

The Role of Songs as Reflected in Selected Mainframe Films

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Abstract

This paper explores the role of songs in three of selected mainframe films which are Agogo Èèwò, Ó Le Kú and Campus Queen. Music may be passed down through speech or song which helps people make sense of the world and also alert children and admits about important aspects of their culture. The films were carefully considered, in order to achieve the aim and objectives of this paper. The theory of sociology of literature and Marxism are adopted while the methodology of content analysis was utilized for the work in order to have a broad analysis. The history of mainframe was excused into, too. Findings observed that songs serve as the heartbeat of films; the absence of songs or sounds in films is like preparing a delicious meal without adding salt. In essence, the usefulness of songs goes beyond entertainment, education but it also exposes the culture and value system of the society by developing the imagination and teaches important lessons about everyday life.

Keywords: culture, entertainment, education, films, songs

Introduction

Songs/music can be defined as a story recorded by a camera as a set of moving and shown in a cinema on television. Songs in films entertain, educate, elevate and transform the experience of viewers. (Akínyemí 2001, Alamu, 2002). Mobólájí (2017) posits that music in the Yoruba video films performs three major functions which are: comments on actions on the screen, entertain and reiterate the theme of the story. So, the role of songs as observed in the selected films and how it affects the society is the thrust of this paper. In the view of Olújìnmí (2007), literature is an instrument for addressing social problems. Therefore, any genres of literature, whether song, poetry, drama or folktales may be used to praise or pass comment on noticeable flaws in the society. The scholar explained that in the Yoruba literary experience, some of the genres have been utilized to draw attention to social misdemeanors and values in the Yoruba society. The use of the literary genres is employed to satirize or criticize vices. Within the traditional Yoruba society, the artist can be a singer, a poet or a writer, and enjoys some level of immunity which corroborates the Yoruba adage that says:

Máawí

Máawí

Ọba kú pòkòrin

[*Speak on / Speak on / The king does not kill a poet*]

On the genre of literature that an artist stands to project their work, they enjoy immunity which allows them to express themselves because they are at liberty to comment on the society. An artist is a person who displays in his work qualities required in art, such as sensibility and imagination. They are individuals whose profession requires artistic expertise. An oral artist as a member of the society performs based on experiences of his surroundings. They compose on the spur of the moment, they improvise and comment on current affairs and the history of the society. Olóyèdè 2017, asserts that the Yoruba artist or poet literate or non-literate, is acclaimed and appreciated as a social commentator. They are indebted in their work to their society as they draw relevant materials from the community. These raw materials can be issues bothering on politics, social, religious, festivals, events and economy. Their major role is to present lucid happenings in the society in any area they decide to treat.

Adédáyò (2016:245) examines the songs in *Saworoide* and *Agogo èèwò* as a reflection of our societal issues. The author categorizes the songs in *Agogo èèwò* into six sections along with *Kòséégbé* within the context of film. They are burial, proverbial, folk, protest, entertainment and lullaby song. Satires song is also identified in *Campus Queen*. Alánşelóyìn (2016:451) examines the satirical songs in *Campus Queen*. He affirms that satire is a global issue that several scholars have worked on. Gilbert (1962), Abrams (1981), Ògúnrán tí (1987) and Adejumo (2001) have all established the same fact that satire is an instrument that artists employ in correcting societal illness.

Methodology

The selected films for this paper served as primary source films of data collection. Above songs in it were carefully listened to. In order to have expository valuable information on the study. Relevant books, dissertation, works and published and unpublished thesis were consulted. Journals and social media also served as a major tool in collecting data for this paper.

