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The influence of modern movies on Yorùbá culture and tradition amongst the Yorùbá of Ogun state

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Abstract

In recent times, the influence of modern movies on Yorùbá people's culture and tradition has come to public fore with the proliferation of all forms of mass media entertainment. Modern movies have the potentials to impact the culture of a people either positively or negatively. This study employed the use of questionnaires to gather data from respondent on Yorùbá people's opinions on the effect of modern movies on Yorùbá culture and tradition. Findings shows that modern movies contain obnoxious and vile contents which influences the cultural and traditional way of life of Yorùbá people. Findings from the Study further revealed that, influx of modern movies promotes-social acts such as crime, violence, and exhibition of pornographic contents, indecent dressing and aggressive behaviours. It can be inferred from the study that, exposure to modern movies do more harm than good to the culture of a people as it has a debilitating effect on the good heritage of Yorùbá people, thereby causing declination in Yorùbá culture, tradition and values. The Study concluded with recommendations that parental guidance, government policies and censorship are important in stopping the ugly trends.

Keywords: Yorùbá people's, either positively, tradition

Introduction

Movie industry plays significant roles in the society as it serves as one of the major media that promote and stabilize our culture and traditions. The industry has a massive influence on the development of nations both financially and morally (Incekara, Sener and Hobikoglu, 2013) [21]. Current globalization trends showed that there were significant changes in the global film industry and it has become one of the most important industries within the creative industries (Rosnan, Ismail, & Daud, 2010) [40]. Although, this surge can be attributed to advancements in technology. The rate at which modern movies are aired on television and cinema has brought about increase in the number of views. According to Scott (2004) [41], the movie industries worldwide were estimated to worth \$60 million annually. However, despite the potential economic contribution of movie industry to the world economy, little or less attention has been given to by scholars other than those from culture and media studies. A great number of researchers that worked on the impact of the movie industry only focus on major global film industry such as Hollywood in the United States of America (USA) and Bollywood in India (Rosnan, Ismail, & Daud, 2010) [40].

In the Africa context, the Nigerian movie industry has moved beyond merely the issue of distributing film product around the world. The twenty-first century Nigerian movie industry (Nollywood) produces about 2,000 movies annually, which place it in the third spot on the global film circuit (Evuleocha, 2008) [12]. Although, there are still limitations from a marketing competence perspectives (Madiche, 2010) [25]. A great number of researchers (Madiche and Ibeh 2006; Haynes 1995; Okomo 1993) [26, 19, 31] stated that Nollywood is to be the second highest earner in present day Nigeria with revenue of over US\$73 million. An integral part of Nollywood is the Yorùbá movies Industry. The Yorùbá movies are not only for entertainment, but are sources of information, education and enlightenment. The impact of modern movies from major global film industries has influenced the Yorùbá culture and tradition. This has become a thing of serious concern to all and sundry, to the extent that interest of people in Yorùbá culture, heritage and tradition are depleting day by day. Modern movies imported into Nigeria have become a contemporary and global issue that constitutes serious threat to Yorùbá culture and tradition and to the entire populace.

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Unfortunately, some of these modern movies are presented in English Language without making provisions for subtitling them in other languages. The use of subtitles helps to transcend ethnic, cultural and linguistic barriers that could limit the acceptance of such film in the international films market (Ekeanyanwu, 2009) ^[10].

Background of the Study

Nigeria is known for her diverse cultural entity and her rich cultural heritage. The diversity in Nigeria's culture creates a unique cultural value that makes the nation distinct. Nonetheless, the diversity that is inherent in Nigeria society have some common features running through the different ethnic groups that make up the Nigerian state. These core values include honesty, moral rectitude, respect for elders, and respect for fellow citizens, respect and loyalty to values, hard work, resourcefulness and education.

In recent times, there has been concern over the effect of decadence in Yorùbá cultural heritage as projected in modern movies (Anderson, *et al.*, 2003) ^[5]. Exposure to modern movies could have far-reaching effect not only on the lifestyles of Nigerian youths but could also affect Yorùbá culture and tradition. Continuous exposure to foreign movies can result in decrease acceptance of Yorùbá culture or traditional ways as appropriate means of solving problems. For instance, present modern movies and music videos encourage indecent dressing among the male and female adults, it also glamorizes them as sources of personal power (Federman, 1998) ^[15]. The effects of these acts lead to youths resulting to copy their weird hairdos, clothing styles, swaggers and even the manner of speech and conducts. Some even go to the extent of copying their negative contrary behaviour like sagging of trousers and sniffing hard drugs. Esan (2008) ^[11] acknowledged that the modern movie industry evolved on the platform of enriching their cultural heritage, not Yorùbá cultural heritage. Due to fixated on modern movies our cultural ideas on traditional storytelling cultures has stop and early attempts at indigenous television programming also made enormous contributions to this evolution. The harmful influence of modern entertainment on Yorùbá culture cannot be overemphasized. This has evoked the concerns of majority as there are potentially harmful effects on Yorùbá culture and long-term upon adolescents. Moreover, modern movies are not limited to the movie shows themselves; it is also common in advertisements.

The influence of modern movies on Yorùbá culture and youth's lifestyles has been largely associated with imbibing new ways of life and has not been properly addressed by different researchers. These ways include social, emotional and mental behaviours. The time spent watching modern movies has been attributed to being one of the causes of the fallen standard of Yorùbá culture and tradition in developing countries like Nigeria.

The purpose of this paper is to investigate the influence of modern movies on Yorùbá culture and tradition. The study will present the context of modern movies watched that destabilize Yorùbá culture and the influence of these movies the lifestyles of the Yorùbá. This study is limited to Yorùbá culture and tradition in Nigeria.

