

## **CHAPTER ONE INTRODUCTION**

### **1.1 Background to the Study**

Film is a carrier of culture through which people are educated and entertained. Culture is the sum total of a people's way of life, it can be seen as shared value; meaning that communication is part and parcel of value sharing as contained in the people's way of life, mode of executing both individual and collective functions- thus, culture is the world made meaningful. Culture is socially constructed and maintained through the instrumentality of both the old and new communication media. Paramount among the new media is the film medium which in itself has become a major and popular carrier of culture.

Therefore, communication is integral to the maintenance and coherence of any gathering of people or society that wants to make progress. Communication is defined by R. Verderber and K. Verderber as the "process of creating and sharing meaning in formal communication, group interaction, or public speaking" (6). J. W. Carey goes further to view communication as "a symbolic process in which reality is achieved, maintained, repaired and transformed" (10). Communication involves many channels, agents and processes that further divide communications into intra, inter and mass communication.

Film is an essential aspect of mass communication and the mass media; it can be understood as a communication channel through which news, entertainment, education, data or any form of message can be transmitted to a large number of people for mass communication. The intended message can quickly get to its target audience within the distance of coverage. Film which is the focus of this study is a major agent of the mass media others include: radio, television, print, and various social networks. Whereas radio, television, film and print, are generally regarded as the formal or conventional media; the

same cannot be said of the social media- facebook, tweeter, whatsapp, youtube, to go and so many others.

Through the electronic media, the contemporary society recognizes these media as change agents that can be heavily exploited in ensuring that the culture of peace is sustained as well as galvanize other agents of development to foster cohesive co-existence, and sustainable development among peoples of the world (S. O. Omera, 23). Emmanuel Owuamanam is of the opinion that the audio - visual medium provides us with the opportunity to revitalize and re-invigorate frozen images so as to bring to life again, memories that are reminiscent of society and its events - it nonetheless enables us to recall past events which help us to explain issues and form an informed opinion of thing(s) unclear to us (62).

The film, live stage, television and radio in addition are known to use the strategy of recording to exhibit frozen images in order to bring onto the screen those images that have captivated us and therefore, made millions of people take specific actions in response or pursuant to certain beliefs, values or opinions guided by the pictures or images shown on screen (63). This is however obtainable because the audio-visual medium (TV/Film) make the presentation of images vivid and very realistic to spectators - the screen it must be noted, implies the space on which recorded images are projected. The scenario thus, presents the film channel as providing the opportunity to review a life-size area dedicated to the presentation of images for audience's appreciation and delectation.

Beyond the values of entertainment, film showcases culture - which informs and influences us to perceive and act in a uniform manner. Dul Johnson quoting Sokomba and Ossai; affirms that film is termed as the "centre-piece of culture, is particularly so because it is the product of a society, superseding even dance; else...we would not be condemning

films from other places, accusing them of having negative influence on our children and contaminating our cultures” (152).

It is however notable that “when film is not culture, it is business...when it is not business; film is politics, for it can project the political views of an individual, a class or the nation. When film is not doing politics, it is history and can reveal a people’s social, cultural, economic and political struggles over a period” (153). To clearly understand and properly and appreciate cinema, film, or home videos, is the necessity to illustrate the concept of motion picture, and shape it. Ossai quoting Iran Kongsberg, describes it as: “Series of still photographs, projected in rapid succession onto a screen by means of light. Because of the optical phenomenon known as persistence of vision, this gives the illusion of actual, smooth and continuous movement” (1).

The imposing pictures of the film screen, to all intents and purposes, aid the audience to assign meaning to feelings and emotions as they manifest details concerning facial expressions, movement and environment of artists. The ‘life’ in expressions are indeed, brought to limelight through the film screen as it enables the film medium to exhibit cultural events and therefore; project man in his environment - the cultural content of communication is thus reviewed from a replay of the frozen images shown by the film medium (Owuamanam, 65). Cultural stereotypes, as a casting technique follow dress codes as requirements for social events - the status ascribed to the individual becomes a function of the cinematic perception of such an individual on the screen - our knowledge of current affairs and political issues become indelible signposts because the eyes and ears recorded the images on the screen for public consumption.

