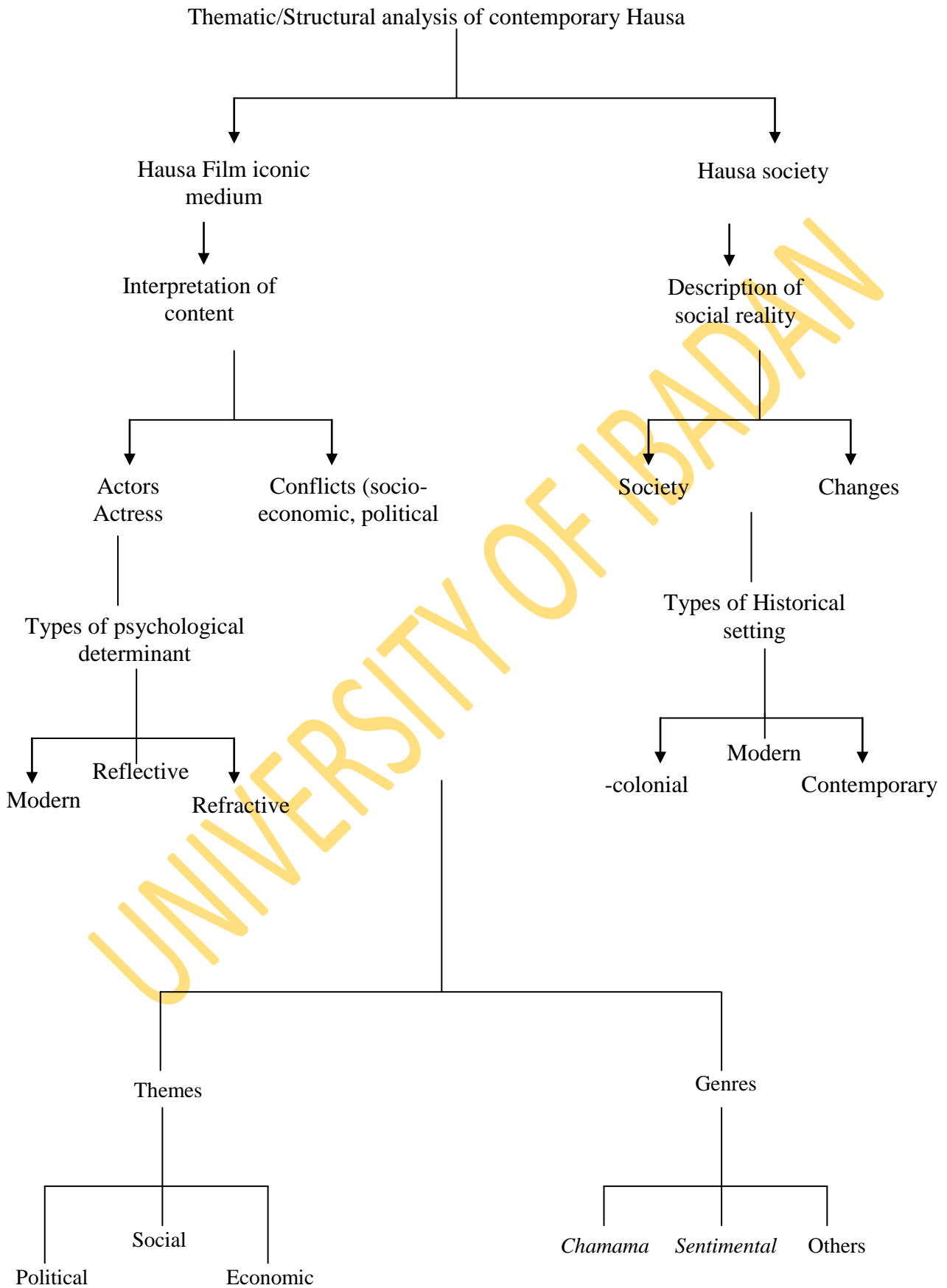
Figure 24: Anozie's genetic structuralism in diagram



Source: Olaniyan and Quayson (2010:598)

This too could be modified to reflect the contemporary Hausa Film industry and its relationship with the broad spectrum of Hausa society.

Figure 25: modification and application of Anozie’s genetic structuralism to Hausa Film.



Apparatus theory: Baudry's *'Ideological effects of the Basic Cinematographic apparatus'* was first published in 1970, Rushton and Bettinson (2010). The cinema in the opinion of Baudry should be seen as an Apparatus. His main concern was with the possibility of the cinema being used as an ideological weapon. The cinema *apparatus*, in the opinion of Baudry, consist of the *camera*, the *projector* and the *screen*. These items put together, could 'set in place an imaginary relation to the real conditions of existence'. They could be used to distort reality and to conceal the challenges facing humanity.

Film institutions like Hollywood, Baudry submits, are ideological state apparatus which upholds the powers and privileges of the ruling class. However, the cinema apparatus could also be used to liberate humanity. This is exactly what the **CHAMAMA** Film seeks to achieve by lampooning and critiquing society.

Baudry's apparatus theory is relevant to an examination of the **CHAMAMA** Film on three basis:

- (a) The **CHAMAMA** as a Film apparatus, is democratizing the discursive space in contemporary Hausa society. It has expanded the available discursive space between the poor and the poor, the poor and the rich, the rich and the poor in present day Hausa society.
- (b) The **CHAMAMA** has also become an 'ideological' weapon for lampooning the society, particularly, the rich. The artistic sympathy of the **CHAMAMA** is always with the poor.
- (c) The **CHAMAMA** Film has championed populist causes in Hausa land, because of this, many of the **CHAMAMA** artistes have been arrested.

When government clamps down on the **CHAMAMA** Film, it may not be doing so for altruistic reasons or in the interest of the public good. It could be in order to protect a particular class interest. The people oriented ideological inclination of the **CHAMAMA** Film is easily discernible.

MacCabe theory of Film Realism

MacCabe's theory of Film Realism according Rush and Bettinson (2010) was first published in the screen journal of 1974. MacCabe's division of Films into four broad categories of classic, progressive, subversive and revolutionary Films could also be used in analyzing the **CHAMAMA** Film. The central thesis of McCabe's theory of Film

realism is “that every Film should be realistic in its depiction of social reality. The most important event according to him “ *was for cinema to represent reality as accurately as possible, for only by representing reality accurately will the reality be laid bare for all to see*”

In classic realism, the camera, according to MacCabe, shows the objective truth of things over and above the views of any particular character. The Progressive (realist) Film in his opinion, is ‘political cinema’ Films that are politically progressive in their narration, the revolutionary (realist) Film is the one with the potential to create change, or repudiate the existing ideological system, while the subversive (realist) Film is one that subverts the existing tradition with the aim of replacing it.

The *CHAMAMA* Film has all the features of a revolutionary, progressive, subversive and classic realist Film. These are well highlighted in chapter four.

2.7 EMPIRICAL STUDIES

2.7.1 The Hays Code:

The empirical studies earlier conducted on the film in America are brought into this study for two reasons. First, the film regulatory bodies in Nigeria, the National film and video censors board (Abuja) and the Kano State Censorship Board (KSCB) have appropriated substantially, the provisions of the **Hays Production Code** (1930-1967) and that of **CARA** (1968) which replaced it.

The Hays production code (1930-1967) provided the following guidelines for films to be exhibited in America.

General Principles

1. No picture shall be produced that will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.
3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

Particular Applications

I. Crimes Against the Law

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder

- a. The technique of murder must be presented in a way that will not inspire imitation.
- b. Brutal killings are not to be presented in detail.
- c. Revenge in modern times shall not be justified.

2. Methods of Crime should not be explicitly presented.

- a. Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
- b. Arson must subject to the same safeguards.
- c. The use of firearms should be restricted to the essentials.
- d. Methods of smuggling should not be presented.

3. Illegal drug traffic must never be presented.

4. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

II. Sex

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.

2. Scenes of Passion

- a. They should not be introduced when not essential to the plot.
- b. Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown.
- c. In general passion should so be treated that these scenes do not stimulate the lower and baser element.

3. Seduction or Rape

- a. They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.
- b. They are never the proper subject for comedy.

4. Sex perversion or any inference to it is forbidden.

5. White slavery shall not be treated.

6. Miscegenation (sex relationships between the white and black races) is forbidden.

7. Sex hygiene and venereal diseases are not subjects for motion pictures.

8. Scenes of actual child birth, in fact or in silhouette, are never to be presented.

9. Children's sex organs are never to be exposed.

III. Vulgarity

The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should always be subject to the dictates of good taste and a regard for the sensibilities of the audience.

IV. Obscenity

Obscenity in word, gesture, reference, song, joke, or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

V. Profanity

Pointed profanity (this includes the words, God, Lord, Jesus, Christ - unless used reverently - Hell, S.O.B., damn, Gawd), or every other profane or vulgar expression however used, is forbidden.

VI. Costume

1. Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.
2. Undressing scenes should be avoided, and never used save where essential to the plot.
3. Indecent or undue exposure is forbidden.
4. Dancing or costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

VII. Dances

1. Dances suggesting or representing sexual actions or indecent passions are forbidden.
2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII. Religion

1. No film or episode may throw ridicule on any religious faith.
2. Ministers of religion in their character as ministers of religion should not be used as comic characters or as villains.
3. Ceremonies of any definite religion should be carefully and respectfully handled.

IX. Locations

The treatment of bedrooms must be governed by good taste and delicacy.

X. National Feelings

1. The use of the Flag shall be consistently respectful.
2. The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

XI. Titles

Salacious, indecent, or obscene titles shall not be used.

XII. Repellent Subjects

The following subjects must be treated within the careful limits of good taste:

1. Actual hangings or electrocutions as legal punishments for crime.
2. Third degree methods.
3. Brutality and possible gruesomeness.
4. Branding of people or animals.
5. Apparent cruelty to children or animals.
6. The sale of women, or a woman selling her virtue.
7. Surgical operations.

Source: Arts Reformation.com.

Apart from small modifications, these provisions are very similar to those of Kano State Censorship Board (KSCB) as contained in its publication of 2008 (pp109-110) and its second edition (pp153-154). The most appropriated sections are those on costume, dance and sex.

In 1968, the Hays production code was replaced with a new movie rating system popularly known as CARA. CARA gives parental control over the films their children can

watch. The new CARA system specifies the age limit for each Film. Films were divided into four broad groups.

- Films meant for adults
- Films meant for children
- Films meant for both adults and children.
- Films children could watch with parental guidance.

Each film category was given a symbol as follows:

G – for general viewing

M – for mature audiences

P G – films prohibited for under 16 unless accompanied by parents.

X – Films prohibited to lower than 16.

The national film and video Censors Board (Abuja) largely adopted the CARA rating system. Like CARA, it classifies films into five broad categories.

G – To indicate for general exhibition

C – To indicate intended particularly for children

NC – to indicate not recommended for children

18 – To indicate for mature audiences

Re – to indicate (for) restricted exhibition. (Film and video directory in Nigeria, NFCB, 2002, pp 167-168).

However, the board has introduced a new classification model using colour symbols. The new colour based rating is as follows:

Red – restricted access (18^t)

Yellow – exercise caution (PG)

Green – access granted (G)

(The classifier, August, 2011).

2.7.2 The Payne Fund Studies

The Payne fund studies also took place in America Hill and Gibson, (1998). The Payne fund study was aimed at:

- (a) Determining the size and composition of movie audiences, contents and
- (b) To assess the likely effects of viewing.

The research was conducted between 1929 and 1932. Its findings were published in twelve volumes. They are:

- (a) That movie could influence human behavior.
- (b) They could have emotional effect on the viewer.
- (c) Children are more susceptible to movie effect.

Though commended, the Payne fund studies was accused of neglecting the role of environmental factors in influencing human behavior. Not every aspect of human behavior could be attributed to Film or media effect. *The Hausa society is therefore not the first to panic over the unlikely consequences of film on society.*

2.8 REVIEW OF EXISTING LITERATURE

The Nigerian Film audience is made up predominantly three large ethnic groups – the Yoruba, the Hausa and the Igbo Ekwuazi (2008). This ethnic composition of the Nigerian Film audience is further illustrated by Ukadike (2004). According to Ukadike (2004:135):

There are three broad categories of Nigerian video Films which can be grouped geographically. Those produced in the North reflecting the Hausa Islamic and other cultures of the Northern states, the Igbo Films produced in the South east, which utilize the tradition of the Igbo theatre practices, and the Yoruba Films, which are produced in the southwest...

The first commercial Hausa video Film is *Turmin Danya*, Adamu (2004). It was released into the market in 1990. The success of '*Turmin Danya*', encouraged the production of *Gimbiya Fatima*, parts I and II. The public interest in '*Turmin Danya*', *Gimbiya Fatima*, I and II, encouraged other people to go into the production of Hausa video Films. From the seminal example of *Turmin Danya*, a vibrant Film industry evolved in Hausa society. This industry is generally known as *Kannywood*.

2.8.1 The Emergence of Hausa Film Industry

Nollywood is described by Dipo in Ogunleye (2008:52)

as a community product in which its members can find a shared meaning in its representation of aspects of the every day and the world view of its community.

Nollywood has given birth to many ethnic cinemas in Nigeria. Despite the claim, by the Hausa Film industry that it came into existence before Nollywood, Adamu (2004) Carmen (2012), it has been generally overshadowed by Nollywood. The same factors that gave birth to Nollywood are similar to the factors that also gave birth to *Kannywood*. They include the collapse of the Nigerian Economy, the introduction of SAP, the decline in cine Film production and the availability of an alternative, the cheap technology of the home video Ekwuazi (1987). The linear development of Nollywood from stage to TV/Film and then to video is also replicated in the linear development of *Kannywood*. *Kannywood* also moved from stage/TV to video.

The two Film industries also share the following common characteristics:

- The two are a reaction to the collapse of the Nigerian economy in the 80's and 90's.
- The two exist independent of government support

- They both interrogate contemporary Nigerian social landscape and narrate contemporary Nigerian social experience.
- The two have appropriated the technology of the (home) video
- Both are popular in Nigeria, Africa and in other parts of the world.
- They have received wide acclaim and condemnation in their respective social environment.

The History of Hausa video Film could be divided into two broad periods: the pre-*sharia* and the post *Sharia* period. In the pre sharia period, the industry had just emerged. It was a new industry, trying to get societal approval and acceptance. The main activity during this period was the shift from prose – fiction writing to Film production.

The economic crises of the 80's and 90 have made it extremely difficult for the Northern Nigerian publishing company, Zaria to publish new titles. Even old ones could not be re-issued Adamu, (2004, 2007). This vacuum led to a new form of artistic expression in the North, the writing of slim, short stories that could be easily printed and pushed into the market. The main themes of these stories are love, romance and other aspects of boy-girl relationship. These short stories, similar to the popular Onitsha market literature (OML) were initially ignored, only to be given wide acceptability by society later.

How they should be classified was hotly debated between professor Abdalla Uba Adamu of Bayero university kano and Malumfashi of Usmanu Danfodio university, Sokoto. Adamu is of the opinion that the *soyyaya* novellas are products of contemporary Hausa society and therefore are part of its literature. While Malumfashi, on account of their theme and quality of language, will not want them to be seen as literary materials. Hence he describes the *soyyaya* novels as Kano market literature.

The preponderance of the theme of love in these short stories made people to refer to them as '*soyyaya*' novels. Because Kano was the main centre of their production and consumption, this new literary form became known in academic discourse as 'the Kano market literature'. (KML)

In order to maintain standards and protect their new artistic medium, the *soyayya* writers formed several clubs. The aim was to provide a platform for peer review of 'soyayya' stories before they were printed and pushed into the market. These *soyayya* novels were later made into home videos.

Furniss (2003) gives an in depth historical survey of the emergence of the *soyayya* writers' club in Kano and its impact on the Hausa video Film. Some of these clubs are *Raina Kam*, *Kukan Kurciya* (KK) (the cry of the dove) and *Dan Hakin Da Ka Raina* (the splinter you ignore). It is estimated that the various *soyayya* clubs wrote close to 2,500 titles before the migration to the Home video.

A comprehensive list of those published between 1991 and 1995 could be found in Omobowale, (1997:26-28). Apart from the general focus on love, the *soyayya* novellas are described by Sani in Omobowale (1997) as generally sub-standard. Despite this, they provided the template for the Hausa video Films that would later emerged. The Hausa video Film in its formative age imitated the plot and structure of the *Soyayya* novellas. These novellas also provided the Hausa youth a means of entertainment and relaxation. However, because they question certain aspects of Hausa society – forced marriage, polygamy, spouse imposition- they were accused of inciting the youth to rebel against society. Adamu (2006).

Another important factor in the emergence of the Hausa video Film was the existence of many Hausa drama clubs. The first Hausa video Film, *Turmin Danya*,(1990) was produced by a drama club, called *Tumbin Giwa*. Adamu (2004) some of these Film companies began initially as school drama clubs but later moved into the larger society. The *Tumbin Giwa* drama club, the first to produce a Hausa video Film was formed in 1979 at Government College, now Rumfa College, Kano. Adamu, (2004:31). The main contributions of these drama clubs were providing the initial exposure to artistes who later moved into Film production.

Like in the west, the electronic media also played an important role in the emergence of the Hausa video Film. The electronic media gave publicity to the activities of the various drama clubs existing in the north. Rima Radio (Sokoto) brought *Bologo*, *Dan wa sam*, *Basaface* to public lime light. Radio Television Kaduna (RTK) featured 'Samanja', 'Sawun Keke', 'Zaman Duniya Iyawa ne' regularly on its programme and

made them popular throughout the north. In Kano, CTV67 promoted *Hadarin Kaza*, *Bakan Gizo* and *Farin wata*.

The cosmopolitan nature of Kano also contributed greatly to the emergence of the Hausa video Film. Adamu, (2004) shows the link between the population of Kano and the emergence of the Hausa video Film. Without a large population to buy the Films, the Hausa video Film could have fizzled out.

From the fore-going analysis, it is very clear that many factors contributed to the emergence of the Hausa video Film. The Hausa video Film differs from the Nollywood genre in two areas: the adaptation of Hausa *soyyaya* novels into Films and the imitation of Indian Films.

According to Furniss (2003):

One of the most remarkable cultural transitions in recent years has been this move from books into video Film. Many of the stories in the books now known as Kano market literature or Hausa popular literature are built around dialogue and action... such a writing style made it relatively easy to work from story to T.V. Drama.

The attraction to the video Film is its market potential. The video Film has a greater market potential than books Ekwuazi, (1987), Adamu (2002). Below are few titles of some Hausa Novellas later adapted into Film.

Figure 26: Table showing Hausa novels reproduced as video Films

Author	Novel to Video
Abba Bature	<i>Auren Jari</i>
Abdul Azez M/Gini	<i>Idaniyar Ruwa</i>
Abubakar Ishaq	<i>Da Kyar Na Sha</i>
Adamu Mohammed	<i>Kwabon Masoyi</i>
Ado Ahmad G/Dabino	<i>In Da so Da Kauna</i>
Aminu Aliyu Argungu	<i>Haukar Mutum</i>
Anwalu Yusufu Hamza	<i>Gidan Haya</i>
Bala Anas Babinlataa	<i>Tsuntsu Mai Wayo</i>
Balaraba Ramat	<i>Alhaki Kwikwiyo</i>
Balaraba Ramat Yakubu	<i>Ina Sonsa Haka</i>
Basher Sanda Gusau	<i>Auren Zamani</i>
Basher Sanda Gusau	<i>Babu Maraya</i>
Bilkisu Funtua	<i>Ki Yarda Da Ni</i>
Bilkisu Funtua	<i>Sa'adatu Sa'ar Mata</i>
Dan Azumi Baba	<i>Na San A Rina</i>
Dan Azumi Baba	<i>Idan Bera da Sata</i>
Dan Azumi Baba	<i>(Bakandamiyar) Rikicin Duniya</i>
Dan Azumi Baba	<i>Kyan Alkawari</i>
Halima B.H. Aliyu	<i>Muguwar Kishiya</i>
Ibrahim M.K./ Nassarawa	<i>Soyayya Cikon Rayuwa</i>
Ibrahim Mu'azzam Indabawa	<i>Boyayiyar Gaskiya (Ja'iba)</i>
Kabiru Ibrahim Yakasai	<i>Suda</i>
Kabiru Ibrahim Yakasai	<i>Turmi Sha Daka</i>
Kabiru Kasim	<i>Tudun Mahassada</i>
Kamil Tahir	<i>Rabia</i>
M.B. Zakari	<i>Komai Nisan Dare</i>
Maje El-Hajeej	<i>Sirrinsu</i>
Maje El-Hajeej	<i>Al'ajab (Ruhi)</i>
Mohammad Usman	<i>Zama Lafiya</i>
Nazir Adamu Salihu	<i>Naira da Kwabo</i>
Nura Azara	<i>Kurshen Kiyayya</i>
Zilkifilu Mohammed	<i>Su Ma 'Ya'ya Ne</i>
Zuwaira Isa	<i>Kaddara Ta Riga Fata</i>
Zuwaira Isa	<i>Kara Da Kiyashi</i>

Source: Furniss(2003)

Another unique feature of Hausa Film is the ‘cloning’ or appropriation of Indian Film. The main focus of Larkin (2004), *degraded image, distorted sounds: Nigerian video and the infrastructure of piracy*, is on this aspect of Hausa video Film. It has created the impression that there are no Hausa Films but Indian Films reproduced in Hausa land. The three methods of appropriation are *Girgiza, Dauraiya and Wankewa*. Adamu (2007)

The fatal attraction to Indian Films by Hausa people began during the colonial period. The frequent reproduction of Indian Films (as Hausa Films) has become a source of conflict between the Hausa Film industry and the Hausa society. The **CHAMAMA**, the main focus of this study, is less imitative of outside cultures. As a Film genre, it has a very deep rural orientation.

Figure 27: Table showing Hausa Film genres

2.8.2 Hausa Film Genres: below, in a diagrammatical form are the genres of Hausa Film. This classification is not absolute. It could vary from one person to another.