Objectives of the Study

The broad objective of the study is to find out the influence of modern movies on Yoruba culture and tradition amongst

the Yorubas of Ogun State. However, the specific objectives are:

1. To find out the extent to which the themes, contents and actors' dressing and interactions amidst themselves in modern movies influence Yoruba culture and tradition;
2. To ascertain the influence of modern movies on people's lifestyles in Yorùbá Land and;
3. To extract data on the impact that modern movies have on the morals, values and religious beliefs of Yoruba people.

Review of related literature

Concept of Yorùbá tradition and culture

Culture is a very crucial term that is difficult to describe. Several attempts have been made by researchers to define culture. As part of efforts to review and critically define the concept of culture, Kroeber and Kluckhohn (1963) ^[24] acknowledged that over 164 definitions were used to describe the term culture and the number has been increasing ever since. According to Papazoglou (2019) ^[38], culture is defined as the term used to describe knowledge, beliefs, arts, morals, laws, customs and habits acquired by human as a member of society. Culture presents the relationship between individuals, groups, ideas and perspectives. However, Kroeber and Kluckhohn defined culture as the mass of learned and transmitted motor reactions, habits, techniques, ideas, values and the behaviour they induce (Kroeber & Kluckhohn, 1963) ^[24]. From the above definitions, culture can be described as ideas, values and customs (as well as the music, language, dress pattern, food types, sign symbols and pattern of social relationships) of groups of people.

The modern map shows Yorùbás as one of the major tribes in Nigeria located in the Southwestern region of Nigeria (Falola & Genova, 2006) ^[14]. The Yorùbá are spread over six geographical states of the country, namely, Osun, Ondo, Oyo, Ogun, Ekiti and Lagos. The Yorùbá people are also identified as the indigenes of Kogi and Kwara states of North-Central Nigeria (Jock, 2020) ^[22]. Ayandele (2004) ^[6] argued that the Yorùbá people formed one of the largest ethnic groups in Africa with a population of over 40 million living in Nigeria alone. The culture and tradition of Yorùbá people remain one of the most contested in Africa. The origin of the Yorùbá is known to be in obscurity (Jock, 2020) ^[22]. Yorùbá people are found in various parts of the world such as Nigeria, Brazil, Togo and Benin republic. Jock (2020) ^[22] stated that Yorùbá also practices religions that are like that of Cuba, Brazil, Dominican Republic, Haiti, Guyana, Jamaica, Suriname, Trinidad and Tobago, Uruguay, Argentina and Venezuela to mention few.

Traditionally, the Yorùbá organized themselves into networks of related villages, towns and kingdoms; with most of them headed by an Oba (King) or Baale (a nobleman or mayor). The chief Yorùbá cities/towns are Ilesa, Ibadan, Fiditi, OrileIgbon, Eko (Lagos), OtoAwori, Ejigbo, Ijebu Ode, Abeokuta, Akure, Ilorin, Ijgbu-Igbo, Ijebu-Oru, Ijebu-Awa, Ijebu-Ife, Odogbolu, Ogbomosho, Ondo, Ota, Ado-Ekiti, Ikare, Ayere, Kabba, Omuo- Maran, Egbe, Isanlu, Mopa (Fadipe, 1970) ^[13]. There are salient structures that constitute the Yorùbá plethora of cultures and traditions. The most prominent is the Yorùbá political structure, the social fabric, the sociology of the race, especially in areas relating to love, marriage, food, music, dressing, language, inheritance, in-laws, respect for elders,

and unmatched love for neighbours (Fadipe, 1970) ^[13].

Description of the Study Area

Ogun state is one of the thirty-six (36) states of the Federal Republic of Nigeria with a land area of about 16,409.26km (Jolaoso, Adekoyejo, & Omotunde, 2016) ^[23]. The state comprises of 10 zonal land areas divided into 20 local government areas, 3 senatorial districts, 4 ethnic zones (Egba, Yewa, Ijebu and Remo) as shown in Figure 1. According to Jolaoso *et al.* (2016) ^[23], the state population is 3.751 million comprising of 49.7% male and 50.29% female.

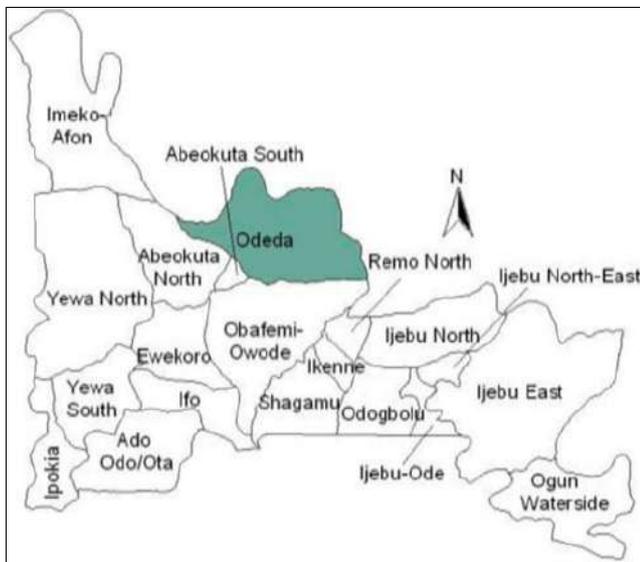


Fig 1: Map of Ogun State Nigeria (Adeleke, Makinde, Eruola, Dada, Ojo, & Aluko, 2015) ^[1]

Yorùbá music and dance

Yorùbá music and dance have been some of the most interesting parts of Yorùbá culture. Yorùbá music and dance are used for occasions such as royal occasion, religious occasion and entertainment at large. They make use of singing, metal bells and various types of drums as the main element of Yorùbá music. According to Idamoyibo (2016) ^[20], Yorùbá traditional music focuses on Yorùbá deities. Words must be pronounced in the appropriate tone (pitch) in order to understand speech in its correct meaning (Omojola, 2010) ^[35]. The three major tones use in Yorùbá music are: high, mid, and low. Most Yorùbá music is based on these tonal patterns of speech. Juju music emerged in the 1920s and is the most well-known form of Yorùbá popular contemporary music in Nigeria. Juju has its roots in traditional Yorùbá drum-based music. Juju is dance music played by large ensembles centered on guitars and drumming. Singing is a major part of Juju music and is inspired by Yorùbá poetry, proverbs, praise songs, and the musical character of the language (Idamoyibo 2016) ^[20].

