

**MODERNISATION OF YORUBA KINGSHIP
IN SELECTED MOVIES ON CABLE TELEVISION**

BERNICE SANUSI (PhD)
Mass Communication Department
Redeemer's University
Ede, Osun State
sanusib@run.edu.ng
+234-7037205256

&

FAITHFULNESS AKINSELURE
Mass Communication Department
Redeemer's University
Ede, Osun State
akinseurepelumi@gmail.com
+234-8143355825

Abstract

Over the years, the mass media has evolved, developing new channels of disseminating information to the mass audience, including Cable television; this study focuses on how Yoruba Obas are portrayed on cable television, emphasizing Nollywood movies. This study examined Yoruba kingship's evolution and how modernization has influenced Yoruba kingship in selected movies on cable television. Modernization has been a re-occurring event that continuously sharpens human activities ranging from culture, traditions, etc. The design methodology used to research the study was Content Analysis. The population of the study were 12 Nollywood movies released from January 2019 to December 2019. One research question and one null hypothesis tested at 0.05 level of significance guided the study. The data collection instrument used was 12 selected cable television movies that portrayed Kingship's modernization in the Yoruba land. The study's findings revealed a significant difference between the Yoruba kingship's modernization as portrayed in cable television and reality. However, it was recommended that the drama producers portray the modernization level in reality in their movies.

Keywords: Modernization, Kingship, Monarchy, Cable Television, Culture, Tradition

Introduction

Yoruba is one of the many tribes that made up a very homogenous country of Nigeria. The Yorubá people under this study constitute one of the three major ethnic groups in Nigeria and occupy a large part of the country's South-Western part. A more significant percentage is located in Ekiti, Lagos, Ondo, Ogun, Osun, and Oyo States. Olufayo and Jegede (2014) had a contrary opinion; they believed some Yoruba's occupy parts of Kogi and Kwara

States. This tribe made up 21% percent of Nigeria’s population, making it one of Nigeria's largest ethnic groups. History has it that Oduduwa was the legendary progenitor of the Yoruba tribe.

Johnson & Atilade (1971), cited by Babatola (2020), identified that Oduduwa had seven descendants; 5 male heirs and two female descendants, from whom Yoruba kings emanated.

Ilé-Ifẹ is believed to be the seat of an early monarchy and that Odùduwà played a vital role in its development. From the nucleus at Ilé-Ifẹ, the Odùduwà type of kingship institution diffused to other parts of Yoruba land. This phenomenal spread is today represented in the traditions of the migrations of sons or grandsons of Odùduwà to various places where they successfully repeated the Odùduwà type of Kingship. Part of this was the making and veneration of headwear as a representation of royalty. It may well be true, as Obayemi (2000) suggests that the general reference to Ilé-Ifẹ as the source of political authority derived from the exportation of *adé ilẹkẹ* to different parts of Yorùbá land rather than from the physical migrations of various dynasties. A surmise arose in the light of present knowledge that many individuals in various parts of Yorùbá land became qualified to put on the *adé ilẹkẹ* by successfully carrying out the ‘Odùduwà experiment.’ As the number of kingdoms formed on the Ifẹ model increased, so did the number of individuals *prima facie* qualified for *adé ilẹkẹ*. Even outside Yorùbá land, Ilé-Ifẹ became the reference point for many individuals who successfully performed the type of political revolution personified by Odùduwà. This is at least confirmed in the case of Benin, an Edo kingdom with a Yorùbá dynasty whose claim to being an Ifẹ derivative is generally accepted as beyond doubt, as well as by reports in Ifẹ traditions of attempts to include the founders of Asante, Dahomey, and Porto Novo among the list of ‘children of Odùduwà.’

Other historians and school of thought have it that the following Obas were part of the Oduduwa heritage, they include Ooni of Ife, Alaafin of Oyo, Alake of Abeokuta, Awujale of Ijebu-Ode, Ajero of Ijero, Alara of Aramoko, Osemawe of Ondo, Orangun of Ila, Oba of Benin, Olowu of Owu, Ewi of Ado-Ekiti, Elekole of Ikole, Oore of Otun, Alaketu of Ketu, Onisabe of Sabe.