The quality of film pictures as projected by the filmmaker affects how these pictures are retained in our minds, when they are of good quality the pictures become ‘photocopy’ of the events exhibited on the screen and captured by the human camera or

eye - the quality of the mental image gives rise to whether or not we remember the registered image easily; those images that we seem not to retain are irrelevant to us because they do not help us re-enforce experience - being weakly photocopied and thus, fade out easily in a short period (67). Evidently, the film medium becomes a creative marvel which transports the audience to places more than our physical locations at a given time when quality and effective shots are combined in the films narrative. Shots and montage transcend communicative and narrative function to perform recollective and artistic functions. It is the artistic presentation of designs whose main purpose as a communication agent translocates the audience from their immediate locale to places very far-away through recollection processes. This is however possible as the film medium is given to making use of narrative and such devices or techniques like montage which transform the imagination of the stagnant audience to a second-hand reality - meaning that the mental imagination or picturization which undeniably fosters fantasy or create reality through the screen experience.

Film critics assert that assuming to taste the sumptuousness of cultural cuisines of different nationalities through phone or any other means without being in the place physically to enjoy the delicacies is mere wishful thinking. However, Owuamanam is of the opinion that it is only the film medium that provides the physical mobility for an individual desirous to have an authentic opinion on the realities of life without making the journey. For example, when we ask such a question as, did you see? Were you there? One is simply trying to verify the credibility of evidence and thus authenticate a claim (69).

As a matter of fact, the deficiency of physical certification renders an account untenable; evidence therefore becomes speculative if not fantastic and thus, cannot sustain for lack of merit - the need ceaselessly arises to qualify the source competent as to express a graphic image of an event. At any rate, it is hardly possible to be omnipresent - the film

medium comes readily handy to transpose such events or messages to the spectators instantly because the cinema medium serves as a dependable 'mobile vehicle' that conveys its 'passengers' through past, present and to the future. Apparently, cinema is an art - a simulation of reality and holds the mirror up to nature - being an ideal art and the ideal capable of creating an illusion of reality and motion picture unique to achieve this ideal which is how to create an impression of reality; an idea that has generated lots of controversy between realist and anti-realist traditions of film theory. In as much as the anti-realist tradition does not favour the ideal, they however, maintain that cinema goes beyond mere copying of the world or nature; but rather extends to another special object to the world; a view other contending theorists seem not to agree with (Enwefah, 29 in Onabanjo and M' Bayo).

The origin of filmmaking otherwise called movies is traceable to the activities of Thomas Edison who in 1890, with the primary objective to create a life-like image of movement, created what is today called cinema (Uhuegbu, 1). Nonetheless, this attempt is seen as an important improvement on still photography which is known to be dependent on Peter Mark Roger's discovery of the replication or persistence of vision of moving objects. Instructively, in 1824 there was a group of filmmakers whose see art as a form of expression conveying the personal vision of moving objects. By implication, a movie indicates a quick succession of still images. Accordingly, these groups of filmmakers have the tendency to see filmmaking art as a form of expression - conveying the personal vision of the individual artist. Thus, art in general terms, can be aptly described as the act of creating these feelings without necessarily making direct statements but evoke and suggest them.

Thompson and Bordwell observe that art works create fleeting feelings or impressions in minds of individuals (90). In essence, this idea emphasizes the style of

impressionists which somehow derive from the director's beliefs about cinema being an art form that expresses these beliefs in poetic and often abstruse essays and manifestoes. Arguably, art is reasoned to manifest social reality - the nearer it reflects its social environment and life, the more credible the art form or art creation, but certainly art is in the forefront of life approximation.

Essentially art scholars agree that art is a reflection of life, society, or recesses of the mind of the creator. Notably however, it is a statement of fact that the important aspect or factor that leverages an ordinary life experience into the mainstream and realm of an art form according to Zettl is: the critical factor is you- the artist-or group of artists such as the members of a television or film production team which perceive, order, clarify, intensify certain aspect of the human condition for themselves, or in the case of media communication, for a specific audience. (4) Similarly, Irwin Edman (1896-1954) has been concerned in his writings and teachings, attempting to situate art with everyday aspects of life. Art it must be pointed out is an inalienable aspect of film; and as such, movies embody the artistic values of a particular culture which defines its origin and authenticity.