Yorùbá attire

Up to date, Yorùbá people are known for their classic attire. The material used for clothing comes from processed cotton by traditional weaver (Oladapo, 2016) ^[33]. The product of their weaving task produces a wide range of clothing. The basic being AsoOke which comes in different colours and patterns. Some other styles that are made from AsoOke include; Alaari (a rich red), Sanyan (A brown and usual

light brown), Etu (a dark blue), Ofi (pure white yarned cloths), Aran (velvet clothing material sewn into Dansiki and Kembe) worn by the rich (Olaleye & Bello, 2016) ^[34]. Likewise, Yorùbá wears Adire (cloth with various patterns and designs, dye in indigo ink). Yorùbá attire is gender sensitive. Men wear Kembe, Dandogo, Dansiki, Agbada, Buba and Sokoto and matching caps such as Abeti Aja (dog ear-shaped cap) etc. On the other hand, women wear Iro (wrapper) and Buba (the top) with matching headgear (gele).

In the case of important outings, a Yorùbá woman will add a Shawl (Ipele/Iborun) on the shoulder and can add different forms of accessories. Therefore, the personality of an individual has to be developed in order to fulfill his or her responsibilities (Olaleye & Bello, 2016) ^[34]. Clothing among the Yorùbá people is a crucial factor upon which the personality of an individual is anchored. This philosophy is anchored in Yorùbá proverbs. Different occasions also require different outfits among the Yorùbá.

Yorùbá identity (hairstyle and facial mark)

The identity of Yorùbá people lies in their hairstyle and facial mark which is also known as the tribal mark. The head occupies a pre-eminent place compare with other parts of the body; so too, the hair that covers the head. The head is treasured and respected, because, it is the center of body activity; through hair-do and care, Ori (head) is highly esteemed. Adiji *et al.* (2015) ^[2] stated that in the times past, even at present hairdos or styles perform several roles among Yorùbá; these functions or roles include medium of communication, mark of initiation, state of mind, religious beliefs, marital and social status of women in the society. An example of this is a hairstyle from the forehead which ends at the back of the neck shows the carrier is married; besides, married women carry hair styles from both sides of the head, and finish up at the middle of the head in such a network shape that connects the forehead and back together. On the other hand, maiden style runs from the right side of the head to the left ear. The smaller, and the more hair strands a young lady carries, the more beautiful such a lady will look (Adiji, Oladumiye, & Ibiwoye, 2015) ^[2].

However, the facial mark also known as tribal mark comes in different shapes and sizes, commonly found on the face. There are various tribal marks, by different ethnic groups within the Yorùbá nation. For instance, the Ijesa people are known "Pele" Pele, is a-four-horizontal-line; a-quarter-of-an-inch-long made on the cheeks on both sides of the mouth (Odunbaku, 2012) ^[30]. The Ondo natives of (Ondo State) are identified by half-an-inch-vertical lines on both sides of the nose down to the mouth (marks are thick and long). Other Yorùbá ethnic groups have different types of facial marks; Ogbomosho natives of (Oyo State) are identified by multiple straight and curved lines (Gombo) on both sides of the face (Oti & Ayeni, 2013) ^[36]. According to Odunbaku (2012) ^[30], the tribal marks on the cheeks of Yorùbá people and their descendants shows the original ancestors homeland.

Yorùbá greetings

Greeting is one of the identities of Yorùbá culture and tradition. Yorùbá people attached importance to greetings on every occasion, season, job and event. That is, each occasion or event has special greetings attached to it. The Yorùbá people believe that anyone who lacks greeting

courtesy is considered uncultured and uncivilised (Akinwunmi, 2015) ^[3]. Daily common greetings among Yorùbá people include *Ekaaro* (Good morning), *Ekaa san* (Good afternoon), *Ekaale* (Good evening); Greetings for jobs include *E kuiseo*; Traders/Sellers *E o ta o/Aje a woigba*(you will sell); for a blacksmith, *Aroye o* and response is *Ogun a gbe*; cloth weaver, *Ojugbooro a gbe*; Hair Dresser: *Ojugbooro* and response: *Oya a ya o*, and for a native doctor: *Ewe a je o* and so on.

Concepts of modernization

Modernization refers to a model of a progressive transition from a pre-modern or traditional to a modern society. It refers to the 'stretch of time', and each aforesaid phase, carries its specialty. But, modernity in relation to time is also confusing, because, it may mean one thing in India and another thing else-where on the earth. Marks (2009) ^[27] defines modernization as a body of work making the same contention that social background is becoming less important, although emphasizing different social processes. Likewise, Tipps (1973) ^[45] defines modernization as the approach of change in non-western societies that is deeply rooted in the perspective of developmentalism which was already firmly established in the conventional wisdom of Western social science well before the end of the nineteenth century. However, the modernization theory studies the process of social evolution and the development of societies. Although, most scholars find classical modernization theory unsatisfactory due to its western bias capitalist ideological underpinnings, and an overall social Darwinism in its logic (Goorha, 2017) ^[18].