	Film genre	Theme	Setting	Features	Potential audience
1.	Soyayya or love comedy	Love, romance, boy-girl relationship	Urban/ modern	Modern, , music, dancing	Young boys and girls, men and women
2.	CHAMAMA	Comical, satirical	Rural	Use of traditional motifs	Adult men and women
3.	Musical	Modern rap, hip hop	Urban	Appropriation of foreign musical and dancing styles	Young boys and girls in tertiary institutions.
4.	Conversion	Religion and morality	Rural/ pagan villages	Preaching, the use of colour symbols black for evil white for good	Religions groups
5.	Karate/Martial arts	Fight for justice, family honour	Rural/ urban	Martial arts	Young men and women
6.	Crime	Solving crime	Urban	Use of detective techniques, investigations	Adult male
7.	Historical epics	Tales, history	Rural/ urban	Past histories, fiction plus history	Scholars researchers.
8.	Political	Corruption, abuse of office	Urban/ rural	Display of wealth, cars, houses	Adult men and women
9.	Documentary	Factual account	Urban/ rural	Academic/educative	Scholars
10.	Queer	Transsexuals	Urban/ rural	Social	Social workers

The genre with the widest appeal and attraction is the sentimental/ *Soyayya* genre. It is also the most contentious. It has generated the largest reaction from Hausa society. The following discussion is a review of the reaction and counter reaction to the Hausa video Film, particularly, the sentimental/ *soyyaya* genre, by the Hausa society.

2.8.3 Issues in Hausa Video Film

This part concludes the review of the literature on Hausa video Film. The main focus of this part is the reaction and counter reaction by the Hausa society to its Film industry. The discussion in this part marks the second phase of the history of Hausa video Film – the post *sharia* period. This period began around the year 2000, when some states in the Northern part of Nigeria re-introduced Sharia, the Islamic legal system, Adamu (2010).

The Hausa Film, like the novella, was accused of corrupting the young and of encouraging young girls to rebel against forced or arranged marriages. A small disagreement between spouses was quickly attributed to the home video. Students' poor performance in national examination was also blamed on the home video. Adamu (2004) Ten years after it came into existence (1990-2000), the Hausa society began to gradually realize that technology is not value free.

The interface between technology and society as postulated by Dizard began to manifest in the society. According to Dizard as cited by Gasher and Lorimer (2007:88)

- All technical progress exacts a price, that is, while it adds something on the one hand, it subtracts something on the other.
- All technical progress raises more problems than it solves.
- The negative effects of technology are inseparable from the positive.
- All technological innovations have unforeseen effect.

In the case of the Hausa society, the 'unforeseen effects' were becoming too much for the society. The initial accusations of lack of creativity, Ekwuazi, (2007) and lack of innovation, Adamu (2006), palled into insignificance with the scandal involving a popular Hausa Film actress, Hiyana. According to Adamu (2010:293):

In July 2007, a cell phone clip privately recorded on Nokia N series GSM mobile phone surfaced among the Hausa Film industry practitioners in Kano, Northern Nigeria, transmitted via Bluetooth. It was titled “*Hiyana*”, it lasts for 8 minutes 37 seconds. Its impact lasted for much longer. It shows a very popular Hausa video Film actress, Maryam Usman, engaged in raw penetrative sex with her boyfriend.

The small technology, which according to Johnson (1997) helped in the emergence of the Hausa Home video, also became its greatest albatross. The reaction from the public was overwhelming. People were mobilized to demonstrate against the Hausa home video. Many Hausa Film CDs were publicly burnt. Women, including those in purdah, were mobilized to demonstrate against Kannywood.

To avoid a total breakdown of law and order, *Kannywood* voluntarily suspended Film production throughout Kano state. The Kano state censorship Board which was established in 2001, was given more powers to monitor and control Film production. Mobile courts were established to try offenders. Members of the *Hisba*, the *sharia* implementation police, were urged to be more proactive.

As should be expected, this action polarized the society. Below are some of the accusations against the Hausa Film industry and its responses to some of them as documented in Adamu (2007).

We are gathered here to repent to Allah and to demonstrate our disgust at *Mujrimai* (sinners) *fajirai* (immoral people) *yan iska* (hooligans) who broadcast sins and are trying to do the same in our part of Nigeria, we are gathered to burn these (Hausa) video tapes set them on fire because they are paths to hell. Adamu, (2007:90).

Speech made during the burning of Hausa video tapes and CDS in one of the cities in the North. The following is a reaction on the imitation of Indian Films:

Frankly, you have spoiled your Films with copying Indians especially with regards to their songs... p. 89.

This one too is about the imitation of Indian Films:

How can a person claiming to be Hausa, producing a Film for Hausa people copy Indian and European cultural norms and claims they are his culture? Film production (among Muslims) is good because it (is) an easy medium for delivery social message but the way they are doing it now is wrong. p.89

On Islam and the participation of girls in Films:

In Islam there is no provision for a woman to appear on stage as an actress, especially, young maidens of marriageable age... Film making is not a profession for a Muslim girl. It is better to enter into caring professions. p. 88

On the negative influence of Hausa video Films on children:

Before, we don't use to see our children and siblings wearing American and western dresses until Hausa video Films arrived. Girls always copy the dresses of the Film stars. These Films destroy our children's moral upbringing. They prevent our children from attending all types of (Islamic) schools. p. 89

The area that attracted the highest reaction was the dressing and physical appearance of the Hausa Film actresses. The following four reactions are on this aspect of the Hausa Film.

The biggest problem of the Films is the types of dresses worn by the stars... you will see a girl during a song wearing dude clothing typical of westerners, with short and trousers. It is wrong for a pure Hausa girl, with her rich cultural heritage, to appear in non Islamic clothing... p. 87

This one too is on the dressing of actresses:

See how (Film producers) use cultures alien to Islam and Hausa in their Films such as partying, without due regard to Islamic and Hausa cultural orientations. See how they dress up beautiful girls in tight fitting that show off their nakedness clearly; are you bowing to the Jews or copying them? p. 89.

The last reaction to be cited in this discourse is still on the physical appearance of the Hausa Film actress. But, with emphasis on the role of directors and producers in creating this physical appearance:

We the fans of Hausa video Films have come to realize that it is the producers and directors that are responsible for the corruption of culture and religion in these Films. You know very well that every section of a woman is private. For instance, they are fond of allowing actresses without head covering and straightening their hair; also making them wear skimpy western dresses which reveal their body shapes, etc... these behaviours are immensely contrary to Islam p. 89

As should be expected, the Hausa Film industry too has been reacting to some of these criticisms. On the form and content of Hausa video Film, the industry argued that it produces what the society has been implicitly demanding for... According to a Hausa Film producer:

The Hausa viewing audience contributes significantly to encouraging us (Film makers) to adopt westernization in Hausa Films. This they do through refusal to buy Films that do not have these elements, because despite all their criticisms, they still rush out to buy these Films... p. 90.

This buttresses Ekwuazi (1987:107) concept of *censorship by the Audience*. The audience, through its patronage, could dictate/influence the direction of a Film industry. Film making is business. Producers/Directors are likely to give more attention to stories that would bring quick returns on their investment.

On the physical appearance of girls in Hausa Films, a female Hausa Film actress also blames the society. Films with young, smartly dressed girls are quickly sold out. Those with girls in non attractive dressing are hardly bought. The society, in her opinion, is only pretending. They secretly admired what the Hausa Film industry was doing. According to her:

Its modernisation. They may not approve, but they still like it... if a Film is to show all the girls in *hijab* (Islamic dressing) and no getting down, I swear the Film will flop... But if you make a trailer of a Film showing nubile girls dancing and getting down, the audience will whoop with approval, yet those who abuse us are those who will go the market and buy the Films... p. 93

This again corroborates Ekwuazi (1987:102) idea of *hidden censorship*. The society while condemning the Hausa Films will buy and watch/view these Films in secret. This shows a disconnection between the Film taste of the Hausa people and the demands of culture and religion.

And according to Ali Nuhu, a famous Hausa Film actor/producer, there is nothing new in what the Hausa Film industry was doing. According to him the political systems in Nigeria and Niger Republic are both copied from the west:

The political systems in Nigeria and Niger republic are based on western models. why didn't these countries create their own unique political systems. The western society is the most progressive in the world and everyone is trying to copy them. Even Arabs, who are strongly attached to their religion and culture are now aping Americans in their mode of dress and other things. It is modernity and you must go with the times, or you will be left behind. Adamu (2010:289)

2.9 CONCLUSION

Chapter two is a review of the social and economic factors that led to the emergence of the Hausa video Film, its form, content and the contentious issues surrounding its existence. The chapter also reviews selected Film theories, with emphasis on those that are of direct relevance to the objectives of the study.

In chapter six of this study, attempt is made to suggest viable solutions to the challenges facing the Hausa Film industry. It is possible to have a harmonious and productive relationship between the Hausa society and its Film industry. Chapter three, the next chapter, is a description of the research method and the procedure adopted for data collection by the study.

CHAPTER THREE

RESEARCH METHOD

Chapter three is divided into the following sub-topics: (i) Introduction (ii) Research Design (iii) The Study Area (iv) The Study Population (v) Sample and Sampling Techniques (vi) Instrumentation (vi) Instrument Validation (vii) Procedure for Collecting Data (viii) Data Analysis Procedure (ix) Conclusion. **The data gathered was unpacked**

3.1 RESEARCH DESIGN

Though the study will use quantitative analysis as part of its research method, the primary research design adopted in this study is the descriptive research design. Samples were taken with the aim of generalizing to the larger population. This is a formal method of obtaining information from various groups or persons mainly through questionnaires and direct observation. **The data gathered was not un packed!**

3.2 STUDY POPULATION

The aim of the research is to collect information on the *CHAMAMA* Hausa video Film. The target population is the *CHAMAMA* Film viewers. Questionnaires were administered on people who watch *CHAMAMA* Films. The sample population reflects the broad spectrum of the Hausa Film viewing audience. Also interviewed are Film producers, directors, actors, actresses, marketers and academics.

3.3 SAMPLES AND SAMPLING TECHNIQUES

The study administered questionnaires on 200 randomly but purposively selected members of the Hausa Film viewing public the basis of the selection is availability and the willingness to participate in the research exercise.

Simple random sampling technique was used to administer questionnaires on 200 respondents spread over ten local government areas of Kano. The local governments were selected because of their population density (Kano Municipal and Dala) and because of their proximity to the Hausa Film industry.

The selected local governments are:

1. *Kano Municipal*
2. *Nassarawa*
3. *Tudunwada*
4. *Rano*
5. *Kumbotso*
6. *Tofa*
7. *Wudil*
8. *Gezawa*
9. *Karaye*
10. *Dala*

3.4 INSTRUMENTATION

A 35 item instrument was used to gather data for the study. The instrument was divided into two parts – A and B. The first part of the instrument, Part A, was about the demographic information of the respondents, sex, age, income, religion, state, academic qualification and local government origin of the respondents. Part B, the part with the highest number of questions was designed to elicit information from the respondents on various aspects of the *CHAMAMA* Film. Part B covers all aspects of *CHAMAMA* Film – theme, marketing, technical quality, language, religion, challenges and how to overcome them.

3.5 INSTRUMENT VALIDATION

Before proceeding to Kano for the actual field exercise, an instrument validity test was carried out at Sabo, Ibadan. Sabo was chosen because of its large concentration of the Hausa people. The validity test revealed a critical problem. The difficulty of getting access to women, who most of the time, were either in doors or gone to *Islamiyya*, the Islamic school in the neighbourhood.

This problem was anticipated in the actual field exercise and was taken care of by the recruitment of two female research assistants, Balaraba Murtala and Rahama Abubakar. As females, they were allowed to enter houses to interact with the women in purdah.

3.6 PROCEDURE FOR DATA COLLECTION

The primary method of data collection was used. The primary instrument for data collection was a 35 item questionnaire. The questionnaires were administered through the help of five research assistants. The five research assistants were indigenes of Kano and were very familiar with the culture and tradition of their people. Every effort was made not to provoke or antagonize respondents.

The research assistants had basic literacy skills. They could read and interpret the questions to the respondents properly. They also recorded the responses of the respondents accurately. The two languages used in gathering data were English and Hausa.

Before going into the field, a coordination exercise was organized for the research assistants. They were taken through the 35 questions on the research instrument. During the co-ordination, each research assistant was given the opportunity to ask questions on areas where he or she needed further clarification.

One day was used for mock exercise. Research assistants went to their designated areas and re-assembled by 4 p.m. Each research assistant was given the opportunity to narrate his/her experience to the rest. They all found the exercise interesting and exciting. The respondents from the mock exercise were very eager to participate in the survey.

The exercise lasted for 5 days (Tuesday – Saturday) minus the first day, Monday, which was used for the mock exercise.

The research assistants were:

Awal Kabiru Indabawa (male)

Aliyu Lawal (male)

Muktar Isah (male)

Balaraba Murtala (female)

Rahama Abubakar (female)

3.7 PROCEDURE FOR DATA ANALYSIS

The information retrieved from the respondents through the questionnaires was analysed using both the qualitative and quantitative methods of data analysis. In this study, the quantitative method is used to explain the statistical aspect of the research instrument while the qualitative method is used to narrate the existing literature on the *CHAMAMA* Film.

CONCLUSION

Careful efforts were made in collecting the data about the *CHAMAMA* Film. Careful efforts were also made in codifying and analyzing the data gathered. The field work revealed some critical aspects about Kano and its people.

- (a) Kano town is highly populated. The population density of the city based on vehicular traffic, especially in the morning, is very high.
- (b) The level of unemployment is also high. Many people offered to become research assistants.
- (c) Contrary to assumptions, the average indigene of Kano is friendly and not violent.
- (d) Many Kano Film makers are requesting for more scholarly and academic research into their Films. The easiest links to Kano Film makers are Professor Abdalla Uba Adamu, Dr. Adamu Mohammed, both of Bayero University, Kano or Alkanawu, an independent Kannywood Film maker.

CHAPTER FOUR

ANALYSIS OF PRIMARY DATA

4.1 INTRODUCTION

In this chapter, the data gathered on the **CHAMAMA** Film text are presented and analysed with emphasis on its basic features.

4.2 TEXTUAL FEATURES OF THE *CHAMAMA* FILM TEXT

CHAMAMA as a Film genre and its features

The Hausa word, **CHAMAMA**, does not exist in Bargery's (1934) *A Hausa – English Dictionary and English – Hausa Vocabulary*. It is equally not in Skinner's (1965) dictionary of Hausa Language, *Kamus na turanci Da Hausa*. The word is probably of recent origin and most likely, a consequent of the Hausa Film Industry.

CHAMAMA is mostly used in the *Kannywood* Film industry to refer to any Film that is of low budget and hurriedly put together. **CHAMAMA** was not initially used as a distinctive term for Ibro type of Hausa Film genre.

At the beginning, the term was broadly used for Films both in the sentimental (*Soyayya*) and comedy category. It was used as a pejorative term for Films of poor budget and low quality. When a Film is poorly financed and has no popular actors/actresses in it, the Film is simply described as a **CHAMAMA**.

The first documented evidence of defining the **CHAMAMA** in print is by the Hausa Film magazine, *Bidiyo*. The Magazine, in its July/August 2001, defines the **CHAMAMA** in Hausa language as follows: *Ita dai Kalmar CHAMAMA tana nufin irin fina finan Ibro ko na Wudil wanda ake kashe kudi kadan ayi su cikin kankanen lokaci. Yanwanci suna bada labaran kakara ne, babu motoci da gidaje masu tsada.p2.*

In English, this simply means, **CHAMAMA** Films are Films produced by Ibro or in Wudil. They are Films based on low budget, rural focused and devoid of expensive cars and expensive buildings. In the song, *duniyan da wuya zama*, (the world is difficult place) , Ibro, in a self referencing act, personally refers to his group as *yan CHAMAMA*. The broad features of the **CHAMAMA** Film text are:

- Rural focused
- Low budget
- No expensive cars/houses
- Little / resources
- Not well developed plot or story line.
- Hurriedly put together.

The **CHAMAMA** was initially financed and sponsored by people who never wanted to be known by the public. With time, as the Kano Film industry develops and it becomes necessary to differentiate the Ali Nuhu – Musa Danger *sentimental* genre from the comedy of *Ibro*, people began to identify *Ibro* Films as **CHAMAMA**. Before *Ibro*'s **CHAMAMA** group, there were other notable comedy groups in Hausa land whose earlier (dramatic) activities contributed in no small measure, to the emergence of the **CHAMAMA** group.

They include *Bologo* (shehu jibrin) *Dan wazan(m)* from Sokoto, *Sawun keke*(whose popularity forced it off the air), *Saman Manja* (under the leadership of Usmam Baba Patigi), *Zamam Duniya iyawa* ne, from Kaduna, *Hadarin Kaza*, *Bakan Gizo*, *Farin Wata* from Kano and a host of others. There were also visiting comedy groups from the south west whose earlier visits contributed in no small measure also to the emergence of groups like *Bologo*, *Dan wazan* and *Sawun Keke*. In this group are the theatre groups of late Hubert Ogunde, Baba Sala (under the Leadership of Moses Adejumo) and Sule Sule. These are the pioneers of comedy in Hausa land after independence Clark (1979).

There were also comedies organized by churches to mark the end of the year. These as mentioned in chapter two, influenced the character and form of the modern Hausa comedy. The pressure on the sentimental genre also contributed to the emergence of **CHAMAMA**. In order to avoid the censor's hammer, many artistes moved into the **CHAMAMA** genre. Secondly, in its infancy, **CHAMAMA** was seen as harmless. Its problems began when it started lampooning the state and its officials.

Since he began acting in the 90's, *Ibro* has elevated the **CHAMAMA** to both an Art and a Craft. The **CHAMAMA** Film genre is competing favourably with the *sentimental*. This chapter is an analysis of the **context, text, theme** and **stylistic** devices used in the **CHAMAMA** Film text.

The Hausa video Film is divided by Adamu in Wakili et al (2010:288) into two broad categories, the **CHAMAMA** and the *sentimental*. The sentimental revolves around the life and personality of Ali Nuhu, Sani Musa danger, Adamu Zango etc, while the **CHAMAMA** is personified in the person of Rabilu Musa Danlasan (alias Ibro) a retired prison warden.

Ibro, is in many ways, comparable to Hubert Ogunde, the acclaimed father of modern Nigerian drama. Both of them were security officers, Ogunde as a police man, Ibro as a prison warden, both retired voluntarily from their jobs, both went into theatre practice after retirement, both are successful as theatre practitioners. Both have used the theatre to fight popular causes.

The first physical feature of a **CHAMAMA** Film text is its physical existence in VHS , CD or DVD format. The physical form or format of the **CHAMAMA** Film text is always determined by the technology available to it. When it was VHS, most **CHAMAMA** Film texts were produced in VHS format. When the technology of CD became available, the **CHAMAMA** text also changed to the CD mode and now that the VCD and DVD technologies are available, the **CHAMAMA** Film text is appropriating these technologies.

Another unique feature of the **CHAMAMA** Film text is its beautifully designed posters. The **CHAMAMA** VCD and DVD are usually presented in colourful and attractive posters. The posters are designed to attract attention and to encourage patronage. A few examples of these posters are included as part of this study.

Another feature of the **CHAMAMA** Film text, is the dominance of one central character in the person of Ibro. Ibro is the most visible symbol of the **CHAMAMA** Film. The **CHAMAMA** Film revolves around his character and personality. This is the reason why most contemporary **CHAMAMA** Films (presently in circulation) are pre-figured with his name:

- *Ibro Danfo Direba*
- *Ibro Osama*
- *Ibro ya auri Baturiya*
- *Ibro Kawajo*
- *Ibro Ministan Tsaro*

- *Ibro Honourable*
- *Ibro Mai Kudin Cuta*
- *Ibro Gidan Haya*
- *Ibro mai Sabo salo.*

Other important and easily identifiable characters in the **CHAMAMA** Film text are:

Rabiu Ibrahim (Daushe)

Baba Ari (Ari baba)

Ibrahim Gatari (Gatari)

Dan Auta, Dan yorubawa, Baba Chinedu, Dan Gwari, Nda

Another important feature of the **CHAMAMA** Film text is the use of character types. Some actors in the **CHAMAMA** text are used to symbolize certain ethnic groups in Nigeria. Ethno-stereotypes are a feature of Hausa literature long before the emergence of the Hausa Home video. Skinner (1980:49) lists the following as examples of ethno stereotypes in traditional Hausa (oral) literature:

1. Maguje i.e. the non Muslim Hausa
2. Fulani
3. Gwari – the slave stereotype
4. Kano men
5. Sokoto men
6. Kanuri
7. Tuareg and Buzu
8. Nupe
9. Country folk (simple tons, hayseeds, peasants).
10. The mallam, the Muslim cleric
11. The Barber, also a surgeon
12. Hausa

Each of these ethno stereotypes is assumed to possess certain unique behavioural traits and characteristics. It is these behavioural traits that are presented, lampooned and satirized. The **CHAMAMA** text currently uses five dominant ethno stereotypes. The Nupe man (Nda), the Gwari man (Dan Gwari) the Fulani(Danfulani) the Yoruba(Dan Yorubawa)

and Igbo (Baba Chinedu). These ethnic stereotypes are not common in the Soyayya and other Hausa Film genres.

The Nupe Man (Nda): The unique textual image of the Nupe man (*Nda*) in the *CHAMAMA* Film text is his love for porridge (Koko). No matter how tense a situation is, *Nda* will never abandon his porridge (*koko*).

Dan Gwari: Symbolizes the Gwari people who are mostly found around Niger, Nassarawa, Kaduna and FCT. The textual image of Dan Gwari is that of a man who is too trusting, naïve and simple. In a country like Nigeria, Dan Gwari is always a victim of his own simplicity and his acceptance of things on their face value.

Dan Fulani: (the cattle rearer): his recurrent image in the *CHAMAMA* Film text is his stick and his *Fulfulde* accentuated Hausa. His conflict with the society is either over grazing rights, a stolen cow, or the refusal of the village butcher to pay the outstanding balance of a cow purchased. Below is the picture of Danfulani in court with ibro as the judge. Will he get justice or will justice, as usual, go to the highest bidder? Note the stick, the most visible symbol of the Fulani everywhere.

Figure 28: Picture of Dan Fulani in court with ibro (?) as the judge



Source: Hausa galleria@video.com

Baba Chinedu: is the Igbo stereotype in the *CHAMAMA* Film text. Mostly costumed in red fez cap, wrapper and snuff box, he is likely to be the owner of the only provision store/chemist in the village. His major problem with the society, like Danfulani, is the refusal of people to pay for drugs or provisions purchased on credit.