Films that emanate from Nigeria like elsewhere in the film world, speak volumes about the cultural practices of the place that is showcased in mannerisms, language, dress codes, food habits, architecture, mode of worship, life style, worldview, value system, dance, artifacts and many others. To highlight the pride-of-place film is given in Nigeria; and in fact, the central role it plays in propagating Nigerian core values, the Nigeria National Film Policy, (2001), describes film, as a major means or component of communication whose uniqueness privileges it, as the greatest medium or mechanism with the widest appeal and effect - acclaiming its overwhelming visual attraction properties and the auditory capacity. Corroborating film as a more powerful and significant art form and so many other art forms, art historian, Erwin Panofsky quoting Quart and Auster, submits:

If all serious lyric poets, composers, painters and sculptors were forced by law to stop their activities, a rather small fraction of the general public would seriously regret it. If the same were to happen with the movies, the social consequences would be catastrophic. (2)

Film helps in making a complete being - this is so because; film promotes learning which takes place when one acquires the capacity to perform tasks; ordinarily one would not have been able to perform. Learning is a life-long endeavour or process like education which Plato amplifies in the view on education, contending: "...for reason, perhaps, we must do everything in our power to contrive that the first stories our children are told shall teach virtue in the fairest way." (*The Republic*, 373). To all intents and purposes, it is observable that; film reflects the environment or wider society and as such, both are largely interlaced or inseparable; scholars have discovered the relationship that exists between film and society, they are symbiotic even when art is society and society art.

Furthermore, filmmaking is a collaborative venture that demands harmonization of energies to attain artistic goals - Gross and Ward (2) quoting Steve Kene, describe activities of many artists involved in filmmaking entrepreneurship as "an army". Evidently, a whole lot of people and activities are involved in shaping and realizing the final product – film has a special appeal and influences the reality of the spectator.

At any event, studies reveal that different cultures with different ideas on filmmaking influence practices - whereas the French introduced impressionism, the Germans popularized expressionism; and the Soviets evolved montage approach while the Americans innovated the Studio system which entailed massive artistic division of labour. Importantly, these stylistic trends captured the attention of artists all over the world as each nation struggled to update its artistic position to be relevant and thus influenced one another in the process.

Note should be taken that, formalist movies are more expressionistic and stylistically flamboyant, hence their directors are principally concerned with expressing their subject experience of reality. They are however described as Expressionists because their self expression is as essential as the subject matter - and are usually concerned with spiritual and psychological truths which they feel can be covered by distorting the surface of the material world (Gannetti, 4). Nevertheless, the impressionist style is derived from the director's belief about the cinema as an art form. Impressionists however see art as a form of expression conveying the personal vision of the artist, as art to them creates these feelings not by making or suggesting them. In sum, art works unquestionably create fleeting feelings or impressions. Impressionist theories often times, claim that the cinema is a synthesis of other arts- creating spatial relationships such as in architecture, painting and sculpture. The impressionists view cinema also as a temporal art and thus, combines its spatial qualities with rhythmic relationships comparable to those of music, poetry and dance; also they treat cinema as a pure medium - presenting unique possibilities to the artist. For the sake of this claim, filmmakers advocate only cinema pur (pure) cinema - abstract films that concentrate on graphic and temporal form often with no narrative (90).

Montages differ in style of narrative and expression, for instance soviet montage, have no fixed rules pertaining to rhythms in films. Some editors therefore, do cutting in accordance with musical rhythms. Sometimes, a director may cut before reaching the peak of content curve; especially in highly suspenseful sequences. In a great number of movies, Hitchcock teases the audience by not providing enough time to assimilate meanings of shots (Louis Gannetti, 163). However, the American studio system is known for its large audiences from which, a fairly detailed division of labour among artists are enforced - this practice instills a sense of professionalism.