In recent years, research and theory on socioeconomic development have given rise to two contending schools of thought. One school emphasises the convergence of values as a result of modernization the overwhelming economic and political forces that drive cultural change. This school predicts the decline of traditional values and their replacement with modern values. The other school of thought emphasises the persistence of traditional values despite economic and political change. Another school of thought sees modernization as the overwhelming decline of the traditional values, culture, norms with the replacement of these with the modern values, culture and norms.

Impacts of modernization on indigenous culture

It is quite pitiable, unfortunate and regrettable that esteemed norms, values and cultures of Africa are still being eroded by Africans themselves along with the colonialists and neo-colonialists, Africans' high intellectual prowess and talents notwithstanding. Africans had been and are still being brainwashed by both white and black elites and academics alike. For more than a half-century, African nations have been battling with the imposition of nonindigenous African languages on the educational system and the situation had been aggravated by globalization and the overwhelming presence of the imperial languages in the ICTs. African languages and their native speakers live in a more intense and harsh linguistic environment, as access to information is one through imperial languages. According to Ola (2015) ^[32], the effects of Western civilization and culture of Africa are in three phases. These include political effects, economic effects and social effect. Furthermore, the concept that drives those concepts that drive western civilization includes neoliberalism, liberal democracy, globalization,

individualism/family values, etc. Again, all these can conveniently be accommodated under the scope of wider phases of effects of western civilization. Western civilization is a commitment to neoliberalism, a commitment to liberal democracy, a commitment to consumerism and a commitment to Christian worldview as the origin of western civilization. Colonialism and liberal democracy will be put under political effect, neoliberalism under economic effect and missionary to be under social effect.

However, the trend of cultural westernization of Africa has become very pervasive and prevalent, such that western civilization has taken precedence over African values and culture and the latter is regarded as inferior to the former. African traditional values have undergone and still undergo culture change and acculturation, which affect social relationships, behaviour, systems and all human endeavours in contemporary Nigeria and Africa at large. It been observed that changing values affect the ideological bases of society. Nwanuzor (2014) ^[29] stated that the change in values norms and culture of Nigerian society is greatly affecting it and greatly accounts for its aging underdevelopment and national issues, besides the lasting effects of colonialism. The post-colonial African elites have failed or seem to lack the ability, if not zeal, to provide the sort of leadership needed to improve the quality of life of the teeming masses of African humanity (Chikaan & Ahmad, 2011) ^[9]. Cultural values and practices of traditional Africa can be considered positive features of the culture and can be accommodated in the scheme of African modernity, even if they must undergo some refinement and pruning to become fully harmonious with the spirit of modernity and to function satisfactorily within that culture.

The borrowing, importation and discussion of certain positive alien cultural traits are worthwhile but when otherwise in most cases, as in Nigeria, it becomes abnormal, crazy, relegating and bidding extinction of our indigenous cultures which should not be. If the media live up to their expectations, peers and religion as well as the society will only complement the socialization processes of returning our new generation(s) to our prestigious cultures rather than pursuing shadow culture (Robert, Besong, & Dibie, 2015) ^[39]. However, artificial beauty and fashion contest rules on the continent now. The nude dressing is not an Africa or a Nigerian thing. Immodesty in all regards including dressing, more by women and young ladies, is gradually becoming the more appreciated and valued African dress code. Premarital sex, prostitution, lesbianism and promiscuity, among others, have become the order of the day too. Agriculture, the base of every nation's wealth economy, is grossly abandoned and neglected, resulting to food shortage, hunger/starvation, underdevelopment, economic recession. Furthermore, It is high time individuals collectively stopped or curbed the incessant emerging contemporary trends of gross abuse, negligence, dabbling and endangerment of and attrition/extinction bids to our precious indigenous cultures, especially by the elite and bourgeois classes [and the medial of our Nigerian society (Simon, 2016) ^[42]. All these sprawl from the extreme crazy quest for modernism, civilization and westernism, pride, Christianity and Islam, globalization and so on at the expense of our cultures, our rich heritage and indigenous assets. For instance, it is regrettable and unfortunate that even the children of some professors, dons and other 'big guns' cannot say a word in their mother-

tongues talk more of understanding them. A new crop of elites was created, nurtured, and weaned on the altar of violence and colonialism armed with the structures of the modern state to continue to carry out the art and act of subjugation of the mass of the people in the service of colonialism (Mimiko 2010)^[28].

History of movies

In the early 1800s, movies are created from two dimensional images in motion with devices such as the Zoopraxiscope and Kinescope (Thompson, 2003). These technologies were outgrowths of simple optical devices such as the Kodak cameras that sequentially display still pictures at sufficient speed for the images on the pictures to appear to be moving. The process of sequentially display of images is known as persistence of vision. Naturally, the images needed to be carefully designed to achieve the desired effect and the underlying principle became the basis for the development of films. This process becomes easy with the development of celluloid film for still photography, it became possible to capture objects in motion directly and in real time. By 1880s, the motion picture cameras were developed, these cameras allowed the individual component images to be captured and stored on a single reel, and led quickly to the development of a motion picture projector to shine light through the processed and printed film and magnify these "moving pictures shows" onto a screen for the entire audience. These reels so exhibited became known as motion pictures.