Dan Yorubawa: usually a friendly Yoruba itinerant trader, who moves from one place to another, hawks his goods. *Dan Yorubawa* will starve himself to save money only to lose the money through:

- (a) An unreliable daily / weekly contribution or
- (b) The desire to marry a (Hausa) girl.

These ethnic stereotypes are used to spice up the *CHAMAMA* Film text and to strengthen the 'play relationship' that exists among the various ethnic groups in Nigeria.

Setting is another important feature of the *CHAMAMA* Film text. The *CHAMAMA* Film is usually set in simple rural locations. When set in the city, (a lot of *CHAMAMA* Films have urban setting) it is likely to be in areas where the poor people are dominant. This could be the reason why the *CHAMAMA* Film is very popular among the poor.

The *CHAMAMA* Film text is always in the Hausa language. Hausa is the only known medium of communication in the contemporary *CHAMAMA* Film text. The *CHAMAMA* (except a few) are hardly sub-titled in the English language. As a medium of communication, *CHAMAMA* is therefore restricted to its Hausa speaking viewers. When another language is used, mostly English, it may be for a special purpose, to stress a point or to satirize.

The Chamama also operates like a guerrilla theatre. However, not in the sense of a revolutionary theatre Conscious of the social dynamics of its society and determined to change it, but as a theatre Conscious of the threat from government and its agents and doing every thing possible to protect itself. It does these by frequent change of location and costume. The hide and seek game between Chamama and Government is what has given the Chamama, its guerilla features.

The *CHAMAMA* Film text also has very clear and visible structural elements which include the followings:

- Advertisement (*talla*) a **CHAMAMA** text will likely begin with the advertisement of a new Film to be released into the market.
- Exhortation (*Godiya*) the advertisement is usually followed by exhortation, “*Dasuna Allah mai Rahama, mai jinka*” meaning: in the name of God, the merciful and the beneficial.
- Copyright warning (*Gargadi*) the copyright warns about the legal consequence(s) of using the Film for public exhibition or for commercial purposes.
Title: the copyright warning is likely to be followed by the title of the Film.
- Identification of credits: The Film title is likely to be followed by the identification of credits, people who participated in the production of the Film. The list of credits could be long. They include:
 - Producer (*Daukar nauyi*) the producer could be an individual or a company or a group of people coming to gather to finance a Film .camera men (*Daukar Hoto*), the camera men are identified and recognized
 - Actors/actresses: the names of the actors and actresses in the Film text are identified. In some **CHAMAMA** Film text, it could be the names of all the actors/actresses in the Film, while in some; it could be the names of a few important ones. Other likely credits are the people in charge of:
 - Transportation (*zirga-zirga*)
 - Feeding (*ciyarwa*)
 - Make-up (*kwalliya*)
 - Lighting (*haske*)
 - Story (*labari* source of the Film story)
 - Continuity (*cigaban shiri*)
 - Montage (*Hada hoto*)
 - Location (*Dandali*)
 - Music (*waka*)
 - *Shiryawa* (Director)
 - Welfare (*Jindadi/ walwala*)
 - Screen story (*Tsarawa*)
 - Training (*Horon yan wasa*)
 - *Barda umurnl* (Director)
 - Costume (*sutura*).
 - Yan wasa (actors/actresses)

After the credits have been identified and recognized, the next thing is the Film text proper. A **CHAMAMA** Film text is likely to have a linear episodic structure. The textual plot of the **CHAMAMA** is often pedestrian, simple, short and easily predictable. The Camera is hardly used to spice up the story. The Film moves from plot complication, to climax and anti-climax. Another visible feature of the **CHAMAMA** Film text is the restrained use of female characters and dancing. However, with the production of *Aloco*, *Awilo(Kerewa)* and *Zombi*, Music has become a visible feature of the **CHAMAMA** Film text. Music is used to critique society and to lampoon it.

Serialization is not a common feature of the **CHAMAMA** Film text. Unlike the *sentimental* genre, it is not too common to see the **CHAMAMA** Film text serialized into several episodes. Except in very rare occasions, it is very difficult to see Ibro part one, Ibro part two or Ibro part three.

Music and dance are used in the **CHAMAMA** Film text in a restrained and controlled manner. The music in the **CHAMAMA** Film text is a combination of both *pop* and *folk* music. Pop music according to Idolor (2002:25) is generally played, presented and marketed for a teenage audience... this informs the stage behaviours of the performers, making them susceptible to youthful acts... *its appreciation requires little or no knowledge of musical theory or technique*. The influence of pop culture on **CHAMAMA** music could be seen in its appropriation of songs such as *Zombi* by Fela and *Kerewa* a popular song south western Nigeria.

Music and dance are mostly used as a deliberate means of social satire and lampooning. *Aloco*, is a reaction to the banning of singing and dancing in *Kannywood* by the Kano state Government. In order to lampoon the government, Dancers are deliberately costumed in Kaftans and caps usually worn by government officials. The Kaftans/caps are also of the same colour associated with the principal officials of government.

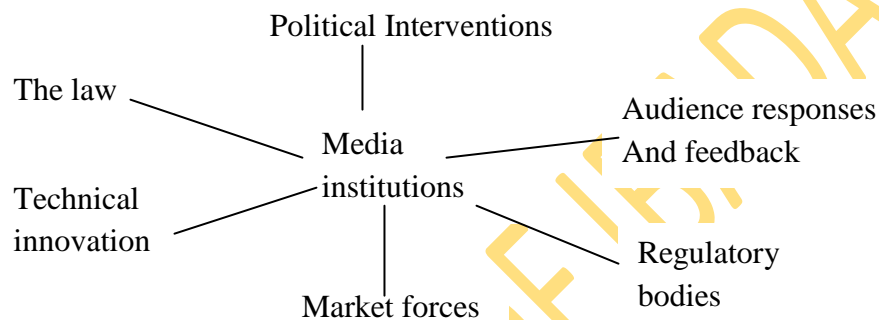
Currency is another observable feature of the **CHAMAMA** Film text. Social scandals and misdemeanour that are topical are quickly satirized, Filmed and presented to the public. In this way, the **CHAMAMA** Film text is like a social diary, a chronicle of important events in contemporary Hausa society. This is one factor that has made the **CHAMAMA** popular among its viewers. The viewers anxiously wait for the **CHAMAMA** Film version of any major social scandal or occurrence in the society.

4.3 SOCIAL REALISM AND CULTURAL CONTEXT OF THE *CHAMAMA* FILM TEXT

Films are produced and consumed within specific social contexts. These social contexts include the economic, social organization and political orientation of the society which impacts directly or indirectly on the Film and its artistic form.

Burton (2010:68) represents the inter play between the social values of a society and its media institutions (including Film) as follows:

Figure 29: Burton’s media context



Source (Burton: 2010)

In chapter one, the various contexts under which Films are produced in Nigeria are highlighted. The North, because of its peculiar socio-cultural and religious orientation, presents a unique challenge to Film making. The first contextual challenge to a Hausa Film maker is how to produce a Film that is compatible with the provisions of Islam. The Hausa Film maker is often torn between producing a Film that will be a market success and a Film which will also conform with the provisions of Islam.

Islam, because of many factors, according to Mazrui (1994:50) does not permit/promote imitational, representational or plastic arts. According to him,

“there is more accommodation between Islam and Africa in the moral sphere than there is in the domain of plastic and performing arts and related areas of aesthetics”

Another contextual challenge facing the Hausa Film is the use of music and dance. The position of Islam on music is very clear. Islam recognizes only two types of music. The music that is *Hala*, (permissible) and promotes religion and encourages the individual to move closer to his creator, the music that is *haram*, (forbidden), corrupts the

soul and distracts the individual from performing his religious obligation(s) Farugi (1985).

Like written African literature, the Hausa (**CHAMAMA**) Film text depends upon imported technology for its production. The technological context under which the contemporary **CHAMAMA** Film text is produced is less demanding than it was twenty years ago. The technology is now better, cheaper, accessible, flexible, easier to operate and of higher quality than previous years. This has impacted positively on the sound and picture quality of the **CHAMAMA** Film text. It has also made sub-titling easier and the use of complex graphics possible. The technology has shifted from VHS to CD and now to VCD.

The audience is also a critical component of the **CHAMAMA** Film text. There is a good rapport between the **CHAMAMA** Film text and its viewers. The rapport is such that viewers do request for the production of specific Hausa version of an Indian or American Film. This is the reason for Films like *ibro dan chana* and *ibro dan indiya*. The form and content of the **CHAMAMA** Film text is contextually influenced by the prevailing social circumstances, the taste and desires of the viewers.

Marketing and distribution are important contextual considerations in the production of **CHAMAMA**. Like Nollywood, the Marketers have formed a very strong cartel that dictates what happens in the Hausa Film market. They could frustrate any Film released into the market without their prior approval. Film makers, including the **CHAMAMA**, also go to them for loans to finance Film production. This also gives the marketers the leverage to influence the form and content of Hausa Films.

Closely related to the above, is the economic context in which the **CHAMAMA** Film text is produced. The **CHAMAMA** Film text is produced in an economy that is largely informal, artisanal and un-regulated. The only impact of this economy is the payment of monthly salaries to civil servants. This could also be erratic. Films are often released to coincide with monthly salary payments. The majority of viewers, because of poverty, prefer buying cheap, pirated copies or renting from video marts. This has affected the revenue accruing to Hausa Film makers.

Culturally, the **CHAMAMA** Film text is produced in a society that is conscious of globalization and afraid of its likely negative consequences. Therefore, any creative

enterprise has to be within the purview of what is culturally acceptable. Any deviation could lead to serious political intervention and painful severe measures. The *CHAMAMA* Film text, is currently produced in an atmosphere of stiff regulatory control and the highest level of political intervention.

All the above factors exert pressure on the *CHAMAMA* Film text. Film production in Hausa land has seen a lot of political interventions. The most visible pressure is from the regulatory bodies. In 2001, Kano created the 'Kano State Censorship Board (KSCB). The board was given the powers to review, evaluate and censor all literary and non literary materials produced or coming into Kano. According to its enabling act:

There shall be establishment a board to be known as state censorship board which shall be charged with the general management and control of Films. Pornography books, publications and materials. (mission and vision of the kano state censorship Board, 2nd edition ,2008, page 33. All citations are to this edition.)

The Board was also given the powers to:

- (a) Screen, censor any Film, obscene books and literature before releasing to the general public.
- (b) Register the state Film industry operators and other related persons
- (c) Issue license permit or provisional license permit.
- (d) Charge and collect fees for applications and for other incidental services, to impose guideline, regulation or conditions applicable on persons or bodies in the business of producing, sale, distributing of any Film, pornography books or publication in the state. (pp. 35-36.)

The board functions under five standing committees:

- Surveillance team
- Preview committee
- Books screening committee
- Monitoring committee
- Mobile courts (p. 28).

The act defines a Film as: “a Film designed for use with a cinematography (not being a Film of eight millimeter or less in width) and includes Film containing celluloid or dangerous nature and includes pornography books and publications and may be includes (sic) prescribed by regulations under this law”.(p.32)

Using a classification model (largely a fusion of elements from CARA and HAYS production code of America) the board classifies Films into five broad categories:

- (a) “G” to indicate general exhibition
- (b) “C” to indicate intended particularly for young children
- (c) “C” to indicate not recommended for children
- (d) “18” to indicate for matures audience
- (e) “Re” to indicate for restricted exhibitions (p.190)

Film producers in the state are divided into three categories:

- (a) Producer “A”
- (b) Asst. Producer “B”
- (c) Associate producer “C”(p.236)

Directors are of two groups: Director “A”

Assistant Director “B” (p.233)

Section 102 of the edict establishing the Board is very clear on what grounds a Film may be approved for screening in Kano state. Among other things, the Board in reaching a decision on a Film, video-work or publication shall ensure that:

such a Film, video-work or publication has an educational or entertainment value, apart from promoting the state, culture, unity and interest

That such a Film, video- work or publication is not likely

- (1) To undermine national security

Or

- (2) To induce or reinforce the corruption of private or public morality; or
- (3) To encourage or glorify the use of violence or

(4) To expose the people of African heritage to ridicule or contempt

or

(5) To encourage illegal or criminal acts

(6) To encourage racial, religious or ethnic discrimination or conflict or

(7) By its contents to be blasphemous or obscene

2 The board shall not approve a Film, video- work or

(a) indecent, obscene or likely to be injurious to morality

(b) Likely to cite (incite) or encourage public disorder or crime or

(c) Undesirable in the public interest. (pp152-154)

The board shall make its decision known on any application within 30 days. There is also room for appeal. Anybody who is not satisfied with the decision of the Board could appeal to it for a re - consideration of its decision. The board is also willing to provide free technical services to Film Directors and Producers.

The activities of the board has generated intense controversy both in and outside Kano State. some of its guidelines on Film production may be very difficult to comply with. The guidelines are:

- (i) Dancing and singing are prohibited in Films.
- (ii) Female actresses are henceforth banned from appearing in any Film wearing trousers, skirts and mini/night gowns.
- (iii) All female artistes are strictly disallowed from appearing in a Film wearing a see-through cloth or a tight dressing that exposes their figures.
- (iv) Male artistes must not play any role in Film wearing tight cloth ,very short attires or passionate barbing which does not suit our customs and cultures.
- (v) Females, appearing in any Film are banned from having combed out hair. Similarly, they are disallowed from appearing bareheaded.
- (vi) Flittering, offensive words, indecent utterances in all their remification (sic) are banned in all Films in Kano state.

- (vii) Offensive utterance in disregard to any tribe, religion or ethnic group is also strictly prohibited.
- (viii) Under age must not participate in an unsuitable scene or unnecessary roles to play
- (ix) Sorcery or any type of magic display in(sic) henceforth disallowed in Films. Similarly, use of weapons wrongly or unnecessary (sic) is also disallowed.
- (x) Film posters and trailers must not be exhibited or shown to the public unless and until approval from this Board is secured.
- (xi) It is mandatory for any Film meant for public consumption to be clearly meaningful and must have names suitable and acceptable to our society.
- (xii) Films to be produced, marketed or shown in Kano State must secure a final approval from this board.
- (xiii) Film operators, artistes and all other related persons must not engage themselves into the Film business without securing licensed (sic) from this board.
- (xiv) Opposite sexes while Filming are strictly disallowed from spending night at Film production locations.
- (xv) No Film shall be produced unless and until its script is duly scrutinized and passed by this board. (p. 250-251).

The Board which was created in 2001, six years before the Hiyana scandal of 2007, became more stringent on Kannywood following the Hiyana scandal. Boldly written on the blurb of the second edition to its rules and regulations is '**Hiyana saga never again.**' This is perhaps, the reason why most of the guidelines are aimed at protecting the dignity of the Film actress. Below is the picture of Hiyana, the pretty Hausa Film actress, whose unfortunate Lagos experience, was used to justify the draconian regulations placed on Film making in Kano Despite her Lagos misfortune, Hiyana is still an idol in the Hausa Film industry. Her popularity is still high among Hausa Film viewers.

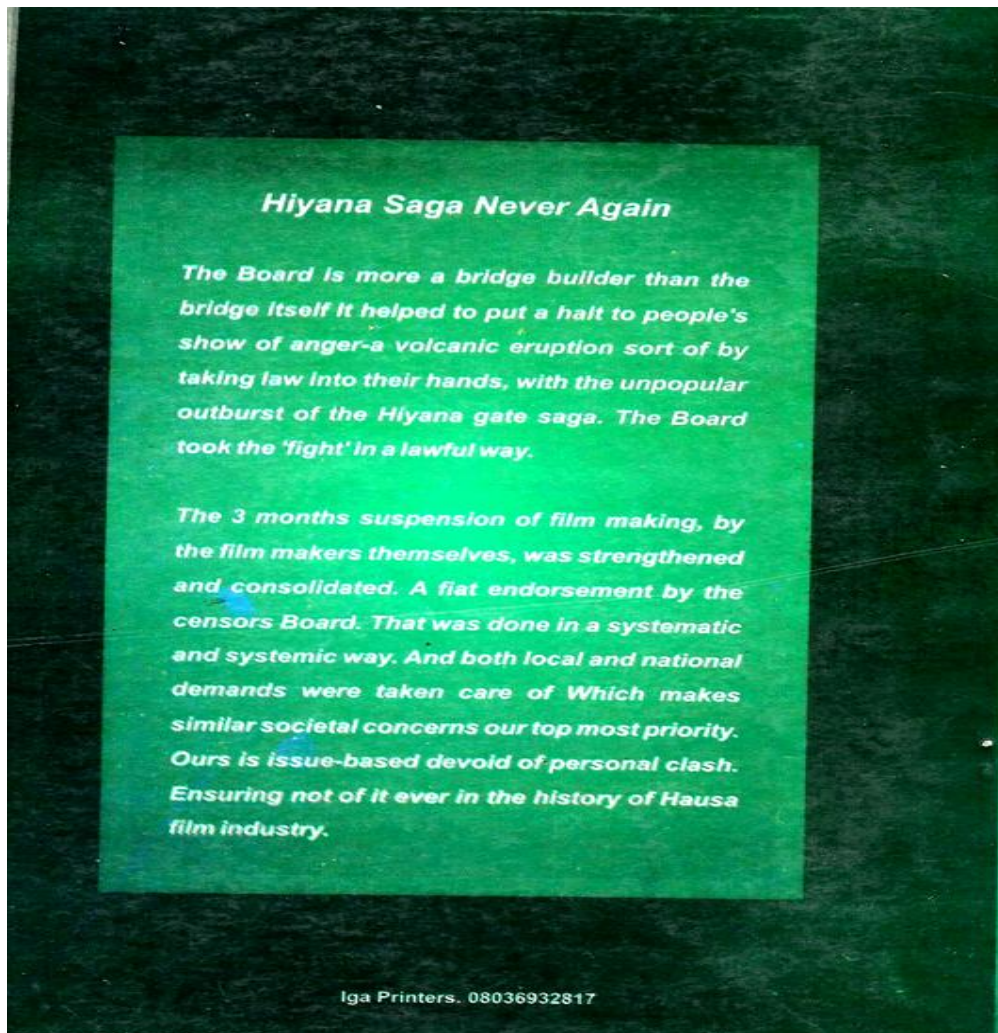
Figure 30: picture of Hiyana



Source: Hausa resource centre

Below also is the blurb of the 2008 (second edition) of KSCB publication in which Hiyana is specifically mentioned.

Figure 31: Blurb of the 2008 KSCB Film regulations and provisions



Source: Kano State censorship board publication, 2008.

These draconian provisions of the board also reflect the socio- moral and cultural contexts in which the *CHAMAMA* Film text is conceived and produced. The provisions on corruption, public morality, the use of weapons, under age children, offensive or derogatory language are generally good. The need to protect culture, tradition, religion is noble objectives, especially in view of the rapid changes taking place in the 21st century.

However, some of the provisions are too challenging and may be very difficult to fulfill. For example, how feasible is it to have a Film without Music.? Music may be used in a Film text for a variety of reasons, to establish theme, to increase or decrease tempo, to explain or introduce a new action, draw attention to a specific event or occurrence.

The suggestion that male and female artistes should not stay together over night on location is absurd. What the board seeks to discourage at night could equally happen in the day time. The **Hiyana gate** happened at lagos (most likely in broad day light) more than five hundred kilometers away from Kano. The emphasis, rather, should be on *self-discipline, self-control and responsible moral behaviour*, especially, by men. The **Hiyana gate** is not the failure of an individual. It is the collective failure of a society that has made corruption, indiscipline, and anti social behavior its basic survival tools. There are many *Hiyanas* in Nigeria, especially, among men.

The use of the mobile courts to try offenders is abnormal. Violators of the censorship act should be taken to regular courts where they could be given fair hearing. Many Film practitioners have been sent to jail on bail able or pardonable offences. Ibro and Iyan Tama are examples.

Since inception, the board, according to its own report, has made impressive achievements in destroying ‘pornographic’ materials, securing a ten million naira loan for Film makers, and providing technical support to Film makers on request. (pp.195-217) But despite this impressive records, the Board should avoid being used as a political tool by Government .The board should maintain neutrality and defend its independence.

4.4 THEME AND STYLE IN THE *CHAMAMA* FILM TEXT

This section is about the themes of the **CHAMAMA** Film text and the styles used in projecting them. The section explores the thematic focus of the *CHAMAMA* to see how relevant it is to contemporary events and to the needs and aspirations of its immediate environment, the Hausa society.

A socio- stylistic and thematic analysis of the following *CHAMAMA* Film texts will reveal how socially focused the *CHAMAMA* is in its intervention in contemporary Nigeria. The Films are purposively chosen.

Tsohon Dan Siyasa (The Old Politician) is directed by A.A. Bizi. The Film depicts the crude way and manner politics is played in Nigeria. The Film is about politics and how dangerous politics could be in many parts of Africa. The Film depicts the struggle for the vacant post of a council chairman. Two candidates emerged as contestants. The popular of

the two is Bala of the CRP. Bala is poor but loved by his community. He symbolizes the poor and their aspirations.

The other candidate, *Maikudi*, (the rich), is sponsored by the rich in the society. He goes about in large convoys sharing money to people. But despite this, people still do not like him. It is very clear that he will lose in the forthcoming council election. Some few weeks to the election, Bala, the popular candidate is killed by people suspected to be hired assassins. This is the sociological reality of contemporary African/Nigerian politics. Assassination of political opponents is a common feature of modern African politics. The painful events of Rwanda were triggered off by the assassination of the country's president.

The killing of Bala made the community to become even more resolute in its determination to vote for his party. On the actual voting day, the party of the rich and the un-popular candidate sends political thugs to disrupt voting and snatch ballot boxes, another sociological reality of the electoral process in many parts of contemporary Africa. They succeeded in disrupting voting temporarily, but could not run away with the ballot boxes. The villagers formed a protective wall around the ballot boxes and refused to allow anybody take them away.