Essentially, records show that the existing television culture in Nigeria is responsible for the success of Nollywood - talents that began the industry were heavily drawn from writers, actors, directors and producers who cut their teeth in the NTA having immensely benefitted from courses sponsored by the state. Technological growth in the industry is also crucial and accounts for its success story in as much as video cassettes and video cassette recorders gained immense acceptance in Nigeria at this period. Sharing similar sentiments, Gab Okoye of Gabosky in an interview with Channels Television hints: at the beginning, producers of films produced films costing between N3.0 million and N5.0 million, but nowadays, producing a good film takes about N70 million and N100 million. This however explains why Nollywood is growing from strength-to-strength by the day. Nollywood actor, Mike Ezuruonye who featured in films such as, *Endless Passion*, *Broken Marriage*, *Beyond Reason*, *Critical Decision* describes Nollywood thus: “It’s a moving train that nobody can stop! We are moving. We keep moving and we are not stopping.” (Sunday Sun, April, 3).

The cream of the pioneer Nollywood artists is familiar with programmes and operations of the Nigeria Television Authority (NTA). This was the scenario that played out with the British Broadcasting Corporation (BBC) activity in Nigeria during the colonial period. It is germane to submit that the NTA was the sole broadcaster of media content before the evolution of Nollywood film industry in Nigeria. As a matter of fact, the nation in the past had not been acquainted with conventional filmmaking; it is the pioneering efforts of Kenneth Nnebue alias Andy in *Living in Bondage* that popularized our indigenous filmmaking.

This singular action proved expedient as they combined talent acquired from the NTA with (Video Home System) VHS technology to meet the yearnings of film enthusiasts hankering for a new entertainment medium. Moreover, the release of *Living in*

*Bondage* – a film which box office was the first of its kind; opened the floodgate for massive financial returns to Nigeria Film Industry. Again, the birth of digital technology in Nigeria led to the replacement of audio and video tapes in both music and film industries – huge stockpiles of disused VHS cassettes became common sights in and around cities of Lagos, Onitsha and Aba.

Remarkably, the rapid distribution and sales of *Living in Bondage* brought to limelight large numbers of unused VHS cassettes in storage in these cities – using them as a cheap means of distributing straight-to-video releases; a strategy that proved expedient to finance production of more films. Similarly, another fact which encouraged growth, development and flourishing in Nollywood filmmaking was its appeal to new audiences across the world, particularly in West African sub-region, African continent and indeed, Africans in the Diaspora and beyond.

The emergence of home video in Nigeria was a very welcome development - and the first feature film was produced by Frank Zappa in 1972 and was considered worthwhile because of the newness of the video system. Much as the video technology or mechanism had gained tremendous acceptance having achieved dominance in the mass media, it can hardly usurp the celluloid position (Mgbejume 12 in Ekwuazi). Coming on the heels of video emergence in Nigeria, many stage playwrights, actors, directors and producers (actor-managers) who had inevitably had the initial exposure to the television and a brief experience with the celluloid, transformed into the faces (visible and invisible) of the new video age (Ademiju, 88 in Sokomba and Ossai).

In time however, some artists were fascinated by the new emerging cinematic genre and thus began to transpose their popular indigenous Yourba repertory into the new form - giving the nation her folkloric film tradition contemporarily (Malomo, 2). It is in fact reported that the celluloid appear to have been swallowed up in Nigeria by video

technology on account of economic factors, Busson therefore affirms: “The new medium (of video) offers broader possibilities for programming and broadcasting than existing hitherto. The cost of production is much less if one relates it to the potential audience and the means of purchase are simpler and financially more attractive to the customer” (Busson, 103).

From the aesthetic point of view, scripting for the folkloric film was purely based on improvisation and storytelling, as the troupe leader was the actor –manager, leading actor, playwright and director rolled into one. In any case, at the inception of the video film, there was a carryover of the same method of scripting - from the traditional theatre production techniques of the folkloric films, with the Director of Photography (DOP) or camera man preparing - a shooting script with a list of sequences of events (Ademiju, 88 in Sokomba and Ossai). Hence, video is a copy of film/movie or programme recorded on videotape for viewing by an audience. In clear terms, the Nollywood film industry is reputed to use mainly the video tape format to produce its films which evolved in 2002. Initially, at its inception, it produced movies under unfavourable conditions which made an American journalist - Onitshi Norimitsu nicknamed it ‘Nollywood’ to - emphasize, creating ‘something out of nothing’ to mean ‘Nothingwood’.