Movies and human behaviour

The effects, which motion pictures have, imply that the movies, as stimuli, have specific effects on an inert audience that are in some manners especially impressionable, and hence may be affected or swayed in a given direction. This one direction conception of effects is widely held. The supposed inactiveness of motion picture audience has enthralled many people; and forms the basis of many attitudes and beliefs about the supposed good and bad effects of the movie. There is this view that the effects of the movie on behaviour and attitudes are small and transitory. This seems to be the underlying attitude of those, which characterize motion pictures as mere entertainment. The much-publicized statement is that Hollywood's chief function is to provide entertainment and amusement or to create an opportunity for an anxiety-ridden population to escape into a land of fantasy. Bartlett, (1990)^[7] argues that the term "entertainment is psychologically ambiguous. When applied to films, the term "purely entertainment" would appear to mean that movie may be made without meaningful content and without effect on those exposed to them.

However, Anderson and Dill (2000)^[4] stated that the hypothesis that visual image influence adolescent behavior. That is, the viewers are driven by the attitudes and perceptions exposed to by the mass media. This largely determines the communication that the individual is exposed, what they remembers of the communication and how to interpret its contents, and the effect which mass communication have upon him.

Materials and methods

This Study made use of structured interview guides (Questionnaires) to gather data for the study. The

questionnaire was designed with the aim to ascertain the cultural activities and materials in Ogun state and the resultant effects of modern movies on Yorùbá culture and tradition. In this research, people considered to have the ability to contribute to the study were the targeted respondents. The sample size of the study was determined using the scientific formula of Taro Tamene. The sample size was determined to be four hundred and twenty (420) people. Therefore, 420 respondents were selected for this study from the adult population of 3.751 million people, copies of questionnaire were administered on them. Respondents were considered to be modern movie viewers. Also, participants that are of Yorùbá descents and have lived all their entire lives in the Yorùbá region and are accustomed to the culture and traditions were included in the study while participants that do not meet these criteria were excluded. Only participants who met up with these basic eligibility criteria participated in the study.

However, the sampling technique used by the author was a purposive one, also known as judgmental sampling. It is a sampling system in which the researcher handpicks his desired sample from the population of the study, the sample size which has been calculated via scientific formula of Taro Tamene to be 420 people. The purposive sampling technique which was used ensured an even distribution of questionnaires to respondents who meet the inclusion criteria for the study. Due to time and cost constraints, the sample was purposively drawn from Ijebu North, Ijebu Ode, Sagamu, Ado-Odo Ota, Ewekoro, Ifo, Ijebu North East, Ijebu East, Ikenne, Odogbolu, Remo North Local governments which give a very good representative. The questionnaires were administered to market men and women from various markets in the above mentioned local governments. The questionnaires were translated into Yorùbá language for better understanding for people who could not read English. Though some people could not read both English and Yorùbá. These set of people were had their questionnaire read to them in form of interview.

The questionnaire was structured into three sections; Section A depicts the response of the people whether modern movies demoralizes Yorùbá culture and tradition or not. While section B presents the people response on the extent to which modern movies demoralizes Yorùbá culture and tradition. Section C measured the extent to which modern movies influences the lifestyles of Yorùbá people. In addition, expected responses ranged from Strongly Disagree = SD to Strongly Agree = SA.

Furthermore, ethical considerations were set in place to ensure the anonymity of the participants. Before each administration of the questionnaire, participants were briefed on the purpose of the study and their rights to continue to be part or withdraw as a way to reaffirm their voluntary participation. The author assured them of the confidentiality of the study which did not intend to probe into their privacies and, that the results of the findings would only be used for academic purposes.

Data collected were analysed in line with the objectives raised for the Study. This study adopted both quantitative and qualitative methods of data analysis. Graphical charts and percentage were used to represent the quantitative data, while the qualitative data were presented descriptively.

Data Analysis and Presentation in line with the Objectives of the Study

1. The response from the questionnaire in line with the first objective as presented in Figures 2 to 6 showed how the content of modern movies watched by the respondents demoralizes Yoruba culture and tradition.