Eventually, the party supported by the community, the CRP wins the election. Using flashbacks and reminiscences, a comparison is made between the fictional world of the Film and the real political situation of Nigeria. *Tsohon Dan Siyasa* reveals in a realistic manner, the sociological features of contemporary African/ Nigerian politics:

- Violence
- Assassination
- Ballot box snatching
- Use of money
- Imposition of candidates
- Manipulation of the electoral process.
- *Tsohon Dan Siyasa*, raises many important sociological issues about Nigeria. Elections have always threatened the corporate existence of the country. It often polarises communities along ethnic or religious line. It also reveals the herculean task of organising elections in Nigeria. If the election of a **Chairman** to a local council will lead to assassination or the use of money to intimidate voters

and ballot box snatching , what will happen in a state wide or national elections? The political field in Nigeria is characterized by bloodletting, use of money and intimidation. This could be among the reasons why many decent people always avoid competitive politics in Nigeria/Africa.

Women in this Film are politically active. They are instrumental to stopping the plans of the rich to rig the election. The sociological lesson here is that if women are given the right opportunity , they could make meaningful contributions to national development. The decision of some women to go from house to house to mobilise other women to vote is comparable to Nana Asm'au 's going from house to house to teach women how to read and write during the jihad of 1804. Dangana(1999). It is also comparable to the political activities of late Mrs Fumilayo Ransome kuti and Hajiya Gambo Sawaba. The sociological message of *Tsohon Dan Siyasa* is very important, every community and every individual in Africa/ Nigeria should protect his/her democratic rights .

Ibro Honourable (*Ibro member of the House*) is produced by Dararrafe enterprises and directed by Ibrahim planner. *Ibro Honourable* is also about another painful and ugly aspect of African/ Nigerian politics- the desertion of constituencies and communities by politicians after 'winning' elections. This is common in most parts of Nigeria/Africa After 'winning' elections, politicians will desert their communities to settle in cities and only to re-appear when another general election is due.

This is exactly what happens in *Ibro Honourable*. After his 'election' as an Honourable member of the House, Ibro refuses to visit his community or fulfill his campaign promises. When the community sends a delegation to visit him in the city, just like the illmorog community in *Petals of blood*, Ngugi(1977), the delegation was shabbily treated. Instead of attending to his people, Ibro was busy distributing money to his concubines.

When another general election was due, Ibro, the Honorable, suddenly appears in the community. In a situation comparable to *Our husband has gone mad again*, Rotimi (1977), he promises to send bales of cloth, food items , money to the community and a trailer load of general merchandise. He did everything to pacify the community. On the strength of his promise, many people went out to borrow money .The community fulfilled its own part of the arrangement. Ibro is happy again. But on getting back

to the capital city, Ibro sends a trailer load of garden egg to the community. Ironically, garden egg is the major crop produced in the community. In African politics, many of the honourables are dishonourables.

Ibro the Honourable brings to fore the painful realities of African / Nigerian politics, the gullibility of the electorates, the 'son of the soil syndrome' and the non fulfillment of electoral promise(s) by politicians. These are sociological realities of contemporary African politics. In Africa/Nigeria, the political field is largely dominated by new crops of *Chief Nangas* – con men, cheats, thieves and liars. Their only mission in politics is to steal and loot.

The lack of good and responsible leadership in Africa is reflected in the general under development of the continent. Despite its huge human and natural resources, Africa is still the most under developed part of the world, the one with the largest number of civil wars and the most dependent on international aid. Multi party and Competitive democracy (though good) is polarising many African countries along tribal, religious and ethnic divide. This is a big sociological challenge. The countries in Africa as a continent are gradually becoming polarised along religious divide, Nigeria, Sudan and Central African Republic are a few examples. A dangerous trend that must be checked.

The similarity between the political events in these two *CHAMAMA* Film texts and the real world of African/ Nigerian politics shows the sociological realism in the *CHAMAMA* Film. It also shows the sociological significance of the *CHAMAMA* Film text as a mirror to contemporary Africa/ Nigeria.

Dan auta a Lagos (*Dan auta at Lagos*) directed by Umar Jalo is comparable to *Jaguar Nana*, Ekwensi (1961) or *Mine Boy*, Abraham (1946). The Film is about the contradictory and conflicting images of contemporary African urban space. The contemporary African Urban space is determined by power, wealth and privileges. The urban space of the rich and powerful is posh and beautiful, crime free and attractive. The urban of the poor is chaotic, dehumanising and stressful. This is the experience of Dan Auta during his visit to Lagos.

One, the city of the rich and powerful, the other, the city of the poor and the weak. Lagos in this Film exhibits the features of a city within a city. *Dan Auta* is delighted by the beautiful buildings in the elite parts of Lagos (Ikoyi, Victoria Island) but is dismayed at

the other side of Lagos, Obalande, Mushin, Maroko, etc. The other side of Lagos, has no water, no electricity, no good roads. Life here is cheap, short and brutish. Existence is dominated by fear and anxiety. The social environment, like *Mine Boy*, is characterized by social deprivation, Pimps, Slums, traffic holds up, agony, misery, homelessness, Poverty, drugs, alcohol, cheap love, frustration, disease, Street urchins, and meaningless sex. This is what gives Dan Auta his “culture shock”. He could not believe that extreme wealth could exist side by side with extreme poverty.

Nigerian cities, in *Opera Wonyosi*, Soyinka(1977), are also divided between the posh GRA areas of emperor Bokoye, Capt Macheath and the slums areas of beggars, whores, layabouts and gangsters. From Abuja to Abidjan, the story is the same.

The sociological realism of this Film is its apt interrogation and narration of the contemporary African urban space. The African urban space is characterised by severe extremities. The extremities of GRAs and Government houses where light, water, security are available throughout the season and the extremities of slums and ghettos where life is cheap and brutish.

Figure 32: Picture of Ibro in a domestic brawl



Source: Hausa galleria@video.com.

Wife battering and meaningless quarrels are common features of slums in Africa

Figure 33: Picture of a Lagos Slum



Source: John Vidal's photo Journal

Boko Zalla (western Education only) is sub-titled in English. It is directed by Muhammad Y. Muhammad. The Film depicts the many challenges facing northern Nigeria. These challenges include inadequate facilities, decaying infrastructure, lack of qualified man power. All these were revealed through the antics of Dan Auta, the teacher.

Using the genuine desire of some children to acquire Western education (*Boko*), the Film interrogates the state of education in the Northern part of Nigeria. It examines the poor state of education in the north and the factors responsible for it. The factors are many- ignorance, government neglect of the education sector, un-employment ,etc. Many parents in the north are not willing to send their children to school because they see it as part of westernisation and Christianisation.

The problem is further compounded , as in other parts of Nigeria, by large scale corruption and the mis-appropriation of budgetary allocation for social services, including education. The Film interrogates the essence of the yearly budgets in Africa/Nigeria without any corresponding social transformation. Like *A man of the people*, Achebe (1966), the Film draws attention to the massive corruption going on in Nigeria and the total collapse of the nation's social infrastructure.

The stylistic device used in this Film text is the physical appearance of Dan Auta, who goes about in academic gown like an academician, carrying with him , big and voluminous text books, but completely oblivious of the world around him. The portrayal of the state of education in the North depicts element of social realism. The Northern part of Nigeria is having the lowest literacy rate in Nigeria and the lowest school enrolment. (British Council ,Nigeria country report , 2012) An estimated nine million or 30% of children of school age in the north, according to professor Okene, are out of school. (Leadership, 15th Jan; 2013, Blue print, 15th Jan; 2013)

A large percentage of these children , according to the British council 2012 country report, are girls. The sociological realism again in *Boko Zalla*, is its (prophetic?) depiction of the disdain for western education by some sections of the north. The irony in *Boko Zalla* is that the North needs western education for its development. Some linguistics devices such as metaphor, simile and irony are also used by this Film text. The tragedy is that a large number of teachers in Nigeria today, like Dan Auta , are not even qualified to teach. The children may go to school and may never get any meaningful coaching! The sociological challenge facing contemporary northern

Nigeria is how to convince parents to embrace western education and send their children to school.

Figure: 34 Picture of children from Northern Nigeria with their begging bowls



Source: The Guardian Monday, 17 February 2014

Kwararre (Expert) directed by Umar Jalo, is topical. The Film interrogates a big social problem in Nigeria - the problem of bribery and corruption. Nigeria, according to Achebe, in *There was a country* (2012) is losing to corruption more than the entire budget of Europe. The Film text narrates the story of two traffic wardens. One is honest, committed and dedicated to his work. The other is dishonest and not committed to his job. He demands/ accepts bribes without inhibitions.

The honest man encounters a lot of problems in life. His wife left him because she could not endure their poverty. On the other hand, the corrupt traffic warden lives a more fulfilled and happier life. His family is stable and his children are well kept. Although, he is eventually caught and dismissed from his job, life in Nigeria seems to be tilted favour of the corrupt and the dishonest.

In Nigeria, an appointment is seen as an opportunity to loot. Honest People who shun corrupt practices are seen as fools. Their relatives will remind them of their responsibility to others. Certain jobs, such as teaching, are rejected because such jobs do not offer any good opportunity for stealing. Some parents are known to have wept bitterly because their children accepted teaching appointments.

The stylistic device used in this Film is the deliberate juxtaposition of the life styles of the two traffic wardens. The corrupt one lives in a spacious accommodation, have a lot of electronic gadgets, many friends and a happy family. The honest one, lives in a compacted room and parlour, have few friends and a poverty stricken family that is always not happy because of its acute poverty.

Another element of sociological realism in this Film is the 'big man' syndrome in contemporary Nigeria. All the big men who violated traffic rules and were arrested by the honest warden were released by his boss at the station. This is the sociological reality of contemporary Africa/ Nigeria. The laws are meant for the poor not for the rich and powerful. None of the big men arrested for violating traffic regulations was prosecuted or charged to court. The message is simple and clear, it is better to accept bribe in Nigeria than to be honest.

Ibro ya auri Baturiya (Ibro marries a European) is directed by Muhammad Y. Muhammad and sub titled in English. The Film, starring Carmen McCain (*Talatu*), as *Ibro's* wife is about a big social problem in Nigeria – the problem of 419. As a visitor to America, *Ibro* meets this American lady. He convinces her to marry him by deceiving her that he is from a wealthy family in Nigeria with many Houses in Abuja. She agrees to marry him. At the end of his visit, he returns to Nigeria, with his newly acquired American wife. To her greatest surprise, instead of Abuja, her husband, *Ibro* the millionaire, actually lives in a village where there is no light or water and had a wife before coming to America.

Ibro in this film, is comparable to *Ato* in *The dilemma of a ghost*, Aidoo (1965). Most of his problems are self inflicted and self created. He marries a wife from America without letting her know his true identity and like *Ato*., without the permission of his people, takes a foreigner as his wife. *Ibro* shocks his family, particularly his wife, by returning home with a white woman as a wife, the same way *Ato* also shocks his Ghanaian family by returning to Ghana with *Eulalie* as a wife. Unable to manage his self created

problems, *Ibro* flees home. His American wife discovers her travelling documents and travels back to America.

The Film depicts graphically, what some Nigerians do when they go to Europe. They hide their true identity; deceive women about their social status, marry them to acquire citizenship, only to abandon them. Outside Nigeria, Nigerians are treated with fear and suspicion.

The important feature of this Film, is the sociological realism in its depiction of 419 in Nigeria. In fact, Ibro borrowed money to even travel to America. Below is the picture of Ibro's American 'wife'. Another sociological significance of this Film is to show that Americans are always sacrificing their lives for other parts of the world. In spite of several social constraints (lack of power supply, water, electricity), Ibro's wife followed him to Nigeria leaving the comfort of her family and country. A big sacrifice When she discovers his true status, she flies back to America. Another sociological realism in this film is that greed is a universal wo (hu) man Phenomenon. Ibro's wife 'married' him out of greed and not out of love.

Figure 35: picture of Ibro's 'American wife'



Source: poster, mutallab 2

Ibro Ministan Tsaro (**Ibro** Minister of Defence) is directed by Shafiu Mohammed. The sociological significance of this Film is that it reveals the informal manner Government business is conducted in Africa/ Nigeria. The Film is about a society under the grip of violent crimes. But luckily for the community, their 'son', Ibro, happens to be the Minister of defence. Immediately, the security problem facing his community is brought to his attention, without seeking any approval from the president, he sends a detachment of soldiers to his community to restore law and order.

Unfortunately, his troops could not restore the much expected law and order. Instead, Killing and arson continued and increased in the community despite their presence. Out of frustration, the soldiers vent their anger on the entire community, beating and maiming innocent people.

They accused the community of collaborating with criminals. They extorted money from the villagers; subjecting them to many physical indignities. By the time they are withdrawn from the community, the community is in a worse shape than they met it.

The sociological realism in this Film is its graphic portrayal of a serious social problem in Nigeria, the mis use of the military for police functions and the deployment of the military without proper authorization.

A good example is that of Nassarawa state university. Nobody is sure of who requested for military intervention over a demonstration by student on water scarcity. Unfortunately, the military intervention, led to the tragic deaths of many students. The military has denied any participation in the crises. This is similar to the attack on Fela's Kalakuta republic by some 'unknown soldiers' in the 70's. The stylistic device used in this Film text is the Military uniform which has become a symbol of brute force in many parts of Africa, especially, in countries experiencing civil crises.

The Film is topical because it shows the prevalent tendency among security agencies in Nigeria to kill, maim and inflict anguish when they are invited to maintain law and order. A few recent examples are Zaki Biam in Benue state and Baga in Bornu state. The mis use of state power is a sociological reality in many parts of Africa/Nigeria.

Dan Barewa (Son of an Antelope) is directed by Umar Jalo. The Film is about impersonation. Impersonation is a big sociological problem in Nigeria. In this Film, some unscrupulous elements, got army uniforms and used the uniforms to terrorize people.

One day, a genuine military officer discovers them and orders their arrest. What the Film depicts is reflective of what is happening in contemporary in Nigeria. In many instances, innocent Nigerians have been kidnapped, tortured, robbed or beaten by people wearing fake military and police uniforms. In big cities like Lagos, impostors in fake military/police uniform do create traffic congestion in order to rob motorists. This is the sociological reality in many cities of contemporary Nigeria.

It is very difficult today in Nigeria to differentiate the genuine security personnel and the fake ones parading the streets. Nigerian citizens are therefore in dilemma: how to differentiate imposters from the real military or policemen. Below is the picture of a **CHAMAMA** actor arguing with a policeman who could be fake or an impostor.

Figure 36: Picture of a *CHAMAMA* actor and a police man



Source: Hausa galleria@video.com.

Ibro Kawajo (*Ibro Friend*) is directed by Umar Jalo. The Film is a sociological depiction of the life of pimps and transsexuals in contemporary Hausa society. The Film is an indictment of the double moral standards of the society in relating to lesbians, Gays, Bisexuals and homosexuals.

Ibro (dressed smartly as a woman), arrives in a community as a stranded stranger. Being a 'woman', many men offer her accommodation. (S) He rejects every offer except that of a man who is marrying his former girl friend. The man, happy that he now has another woman to add to his wives, takes *Ibro* home and hands her/him over to his youngest wife, who is *Ibro's* ex-girl friend.

For days, *Ibro* co-exists peacefully with his girl friend right inside her matrimonial home. His trick is discovered through the suspicion of the co-wives.. They whisper to their husband that the woman he is harbouring in the room of his youngest wife as his latest wife could actually be a man.

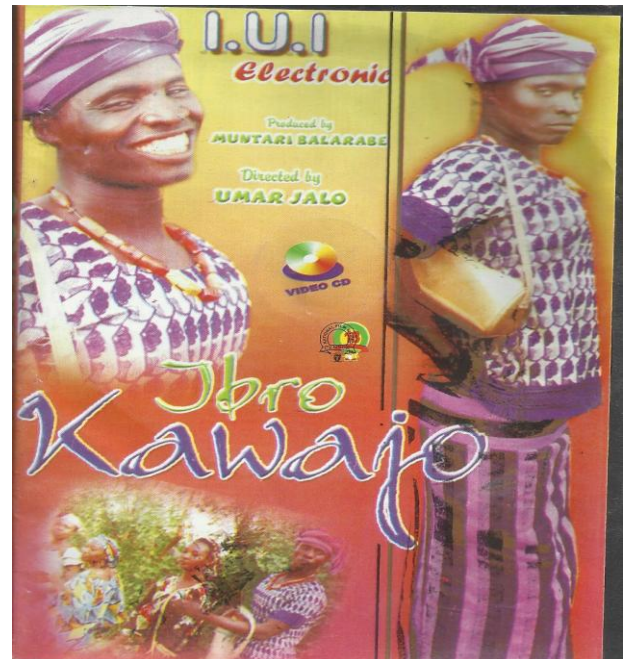
Following this information, he forced *Ibro* to undress. *Ibro* the 'beautiful lady' turns out to be a man!. In *structuralism*, reality could vary from one individual to another. One reality could have different manifestations to different individuals simultaneously. In this Film text, *Ibro* concurrently represents three realities, *Ibro* as *Alhaji's* concubine, *Ibro* as a boy friend to *Alhaji's* youngest wife and *Ibro* as an impostor.

The Film is an indictment of the double moral standards of society towards the transvestite. While the society condemns the homosexual, some people in the society live a worse (sexual) life than the transvestite. Cases of men dressing like women in order to see former girl friends in their matrimonial homes are common in many parts of Nigeria. Currently, what should be done with GLBT has polarised the world. The advanced countries of the world (USA, UK) are putting pressure on the less developed ones to allow same sex marriage.

The sociological significance of this Film text is its portrayal of pretence in contemporary Nigeria. There is a lot of pretence/deceit in Nigeria in both private and official engagements. Dressing is another stylistic device used in *Ibro Kawajo*. *Alhaji* is dressed in richly embroidered *Babban Riga*, while *ibro*, his latest 'wife' is dressed in attractive female wrapper. Below are pictures of *Ibro* smartly dressed as a 'woman'.

Figure 37 and 38: Pictures of Ibro disguised as a woman

Figure 38



Source: Hausa galleria@video.com.

Ibro ready for action, is any man available?

Daushe mai adashin Gata (*Daushe voluntary contribution*) directed by Ibrahim planner, is a graphic and vivid sociological description of the loan or savings scam that swept through many parts of Nigeria a few years ago. In this savings scam, a depositor is expected to earn three times the value of his monetary deposit in thirty days. Thus, a person who deposits thirty thousand naira is expected to recoup one hundred and twenty thousand naira in thirty days. Ninety thousand naira as interest plus his thirty thousand naira initial deposit.

Many Nigerians embraced the scheme and sold their personal effects, houses, cars, bonds, to raise money for the voluntary savings scheme. After investing their life's savings in the scheme, many discovered that it was a grand fraud.

Nda, Baba Chinedu, Dan Yorubawa and *Dan Fulani* are the victims of these fraudsters in *Daushe mai adashe Gauta*. The Film text has a clear element of social realism. Many bank managers in contemporary Nigeria today are con men, murderers and thieves. This is the sociological reality of modern Nigeria. Across Nigeria, there are still many wonder banks in existence. There are also families who are yet to overcome this sad event of three or four years ago. Most of the victims are still the poor. They rush

in to the scheme with the hope of finding succor for their poverty. But unfortunately, the little they have, was again stolen from them by conmen pretending to be bankers.

The last Film, *Ibro Danfo Direba*, (*Ibro, the driver of a Danfo Bus*) directed by Umar Jalo, depicts in sociological manner, the unsteady and unpredictable life of commercial vehicle drivers in Nigeria. *Ibro the danfo driver* leaves home early in the morning and returns late. Because of this, he rarely spends quality time with his children. On the road, Ibro is exposed to all sorts of danger- aggressive passengers or armed robbers in the course of pursuing his legitimate business.

In this situation, everyone is angry and frustrated. As for the law, a little tip of twenty naira is enough to settle any infraction. This is the social world of *Ibro Danfo Direba*. It is also the social reality of contemporary Nigeria where the roads are death traps and the vehicles are not road worthy. Majority of the drivers are not licensed and the traffic regulators are only after the twenty naira tips they could get from road users. Uncooperative Drivers are sometimes killed. Operation *Mesa* in lagos, recently killed two people over five hundred naira only. Vanguard (18 feb; 2014). A disagreement between the various road users (union , drivers , police, armed robbers) could also lead to unfortunate loss of lives. The road traffic situation in Nigeria is chaotic and stressful. Driving in Nigeria is war and a peculiar sociological challenge. A stylistic device used in this Film text is the use of *Danfo* buses that are rickety and are only good for the junk yard. New vehicles are beyond the reach of ordinary Nigerians.

Ibro Aloco landed *ibro* in jail. (Fim magazine, August, 2008) In this musical segment *ibro* engages young women in a sexually suggestive dance. The dance generally known as *mar-mar* became huge success throughout northern Nigeria. It was popular both among the young and the old, men and women. At the time of its release , no social gathering is deemed to be complete without a little dose of *Mare-mare*. **Aloco** is largely a protest against the many restrictions placed on the Hausa Film industry by the Kano state Film and video censors board. Similarly, **kerawa**, **zombie** contains musical segments whose lyrics are similar to that of Fela's *Zombie*. In both, *Ibro* and other singers could be seen dancing in deliberate exaggerated and sexually suggestive manner. The dancing is accompanied by gun shots to show that the **CHAMAMA** group or the Kano Film industry is also a force to be reckoned with and could fight back, if pushed to the wall.

Any interesting feature of the *kerawa/zombi* dance is *Imani*, the inscription on Ibro's T. Shirt. *Imani* in Hausa could mean different things – sympathy, understanding or fortitude. But if the last I in *Imani* is removed, it transforms to Imam, part of the name to an ex-Governor of one of the states in the north.

Ibro Aloco, Kerawa, Zombi Duniya da wuya zama are direct Lampoons of the State, its officials and their pretences. While Kano Film makers were being hounded into prison, a high ranking official of the Kano State Censorship Board, according to the Sunday trust of 29 August, 2010, was caught during the Holy month of Ramadan, in a terribly compromising position with a minor!

The event, which shook Kano State and the entire northern Nigeria to its foundation is a reflection of the sociological complexities of the moral landscape of contemporary Nigeria. The poor and the weak are actually more moral and righteous than the rich and the powerful. The sociological significance of *Kerawa, Zombi, Aloco* is their effective deployment as a means of protest and defiance by Ibro and his group.

The popularity of these songs in many parts of the north shows a disconnection between the moral position of government and the popular aspiration of the citizenry. How to reconcile the attitude of the state towards popular culture in northern Nigeria and the entertainment taste of the people has become a big sociological challenge. When not properly handled, this sociological challenge often results into open conflict between popular culture and some Governments in the North.