The emergence of kingdoms in the Yorùbá cultural-area can be closely linked with the concept of “*adé ilẹkẹ*” (beaded crown with a fringe over the face) as the symbol of political authority. The possession of *adé ilẹkẹ* by an individual or a group was related primarily to the association with Odùduwà, whose epoch in Ilé-Ifẹ is believed to be the first to be associated with the development of dynastic Kingship and a Yorùbá ethnic identity. This is evident in the dual references in the traditions, to Ilé-Ifẹ as the ultimate source of political authority and the cradle of Yorùbá civilization (Babalola, 2020). As a result of cultural affinity and geographical contiguity, the rulers of kingdoms who shared the ideas of the Odùduwà experiment and modeled their states on Ifẹ were bonded together. Invariably, the rulers of pre-19th century Yorùbá kingdoms saw each other as belonging to the same family, within which inter-kingdom relations had to be conducted. As they were placed on a single genealogy, their common descent from Odùduwà demanded friendship and co-operation. Akinjobin (2000) suggests that the Qòni of Ifẹ is acknowledged as Odùduwà successor and their ‘father.’ In contrast, they looked at one another as ‘brothers.’ Although the practical implications of this in Yorùbá politics before the nineteenth century are not

yet clear, there is evidence which indicates that a feeling of kingship existed among rulers of major Yorùbá kingdoms. This includes distribution of the properties of a dead Ọba among the major Yorùbá Ọba, sending envoys to Ifẹ at the coronation and the death of an Ọba, the referring of dynastic disputes in various parts of Yoruba land to the Ọ̀ni for settlement. It is also certain that wherever common interests existed among different kingdoms, such interests were explained by kingship ties, which in some cases were real, but which in many cases were probably only derived.

Consequently, the traditions attempted to present a holistic view of the history of all those who benefited from the ideas of Odùduwà. This fact has prompted the suggestion that they were merely political propaganda. There is no doubt that the Yorùbá concept of state-formation as embodied in the Odùduwà traditions is an oversimplification of the issue. It has necessitated scrutiny of the traditions of the dynastic origins of the various kingdoms.

Objectives of the Study

This research work seeks to examine the difference between Yoruba kingship modernization on cable television and reality using 12 selected Nollywood movies to examine critically: how Yoruba kingship evolved over the years, enumerate the traditions of the Yoruba tribe, examine modernization and its effects on the Yoruba traditional monarchical system, identify how modernization has affected Kingship in Yoruba society.

Literature Review

Babatola (2020), on the hierarchical placement of Yoruba Obas, noted that Oduduwa had many children and grandchildren and that the Alaafin of Oyo held a position of prominence as the eldest grandchild of Oduduwa and was recorded as the first descendant of Oduduwa to be crowned in Yoruba land as the King at Oyo from where he rose to become an Emperor in Yoruba land. However, he asserted that the Alaafin of Oyo is not the title nor the Regent-in-Chief (Ooni of Ile-Ife) who sits on the throne of Ile-Ife, the estate left behind by Oduduwa. Therefore, the preceding tradition places the Ooni of Ife as the *primus inter pares* among Yoruba Obas irrespective of their status in the pre-Oduduwa era or their status in the centuries after Oduduwa has transited, thereby allowing his children to establish their kingdoms elsewhere. This way, the sound advice of Babatola(2020) resonates in finding peace among Yoruba traditional rulers, mainly to stop any rift between the Alaafin of Oyo and the Ooni of Ife.

In furtherance to Babatola (2020) review on the formation of the Yoruba nation and the role of leaders in the pre-colonial era, the highest level of political centralization was a kingdom (a sovereign state) headed by a (king) with political authority symbolized by the exclusive use of crown with beaded fringes (*adé ìlèkè*), beaded staff (*Qpáìlèkè*), fly whisks with beaded handles (*ìrùkèrè*) and in some cases beaded gowns (*éwùilèkè*). This paraphernalia of office was often regarded as office instruments inherited from Odùduwà or Ile-Ife, the source of all political authority and leadership in Yoruba land. Every Yorùbá kingdom was made up of towns and villages of different sizes, while there is always a capital town with Principal Oba residing there as the head within the Palace

Umezinwa (2012) examined the Nnamdi Azikwe University's students' perceptions about films produced by Nollywood. Her findings reveal that students were exposed to and preferred Nollywood films to foreign films. However, she discovered that students did not see Nollywood films to have portrayed real cultural values in society, though they agreed

they were influenced by the dressing styles of actors and actresses in the Nollywood industry.