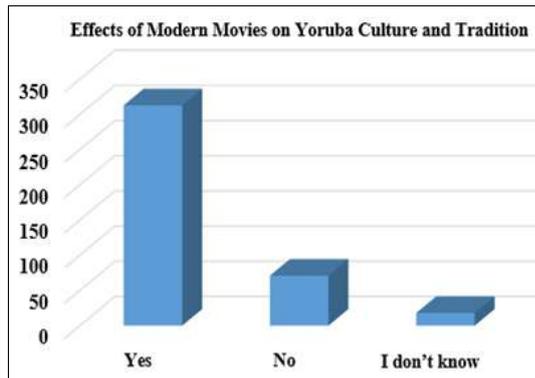


Fig 2: Influence of dressing of modern movie actors on Yorùbá culture

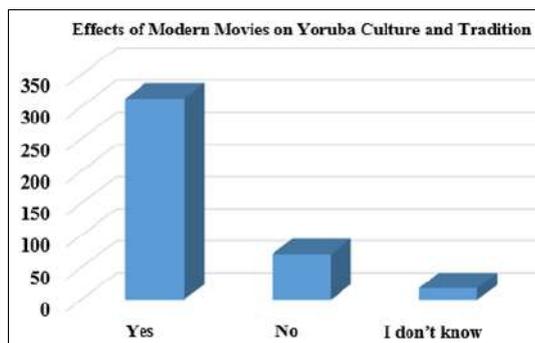


Fig 3: Influence of modern movies on Yorùbá culture

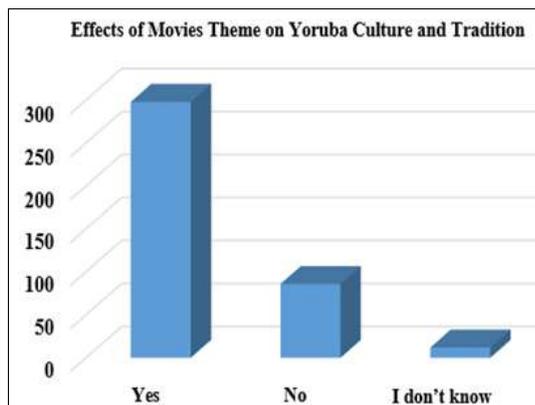


Fig 4: Influence of modern movie themes on Yorùbá culture



Fig 5: Modern movies derail Yorùbá culture

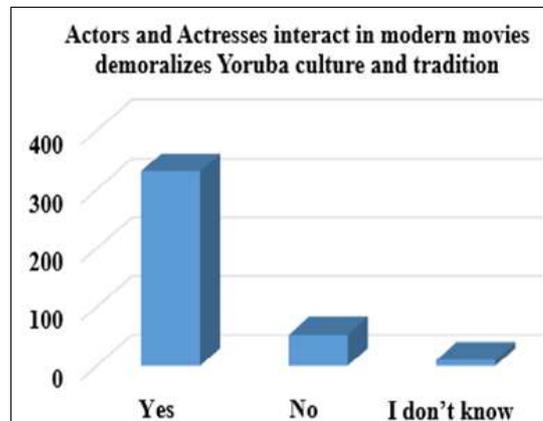


Fig 6: Influence of actor and actresses interaction in modern movies demoralizes Yorùbá culture

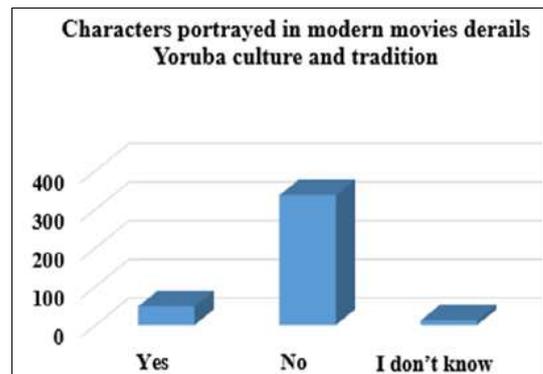


Fig 7: Influence of modern movies character on Yorùbá

2. Extent to which the contents in modern movies influence Yoruba culture and tradition. The response from the questionnaire in line with objective 2 is presented in Figure 8 to Figure 13.

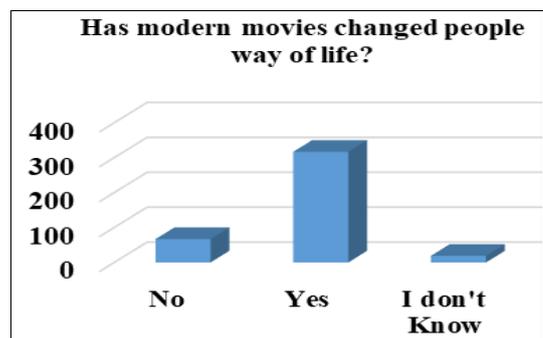


Fig 8: Influence of modern movies on Yorùbá people way of life.