The moral gap between government and popular culture in the North could be better resolved through dialogue, investment in training of Film makers instead of their arrest, torture and imprisonment. The Film makers, the Censorship Board and the society could work together in creating a sound moral regime for the north. The Film is potent weapon for passing messages and a tool for socialization. Arrest and imprisonment are not necessarily the best approach to the perceived threat from contemporary Hausa popular culture. Despite their several arrest/ imprisonment Iyan Tama and Ibro are still popular figures.

4.5 USE OF SPECIAL EFFECTS IN THE *CHAMAMA* FILM

The *CHAMAMA* Film text relies more on the resources of traditional theatre in telling its story than in the manipulation of the camera to create a visual story. This has made the *CHAMAMA* Film text “static” and “stagey”. The plots are short, weak and their outcomes easily predictable.

The *CHAMAMA* text should depend more on the resources of the camera in telling its story. The poor use of the camera is reflected in the non use of the continuity shot or the establishment shot. It is also responsible for the episodic nature of the *CHAMAMA* Film text. The date of production or release of a *CHAMAMA* Film is hardly indicated. This is making it difficult for easy academic reference or discourse.

4.6 CONCLUSION

In this chapter, attempt has been made to analyse the textual features of the *CHAMAMA* Film text, its structural elements, thematic orientation and use of stylistic devices. All the *CHAMAMA* Film texts reviewed, have a three segment, linear episodic structure. They have a clear beginning, a middle and a denouement. Their plots are mostly episodic. They are overtly didactic and moralistic.

The use of contrast in dressing, social status and occupation are strong stylistic devices in the *CHAMAMA* text. As a Film apparatus, the *CHAMAMA*, is used to document and record contemporary Hausa society. It deconstructs contemporary Hausa society, with convincing element of sociological realism. It is a sociological mirror to contemporary Nigeria and Africa. This is evident from the positive comments on the *CHAMAMA* during the field work. The data gathered from the public on the *CHAMAMA* are presented in the following chapter.

The following are different images of Ibro.

Figure 39: Ibro in a relax mood



Figure 40: Ibro in a religious satire



Source: Hausa galleria@video.com.

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Figure 41; ibro and a tranvestite



Figure 42: picture of CHAMAMA ready for party



Source: Hausa galleria@video.com.

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Figure 43: Posters of some selected Chamama film text

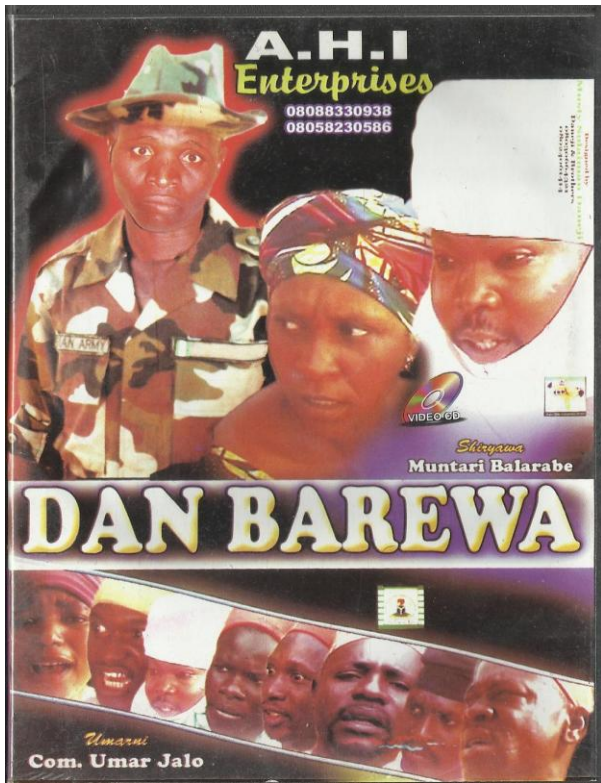


Figure 45

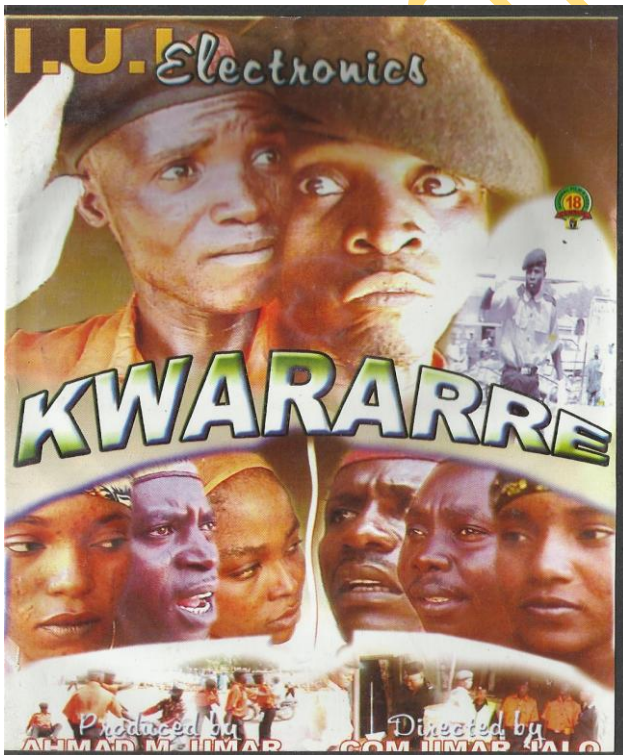


Figure 44

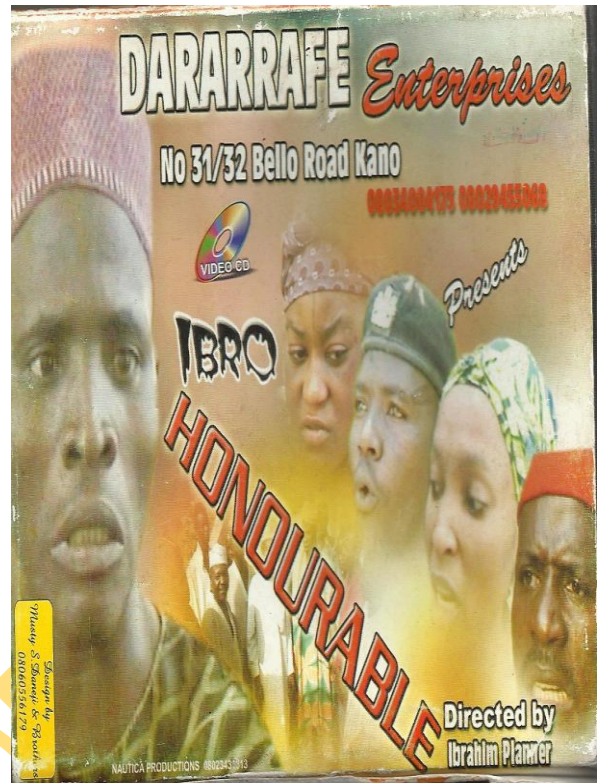


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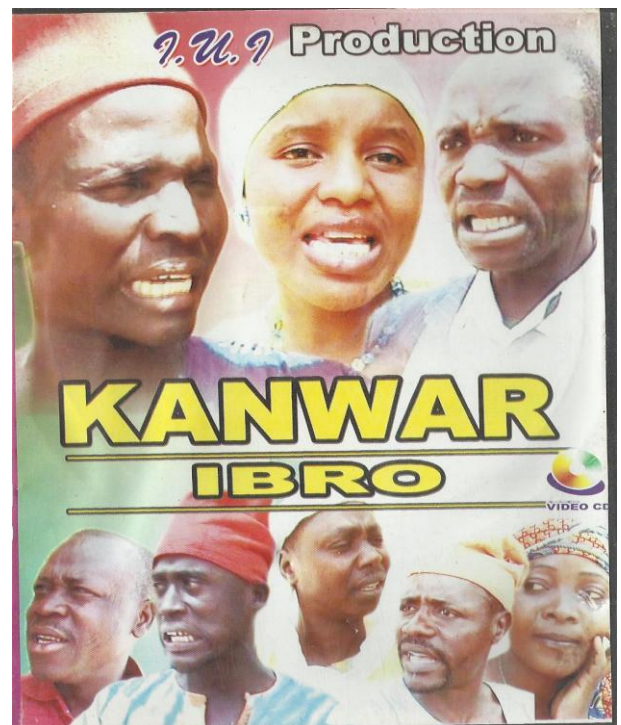


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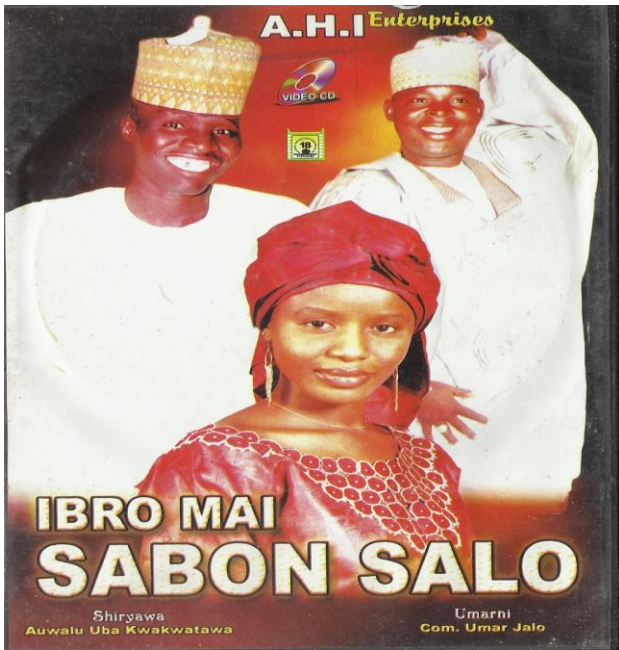


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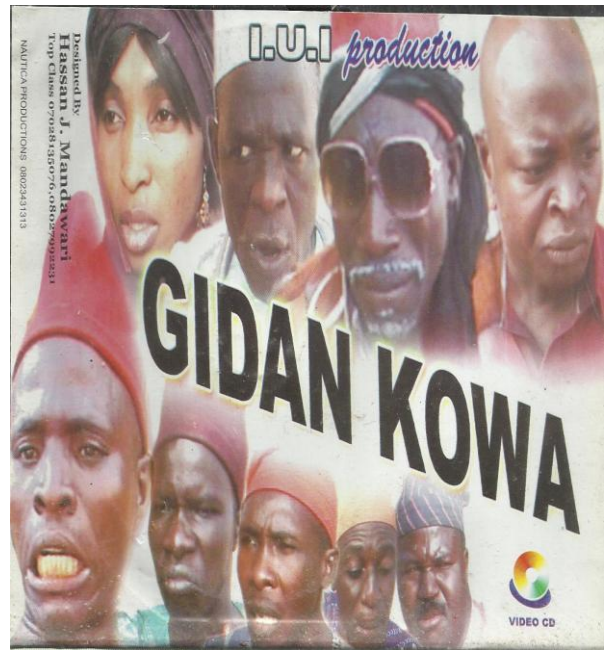


Figure 49



Figure 50

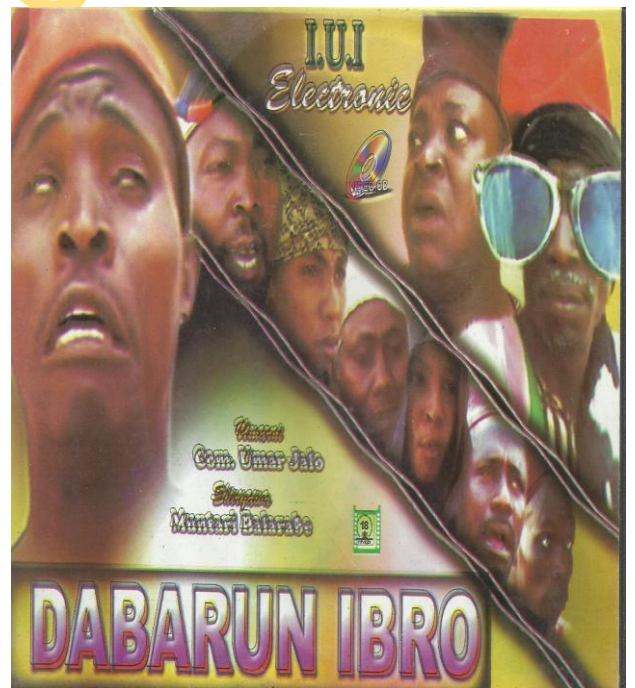


Figure 51

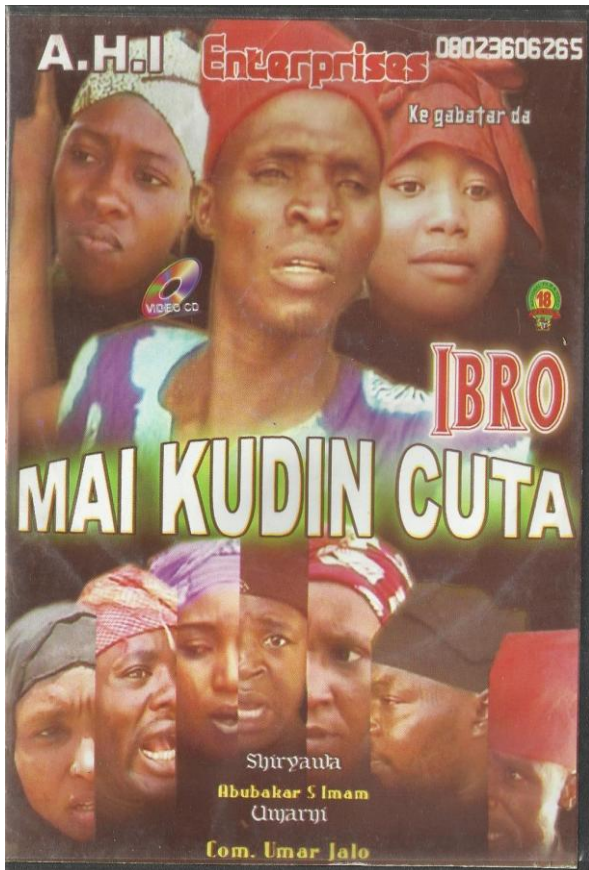


Figure 52

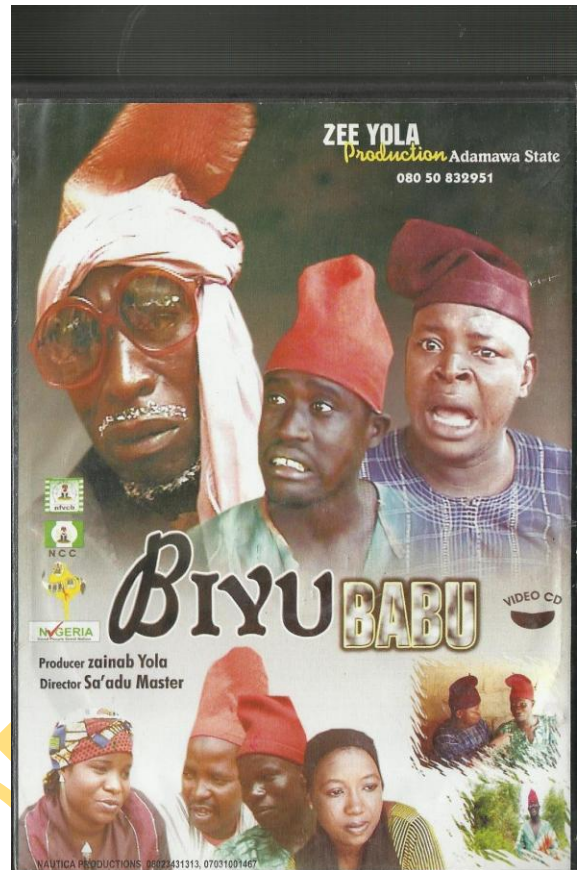


Figure 53: Baba Chinedu

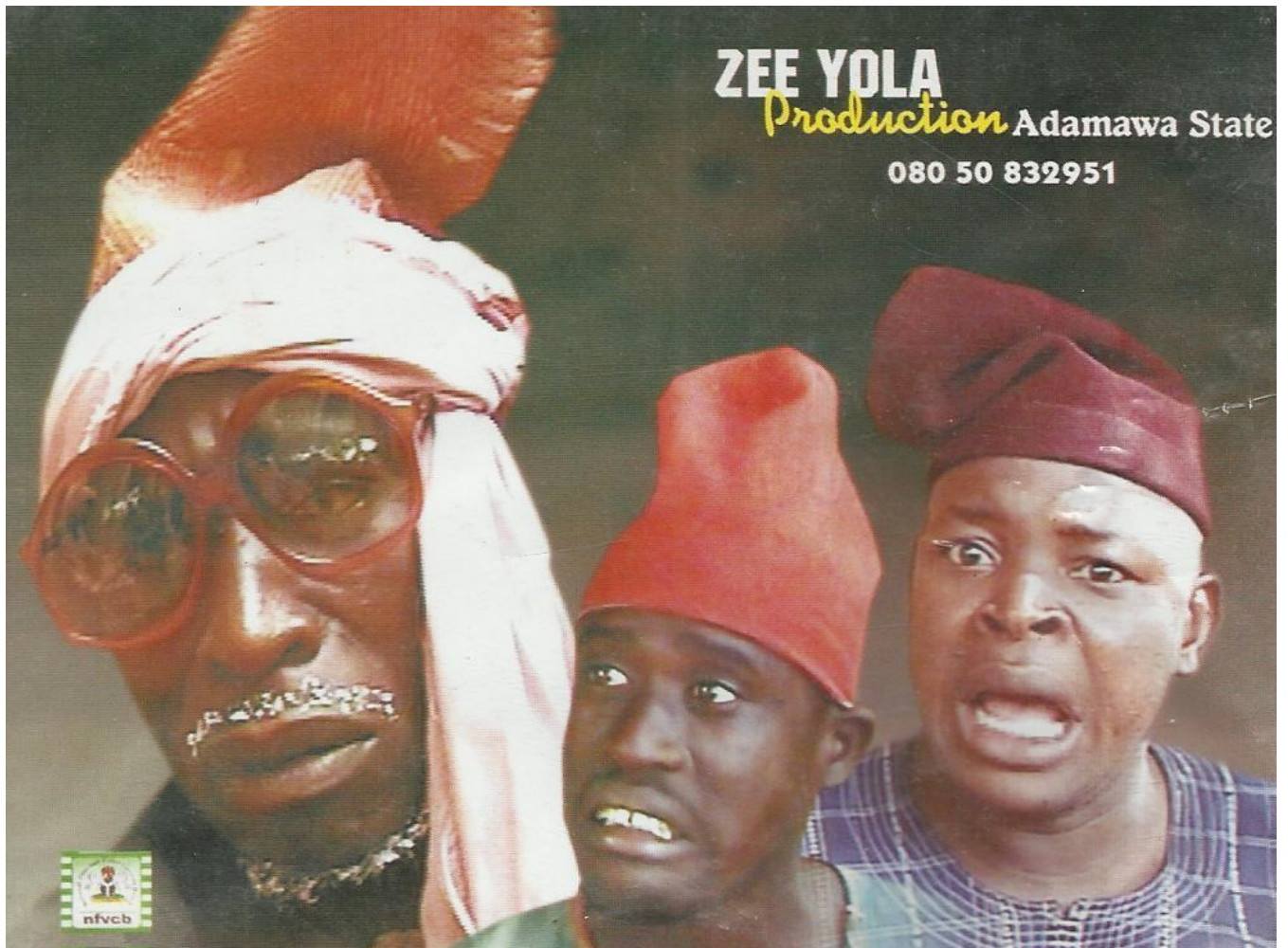


Source: VOA Hausa interview with Baban Chinedu

Figure 54: Baba Ari

Dan Auta

Daushe



Source: poster *Biyu Babu*

CHAPTER FIVE: DATA PRESENTATION AND ANALYSIS

5.1 INTRODUCTION

Chapter five presents the data gathered during the field work on the **CHAMAMA** Film which took place at Kano in 2011. The aim of the field work was to have an eye witness account of the cultural environment in which the **CHAMAMA** Film text is produced, establish its popularity among the Hausa Film viewers and to evaluate the unique challenges facing it as a specific Hausa Film genre.

5.2 THE STUDY AREA

Kano state is chosen as the study area because it is generally recognized as the centre of Hausa Film production and consumption. The central position of Kano in the production and consumption of Hausa Films is further confirmed by the following observation of Ekwuazi (2007:64). In his opinion:

“the issue at stake is not whether these Films are made by the true ethnic Hausas or by the acculturated Hausanized Muslim and non Muslim non ethnic Hausa. The issue is that the release point of these Films is Kano...”

On the basis of this, the choice of Kano as the study area for this research on the **CHAMAMA** Film is appropriate. At the time of conducting this research, the state has 44 local government areas with an estimated male population of 4,947,952 and an estimated female population of 4,453,336 (National Bureau of Statistics, Abuja, 2006). Kano is largely known as a commercial centre and an industrial city.

5.3 METHODOLOGY

This study has been organized around the following five research questions:

1. Is the **CHAMAMA** Hausa video Film different from other Hausa video Films?
2. Do **CHAMAMA** Films show true Hausa culture and tradition?
3. Why is the **CHAMAMA** Hausa video is Film hardly known outside the Hausa society?

4. Does the *CHAMAMA* Hausa video Film contributes to the development of Hausa society?
5. How could *CHAMAMA* Film makers increase the demand for and the general patronage for their Films?

The aim of this study is to locate the *CHAMAMA* Film within the regional, national and global contexts of Film production with the aim of expanding its depth and global spread. The study gathered information from the public through the administration of a 35 item questionnaire. The questionnaire was administered by five research assistants. They went into the field after a day's training and mock exercise.

5.4 DATA PRESENTATION AND ANALYSIS

Table 1: Age of respondents

	Frequency	Percent
16-20	29	14.5
21-30	117	58.5
31 & above	54	27.0
Total	200	100.0

In table one above, the highest numbers of respondents who watch the *CHAMAMA* Film are between the ages of 21-30. 117 respondents, representing (58.5%) who watch the *CHAMAMA* Film are in this age bracket. The lowest numbers of respondents who watch the *CHAMAMA* are within the age bracket of 16-20. Only 29 respondents, representing (14.5%), between the age of 16-20, watch the *CHAMAMA* Film. This confirms Adamu (2010:287) observation that the sentimental (*Soyayya*) Hausa video Film is popular among the Hausa youth.