Looking at audience attitude to Nollywood films, Akpabio (2007) discovered that Nigerians still have favorable dispositions to these films even though Nollywood critics have condemned them for displaying negative connotations. His finding is furthered supported by Giwa's (2014) study that discovered that despite the various defects associated with Nollywood films, people within the country enjoy Nollywood films, and Nigerians' growing diaspora have made Nollywood accessible on multiple platforms. She also noted that the content and quality of films is noticeably improving.

The Peculiarities of the Yoruba Community

According to Babatola (2020), six crucial determinants were commonly in the study of history to distinguish the Yorùbá people from their neighbors and other society. These are: the location of the people within the geographic concentration, also referred to as Ile Karo Ojire, display of oneness in culture, tradition, and shared belief, speaking and understanding of dialects and common language acceptable as Yorùbá, nature, and form of the people as a homogeneous cultural group despite the variations in their local customs across Yoruba land, belief that most of Yoruba rulers have a common descent from Odùduwà (The progenitor of the Yoruba race), the tradition of ancestral migrations of the people from Ilé-Ife found other kingdoms in different parts of Western Nigeria where they are domiciled.

The Yoruba's are the most urbanized people, not only in Nigeria but Africa as a whole. They are known as 'urban people' because of their unique settlement pattern. They have traditionally lived in large, dense, and permanent settlements organized and have their independent political units. The Yorùbá traditional society is culturally endowed in all spheres of the societal structures guided by social values that seem to be the bedrock of their culture. These social values cover every range of values, such as religion, economics, politics, morals, etc. Within the Yoruba indigenous communities, hard work is inculcated through the socialization process. Societal norms and values were communicated through indigenous music, myth, artistic display, folklores, taboos, poetry, dramas, and various themes in their movies, as presented by Elegbe (2017).

When the British came to Nigeria as colonial masters after the Berlin conference, the continent of Africa was scrambled for and shared by the Europeans; the Britons sought an easy way to rule the country with lesser effort that will quickly get them the full grip of their colony and without committing many resources into the system. The ruling's kingship system was discovered in the North with the Sokoto caliphate and in the South was the Oyo empire. Seeing the kingship system obtainable in both the northern and western parts of the country as aligning with their desire, the British authorities decided to select some individuals, whom they called 'Warrant Chiefs,' and charged them with the responsibility to oversee the affairs of the people at the grassroots.

The social structure of traditional Yoruba society can be divided roughly into two groups: the royal lineage where the kings emerge, and the non-royal lineage, the latter being the remaining members of the society who, as it were, form the subject group, out of which most times the kingmakers emerge from too, Ojigbo (2000).

The Yoruba Kings are perceived as powerful spirits who are not looked up directly in their subjects' eyes as a sign of respect. The institution of Kingship is a common phenomenon with state empires, countries, and other similar entities in which the Yoruba kingdom is one. As a result, the King is believed to be a legitimate representation of his kingdom. The King is not the sole administrator of his kingdom despite that he has these monarchical and cultural duties: King's duties are to oversee the traditional festivals and ceremonies in the kingdom because it is the people's custodian's culture. Each festival and ceremony has to be taken care of by the King; he is the highest authority of his kingdom. As a result, he has the power to confer chieftaincy title on deserving subjects within his community. He acts as the judge and resolves conflicts among his people, the King is seen as the community's father, and he is superintending overall, irrespective of their religion.

The royal lineage consists of male and female members, all of whom have common patrilineal descent from the first king or Oba, who is generally regarded as the founder of such town or subkingdom. Of course, the Yoruba people's several subkingdoms trace their descent from Oduduwa, Yoruba land's mythological founder. Yoruba's traditional political and governmental systems have a pyramidal structure, with an Oba (King) at the institution's apical end. In contrast, the system's lower strata are occupied by the various grades of traditional chiefs and the rest of the population. The pyramid begins from the Oba to the Kingmakers to the Traditional chiefs and down to the Commoners, i.e., the subjects.