Classification of Yorùbá Songs

Several scholars have classified songs into different categories. This classification is therefore, important to this study, as it serves as a road map to identifying the songs in the selected films. Olúkòjù (1978) classifies song into seven categories. They are festival, folktale, political, cradle, satirical, incidental and

twin mothers' song. Agbáje's (1995) in Olújìnmí (2011) classification of songs, adds war and songs. In the classifications of Ògúndèjì (1991), song is classified into three sections. They are festival song, children song and ceremonial song. Under each classification the scholar identifies songs that are found in each of them. The festival song deals with the culture and tradition in celebrating the deity or past heroes and heroines, this festival connects the Yorùbá people from different parts together. Examples of such are Qdún Egúngún, Ògún, Şàngó and Obàtálá. However, there are festivals that are peculiar to some town as Odún Okèèbàdàn which is only celebrated in Ibàdàn and Èdì festival which is celebrated in Ilé-Ifè. One of such songs rendered during the festival is to revere and remember Mórèmi for her gailant role in liberating the people of Ifè from constant annexation of Igbo army.

Adimu is celebrated by Lagosians and Osun in Osun Osogbo. All these festivals have different kinds of songs that the worshippers perform. Example of such song is seen during Osun Osogbo festivals where the worshippers shower accolades on the goddess in song.

Adélékè (mimeography) classifies Yorùbá song into two categories. He submits that the first can be determined based on the functional approach of the song and the kind of instruments or drum played with it. These types of song are àpàlà, sakará, fújì, wéré, wákà, apîiri, dàdàkuàdà and ayúú. They are all referred to as dance song. The second classification is religious song which can be performed during rituals, festival and religious functions while the secular songs include entertainment, ceremonial, political, proverbial and other related songs. Some of the songs identified are seen in the selected films for this work and will be discussed extensively in the next chapter.

Synopsis of the selected movies for the paper

Agogo Èèwò

The chiefs of Jogbo town refused to desist from their corruptible ways of acquiring wealth for themselves at the expense of the people's hardship. In a bid to continue this act, they sought the approval of Bòsípò, a retired police officer who is now a farmer to become the king. He accepted the offer to serve the people after several appeal and persuasion from the chiefs. On ascending the throne, Bòsípò refused to allow the chiefs to continue looting the treasury, this did not go down well with Balógun and Séríkí and they sponsored a protest in town against the king by the youths in order to frustrate the reign of King Bòsípò. The king curtailed the excesses of the loggers by enforcing the law that

the meeting was to prove fortuitous because the Governor fell in love with her. The peak of the story was woven around Bánké's daring and tragic adventure with the military governor. While living in one of the Governor's guest houses, Bánké stole certain documents and information regarding the Governor's corrupt dealings. The governor found out about this through a network of friends and associates, among whom was a corrupt university lecturer who had once been offended by the Silver Line Movement. The documents and information obtained by Bánké are meant for publication by the Silver Line Movement to expose and discredit the military governor. The story climaxed with the accidental shooting of the governor by the Head of State Security Service while attempting to protect him from a bullet from one of his body guards.

Ó Le Kú

The story's background is the University of Ibadan campus. The novel is based on the problems encountered by young men in picking their future partners. Àjàní, a fresh graduate of University of Ibadan, was in love with Àṣàkẹ́. But Àṣàkẹ́'s inadequate education level and her strict/high moral standard as a result of home training is worrisome. Hence, Àjàní extended his love again to Lola, a university undergraduate in French department also. As he began to get intimate with Lola and falling in love seriously with her, another lady, Sade, came again into his life to complicate matters for him. He was now entangled with three lovers. He eventually got married to Sade and shortly after wedding he lost his life in an auto crash, dashing the hopes of his lovebirds and family members.

Theoretical Framework

The paper examined the role of music/songs as reflected in some of the mainframe selected movies. Therefore, the theory of sociology of literature is employed in analyzing the roles of music or songs.

Sociology of Literature

Based on the submission of scholars, sociology of literature is critically concerned with the dynamism and structure of human and the society. It is a fusion of two words; known as sociology and literature coined by Tane (1828-1893) a French philosopher and critic. Ògúnṣínà (2006) asserts that sociology centres on the happenings around the human world; it focuses on all that happens to individuals, groups and the larger society. It is concerned with the world of man's experiences, his behaviour and relationship with his fellow man. No man exists in isolation. Hence, the entirety of a man is connected and bound by

the social group otherwise known as the society. This validates Ògúnṣínà (2001) view that sociology concerns itself with men in the society. It is the study of social institutions and of social processes. The concept seeks to answer the questions of how society is possible, how it works and why it persists.