Table 2: Sex of respondents

	Frequency	Percent
Male	124	62.0
Female	76	38.0
Total	200	100.0

Table 2 above is about the sex of the respondents. 124 males, representing (62.0%) of the people sampled watch the *CHAMAMA* Film. Only 76 females, representing 38.0%, of the population sampled watch the *CHAMAMA* Film. This again, confirms Adamu (2007:49) observation that the *sentimental* (love) Film is more popular among Hausa women. According to him:

Hausa video Films are extremely popular with women, because they readily identify with the tensions portrayed in the storylines of the Films. The youth factor is often taken care of by the display of exuberant sexuality in the Films when showing a rivalry between two boys after the same turf – a girl, with each boy attempting to outdo the other in all respects (singing, dressing, macho posturing...)

Table 3: Marital status of respondents

	Frequency	Percent
Single	61	30.5
Married	134	67.0
Separated	5	2.5
Total	200	100.0

Table 3 is about the marital status of the respondents. 134 of the respondents, representing 67.0% are married. Only 61 of the respondents, representing 30.5 percent, are single, while 5 of the respondents, representing 2.5% are separated. The high number of married respondents (67.0%) shows the importance the Hausa society attaches to marriage. Tremearne (1913) and Rattray (1913) describe in detail, the marriage tradition of the Hausa people. Marriage, in the opinion of both Tremearne and Rattray, is highly valued among the Hausa. The high number of those who watch Hausa Film again confirms Howard (2010) observation that Film viewing is a popular past time in kano. According to Adamu (2007), married women, especially, those in purdah use the home video for recreation.

Table 4: Educational level of respondents

	Frequency	Percent
O'Level	99	49.5
ND	29	14.5
NCE	17	8.5
HND	16	8.0
University	8	4.0
Non	31	15.5
Total	200	100.0

Table 4 confirms the general belief that the North is educationally backward. The largest number of respondents, 99, representing 49.5%, has only secondary school education. The total number with university degree out of 200 are 8, representing a mere 4.0%.

Table 5: Occupation of respondents

	Frequency	Percent
Academics	68	34.0
Self-employed	74	37.0
Unemployed	58	29.0
Total	200	100.0

Table 5 reflects the data on table 4. Only 68 respondents, representing 34.0% have the requisite qualification for employment. There is a correlation between the data on table 4 and 5.

Table 6: Income level of respondents

	Frequency	Percent
Low	129	64.5
Medium	65	32.5
High	6	3.0
Total	200	100.0

A large number of the respondents who watch Hausa Films are in the low income bracket, 129 respondents, representing 64.5%, are in this bracket, only 6 respondents, representing 3.0% are in the high income bracket. This again reflects the data on tables four and five.

This also corroborates the findings of Ekwuazi (2008:304) on Nollywood, that “*the more educated, tend to watch less (Nigerian Home video Films) except when the Films are controversial/topical*. As a status symbol, the rich or the highly educated in Nigeria usually prefer foreign programmes or foreign T.V. stations such as DSTV

Table 7: Religion of respondents

	Frequency	Percent
Muslim	199	99.5
Christian	1	.5
Total	200	100.0

Table 7 is about the religion of the respondents. 199 respondents, representing 99.5% are Muslim. Only 1, representing 5.0% is Christian. Kano is largely a Muslim dominated state.

Table 8: Ethnic background of respondents

	Frequency	Percent
Hausa	199	99.5
American	1	.5
Total	200	100.0

Table 8 is on the ethnic background of the respondents. 199 respondents, representing 99.5% are Hausa. Only 1 respondent, representing .5%, is non Hausa.

Table 9: State of origin of respondents

	Frequency	Percent
Kano	197	98.5
Gombe	1	.5
Jigawa	1	.5
USA	1	.5
Total	200	100.0

Table 9 is about the state of origin of the respondents. A significant number of the respondents 197 (98.5%) are from Kano state, while Gombe, Jigawa and USA each have one respondent. The one respondent from USA, Miss McCain Carmen, is also a research scholar on the Hausa Film from Madison University, Wisconsin, USA. She is known in *Kannywood* as *Talatu*. She has acted in many Hausa films

Table 10: Local government area of respondents

	Frequency	Percent
Kano Municipal	25	12.5
Nassarawa	20	10.0
Tudun Wada	20	10.0
Rano	20	10.0
Kumbotso	20	10.0
Tofa	20	10.0
Wudil	15	7.5
Gezawa	20	10.0
Karaye	14	7.0
Dala	25	12.5
USA	1	.5
Total	200	100.0

Table 10 shows the Local Government distribution of respondents. Kano Municipal and Dala have the highest number of respondents, 25 each, representing for each (12.5%), Karaye has the second lowest number of respondents, 14, representing 7.0%, while the US has the lowest, one respondent, representing .5%. Kano municipal and Dala have very large concentration of people. The Kano Orthopedic Hospital is located in Dala, while some of the tertiary institutions in Kano are located within Kano Municipal Area. The two men, one each from Gombe and Jigawa insisted that they be seen as members of the

local Government in which they reside in Kano, because if they died that is where they would be buried.

Tables 11-14 below are about the Film watching habits of the respondents.

Table 11: Do you watch Films?

	Frequency	Percent
Yes	199	99.5
No	.1	.5
Total	200	100.0

In response to the question: **Do you watch Films?** (table 11), 199 respondents, representing 99.5% watch Film. This shows that Film watching is popular among the Hausa people. Howard (2010)

Table 12: Do you watch Hausa video Films?

	Frequency	Percent
Yes	199	99.5
No	1	.5
Total	200	100.0

In response to the Question: **Do you watch Hausa video Films?** (table12), 199 respondents, representing 99.5% watch Hausa video Films. This shows that Hausa Films are popular among the Hausa people. It also corroborates Ekwuazi (1997) assertion that Kano is the centre of Hausa Film production and consumption.

Table 13: If yes, how often do you watch Hausa Films?

	Frequency	Percent
Always	97	48.5
Frequently	90	45.0
Occasionally	13	6.5
Total	200	100.0

In table 13 above, 97 of the respondents, representing 48.5% watch Hausa Film. The lowest number of those who watch Hausa Film occasionally is 13, representing 6.5% of the respondents. This shows that Hausa Film has large viewership in kano.

Table 14: How long have you been watching Hausa video Films?

	Frequency	Percent
1-3 years	102	51.0
4-6years	37	18.5
Above 6 years	61	30.5
Total	200	100.0

In table 14 above, a total number of 102 respondents, representing 51.0% have been watching Hausa Film for 2-3 years. This again shows the popularity of Hausa Film.

Questions 15, 16, and 17 of tables 15, 16 and 17 are designed to establish the actual number of people (of the sampled population) who watch the *CHAMAMA* Film and to test the popularity of the *CHAMAMA* among the Hausa people.

Table 15: Do you know the CHAMAMA Hausa video Film?

	Frequency	Percent
Yes	195	97.5
No	5	2.5
Total	200	100.0

In response to Question 15 above: **Do you know the CHAMAMA Hausa video Film?** (table 15), 195 respondents, representing 97.5%, are aware of the existence of the *CHAMAMA* Film. Only 5 respondents, representing 2.5%, are not aware of its existence. This 2.5% may be more inclined to watching the 'sentimental' sub-genre of the Hausa Film.

Table 16: Have you watched any?

	Frequency	Percent
Yes	194	97.0
No	6	3.0
Total	200	100.0

In response to Question 16 above: **Have you watched any?** 194 respondents, representing 97.0% (Table 16) have watched a *CHAMAMA* Film. Only 6 respondents, representing 3.0% have not watched one. There is a correlation between those who are aware of the existence of the *CHAMAMA* Film, 97.5% (table 15) and those who have watched it, 97.0%, (table 16).

Table 17: If yes, do you find it interesting?

	Frequency	Percent
Yes	189	94.5
No	11	5.5
Total	200	100.0

Question 17 above is a follow up to Question 16. In response to Question 17: **If, Yes, do you find it interesting?**, 189 respondents, representing 94.5%, (table 17), find the *CHAMAMA* Film interesting. Only 11 respondents, representing 5.5%, do not find the *CHAMAMA* Film interesting. The Large number of respondents (94.5%) who find the *CHAMAMA* interesting is an indication of its popularity among the Hausa Film viewing public.

Research Question I: **Is the *CHAMAMA* Hausa video Film different from other Hausa video Films?** This question is spread through Questions 18 and 19 of the tables below.

Table 18: Do you see any difference between the *CHAMAMA* Film and other Hausa video Films?

	Frequency	Percent
Yes	180	90.0
No	20	10.0
Total	200	100.0

In response to Question 18 above: **Do you see any difference between the *CHAMAMA* Film and other Hausa video Films?** (Table 18) 180 respondents, representing 90.0% could see the difference between the *CHAMAMA* Film and other Hausa video Films. Only 20 of the respondents, representing 10.0% had a contrary opinion.

Table 19: Are you satisfied with the use of music and dance in the *CHAMAMA* Film?

	Frequency	Percent
Yes	143	71.5
No	57	28.5
Total	200	100.0

In response to Question 19 above: **Are you satisfied with the use of music and dance in the *CHAMAMA* Film?**, (table 19), 143 respondents, representing 71.5%, are satisfied with the way and manner music is used in the *CHAMAMA* Film. Only 57 of the respondents, representing 28.5%, are not satisfied with the use of music and dance in the *CHAMAMA* Film. This shows that the use of music and dance (in any form) is still a contentious issue.

The responses to Questions 18 and 19 have proved that the *CHAMAMA* Film is different from other Hausa Film genres.

Research Question 2: Do *CHAMAMA* Films show true Hausa culture and tradition?

This research question is spread through questions 20 and 21 of tables 20 and 21 below.

Table 20: Do you agree that the *CHAMAMA* video Film does not imitate outside cultures as other Hausa Film genres ?

	Frequency	Percent
Yes	168	84.0
No	31	15.5
U.D.	1	.5
Total	200	100.0

In response to Question 20 above: **Do you agree that the *CHAMAMA* video Film does not imitate outside cultures as other Hausa Films do?** (Table 20), 168 respondents, representing 84.0%, agreed that the *CHAMAMA* does not imitate outside cultures as other Hausa Film genres. Only 31 respondents, representing 15.5% had a contrary opinion. One respondent, representing .5% was un-decided.

Table 21: Do CHAMAMA video Film show true Hausa culture?

	Frequency	Percent
Yes	182	91.0
No	18	9.0
Total	200	100.0

In response to Question 21 above: **Do CHAMAMA video Film show true Hausa culture?** (Table 21) 182 respondents, representing 91.0%, are of the opinion that the *CHAMAMA* Film shows true Hausa culture; only 18 of the respondents, representing 9.0%, are of different opinion.

Research Question 3:

Why is the *CHAMAMA* hardly known outside the Hausa society? This research question is spread through tables 22 – 28.

Table 22: Do you agree that poor marketing strategy is a problem to the CHAMAMA Film?

	Frequency	Percent
Yes	181	90.5
No	19	9.5
Total	200	100.0

In response to Question 22 (table 22 above): **Do you agree that poor marketing strategy is a problem to the CHAMAMA Film?** (Table 22), 181 respondents, representing 90.5%, are of the opinion that poor marketing strategy is affecting the *CHAMAMA* Film. The Films are hardly advertised beyond the Hausa society. Even within Hausa society, the promotion and advertisement of the *CHAMAMA* Film are often restricted to Kano, the state capital. The *CHAMAMA* depends largely on informal outlets to bring new titles to the attention of the public. This has affected its accessibility to members of the public.

Table 23: Are you satisfied with the picture and sound quality of the *CHAMAMA* Film?

	Frequency	Percent
Yes	149	74.5
No	51	25.5
Total	200	100.0

In response to Question 23 (table 23 above): **Are you satisfied with the picture and sound quality of the *CHAMAMA* video Film?** 149 respondents, representing 74.5%, indicated satisfaction with the picture and sound quality of the *CHAMAMA*. However, 51 respondents, representing 25.5% are not satisfied with the picture and sound quality of the *CHAMAMA*.

Table 24: Do you agree that the Hausa language might have restricted the spread of the *CHAMAMA* Film?

	Frequency	Percent
Yes	175	87.5
No	25	12.5
Total	200	100.0

In response to Question 24 (table 24 above): **Do you agree that the Hausa language might have restricted the spread of the *CHAMAMA* Film?** 175 respondents, representing 87.5, answered in the affirmative. Only 25 respondents, representing 12.5% had a different opinion. It is very obvious that the Hausa Language is restricting Hausa Films (including the *CHAMAMA*) to only those who could speak the language. In order to overcome this problem, some respondents subscribed to the view that the Hausa Film should subtitled in any of the major languages in Nigeria.

Table 25: Will you like to see the *CHAMAMA* video Film subtitled in any of the Nigerian languages?

	Frequency	Percent
Yes	178	89.0
No	22	11.0
Total	200	100.0

In response to Question 25: **Will you like to see the *CHAMAMA* video Film subtitled in any of the major Nigerian languages?** 178 respondents, representing 89.0% (Table 25) are of the view that the *CHAMAMA* Film should be subtitled in the major languages of Nigeria. This will make it more accessible to many Nigerians. Only 22 of the respondents, representing 11.0% are of contrary opinion.

Table 26: Do you agree that religion is inhibiting the production and consumption of the *CHAMAMA* video Film?

	Frequency	Percent
Yes	150	75.0
No	50	25.0
Total	200	100.0

In response to Question 26 (table 26 above): **Do you agree that religion is inhibiting the production and consumption of the *CHAMAMA* video Film?** 150 of the respondents, representing 75.0% are of the opinion that religious restrictions are affecting the production and consumption of the *CHAMAMA* video Film. However, 50 of the respondents, representing 25.0%, are of contrary opinion. There is a correlation between the number of those who expressed dissatisfaction with the use of music and dance in the *CHAMAMA* Film (table 19) and those who do not agree that religion is hampering Film production and consumption in Hausa society. This shows that religion still plays a crucial role in contemporary Hausa society.

Table 27: Are CHAMAMA Films repetitive?

	Frequency	Percent
Yes	141	70.5
No	59	29.5
Total	200	100.0

In response to Question 27 (table 27 above): **Are CHAMAMA Films repetitive?** (Table 27) 141 respondents, representing 70.5, are of the opinion that *CHAMAMA* video Films are repetitive. Only 59 of the respondents, representing 29.5% are of contrary opinion. This reflects the findings of Ekwuazi, (2008:300) that many Nollywood Films only recycle stories and themes. They are highly repetitive.

Table 28: Do you agree that CHAMAMA Films are too long and boring?

	Frequency	Percent
Yes	69	34.5
No	131	65.5
Total	200	100.0

In response to Question 28 (table 28 above): **Do you agree that CHAMAMA video Films are too long and boring?** 131 respondents, representing 65.5%, disagreed. Only 69 of the respondents, representing 34.5% agreed. It is pertinent to note that before the creation of the Kano Film censors Board, Hausa Films are accused of being generally too long and boring.

Ekwuazi, (2007:69) attributes the lengthy nature of the Hausa Film to the influence of either the Indian Film or the oral traditions of the Hausa people. As he puts it “Generally, the Films tend to be too long, much too long, is this a direct influence of the Indian Film or the Hausa oral tradition or possibly both”...).

The data gathered in respect of Research Question 3 has proved that the *CHAMAMA* Hausa Film is hardly known beyond its immediate environment, the Hausa society. Some of the factors responsible for this include:

- Religious inhibition

- Poor marketing strategy
- The Hausa language
- Lack of professionalism etc.

Research Question 4: Does the *CHAMAMA* contribute to the Development of the Hausa society? This research question is factored into questions 29, 30 and 31.

The aim of research question 4 is to draw attention to the positive contributions of the Hausa Film industry to the Development of contemporary Hausa society.

Table 29: Do *CHAMAMA* video Films create employment?

	Frequency	Percent
Yes	192	96.0
No	8	4.0
Total	200	100.0

In response to Question 29 (table 29 above): **Do *CHAMAMA* video Films create employment?** A significant number of the respondents, 192, representing 96.0% are of the opinion that the *CHAMAMA* Film is providing gainful employment to people. This corroborates the position of Furniss (2003). In his opinion, the Hausa Film industry may be the second largest employer of labour in contemporary Hausa society after government. Only 8 of the respondents, representing 4.0%, are of contrary opinion.

Table 30: Do you get entertained and informed by watching *CHAMAMA* video Films?

	Frequency	Percent
Yes	188	94.0
No	12	6.0
Total	200	100.0

In response to Question 30 (table 30 above): **Do you get entertained and informed by watching the *CHAMAMA* Film?** 188 respondents, representing 94.0% answered in the affirmative. Only 12 of the respondents, representing 6.0% are of different opinion. Many people watch the *CHAMAMA* Film because of its entertainment value.

Table 31: Do you agree that the *CHAMAMA* video Film is adding any value to Hausa society?

	Frequency	Percent
Yes	179	89.5
No	21	10.5
Total	200	100.0

In response to Question 31 (table 31 above): **Do you agree that the *CHAMAMA* video Film is adding value to Hausa society?** 179 respondents, representing 89.5% agreed that the *CHAMAMA* Film is adding value to contemporary Hausa society. Only 21 of the respondents, representing 10.5% disagreed.

The responses to Questions 29, 30 and 31 have proved that the *CHAMAMA* video is contributing immensely to the development of Hausa society.

Research Question 5: **How could *CHAMAMA* Film makers increase the demand for and the general patronage for their Films?** This research question is spread through Questions 32, 33, 34 and 35. Research Question 5 is aimed at exploring ways of improving the artistic and technical competence of the *CHAMAMA* Film makers.

Table 32: Do you agree that government should support the *CHAMAMA* Film?

	Frequency	Percent
Yes	187	93.5
No	13	6.5
Total	200	100.0

In response to Question 32 (table 32 above): **Do you agree that government should support the *CHAMAMA* Film?** 187 of the respondents, representing 93.5%, answered in the affirmative. Only 13 respondents, representing 6.5% disagreed. This shows that any form of support by the government to the Hausa Film industry shall be supported by the Hausa society. In view of its immense contribution to the development of society, government should provide the enabling environment for the Hausa Film industry to thrive.

Table 33: Will training and retraining of directors, producers, actors and actresses help the *CHAMAMA* Film?

	Frequency	Percent
Yes	194	97.0
No	6	3.0
Total	200	100.0

In response to Question 33 (table 33 above): **Will training and re-training of directors, producers, actors and actresses help the *CHAMAMA* Film?** 194 respondents, representing 97.0%, are of the opinion that training will improve the artistic and technical competence of the *CHAMAMA* Film makers. Only 6 of the respondents, representing 3.0%, are of different opinion. Ekwuazi (2007) have attributed some of the problems confronting the Hausa Film industry to the poor technical expertise of the Hausa Film maker.

Table 34: Is there any need for a regional Hausa Film festival?

	Frequency	Percent
Yes	193	96.5
No	7	3.5
Total	200	100.0

In response to Question 34 (table 34 above): **Is there any need for a regional Hausa Film festival?** 193 respondents, representing 96.5%, are in support of a regional Hausa Film festival. Only 7 respondents, representing 3.5% are against the idea of a Hausa Film festival.

Table 35: Do you agree that schools within and near the Hausa Film industry should establish departments of theatre arts and Film studies?

	Frequency	Percent
Yes	189	94.5
No	11	5.5
Total	200	100.0

In response to Question 35 (table 35 above): **Do you agree that schools within and near the Hausa Film industry should establish the Departments of theatre arts and Film studies?** 189 respondents, representing 94.5% are in support of the establishment of the Departments of Theatre Arts and Film studies, by schools within and near the Hausa Film industry. Only 11 of the respondents, representing 5.5% are of different opinion.

From the responses of the respondents to Questions 32, 33, 34 and 35, the *CHAMAMA* Film makers could increase the demand for and patronage of their Films by adopting the following strategies:

- Training and re-training (97.0%)
- Sub-titling of *CHAMAMA* in major Nigerian Languages (89.0%)
- Improved marketing strategy (90.5%)
- Introduction of Hausa Film festival (96.5%)
- Government support (93.5%)
- Establishment of departments of theatre arts and Film studies (94.5%).

5.5 CONCLUSION

As a visual literary form, the *CHAMAMA* Film provides a window to contemporary Hausa society. In its interrogation of modern Hausa society, the *CHAMAMA* Film appropriates the linguistic metaphor, oral traditions and folklore of the Hausa people. As a social diary of contemporary Hausa society, the *CHAMAMA* Film chronicles the expectations, fears and anxieties of a traditional society under intense pressure from the forces of globalisation and acculturation.

From the data gathered in respect of research Questions 1 and 2, it is evident that the *CHAMAMA* is a distinct sub-genre of the Hausa Home video Film. Its most distinctive feature is its rural outlook and rural orientation. This could be seen in its simple, uncomplicated plot, rural setting, and use of traditional motifs, costumes, oral folklore and folktales.

The data gathered in respect of Research Question 3 shows that the *CHAMAMA* is making meaningful contributions to the Development of Contemporary Hausa society. Apart from the large number of youths who participate in Film production either as producers, directors, actors and actresses, some micro economic activities (poster design, costuming, make-up artist) have evolved around the *CHAMAMA* Film.

Research Question 4 is about the challenges facing the *CHAMAMA* Film. Like every art form, the *CHAMAMA* has its own challenges. These challenges are both human and non human. They include religion, language, and the artistic and technical competence of the *CHAMAMA* Film makers.

The data gathered in respect of Research Question 5 suggest possible remedies to the challenges facing the *CHAMAMA* Hausa video Film. Some of the suggestions given by respondents include: Government support, training and re-training of Film makers, adequate funding and public patronage of *CHAMAMA* Films.

CHAPTER SIX: FINDINGS, RECOMMENDATIONS AND CONCLUSION

6.1 INTRODUCTION

Chapter six brings this study to a close. The chapter is a summary of the findings about the *CHAMAMA* Hausa Film, the challenges facing it and suggestions on how these challenges could be tackled.

Lazarfeld's postulation that movies become distasteful as people grow older, Ekwuazi (1987:88) may not be applicable to the Hausa people. According to Muhammad in Ekwuazi and Nasidi (1992:186), regardless of age, "*the Hausa appetite for Films is insatiable*". From the example of Danlami, (P.186) it is clear that a Hausa person could endure any inconvenience to be at the cinema every night. The aim of this chapter is to explore how the Hausa man's interest in Films, particularly, the *CHAMAMA* could be broadened, sustained and promoted.