Dynamics of Modernization

According to Panahi (2015), the term modernization is used by social scientists to refer to the extensively influential process through which ordinary nations a less-developed tradition to the more progressive societies. Modern societies enjoy certain features such as urbanization, literacy, and industrialization accompanied by a highly developed transport system and mass media. Modernization is a specific kind of social change, which is the result of industrialization. Modernization, no doubt affect different aspects of people's life ranging from education, mass media, culture, traditions, communication, and even social relationship have undergone different changes. Generally, in Yoruba land, kings and their offices were to be accorded utmost reverence by the people whose perception was that doing otherwise was acting contrary to demands of traditions, which could incur punishment from the gods. While Kingship refers to the ruler in his kingdom, the King in the Yoruba context is addressed as Oba, alaseekeji Orisa (King, the ruler, and deputy of the gods). He is also addressed as Kabiyesi, an expression which is a contracted form of the sentence "**ki a bi nyinkosi**" (there is no question of anybody querying your authority or action).

In his book 'Dynamics of Modernization, Black(1966) suggests modernization as a process by which historically evolved institutions are adapted to the rapidly changing function that reflects the unprecedented increase in man's knowledge, permitting control over his environment the recent centuries that accompanies the scientific revolution. The decline of traditional communities marks the rise of modernization and industrialization. Society becomes more bureaucratized, and formal organizations sharpen interaction. Consequently, the traditional ties of kinship, peer groups, and neighborhood diminished,

and society members began developing a kind of global personality. Modernization or Modernity may be distinguished from traditionalism, and modern society also differs from a traditional one. It is equally difficult to define precisely what 'Tradition' is yet; both 'tradition' and 'modernity' are systems of ideas, values, and Institutions, which are different from one another. Nevertheless, no society is either 'purely traditional' or 'purely modern.' Both cannot be rigidly compartmentalized.

For years, the Yoruba people's habitations had experienced massive urbanization, industrialization, and an enviable literacy level higher than other tribes that made up Nigeria even long before the colonial masters came to Africa and Nigeria. Every tribe, society has ways of administering its people, the Yoruba uses the monarchical system, and the King, the ruler, is referred to as the Oba. The Oba is a traditional leader that oversees the affairs of the Yoruba society. It is hereditary and a life-long position.

The Nigerian Film Industry (Nollywood)

Films/movies are reflections of society, both present and past. Filming has to catch up with innovations; sometimes has to catch up to society, but sometimes it leads to society. The Nollywood referred to the Nigerian film industry; it is the Nigerian version of America's central film hub known as Hollywood, the group that produces movies for pleasure and education of Nigerians on topical issues ranging from politics to culture and traditions. The Nigerian film industry has evolved over the years, from the theatrical (stage) drama to cinematic (celluloid) efforts of foremost practitioners like Late Chief Hubert Ogunde, Adeyemi Afolayan, popularly referred to as Ade Love, Baba Sala, etc. all of the blessed memories. Film making in Nigeria has evolved from good to better as it is rated as one of the highest producing film industry contributing to the country's GDP. Nollywood has been sub-sectionalized into different sections due to its homogenous nature, with so many tribes having their own. The Hausas called their Kannywood, Igbos have their same as the Yoruba's.

The Yoruba film industry has countless times produced epical movies that educate the Yoruba populace, the entire country, and the world on the Yoruba race's culture and traditions. Notable amongst these movie producers are Tunde Kelani of the Mainframe, Kunle Afolayan, and others. In their movies, they portray society the way it is but add a touch of modernity. These movies are now being projected and televised through cable television like the DSTV, GOTV, Star times, and other television stations.

Selected Nollywood Movies

The unit of analysis for this study was television cable movies, also known as Nollywood. The research observed 12 movies selected from the monthly released Nollywood movies, ranging from 1,500 per year, which means 125 movies are released per month, Flock (2017). One movie was selected per month from the 125 estimated movies released monthly, which means 12 movies were analyzed for the cause of this study. Thusly, the year analyzed for the course of this study was 2019.