Literature on the other hand is concerned with human and the society, it is a literary work that explains, examines and educates on issues in the society. Literature, therefore, is a communicating tool through which the society can be influenced. In the view of Barber (1978:1) literature reacts on society; it plays an important part in shaping or crystalizing the view held by the members of the society; views about the world, man and society. It is in light of this that the society order is both maintained and changed. Bámidélé (2000) opines that literature is a discipline pre-eminently concerned with man's social world, his adaptation to it and desire to change it. Sociology of literature, therefore, is an important phenomenon to re-create the social world of man's relation with his society, family, politics, economy and religion.

The first proponent of this approach is the French philosopher Louis de Bonald (1754 – 1840). According to Ògúnṣínà (2006) he was one of the writers to argue that “through a careful reading of any nation's literature one could tell what his people had been through”. As a social tool, it reveals literature as a reflection of societal issues. As expressed by Fólórunṣó (1998:43) in *Ọládélé* (2015:28), the mirror image approach sees literature as giving a complete picture of what the society is. It specifies historical periods, its definite social facts and other facts. The scholar further supports the argument that literary sociologist should transform all imaginary characters in a work of art into social situation since the approach believes that literature reflects the norms of the society that produces it.

The role of songs and music in the selected films

The role of films is not only to fill a vacuum but to perform some important roles in the society. These roles shall be discussed and analyzed as they reflect in the chosen films for this study.

Entertainment

Songs in the film add aesthetics and fill in the silence that might otherwise make the scene ambiguous or uncomfortable, sometimes supporting what the characters are feeling and sometimes suggesting what the viewers cannot see. Songs attract the emotion of the audience, in the selected films, some songs are basically entertaining the actors/actresses, likewise the viewers. Example in *Ó Le Kú* on the night of erebe, Sir Shina Peters performs to entertain the audience.

Lilé: Ọmọ pupa ooo
Ọmọ pupa lẹmifẹ
Ọmọ pupa o o
Jòwọ ko gbọ tẹmi o

Ègbè: Ọmọ pupa o o
Ọmọ pupa lẹmifẹ
Ọmọ pupa o o
Jòwọ ko gbọ tẹmi o

Lilé: Tí n bá d'Amérikà mo fòwo ọkọ ránşé
Ọmọ pupa o o
Jòwọ ko gbọ tẹmi o

Ègbè: Ọmọ pupa o o
Jòwọ ko gbọ tẹmi o

The society is made up of people and there are atmosphere created by the people in which they entertain themselves (Mobolaji, 2017). Alẹ ẹrẹbẹ is a party organized by the students to unwind and refresh themselves after academic activities. The song enables the audience to dance and catch fun between themselves, however, the content of the song reveal the description of a lady whose beauty attracts attention from the male folk. The artist further sings that the lady should not leave yet but, she should wait to enjoy the love in the atmosphere. He sings:

E bá mi sọ fún baby yẹn kó má ì lẹ oo
Mo ti sọ págbọ fàájì la wà
Baby jòwọ ko má ì lẹ oo
Ọmọdé n' ẹ mí, baby mí dà
Sísí jòwọ ko gbé mì sayà
Kówá fifẹ tútù sọkàn mí o o

[Help me tell that lady not to go yet / I have told her that we are in the mood of enjoyment / Baby, please do not go yet / I am being childish, where is my baby? / Baby, let me rest on your bosom / Pour love in my heart.]