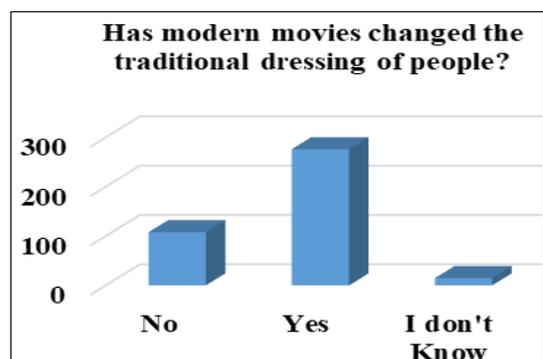


Fig 9: Influence of modern movies on traditional dressing sense of Yorùbá people

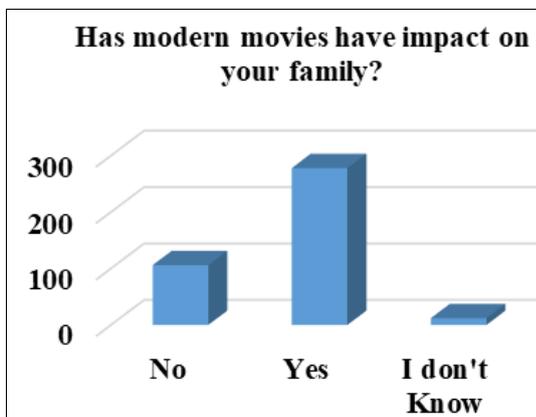


Fig 10: Influence of modern movies on Yorùbá family lifestyle

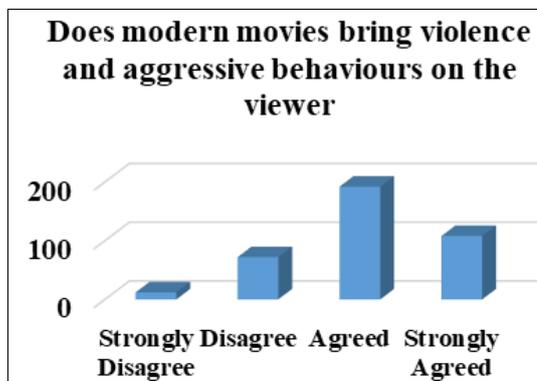


Fig 14: Response of people on whether modern movies bring aggressive behaviour

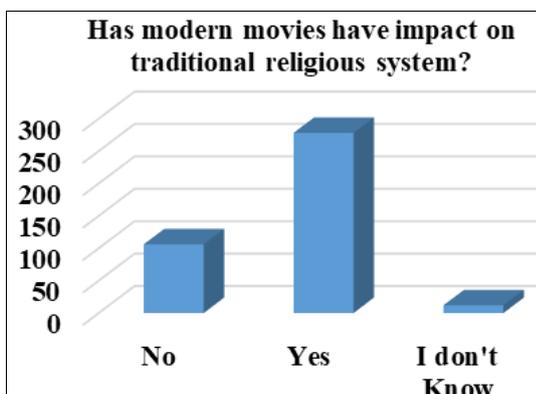


Fig 11: Influence of modern movies on traditional religious system

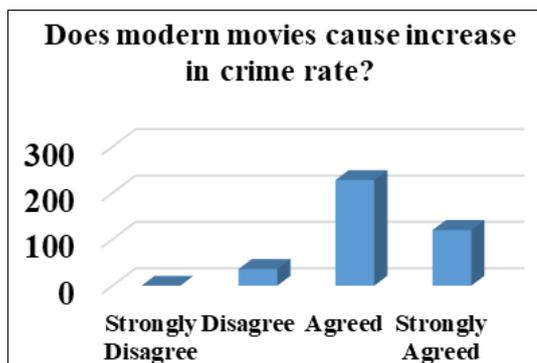


Fig 15: Response of people on whether modern movies cause rise in crime rate

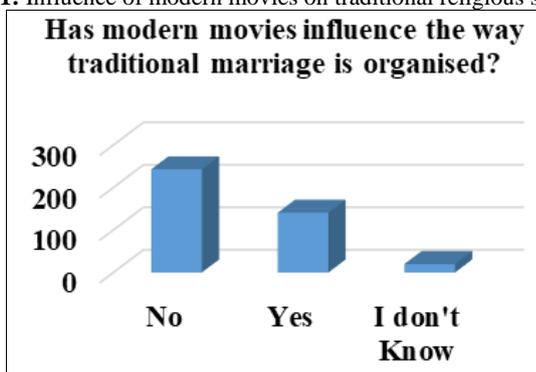


Fig 12: Influence of modern movies on Yorùbá culture

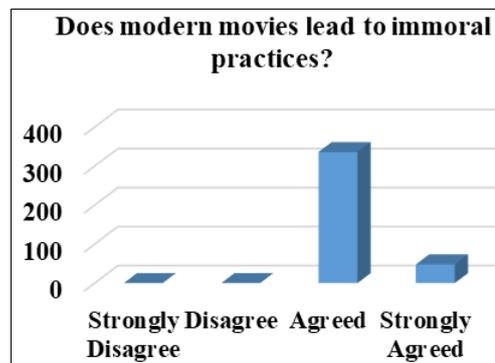


Fig 16: Response of people on whether modern movies cause immoral practices

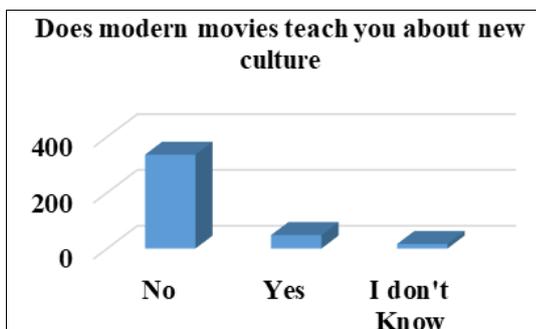


Fig 13: Influence of modern movies on Yorùbá culture

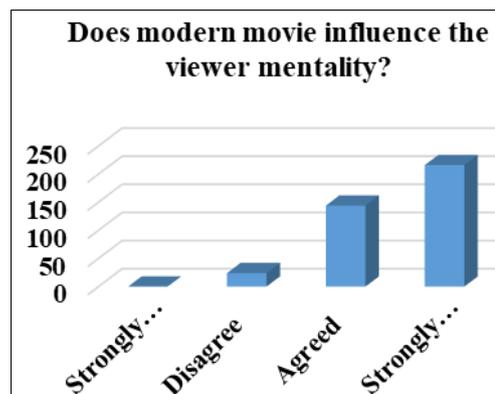


Fig 17: Response of people on whether modern movies influence viewer mentality

3. Influence of modern movies on lifestyles in Yorùbá Land. The response from the questionnaire in line with the third objective is presented in Figure 14 to Figure 19.

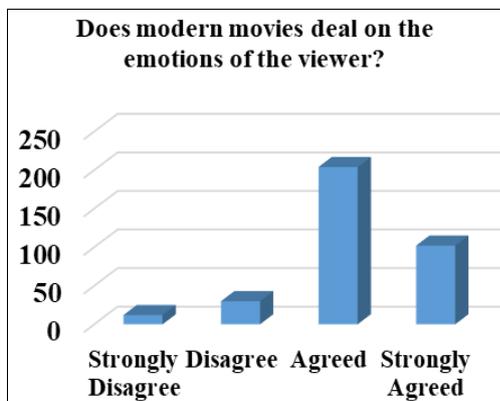


Fig 18: Response of people on whether modern movies deal with emotions of the viewer