The selected movies depicted how modernization gradually crept into and took over the cost Yoruba kingdom reins giving little or no regard for culture and traditions. The movies' plot portrayed that some traditions are still relevant in today's society, thereby placing

culture and tradition side by side with modernization and the influence modernization has had over the years.

The Nollywood movies have been both applauded for promoting cultural and social values, resulting in Nigeria's progress, and denounced as a form of projecting Nigeria's lousy image by film critics.

Theoretical Framework

The research work is hinged on modernization theory.

Modernization theory

The origin of modernization theory can be traced back to Durkheim's (1993) theory. In his theory, Durkheim maintains that a country shifts from traditional to modern societies (a shift characterized by high industrialization and urbanization). The traditional values and norms are violated by rapid social changes resulting in an increasing crime rate. Thus, such determining factors as differences in speed and modernization lead to variations in crime rates across countries. This theory applies to study changes in crime patterns and rates within single countries such as China and cross-nationally. According to Arthur (1991), as cited by Panahi (2015), modernization theory was, to a lesser extent, accountable for crime rates in African nations. He supported a more comprehensive framework that paid attention to such crucial issues as political instability and informal social controls in these particular countries. More recently, Lafree (2000), as cited by Panahi (2015), trying to find if modernization theory could account for homicide trends over time in 134 nations, concluded that there was sufficient support for the argument among the most industrialized nations.

Based on modernization theory, countries' economic progress and smaller communities where a monarch presides originate from technological changes. According to this theory, increased technological development can make a community or country more modernized. The modernization theory initiation dates back to the 1960s when it tried to explain why some countries had success and why some had not. Modernization theory maintains that as long as traditional customs and culture prevent individuals from gaining achievement and kin relations dominate society's atmosphere, nations remain underdeveloped. Modernization theory has also been criticized as a functionalist approach that proposes that modernization and progress will gradually improve people's lives in developing nations. Based on this theory, even though countries progress at an uneven pace, the development of peripheral countries will be aided by innovations derived from the industrialized world.

European societies have long achieved modernization; it is left for all traditional societies, like those in Africa and the rest of the third world, to catch up by following the path that Europe followed. Under the relentless logic of rationalization, religion and other traditional institutions like the Kingship and monarchical system will give way to modern secularity and technologies. Apart from the increasing urbanization and industrialization, the fundamental unit of human society switches from the community and the family to the individual. Social change will eventually sweep away all relics of traditionalists and usher in an era of glowing modernization unfettered by any remnant of the past. In ideological terms, modernization requires that everything about an indigenous culture — its memory, heritage, agency, and agenda for progress be destroyed to achieve its replacement by a

western form of modernity that, to a certain extent, brings with it a form of socio-cultural development.

Modernization theorists detected that traditional culture and all its dynamics have refused to go away. On the contrary, religious fundamentalism and ethnic nationalism have become an essential feature of the modern state that has hindered all the optimism about development and democratic governance. One error or sin of the modernization thesis is not only that it ignores the possibility of internal and external sources of development and social change, but it also undermines the possibility that the relationship between the traditional and the modern is not binary; that tradition and modernity cannot be so separated in the way that modernization theorists have done; and that both constitute interdependent variables whose internal frameworks intersect each other

Methodology

This study examined movie contents to identify Yoruba kingship modernization on cable television and reality using content analysis. Content Analysis was the research method adopted for use in this study; this is considered most suitable for this kind of study, which addresses the germane issue on how Kingship on Yoruba land has evolved through the years and how modernization has affected Yoruba kingship using 12 selected movies. The content analyzed was selected from the monthly release of Nollywood movies in the year 2019.

Movies producer portrays kingship in the Yoruba culture in different forms. This study examines how kingship is portrayed through 12 television cable movies' content analyses across a chosen duration of 12 months from January 2019-December 2019. This research focuses on; (1) How Yoruba Kingship evolved over the years using selected movies, (2) Enumerate on the traditions of the Yoruba tribe as portrayed in selected movies (3) Examine modernization and its effect on the Yoruba traditional monarchical system as portrayed in selected movies, (4) Examine the difference between Yoruba kingship modernization on cable and reality as portrayed in selected movies (5) Identify how modernization has affected kingship in Yoruba society as portrayed in selected movies..