6.2 FINDINGS

The data on the *CHAMAMA* Film are quite revealing and thought provoking. The *CHAMAMA* Film is very popular among the Hausa people and well valued by them. The *CHAMAMA*, and by extension, the Hausa Film industry, if well managed, has many potentials for growth and development.

With the large number of Hausa speakers in the West African sub-region, a well packaged *Kannywood* could emerge as Africa's largest Film industry. Below are the positive indicators.

6.2.1 Positive Indicators

- 189 respondents, representing 94.5%, find the *CHAMAMA* and by extension, the Hausa Film interesting.
- 143 respondents, representing 74.5%, are satisfied with the use of music and dance in the *CHAMAMA*.
- 182 respondents, representing 91.0%, are of the opinion that the *CHAMAMA* show true Hausa culture.
- 149 respondents, representing 74.5%, are satisfied with the sound and picture quality of the *CHAMAMA*.

- 192 respondents, representing 96.0%, agree that *CHAMAMA* is providing jobs for people.
- 188 respondents, representing 94.0%, get entertained and informed by watching the *CHAMAMA* Film.
- Finally, 179 respondents, representing 89.5%, are of the view that the *CHAMAMA* is adding true value to contemporary Hausa society.

However, despite these impressive statistics, the *CHAMAMA*, as a Film genre is facing serious challenges. These challenges, unless well managed, could threaten the existence of the *CHAMAMA* Film. From the available data, some of these challenges are:

6.2.2 Language

175 respondents, representing 87.5%, are of the opinion that the Hausa language is restricting the spread of the *CHAMAMA* Film. In order to overcome this problem, 178 respondents, representing 89.0%, would like to see the *CHAMAMA* sub-titled in any of the major languages of Nigeria. During the first international conference on Hausa Film, the limitations caused by the use of Hausa language are well discussed. Abdulla U.A. et al. (2004).

Poor Marketing: 181 respondents, representing 90.5%, are of the opinion that poor marketing is also a big challenge to the *CHAMAMA*. This again reflects the views of the first international conference on Hausa Film. Poor marketing of Hausa Films was identified as a big challenge to the Hausa Film industry.

Religion: 150 respondents, representing 75.0%, are of the opinion that religion is inhibiting the production and consumption of the *CHAMAMA* Film. This too was recognized by the first international conference Hausa Film held at Bayero University, Kano, in August, 2003. The Conference urged Hausa Film makers to be conscious of the differences between Hindu Religious culture and the Hausa Islamic culture.

Training and Re-training: 194 respondents, representing 97.0% are of the opinion that training and re-training will be of great help to the *CHAMAMA* Film. 189 respondents, representing 94.5%, will like to see greater synergy between tertiary institutions near the Hausa Film industry and the industry. The first international conference on Hausa Film emphasized the need for training to improve the technical expertise of Hausa Film

producers. The conference even suggested the need for Kano State Government to establish an institute for performing arts at Kano, the centre of Hausa Film production. Abdalla A.U. et al. (2004:22).

193 respondents, representing 96.5% supported the idea of a Hausa Film festival. The conference also suggested the need for an award for excellence, a kind of Hausa Film Oscar’.

In a survey conducted by Howard at Kano on media, Islamic messages and school aged children in 2010, the school children interviewed listed ‘super story’ as one of their favourite T.V. programs. The children did not lump super story with other T.V. Drama.

The special status accorded ‘super story’ and its popularity in Kano reveals a lot of things about the Hausa Film audience. The love for ‘super story’ and its popularity in Kano is un-expected. This is because of the following reasons:

- Super story is coming from an environment whose social outlook is not Islamic.
- The use of social space in super story is fairly free from religious inhibition.
- The medium of communication in super story is the English language.

The success of ‘super story’ at Kano, despite the above observations, points to one thing: a well packaged story artistically and technically, regardless of its social template could make positive impact anywhere, anytime, if ‘super story’ could be a success in Kano, why not the Hausa Film? Why not the *CHAMAMA*?

Abubakar Imam’s *Magana jari ce* (BKS 1-3) are considered Hausa classics. They are still being taught in some schools in the North Omobowale (1997).The television version of the same classics is considered generally a flop. This shows that there is something fundamentally wrong with the way and manner artistic/literary works are packaged by the North through the electronic media. Unless this is corrected, the problem will persist.

Ekwuazi’s (2008:301) five structural stress of Nollywood is also applicable to the Hausa Film industry.

6.2.3 Structural Stress I: The nature of the industry: Nollywood (Kannywood) had no template

A template is supposed to outline industry:

- Vision
- Aims
- Objectives
- Purpose of existence.

The absence of a template is even more pronounced in the Hausa Film industry. The Hausa Film industry as it is presently constituted has no (work) template. There is no well articulated industry vision, mission statement and objective. The industry is an all comers affair. Every Film producer /director operates within the limits of his own vision and the limitations of his own personal resources.

6.2.4 Structure Stress 2: Ekwuazi identifies this as Sectorial Failures /Lapses evident in:

- 1) The disconnection between production values and audience mores.
- 2) The skewed development in the industry – the upstream sector is performing better than the downstream.
- 3) The non-alignment of the industry to the larger industrial sub-sector of the national economy.
- 4) The in-ability of the Film in the use of mass mobilization.
- 5) Industry players not being professionally organized to adequately harness the policy/legal environment and thereby tap into the larger industrial sub-sector of the economy.
- 6) Lack of comprehensive, as opposed to intensive training opportunities in the country. (p. 301).

Item 1 of structural stress 2 is applicable to the Hausa Film industry. The disconnection between the Hausa Film industry and the Hausa society could be seen in:

- The many protests against the Hausa Film industry.
- The banning/suspension of the industry by the industry itself.
- The mob burning / destruction of Hausa Film CDs, cassettes etc.

- The arrest/detention of Film actors and actresses.
- The lack of government interest in the industry.
- There are no training institutions for film producers at kano at the time of writing this report.

Item 2 of Ekwuazi's structural stress 2 as identified by Ekwuazi, (2008:301) is equally applicable to the Hausa Film industry. Development in the industry is lopsided in favour in of the upstream to the neglect of the downstream. More directors/producers, actors and actresses are emerging daily in the Hausa Film industry without a corresponding investment in training, capacity building and infrastructural development. The Hausa CD is more visible than the industry that produces it.

Item 3 of structural stress 2 as outlined in Ekwuazi (2008:301) is also a visible feature of the Hausa Film industry. The industry is yet to integrate itself into the larger Nigerian Economy. Unless this is done, it would be difficult for the industry to get listed on the stock exchange, attract foreign and private investors. The industry will remain largely artisanal unless it becomes integrated into the larger Nigerian economy.

Item 4 of structural stress 2 is also relevant to the Hausa Film industry. The Film is a potent weapon for mass mobilization. The refusal of governments in the North to use the Hausa Film for mass mobilization also reflects the not too cordial relationship that exists between government and the industry.

Item 5 of structural stress 2 is on the formation of professional bodies and the organization of the industry along professional lines. Like Nollywood , the Hausa Film industry is yet to be organized professionally. Professional bodies such as the actors guild, screen writers association are yet to exist in the Hausa Film industry. This has made it difficult for the industry to bargain collectively with government.

Item 6 (structural stress2) the absence of training opportunities is very obvious in the Hausa Film industry. No tertiary institution at the time of this research, in Kano town offers any course in theatre, drama and Film. This poses a big challenge to those in the industry who will want to acquire more professional skills. The only training is the one occasionally provided by some foreign cultural centers in Kano – the British council, American consulate, German and French cultural centers.

6.2.5 Structural Stress 3: Ekwuazi identifies this as The nature of the industry:

Structural stress 3 is even more relevant to the Hausa Film. The content of Hausa Film, the use of violence, lack of innovation are common in Hausa Films. Items 3, 4,5,6,7,8 and 10 are common features of the contemporary Hausa Film. They include:

- 1) Bloodletting, murder, sex, pornography, witchcraft, occultism, violence and ritual killing: the more of this you weave into the story, the better.
- 2) There is nothing like a redundant action, so always shoot the whole of an action; only an amateur uses only part of the action to represent the whole. How else, can you tell in 180 minutes a story that can be told in less than 45 minutes?
- 3) The duration of a shot on the screen is not determined by the interest it creates.
- 4) The more chaotic the shot sequencing, the better for the story.
- 5) There is no value in the re-establishing shot.
- 6) Always emphasize the two dimensionality of the screen: avoid, like the plague, any temptation to shoot at an angle of 45° to your subject.
- 7) Camera movement should have no bearing on the logic of the story.
- 8) The story is more important than the technique: so why bother with the artistic use of sound and with structuring the lighting field?
- 9) Under no circumstances, let your mode of transition be determined by your story construction and
- 10) Suspense being totally unnecessary, reaction close ups or cut in shots is impediments to any good story. Ekwuazi (2008:301).

In item 1 of structural stress 3, apart from occultism and ritual killing, all the other accusations against the content of Nollywood are also valid with Hausa Films. Bloodletting, murder and witchcraft/ Shamanism (*Boka*) are becoming visible features of the Hausa Film. The use of gun battles, physical fights and wife battering are becoming features of Hausa Film texts. The use of violence by the Hausa Film text could have also influenced the social disposition of Hausa Film actors/actresses towards violence. Recently, the supreme court of Nigeria (SNC) confirmed the death sentence on Rabil Ismail a Hausa Film actress for allegedly killing her boyfriend. The Film actress according to the Sun newspaper of 6th April, 2013, pushed her boyfriend into the *Tiga Dam*

In addition to the romance with violence, the Hausa Film text is also becoming more and more daring in exploring the space around the female body. Hausa Film, (including the *CHAMAMA*) intrude into her *al'aura* and her *hujrat*. The *al'aura* refers to her intimisphere (face, body, voice) and the '*hujrat*' refers to her virtual lair or inner apartment. Adamu, (2007:104).

Item 2 of structural stress 3 is on the length of Nollywood Films. Due to poor use of the camera, stories are unnecessary elongated. This is also true of the Hausa Film text

Items 3,4,5,6 and 7 of structural stress 3 are about the lack of technical effects in Nollywood Films. The camera, montage, continuity, visual are not use to tell the screen story. The emphasis is more on dialogue.

This too is applicable to the Hausa Film. The worst culprit is the *CHAMAMA* Film.text The *CHAMAMA* text is often, a direct camera reproduction of stage drama. Nothing is done to add creative value to what is recorded. Because of funds, the camera the *CHAMAMA* is still using may not be as complex as the types used by other Hausa Film genres. Colour separation, sound synchronization are very poor in the *CHAMAMA* Film text This big lapse in the Hausa Film is long recognized by Ekwuazi. According to Ekwuazi (2007:69):

There is hardly any attempt to tone up creatively for dramatic effect. The result of this lack of luster quality is emphasized by the flatness of the lighting. Another general feature is the non creative use of sound/music.

Item 8 of structural stress 3 is on the over reliance on the use of dialogue instead of visual effects by Nigerian Films. In a conference on the Nigerian Film, Wole Soyinka identifies the direct transposition of the stage onto the Film as a big challenge. It has led to the production of what he describes as static and stagey Films. According to Soyinka in Akpuda (2008:13)

...new comers to cinema, which includes all of us, tend very often to transpose the form of theatre directly onto Film with of course very stagey static Films...

In the Hausa Film industry, the *CHAMAMA* Film is more guilty of producing static, stagey Films. It is more guilty of transposing theatre directly onto Film. In *CHAMAMA* Film text, the emphasis is on 'turn over', instead of technical refinement and artistic enhancement. This could be the reason why it is not too popular among the educated members of contemporary Hausa society.

Items 9 and 10 of structural stress 3 are on the use of montage, continuity and re-establishing shots. All these technical refinements are hardly used in the contemporary *CHAMAMA* Film text. In place of montage/continuity/re-establishing shot, the *CHAMAMA* depends more on the linear/progressive recording of events. Actions are arranged in a linear form and are recorded as such.

In order to overcome these challenges, Ekwuazi, (2008:305) made the following suggestions:

- 1) Ensure that the motion picture is practiced with the highest ethical, commercial and artistic standard.
- 2) Ensure the existence/enforcement of all necessary regulatory mechanism.
- 3) Confer on the practice of the motion picture the status of a profession equivalent to engineering, law, medicine.
- 4) Merging the NFC (Nigerian Film Corporation) and NFVCB (National Film and Video Censors Bound) will create a Film industrial complex with four basic aims/functions:
 - 5) Classification
 - 6) Training
 - 7) Production
 - 8) Policy/legal enforcement.

These suggestions by Ekwuazi, if implemented, will greatly help the contemporary Nigerian Film industry. They will equally help the Hausa Film industry. The suggestion of making the regulatory bodies more pro-active is in order. There is need for a positive synergy between the Nigerian Film corporation, Jos, The National Film and Video Censors Board, Abuja and the Nigerian Copyright Commission. These bodies, together with other relevant government bodies should come together in order to create the required Film industry for Nigeria.

In addition to the above suggestions and in view of the peculiar characteristics of the Hausa Film industry, the study also makes the following suggestions with specific reference to the Hausa Film industry. These suggestions/recommendations, if implemented will help the Hausa Film industry greatly.

6.3 RECOMMENDATIONS

The first suggestion is the observance of the ‘golden mean’ as postulated by Aristotle, Albarran(2002). The golden mean requires an individual to avoid excesses in everything he does. The ‘golden mean’ stresses moderation as opposed to extremes. Albarran, (2002:56). It is the belief of Aristotle that, “an individual could achieve strong moral character, but he or she would necessarily face difficult choices. By adopting a middle position, one could avoid both excess and deficiency”.

Hausa film producers, directors, actors and actresses should eschew extremities in their actions. They should show moderation in both their public and private life. The society too, should also show moderation in dealing with the Hausa Film industry. Some of the problems the industry is currently passing through are teething problems which will one day disappear. A perfect Film industry can never be developed in one day. It takes a long time to develop a Film industry.

The ‘categorical imperative’ as suggested by Immanuel Kant, if practiced, will also help the Hausa Film industry. In Kant’s ‘categorical imperative’ Albarran (2002:56) an individual is expected to “act on those principles that could be applied universally”. In making a moral decision, an individual is expected to seek that which would be generally accepted by society. This may look very difficult. But despite perceived differences, there are principles that could be applied universally, between individual or between

societies.. Differences are part of every human society. No society exists with a uniform view on every issue.

John S. Mill, in his principle of utilitarianism, places emphasis on the collective interest of the society. Albarran, (2002:57). In Mill's opinion, when faced with moral decisions, one must consider which action will result in the most happiness for the greatest number of people".

A Film producer, director, actor and actress should weigh carefully his/her personal interest against the collective good of society. An action that is likely to endanger the society or create disharmony in the society (no matter how profitable) should be avoided.

To John Dewey and Bertrand Russell, everybody should take responsibility for his moral/ethical decision (s). In their opinion, Albarran (2002:55) ,“each individual determines his or her own course of ethical decisions as each encounters different situations”. In Nigeria, the general tendency among actors/actresses to always blame directors/producers for any unpleasant role is not acceptable. An actor/actress should have the moral strength to turn down any appearance that he or she feels is not appropriate, no matter the fees.

The use and adoption of the social responsibility theory of the Hutchins commission as a guiding principle will help the Hausa Film industry too. Viewed from Hutchins' commission , the social responsibility of the Hausa Film industry to its society will include:

- Providing entertainment, information and education to society.
- Making money for those in the industry
- Contributing to the orderly **moral growth and development** of society
- Creating **viable models** for the society.
- Setting the **highest moral/ethical standards** for the society to emulate. Albaran (2002)

In this way, the Film industry will be discharging its 'social responsibility' to the society. This responsibility becomes abandoned, when the industry starts placing more emphasis on money than in the orderly development of society or when members of the industry are getting more involved in social scandals.

Many world Film industries (including Hollywood) have self-regulatory mechanism. It is cheaper, easier and friendlier for the industry than the big hammer from the censors' board.

On the other hand, individuals in the Hausa Film industry, should start to cultivate the habit of self-inhibition, particularly, the female actress. She should be aware that stardom, fame and popularity always have their own challenges. She should therefore, be conscious of her personal and private life. Self control, self-discipline, self-denial and self-inhibition should always be their guiding principles.

The scandal which led to the suspension/banning of Film making in Kano for some months could have been averted, if the actress involved, had exercised the principle of self-inhibition. Similarly, the death sentence on another Hausa female actress could have been avoided, if she too had exercised the principle of self-inhibition. Many Hausa film producers, directors, and artistes are not aware of their rights, as provided by the Nigerian copyright commission. Their rights are therefore violated with impunity by the society. At the back of this work, as appendix is a model film contract instrument.

The society should also provide training facilities for the Hausa Film industry. It is ironic that there is no single Film institute in Kano. Apart from Zaria, Ilorin, Maiduguri, Benue and Nassarawa, no other notable academic institution in northern Nigeria offers a course in drama, theatre or Film studies. The recent decision by one of the universities in the north to establish a Film village is good and should be supported. But, what is required now is a Film Department. A Department with clearly spelt out academic programme(s), entry requirements, admission processes, to be headed by an academician with relevant training in Film/theatre. A Film village to cater for the short term needs of established Film makers could exist under the Film school. This could be headed by a professional Film maker with or without any requisite academic qualification but accountable to the Film school.

6.4 CHALLENGES ENCOUNTERED DURING THE RESEARCH

The major challenge encountered is the difficulty in getting some of the Film texts. The Hausa Film text is out of circulation three months after production. All efforts to get them even through their producers, and national Film and video censors' board, proved abortive.

This reveals a great archival challenge to literary preservation and documentation in contemporary Nigeria. The situation is peculiar not only to Hausa Films, but also to Nollywood Films. With the world moving towards ‘soft copies,’ Faculty of Arts / department of English, NFVCB, should consider the possibility of starting a **Film text data bank**. A bank where students could access specific Films and pay for the services provided.

6.5 CONCLUSION

After a thorough examination of the **CHAMAMA** Film text, this thesis is convinced that the Hausa Film has a bright future. **The greatest threat to its survival is NOT the Hausa cultural environment or the Islamic religion. But rather, the technical and artistic deficiencies of the Hausa Film producer and director.** These deficiencies are identified and analysed using Ekwuazi, (2008) structural stress approach. Appropriate solutions are also suggested. It is hope that if these suggestions/recommendations are implemented, the challenges facing the Hausa Film industry could be reduced to the barest minimum.

The Hausa Film offers an interesting area of academic research. One area that is worthy of academic study is the impact of Film on Hausa woman. The Hausa woman is gradually being empowered by the Hausa Film. At least, it has given her a voice. She could be seen and heard .

Figure 55: Table showing list of Films used by the study

S/N	Film title	Director	Producer
1	<i>Ibro ya auri Baturiya</i>	Muhammad Y. Muhammad	Sani Sule Katsina
2.	<i>Ibro Kawajo</i>	Umar Jalo	Muntari Balarabe
3.	<i>Ibro Danfo Direba</i>	Umar Jalo	Muntari Balarabe
4.	<i>Ibro Honourable</i>	Ibrahim Planner	Nautica Production
5.	<i>Ibro Ministan Tsaro</i>	Shafiu Muh'D	Nautica Production
6.	<i>Dan Auta a Lagos</i>	Umar Jalo	Jazuli Labanan Iwale
7.	<i>Boko zalla</i>	Moh'D Y. Moh'D	Abdulrahman M. Kumasi
8.	<i>Tsohon Dan Siyasa</i>	A.A. Bizi	Salisu Mu'azu
9.	<i>Kwarare</i>	Umar Jalo	Ahmad M. Umar
10.	<i>Daushe mai adashi gata</i>	Ibrahim Planner	Sule Raji Nassarawa
11	<i>Aloco</i>	Ali Jita	Lawan A Kaura

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**APPENDICES 1 – 4 EXCERPTS FROM KANO STATE CENSUS BOARD
REGULATIONS ON FILM**

APPENDIX I

KANO STATE CENSORS BOARD

GUIDELINES FOR REGISTRATION OF SCRIPTWRITERS AND OTHER(S)

1. A Film operative must possess “O” Level Certificate or its equivalent (Additional qualification is an added advantage)
2. A Film operative must avoid any act capable of polluting public morals.
3. A Film operative must observe and respect religion, culture and public interest
4. A Film operative must be a registered member of an appropriate guild
5. A Film operative must be a Nigerian as stipulated in the Constitution of the Federal Republic of Nigeria
6. Female Musicians and Lyricists must be under the care of a husband, parent or guardian (not independent as the case may be).
7. These Guidelines are subject to review depending on prevailing circumstance.

Mission and vision of Kano State Censors Board (2008:235).

APPENDIX II

KANO STATE CENSORS BOARD

GUIDELINES FOR REGISTRATION OF DIRECTORS

1. A Director must possess a Diploma or Certificate in the field or production from a recognize institution.
2. A Direct must ensure a friendly atmosphere and should avoid roles that will tarnish the image of his artistes.
3. A Director must observe and respect religion, culture and public interest.
4. A Director must be a registered member of the guild of Directors
5. A Director must be guided by the approved script throughout his production
6. A Director must avoid any role that will corrupt public morals e.g. dressing, hair style etc.
7. These guidelines are subject to review depending on prevailing circumstances.

APPENDIX III

KANO STATE CENSORS BOARD

GUIDELINES FOR REGISTRATION OF PRODUCERS

1. A producer must possess a Diploma or Certificate in the field of production from a recognized Institution.
2. A Producer must ensure that his script is endorsed by a recognized consultant and approved by the Board.
3. A producer must ensure that Professional Equipment is used (Broadcasting Standard).
4. A producer must observe and respect religion, culture and public interest
5. Notice for location activities Must be submitted to the Board 48 hrs before the (outing)
6. Singing and dancing has been cancelled in Hausa Film.
7. A producer must be a registered member of a guild of producers.
8. A producer must discourage free mingling of opposite sexes for the whole night during production.
9. These Guidelines are subject to review depending prevailing circumstances.