Since, the function of the song is to entertain the audience, the atmosphere is the gathering of students that are taking time out of rigorous study; therefore, the producer implores the service of the artist to perform. The song is appealing

to a light-complexioned lady; love as a critical issue requires some approach. Before a lady's heart can be won, some level of efforts and sacrifices would have been carried out by the man. Though the role of the song is to entertain the audience, it also serves as a tool for Àjàní and Àṣàkẹ́ to cement their love as they are seen in the film dancing to the song. The song is created from the society in this; it informs the audience about the activities that go on, on the campus. The musical performance is a true reflection of what happens on campus where artists visit the campus to entertain the students, most especially at the beginning or end of a semester. Also, in *Agogo èwọ̀*, the old woman sings a folklore song titled *Olúnréte*, the second stanza of the song also passes a message, revealing the thought that happens after the tussle between God and earth.

Lílẹ̀:	<i>Olú n réte</i>
Ègbẹ̀:	<i>Àjà n réte jà</i>
Lílẹ̀:	<i>Ilé pẹ̀lú Ọ̀lórún</i>
Ègbẹ̀:	<i>Àjà n réte jà</i>
Lílẹ̀:	<i>Wọ̀n bá peku ẹ̀mọ́ kan</i>
Ègbẹ̀:	<i>Àjà n réte jà</i>
Lílẹ̀:	<i>Ilé ló n làgbà</i>
Ègbẹ̀:	<i>Àjà n réte jà</i>
Lílẹ̀:	<i>Ọ̀lórún ló n lẹ̀gbọ̀n</i>
Ègbẹ̀:	<i>Àjà n réte jà</i>
Lílẹ̀:	<i>Ilé bá gbéku ẹ̀mọ́ lọ</i>
Ègbẹ̀:	<i>Àjà n réte jà</i>
Lílẹ̀:	<i>Ọ̀lórún bá bínú lọ sọrun</i>
Ègbẹ̀:	<i>Àjà n réte jà</i>
Lílẹ̀:	<i>Ní òjò bá kọ̀ ni o rọ̀ mọ̀</i>
Ègbẹ̀ :	<i>Àjà n réte jà</i>
Lílẹ̀:	<i>Iṣú péyìn kò ta</i>
Ègbẹ̀:	<i>Àjà n réte jà</i>
Lílẹ̀:	<i>Àgbàdo pẹ̀ka kò gbó</i>
Ègbẹ̀:	<i>Àjà n réte jà</i>
Lílẹ̀:	<i>Ọ̀lómoge gúnmu, ọ̀mú gbe</i>
Ègbẹ̀:	<i>Àjà n réte jà</i>
Lílẹ̀:	<i>Ẹ̀ sá mà fọ̀ye sórin</i>
Ègbẹ̀:	<i>Àjà n réte jà</i>

Lílé:	È ma fetí sórin
Ègbè:	Àjà ò réte jà
Lílé:	Torí orin dorin olówe
Ègbè:	Àjà ò réte jà
Lílé:	Èyin kóra yín jọ
Ègbè:	Àjà ò réte jà
Lílé:	Pé ẹ fẹtún jogbo ẹ
Ègbè:	Àjà ò réte jà
Lílé:	È wá n ẹEgbé àpa pín
Ègbè:	Àjà ò réte jà
Lílé:	È wá fàrí apá kan
Ègbè:	Àjà ò réte jà
Lílé :	È wá n sara rindin
Ègbè:	Àjà ò réte jà
Lílé:	Èyin ò rántí àwa mọ
Ègbè:	Àjà ò réte jà
Lílé:	È má wò wón lóyẹ
Ègbè:	Àjà ò réte jà
Lílé:	A ó mà wò wón lóyẹ
Ègbè:	Àjà ò réte jà
Olú n réte	
Olú n réte	
Call:	Olú n réte
Res:	Àjà ò réte jà
Call:	Earth and God
Response:	Àjà ò réte jà
Call:	Unanimously killed a rat
Response:	Àjà ò réte jà
Call:	Earth said he was the eldest
Response:	Àjà ò réte jà
Call:	God said he was the senior
Response:	Àjà ò réte jà
Call:	Earth took the rat away