Units of Analysis

S/N	MOVIE TITLE	MONTH OF RELEASE	PRODUCER
1	Adediwura	January 2019	Ajasa Owalabi
2	Ogun Oba	February 2019	Ifeoluwa Kuku
3	Oba Kose	March 2019	Fowosere Biola
4	Oba Adeyanju	April 2019	Afeez Eniola
5	Ade Oba	May 2019	Ibrahim Bello
6	Adebimpe Omo Oba	June 2019	Oyebade Adebimpe
7	Asiyan Oba Agboluaje	July 2019	Adekoya Adetunji
8	Oba Adeoti	August 2019	Oreofe Williams
9	Obadara	September 2019	Sanusi Wale
10	Iya Oba	October 2019	Balogun Fausat
11	Irokeke Oba	November 2019	Toyin Arere-Ade
12	Oyeku Oba	December 2019	Ogundipe Dele

Coding Categories

The monarchical system, in the selected movies, Obas ruled alongside his cabinet, which consists of chiefs, ifa also known as the chief priest. These individuals were burdened with the responsibility of informing the Oba of the community's plies. However, the Oba has the final say as the head of the community; a number of the selected movies with emphasis to “Oba Adeoti,” “Iya Oba” and “Obadara” showcased external decision-makers such as government and opinion leaders, which include youth leaders as powerful entities who serve as the mouthpiece of the community, which means the modernized Yoruba Oba’s has external members of his cabinet, unlike the typical Yoruba Oba whose cabinet is limited to only chiefs and ofa priest.

In the selection of a new king, the “ifa oracle” held sole power in that aspect, although in some cases, the selection was manipulated by bribing the “ifa priest” or “chiefs.” When crowning a new king, he must go through compulsory rituals which all kings must go through before ascending the throne; he is fortified as second in command to the gods. It was noted that whenever the Ifa oracle spoke the truth, and it was not adhered to, there was always a grievous consequence of the following suit. The Ifa Oracle was also consulted whenever the King wanted to make any decision and acted as the people's spiritual guide; it can be said that it also acted as a fortune-teller as it could tell what could happen tomorrow. The Ifa Oracle is headed by an herbalist or an Awo (Priest). He has to consult the oracle and conveys the message to the King or use it to select the right descendant to the throne. Modernization in the selected movies placed the rites and tradition of the selection of new King as void with emphasis on “Irokeke Oba” this movie craved a different dimension to the selection of a new king, which is contrary to the natural process.

Communication, kings are regarded as the ultimate sender of information in the communication process. However, the Yoruba community, seen as the most enlightened community amongst the ethnic group are quick to adopt new communication tools, thereby creating chances for other senders to pass across information,”Adebimpe Omo Oba” emphasized on a new channel of communication in the Yoruba land, in the movie the King was portrayed as a modernized king who was very varietal in communication: he used other means to communicate to his subject, e.g., social media, phone calls, etc., which is a new phenomenon to the Yoruba community, in pre-history times the Kings were known to use town criers, send letters or convey information through the chiefs.

Religion and education, religion comprise of traditional and spiritual concepts, belief in gods such as Ogun(god of Iron) and Sango (god of thunder) was evident, ritual practices such as singing, dancing, drumming, spirit possession, ritual healing, respect for ancestors and divination was also prevalent. Emphasis on home training (eko-ile) as an informal form of education was seen in the selected movies. It is not only the responsibility of the parents to teach their children how to behave well in society, but it was also equally the duties of all within the neighborhood to assist in one way or the other to train a child; folktales was another form of education, as youths were allowed to ask questions about the foundation and fore-fathers of their villages and towns, which helped in educating and passing of knowledge from one generation to the other. Unlike the typical Oba who must not serve any other god, one of the selected movies, “Iya Oba,” showed another religious angle to kingship in Yoruba land; the King in this movie played by popular Yoruba actor “Odunlade Adekola” was a fervent Christian who did not believe in taking more than one wife and

some of the traditions, this proves that modernization has set in and the Yoruba community has also evolved.