APPENDIX IV

KANO STATE CENSORS BOARD

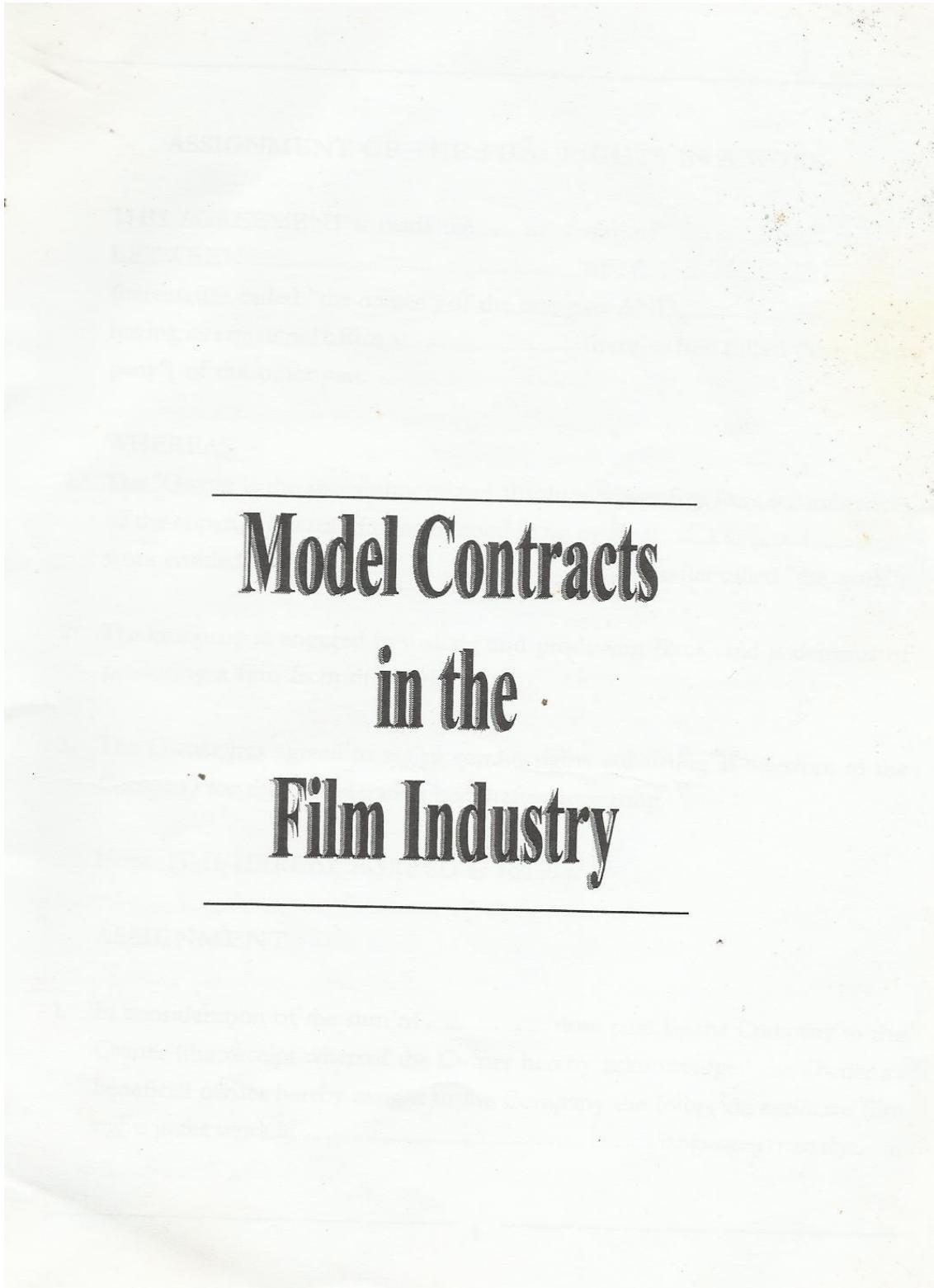
GUIDELINES FOR REGISTRATION OF ARTISTES

1. An Artist must be of sound mental and moral behavior on.
2. Must not be below 18 yrs old
3. Must be a registered member of Kano State Guild of Artistes
4. Must possess a minimum qualification of secondary school leaving certificate
5. Must be fluent in Hausa language.
6. In case of female artistes, she must not be a married person.
7. Must be a Nigerian as stipulated in the constitution of the Federal Republic of Nigeria
8. Female artistes must be under the care of her parents/guardians (not independent as the case may be).
9. These guidelines are subject to review depending on prevailing circumstance.

Mission and vision of Kano State Censors board, (2008:241).

Figure 56: Model contracts

APPENDIX V



ASSIGNMENT OF THE FILM RIGHTS IN A WORK

THIS AGREEMENT is made the day of
BETWEEN of
(hereinafter called "the owner") of the one part AND
having its registered office at (hereinafter called "the Com-
pany") of the other part.

WHEREAS

1. The "Owner is the sole author of and absolute owner free from incumbrances of the copyright hereinafter mentioned in an original work entitled (.....) (hereinafter called "the work")
2. The company is engaged in making and producing films and is desirous of producing a film from the work
3. The Owner has agreed to assign certain rights subsisting in the work to the Company for the consideration hereinafter appearing.

Now, IT IS HEREBY AGREED as follows:

ASSIGNMENT

1. In consideration of the sum of now paid by the Company to the Owner (the receipt whereof the Owner hereby acknowledges) the Owner as beneficial owner hereby assigns to the Company the following exclusive film rights in the work in language(s) namely:

- (a) to make adaptations of the work for the purpose of reproduction in the form of cinematograph films;
- (b) to record and reproduce the work and any such adaptation in the form of cinematograph films and of scenarios or scripts of such cinematograph films;
- (c) to perform in public the work and any such adaptation by means of cinematograph films and sound-tracks associated therewith;
- (d) to broadcast the work and any such adaptation by means of cinematograph films and sound tracks associated therein;
- (e) to cause the work and any such adaptation to be transmitted to subscribers to a diffusion service by means of cinematograph films and sound-tracks associated therewith;
- (f) to reproduce and publish in story or serial form synopses of any such adaptation not exceeding (10,000 words) in length either in connection with commercial exploitation and advertisement of such cinematograph films or independently thereof;
- (g) to broadcast any such adaptation with such alterations as the Company may deem necessary by means of living actors and to cause any such performance to be transmitted to subscribers to a diffusion service.

TO HOLD the same unto the Company absolutely through out all countries of the world in which the rights hereby assigned subsist or recappable of being acquired during the period of copyright in the work and during all renewals and extensions thereof.

WARRANTIES

The Owner hereby represents and warrants in favour of the Company that

- (a) he is the sole author and/or owner of the work and that the work is wholly original and that nothing therein infringes the copyright or any other rights of any third party;
- (b) the work does not, to the best of his knowledge and belief, contain any defamatory matter;
- (c) the rights hereby assigned are vested in him absolutely and that he has not previously assigned, licensed, granted or in any way encumbered the same so as to derogate from the assignment hereby made and that he has a good title and full right and authority to make this assignment.

RESTRICTION ON OTHER GRANTS.

3. During the period of _____ years from the date hereof in the exercise of his other rights in the work the Owner shall not permit or authorise other performance in public or broadcast or sound recording of the work except with the written consent of the Company first had and obtained.

INDEMNITY

4. The Owner undertakes to indemnify and at all times keep the Company fully indemnified against the actions, proceedings, claims, cost and damages whatsoever made against or incurred by the Company in consequence of any breach or non-performance by him of any of the representations, warranties or covenants on his part herein contained.

ADAPTATIONS

5. The Owner agrees that in exercising his rights hereunder the Company shall

with the Owner's prior consent which shall not be unreasonably withheld be entitled to add to, take from and alter the work and its title, characters, plot, theme, dialogue, sequences and situations and may combine the work with any other literary, dramatic or musical work.

ABANDONMENT AND REASSIGNMENT

6. If the Company does not within 12 months hereof commence the making of a cinematograph film in pursuance of the right granted by this contract and complete the same within _____ months thereafter, the Owner shall be entitled to reclaim the rights hereby granted and upon such reclamation the Company shall be bound to reassign to the Owner all rights assigned hereunder and still subsisting. In the event that any such rights have been assigned or licensed by the Company to third parties the Company shall be bound to recover such rights for the purpose of reassignment hereunder.

SCREEN CREDITS.

7. If any cinematograph film is made by the Company in pursuance of its rights hereunder wholly or substantially upon the work the Company undertakes that the Owner, if he is the author, will be accorded proper screen credit as the author of the work (mentioning the work by its published title unless the title of such film is the same) on the negative of such cinematograph film and on all positive copies thereof.

FURTHER ASSURANCE.

8. For further securing to the Company the rights hereby granted the Owner

covenants with the Company that he will at the request and expense of the Company do all such further things and execute all such further instruments as the Company may from time to time require for the purpose of confirming the Company's title to the said rights in any part of the world.

TRANSMISSION

9. Subject to this agreement the Company shall, after due notice to the Owner, be entitled to assign to any person or persons, firm or Company the benefit of this assignment and all or any of the rights hereby assigned to it and to sublicense the exercise thereof and in any such event all the representations warranties and covenants on the part of the Owner herein contained shall to the extent of such assignment or grant thereupon ensure for the benefit of such assignee or grantee.
10. The Owner shall not be entitled to transfer his obligations hereunder nor without the prior written consent of the Company to assign his rights hereunder but the said rights shall continue to subsist in favour of his personal representatives to the extent that the Company has received or will receive any benefit hereunder.

AGENT

11. All monies due to the Author hereunder shall be paid to his authorised agents, (.....), whose receipt shall be a good and sufficient discharge to the Company thereof.

INTERPRETATION

12. Unless the consent otherwise requires words and expression used herein shall

have the same meanings as are assigned to them by the Copyright Act. All references to broadcasting are references to broadcasting by electromagnetic radiation whether by way of sound broadcasting or television and the expression "adaption" shall include a scenario or script for a cinematograph film. If and in so far as the same may have more extensive interpretation in any part of the world to which the Copyright Act does not extend the rights assigned by the Owner to the Company under clause 1 of this agreement shall be deemed to include the sole and exclusive cinematograph rights in respect of the work.

13. All questions or differences whatsoever which may at any time hereafter arise between the parties hereto or their respective representatives touching this agreement or the subject matter thereof arising out of or in relation thereto respectively and whether as to construction or otherwise shall be referred to a sole arbitrator to be agreed upon by the parties hereto and in default of such agreement all questions or differences shall be referred to a sole arbitrator to be nominated by the Director General of the Nigeria Copyright Commission and in either case the arbitration shall be in accordance with and subject to the provisions of the Arbitration Act or any statutory modification or re-enactment thereof for the time being in force in Nigeria.

IN WITNESS whereof, etc.

(Signature of or on behalf of the parties).

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**DISTRIBUTION SERVICE AGREEMENT BETWEEN
FILM OWNER AND A DISTRIBUTOR**

THIS AGREEMENT is made the day of
BETWEEN having its registered office at
..... (hereinafter called "the Distributor" which ex-
pression shall include its assigns and successor in business of the one part AND
..... having its registered office at
(hereinafter called "the Owner") which expression shall include its assigns and
successor in business) of the other part.

WHEREAS

1. The Owner is vested with all rights title and interest in and to a cinematograph film entitled (hereinafter called "the film") and desires to grant to the Distributor the distribution rights in the film as hereinafter set forth.
2. The Distributor desires to promote and distribute the film throughout the territory herein permitted:

NOW IT IS HEREBY AGREED as follows:

ENGAGEMENT

1. The Owner hereby engages the Distributor to exclusively distribute the film throughout the territory of (hereinafter called "the territory") during the term of this agreement, in all media and the Distributor agrees to distribute the film in good faith in accordance with normal and

customary business practices and policies.

DELIVERY

2. The Owner undertakes to deliver the film to the Distributor on or before the day of by delivering to the Distributor or giving the Distributor access to all those items and elements which the Distributor may require in order to properly distribute the film.

DISTRIBUTOR'S FEES

3. In consideration of the Distributor's services hereunder, the Owner agrees that the Distributor shall be entitled to receive and the Owner agrees to pay the Distributor the following fees:
 - (a) The sum of N per week for weeks commencing on the day of and a sum equal to per cent of the gross receipts (as hereinafter defined) received by the Distributor from the distribution of the film from play dates booked or other licence or agreement made during the period herein indicated;
 - (b) The sum of N per play date shipped for the next weeks, and a sum equal to per cent of the gross receipts received by the Distributor from the distribution of the film as set forth in (a) above;
 - (c) The sum of N per play date shipped after the period set forth in (b) above;
 - (d) The Owner agrees to pay the Distributor the sum of N upon the signing of this agreement as start up fee. All other flat fees shall be paid by the Owner to the Distributor upon the first of each month during the term of this agreement. It is agreed, however, that all of the Distributors' fees may also be

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paid out of the bank account hereinafter described.

RELEASE

4. The Distributor agrees, subject to the performance of the Owner's delivery obligations hereunder, to commence the promotion, distribution and exhibition of the film in Nigeria on or before the day of.....

PRINTS AND ADVERTISED MATERIALS

5. The Owner shall make available to the Distributor all advertising materials, negatives and other physical materials of the film in order to make prints or other copies of such materials for utilization by the Distributor; it being understood that the Owner shall pay the actual out-of-pocket costs* for the making of such printed and other copies. The Owner shall also pay all costs of distribution of the film, including insurance, freights, screenings, censorships, residuals, and all other costs. The Owner shall pay all such costs as aforesaid promptly upon presentation by the Distributor of the invoices for same. The Distributor, however, shall not order more than prints of the film, or expend more than on the advertising campaign (excluding local, theatre level co-operative advertising) without the owner's prior consent.

GROSS RECEIPTS

6. For the purpose of this agreement the term "gross receipts" shall mean all

monies received by the Distributor from all sources for the exhibition or other exploitation of the film throughout the territory. There shall not be accounted for in gross receipt any sums paid as taxes, import or export duties or other governmental fees imposed by any duly constituted authority. Any such sums as are paid shall be deducted from the receipt derived from the distribution of the film for the purposes of arriving at the amount of "gross receipts" for the film.

SEPARATE BANK ACCOUNT AND APPLICATION OF GROSS RECEIPTS

7. (a) The Distributor agrees to deposit into the Owner's bank account ("the account") at..... each and every week, all monies received by the Distributor from all sources in the delivery from exploitation of the film.
- (b) The account shall be a two signature account, one signature being of an authorised representative of the Owner and the other of an authorised representative of the Distributor. Gross receipts deposited into such account shall be applied and administered by the Distributor in the following manner: first, to the payment of the Distribution expenses (and the Distributor agrees to accompany the cheque for payment with the copies of invoices covering same). All remaining monies in the account shall be solely the property of the Owner. However, the Owner shall not withdraw such monies while same may be reasonably required by the Distributor as a reserve for future distribution expenses.
- (c) The Owner shall have the right at all reasonable times, for a back period not exceeding two years, to audit the books and records of the Distributor

pertaining to the film.

TERM OF CONTRACT.

8. The term of this agreement shall be for a period of years from the release of the film hereunder. However, in the event that by the day of the Distributor has not received the sum of N..... in gross receipts hereunder, then the Owner shall have the right to terminate this agreement upon giving the Distributor written notice of such termination.

EFFECT OF BREACH

9. In the event that the Distributor shall (i) substantially fail to perform any of its obligations or covenants on its part to be performed hereunder or (ii) in the event of an adjudication that the Distributor is bankrupt; or if the Distributor files a petition in bankruptcy or for the adoption of an arrangement under any law of any jurisdiction passed for relief in insolvency, or the Distributor makes an assignment for the benefit of its creditors, or in the event of entry of a court order after full hearing appointing a receiver for all a substantial part of the Distributor's property; and thirty (30) days after written notice by the Owner to the Distributor of any of the above shall have elapsed without the aforesaid breach or other matters having been cured or corrected by the Distributor, all rights privileges and licenses granted hereunder shall then cease and terminate without any other steps being taken by the Owner. All such rights, privileges and licenses shall thereupon revert to the Owner and the Owner shall be entitled to immediate possession of all materials pertaining to the film delivered by the Owner thereunder and the Distributor shall nevertheless be entitled to pay-

ment of its flat fees or percentage fees in respect of play dates or licenses effected by the Distributor prior to the effective date of termination of this agreement.

OWNER'S WARRANTIES

- 10 The Owner represents, warrants and agrees that:
- (a) the Owner is duly organised under Nigerian law and has the rights to enter into and perform this agreement and to grant to the Distributor all of the rights and licenses herein granted and agreed to be granted to the Distributor. The Owner has taken all necessary action to authorise the execution and delivery of this agreement and this agreement does not and will not violate or be inconsistent with any other agreement of which the Owner is or may become a party;
 - (b) the Owner owns all rights in and to the film, and all rights in and to the literary material upon which the film is based necessary for the exercise and enjoyment by the Distributor of all rights and licenses herein granted.
 - (c) the Owner owns or controls all rights in and to all music and lyrics synchronised with the film, whether or not written or acquired specifically for the film, necessary for the exercise and enjoyment by the Distributor of all rights and licenses herein granted or purported to be granted to the Distributor, including, without limitation, not less than a good and valid synchronization license in customary form executed by the copyright owner of such music and lyrics or his agent or trustee together with the non exclusive, irrevocable right to publicly perform and authorised others to perform the said music and lyrics in the exhibition of the film and in trailers and other advertising of the film throughout the territory;
 - (d) there are, and will be no claims, liens, encumbrances or rights of any nature in or to the film or any part thereof which can or will impair or interfere with the rights and licenses of the Distributor hereunder;

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- (e) the picture and each and every part thereof, including the title thereof, sound and music synchronized therewith, and the exercise of its rights by the Distributor or any licenses of the Distributor, will not violate or infringe any trademark, trade name, or any other right of any person, or constitute a libel or slander of any person;
- (f) the Owner has not sold, assigned, transferred, conveyed or hypothecated and will not sell, assign, transfer convey or hypothecate to any person any right title or interest in or to the film, or any part thereof, or in or to the literary or musical material upon which the film is based or which is used therein, which will conflict, interfere with or violate any of the Distributor's rights and licenses hereunder;
- (g) the film has not heretofore been sold or licensed for distribution or exhibition, and has not been publicly exhibited in the territory. The Owner will not distribute or exhibit any other film based in whole or in part upon the literary material upon which the film is based, or which is a remark or sequel of the film, or which has the same title or a similar to the film;
- (h) the Distributor shall quietly and peacefully enjoy and possess, during the entire period of the exclusive rights hereunder, all of the distribution and other rights herein granted to the Distributor;
- (i) the Owner shall deliver the picture to the Distributor clear of all recording, synchronization, dubbing, redubbing or distribution royalties and any other patent or copyright royalties or comparable payments, it being the intention hereof that all such payment shall be made by the Owner as and when required, and in the event of failure on the Owner's part to make any of such payment, the Distributor shall have the right at the Distributor's option, but shall not be obligated, to make such payments at the Owner's sole cost and expense and deduct and recoup the amount thereof from the Owner's share of the gross receipts of the film;

- (j) the Owner has not agreed to accord any person screen or advertising credit except in customary fashion in the film industry, and only in accordance with the credit list delivered to the Distributor by the Owner hereunder.

INDEMNITY

11. (a) The Owner will, at its own expense, indemnify the Distributor, its assignees and licensees, and hold them harmless from any and all claims, actions, judgements, decrees, loss, damage, liability or expense, resulting from or in connection with any breach of any of the warranties, covenants and promises made herein by the Owner. The Distributor shall first require the Owner to defend any such claim, action or cause of action, and to assume the full responsibility and cost of the defence or settlement thereof. If, however, after a reasonable time, the Owner fails to assume such responsibility as aforesaid, then the Distributor is hereby granted authority and power of attorney to handle, defend or settle all claims, action and causes of action. The Owner shall cooperate and participate at its own expense in the defense and/or settlement of any claim, action or cause of action handled by the Distributor. The Distributor shall give notice of any such claim or action to the Owner, and at the Owner's request shall consult with the Owner concerning the same and any settlement thereof, but the Distributor's decision with regard to any claim handled by the Distributor shall be final.
- (b) The term "action" shall be deemed to include all manner of suits, actions, and proceedings at law or in equity or before any administrative, judicial or governmental agency or before any arbitration or other private tribunal. All powers and authority of the Distributor granted in this clause may be exercised by itself, its licensees and assigns, in their respective names or in the names of the Owner, or otherwise. Any amount which the Owner may become obligated to pay to any of the indemnities pursuant to this clause

shall be paid by the Owner upon demand, and if elected to be paid by the Distributor, may be recouped by the Distributor directly from the Owner upon demand or from the Owner's share of gross receipt hereunder, or from any other amounts due the Owner from the Distributor.

12. Nothing herein contained shall constitute a partnership between or joint venture of the parties hereto, or constitute either party the agent of the other. This agreement is personal to the Distributor and may not be assigned; and any such purported assignment shall be void. This Agreement shall be binding upon and shall inure to the benefit of each of the parties and their respective legal representatives.

ARBITRATION

13. All questions or differences whatsoever which may at any time hereafter arise between the parties hereto or their respective representatives touching this agreement or the subject matter thereof arising out of or in relation thereto respectively and whether as to construction or otherwise shall be referred to a sole arbitrator to be agreed upon by the parties hereto and in default of such agreement all questions or differences shall be referred to a sole arbitrator to be nominated by the Director General of the Nigeria Copyright Commission and in either case the arbitration shall be in accordance with the subject to the provisions of the Arbitration Act or any statutory modification or re-enactment thereof for the time being in force in Nigeria.

IN WITNESS whereof, etc.

(Signature of or on behalf of both parties).

Source: The Nigerian copyright commission (undated)

FIGURE 56: NFVCB NEW COLOUR RATING SYSTEM



**Restricted
Access
(18⁺)**

**Exercise
Caution
(PG)**

**Access
Granted
(G)**



nfvcb
...because movies matter

www.nfvcb.gov.ng

Source: *the classifier* August, 2011

Figures 57-61 Different images of the Hausa people

Figures 57: a Hausa girl



Figure 58: Hausa farmers and drummers



Figure 69: Hausa traditional trumpets



The Kakaki still exists in Hausa land

Figure 60: A colourful Hausa House:



Figure 61: Bori Possession



**ALL PICTURES (figures 56 – 61) ARE FROM THE REAL HAUSA CULTURE
NAIRA LAND**