Response: Àjà ò réte jà
Call: God went back to heaven in annoyance
Response: Àjà ò réte jà
Call: Rain refused to fall, plants sprouted and dried
Response: Àjà ò réte jà
Call: Maiden suffered stunted growth
Response: Àjà ò réte jà
Call: Take note of my song
Response: Àjà ò réte jà
Call: Give a listening ear to our song
Response: Àjà ò réte jà
Call: It is a proverbial song
Response: Àjà ò réte jà
Call: You professed to reform Jogbo
Response: Àjà ò réte jà
Call: But your party embezzled public funds
Response: Àjà ò réte jà
Call: You became partial
Response: Àjà ò réte jà
Call: You indulged yourself
Response: Àjà ò réte jà
Call: And forgot the masses
Response: Àjà ò réte jà
Call: You were lavishing the money on your body
Response: Àjà ò réte jà
Call: Just watch and see
We will be vigilant
We are watching
Olú n réte
Àjà ò réte jà

Career Song

The purpose is for construction which as seen in *Campus Queen* during the performance of èèmò pẹ̀lẹ̀bẹ̀ the rapper did a toy in satirizing some character of parents in influencing their children to choose a particular line of career

Ègbè: Èèmò pẹ̀lẹ̀bẹ̀

Lílẹ̀: Wọ̀n ní ọ̀mọ̀ Lílẹ̀ ní mí, kí n wá sişẹ̀ ọ̀ba

Ègbè: Èèmò pẹ̀lẹ̀bẹ̀

Lílẹ̀: Kàkà kí n sọ̀jà nítorí Olúwa wa

Ègbè: Èèmò pẹ̀lẹ̀bẹ̀

Lílẹ̀: Háà, nítorí Olúwa wa

Ègbè: Èèmò pẹ̀lẹ̀bẹ̀

The song is a folk song in the surface but the content is satirizing the influence that parents have over their children in choosing career. They practically forced their children to do what they do not have interest in. For example, the case of Late Fẹ́lá Aníkúlápó Kutì who was forced to study law, but later ended his career as a musician. Songs unveil the act of compulsion from parents.

Jealousy song as it appeared in *Agogoèèwò*.

Kórópe lórà ni kò jẹ́ a rílẹ̀gbé o

Kórópe lórà ni kò jẹ́ a rímú mí,

Kórópe lórà ni kò jẹ́ a rílẹ̀gbé o

Kórópe lórà ni kò jẹ́ a rímú mí,

Ọ̀kọ̀ tá wọ̀n Ọ̀yìn bó fi n̄sèkólè (x2ce)

Kórópe lórà ni kò jẹ́ a rílẹ̀gbé o

[He acquires a secondhand car and brags about it/2x / The car that the whiteman uses to carry refuse / He acquires a second hand car and brags about it/2x]

Bàsírà is a wealthy successful business woman, coupled with the fact she married an influential man. This is evident in the kind of shop she owns. Yet she still boards taxi on credit and abuses Bàbá Şẹ̀şan, the driver, it can be inferred that she is jealous of what is evident; sometimes the rich can also be jealous of the little that the poor man has.

In conclusion, every song in the selected films serve a purpose. It also performs a significant role some of which are based on topical issues while some are commenting on what is happening in *Agogoèèwò*, *Ó le kú* and *Campus*

Queen, several of such songs are predominant in the films. The songs analyzed in the films do not just add aesthetic values to the films, but also teach moral, sensitizes the society on issues that the producer may not want the actor or actress to act through songs. Isola uses songs to support the themes in each of the films, to sustain the tempo of his stories and to promote his ideological viewpoints. This dramatic strategy helps his reader to understand the message of the plays easily. Again, all of Isola's works have a single and common engagement. They are all about freedom. His purpose is to fashion tools for total liberation and for him, the future of any society lies with the people, their concern, their struggle and their unalloyed commitment to total independence.

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