Westernization: enlightenment, feminism, mode of dressing, the standard of living, the mode of dressing was characterized by modesty; the King was dressed in Buba, esiki and sapara, combined with dandogo, agbada, gbariye, and sulia, which is the typical attire for a Yoruba king. However, in some of the selected movies, the mode of dressing evolved, emphasizing “Adebimpe Omo Oba” “Obadara.” The kings were dressed in modern outfits such as jeans and t-shirts and accessories such as wristwatches and necklaces. Men were often considered above women, although women were given the post of Iya-Olode (a high-rank female title). She served as the representative of women in the council of chiefs, the character of a woman was seen as her beauty. Therefore, the way a woman acted or behaved determined the way she would be treated. The females occupied the market women, queens, princesses, wives, priestesses, nursing mothers, mothers, and gift-givers. Women were defined by the various positions they held, which was left to their male counterparts' discretion.

The seeds of enlightenment attempt to depict that philosophy and religion have stopped butting each other with a felicity. Each has carved its own identity; in other words, the stranglehold of religion over philosophy has been loosened. The world has changed, and the Yoruba philosophy and its people have evolved alongside. Industries are springing up everywhere; women are liberal because of westernization, which began the evolution of feminism. Also, as a result of westernization, the standard of living in the Yoruba communities as portrayed in the movies have advanced, unlike the typical Yoruba communities which more mud house could be found “Oba Kose” showed the developed angle of the Yoruba communities, these movies emphasized once a King was educated his subject have numerous benefits from it because in return an educated king will only strive to develop his community thereby eradicating poverty, unemployment, and illiteracy which will only lead to a developed community.

Discussion of Findings

Three hypotheses were statistically tested in order to solve the problems of this study.

The hypotheses are listed as:

1. Will there be any significant effect of modernization on the activities of Obas in the Yoruba community?
2. Does the movie's producer reflect Yoruba kingship's modernization in their movie plot only for entertainment purposes, or modernization is genuinely in the Yoruba monarchical system in reality?
3. Is there any significant difference between audience preference and movie producer's choice of the story?

The data gathered and analyzed showed that: For hypothesis one, it showed that there would be a significant effect of modernization on the activities of Obas in Yoruba land as the impact of modernization cannot be ruled out.

For hypothesis two, movie producers reflect Yoruba kingship's modernization in their movies to portray the ideal in the Yoruba community and promote Yoruba's cultural heritage.

For hypothesis three, the findings showed no significant difference between the audience of cable television and movie producer's choice of story.

The study further indicated that most cable television viewers preferred movies that combine traditional and modern attributes more because times have changed. The audience is also aware of the shift in the modernization of kingship in the Yoruba society. However, some elements are yet to be included in these movies, such as social media amongst the Obas, which is now repent emphasis on the "Ooni of Ife" who is a social media sensation.

Conclusion

Conclusively, the Yoruba movie industry has produced a series of movies that promote the Yoruba cultural worldview, shaped in their beliefs and values such as respect for elders, integrity, tolerance, socialization, etc. Modernization, on the other hand, is an incredible and controversial phenomenon. As already mentioned, modernization has its positivity as well as negativity; some of its positive sides include increasing information and developing skills, the more significant number of interpersonal relationships, improving socio-cultural achievement, but on the other hand, the negatives include disregard for culture and traditions which endanger the continued existence of the race. It can also be said that the way modernization of Yoruba kingship is being portrayed in movies being projected or televised on cable television is not as it were in reality as the carriage, appearance, and attitude of the monarchs in Yoruba land is grossly dictated by the culture and traditions of the Yoruba people as the Yoruba's cherish so much their culture and traditions.

Recommendation

From the discussion of the findings, the following was recommended:

The world has evolved, so also like the traditional Yoruba king, movie producers should endeavor to produce more movies to propagate more enlighten amongst the world while informing them of the rich traditional culture of the Yoruba's. Other mediums can also be used to create awareness about the increased modernization in the Yoruba communities such as short television programs that can be centralized on how kingship has evolved, creating dynamic ways to convey the modernization propaganda to all far and wide. Movie producers can also adopt creating bibliographical movies about the evolution of kingship, thereby taking the audience through a transition of how kingship has advanced over the years, creating a board understanding.

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