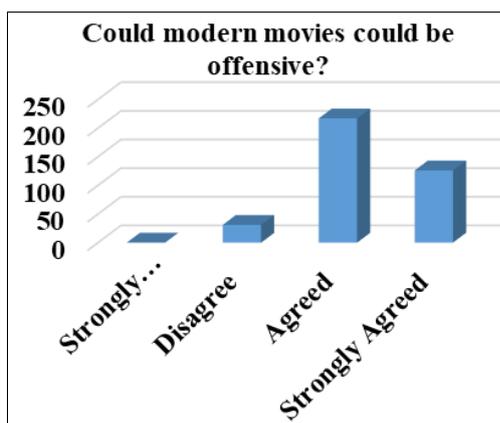


Fig 19: Response of people on whether modern movies could be offensive

5.1. Data Analyses

Discussion of Results

Based on the 3D graphical representation from Figures 2 to 7, results showed that 85.7% and 81.8% of the respondents affirm that the contents and narratives in modern movies corrupts Yorùbá culture and tradition. This shows that 75.25% of the respondents opined that modern movie themes are causing the decline in Yorùbá culture and tradition. In addition to this, 70.93% of the respondents stated that the lessons learnt in modern movies reduces the values of Yorùbá culture and tradition. Likewise, 84.01% and 93.23% of the respondents agreed that the interactions between actors and actresses in modern movies have negative influence on Yorùbá culture and tradition; hence modern movies reduce the value of Yorùbá culture and tradition. The findings showed that 50.5% of the respondents opined that the ways elders are regarded in modern movies affects Yorùbá culture and tradition. However, 84.9% of the respondents stated that characters portrayed in movies do not cause a decline in Yorùbá culture and tradition. The outcome of this section agreed with the assertion of Oti and Ayeni (2003) that the totality of western culture is blatantly being embraced leading to complete acculturation of modern movies consumer. In essence, modern movies have adversely affected valuable ancient cultural resources and practices.

Similarly, Figure 8 to Figure 13 affirmed that 78.33% and 67.17% of the respondents agreed that modern movies have changed the ways of life and the traditional dressing of Yoruba people. This is in relation to findings in Figure 14, where there was a major concession of the preference for

traditional attire. The 70.20% of the respondents agreed that modern movies have adverse impact on their families, while 26.77% of the respondents do not agreed that modern movies impact on the traditional religious system. However, these outcomes can be attributed to locations of this study which is largely surrounded with traditional ritual activities which has being upheld for generations, with very few alterations. In line with this strict adherence to tradition, a majority of the respondents disagreed that modern movies have encouraged them to reverence the elders. Similarly, respondents disagreed that they learnt new culture from movies as shown in Figure 12. The findings of this study corroborate that of Anderson and Dill (2000)^[4] who found that visual images influences adolescents' behaviours. Likewise, this strongly agreed with Blasco and Alexander (2005)^[8] study that modern movies appeals to people's affective domain, promote reflective attitudes, and experiences.

Finally, the third section comprises of 3D graphical representation from Figure 14 to 19. Based on the presented charts in Figure 14, 50% of the respondents agreed that modern movies spurs up violence and aggressive behaviours in the viewers. While Figure 15 showed that 59.4% and 7.5% agreed that it respectively causes increase in crime rates which consequently results in immoral practices. This findings from respondents as indicated in Figure 17 stated that 56.3% strongly agree that modern movies influence viewers. Also, Figure 18 revealed that 58.1% of respondent agrees that modern movies deal on the emotional sensation of viewers. The findings of this study reveal that 56.5% of respondents agreed that some modern movies are offensive, 64.8% agreed that it occasionally shows sexual content. In line with this 60.2% strongly agreed that it damages the cultural image of Nigeria. This agrees with Flood (2009)^[17] and Strasburger *et al.* (2013)^[43] hypothesises that exposure to sexual content on television encourages young people to be sexually active and more favourable towards recreational sex; hence it is their greatest cause of becoming sexually active.

Conclusion

The broad objective of the study is to examine the effect of modern movies on Yorùbá culture and tradition amongst the Yorùbá of Ogun state, Southwestern region of Nigeria. The design was considered relevant because it allows the research to make inferences and generalization through the population studied. The selection was done through purposive sampling which is also called judgmental sampling.

From the findings of this Study, it can be concluded that contents and narratives in modern movies corrupts Yorùbá culture and tradition. This is as a result of the current dependence on western culture at the detriment of the ancient and valuable traditional Yorùbá culture. The influence of modern movies was evidently revealed in the emotional sensation it breeds in viewers. In spite the fact that the study revealed that respondents find some modern movie content obnoxious and vile, they still spend lots of time watching it. This damage to the cultural image of Nigeria has further revealed in the adverse impact of the modern movies have debilitating effect on the traditional Yorùbá culture and values through the infiltration of anti-social acts as crime, violence and aggressive behaviour. Similarly, it was revealed that, the exhibition of

pornographic content by modern movies invariably leads to immoral behaviour such as indecent dressing and sexual immoralities. It is however pertinent to note that, the findings of this study revealed that certain aspects of the traditional culture of Yorùbá such as marriage ceremonies, traditional food varieties and respect for elders were adherently retained in the study area. Watching modern movies is one of the factors that affect the moral values of Nigerian youths. Thus, the airing of modern movies should be discouraged in our society as Yorùbá culture, tradition and heritage are declining on a daily basis as these modern movies are gaining momentum.

Recommendations

It is no doubt that this study has proven that modern movies have little or no good effect on the moral values of Yorùbá people's culture, tradition and heritage. In the author's opinion, the following recommendations were made as correctional measures:

1. Nigerian government should regulate or censor the influx of western technologies through modern movies, computer games and pornography that have the tendencies of corrupting the culture, tradition and heritage of the Yorùbá in particular and Nigerians in general.
2. Nigeria film industries should do more work on projecting movies that showcases the Yorùbá culture and tradition.
3. Parental controls and guidelines should be activated on televisions in order to prevent youths from getting exposed to corrupt western cultures.
4. During the selection of films to watch, parents, guidance and teachers should sensitize the youths on the movie that promotes good morals, promote culture and heritage of Yorùbá people.

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