However, its name which is derived from existing woods, explain that Nollywood is a child of circumstance – where all manner of tools or equipment or properties are utilized in the art of filmmaking regardless of its adequacy. This manifested in the worthlessness of its theme treatment and the shallowness of its narratives at the early days - lacking in capacity to explore the montage film technique - a veritable instrument to excite and reawaken our individual and collective memory, essential for conflict resolution. These identified defects in Nollywood films supposedly earned her poor ratings initially because its films were described as “bunch of quantities”.

Though Nollywood is in recent times celebrated in the African geo-enclave as a relative formidable film institution, efforts should be geared-up to instill into it the use of effective and specialized professional filmmaking techniques like the montage technique that enhance the potential and impact of philosophical and technical films. This has however become expedient to diversify and improve the production technique of Nollywood films to enable the industry compete favourably with the world bests - film industries like American Hollywood, British and Indian Bollywood which have demonstrated long years of commendable filmmaking culture, because of adequate utilization of montage filmmaking techniques to suit individual filmmaking necessity of nations and their audiences.

Montage technique is one of those techniques in filmmaking that has helped the western and oriental filmmakers to elevate their film attraction. It is recognizable that the American society through montage remembers and deplores the colossal loss of American lives in the campaign and devastation of the Vietnamese people. This was highlighted in the film that dealt on American invasion of Vietnam through the use of montage technique. This consequently led to the withdrawal of American troops from the Vietnamese soil. Charles Igwe, leading figure in the Nollywood industry, attributes the supposed poor outing of Nollywood's film quality to the circumstances of its origin which encouraged the use of all manner of equipment, personnel (artistic/technical) to produce films without consideration of their adequacy.

The situation Nollywood industry saw itself promoted the creating of stories without consideration to film ideology, narrative or themes that are very essential and definitive of the quality of films. Little wonder, titles of Nollywood films then were deceptive, such as, *Alusigwe*, *Battle of Musanga*, *Pam Pam*, *Aki na Paw Paw*. Though

these films sold, the titles did not have much to contribute to the meaning or message preached to the audience.

Notably, Nollywood films sold like hot cakes regardless of depth and quality as if films are not meant to educate, inform and pass on didactic lessons even as they entertain the citizenry and propagate cultural values of nations. Marketing success at this period confirmed this view on Nollywood films, Rebecca Moudio, highlights how the industry produced not less than fifty movies weekly and was being rated second behind Bollywood.

Studies also corroborate Moudio's submission that Nollywood films sold tremendously - generating a stupendous \$590 million annually; and the average production figure of the films surpassing \$15,000, and taking only ten days to produce a movie. Restating this view, Sacchi in 2006, contends that if Nollywood is well-organized and managed, Nigeria can possibly enlist as a dominant economic power house in the world.

In addition, Chamley argues that the favourable economic fortunes which Nollywood film industry stands to generate is enormous and this is because it has developed the potential to compete against big-spending Hollywood industries. However, Haynes and Okome in their publication, agree in toto that Nollywood films have already become a ready staple in many African homes.

To all intents and purposes, it is observable that film taps from collective memory and serve as instrument of recollection. For the quality of recollection to be achieved, maintained and indeed foregrounded, Nollywood filmmaking must upgrade by infusing or introducing certain film techniques to drive the message of the film home.

Again, is the desirability to create new and aesthetically-satisfying film techniques to not only improve on the attention base of spectators, but to also bolster interest which will be sufficient to revitalize memory of the past; and perpetuate recollection while

retaining the important lessons therein for improving and guaranteeing Nollywood film future.

It is not unusual that many producers toyed with the idea to bring onto screen, films that capture the heroic past of our individual communities and special linguistic patterns of particular localities in Igboland. For instance, film producers made efforts to make films that capture particular mannerisms and linguistic styles that seem to appeal to the interest of spectators who come from particular localities like films - *Nkolika Nwa Nsukka, Ada Mbano, Ogechi Nwa Aba, Nnenna Nwa Abiriba*. Some of these releases were parodies to emphasize recollection of events of the past, idiosyncrasies, life styles, mannerisms, language styles and cultural peculiarities that seem to emphasize a people.

Essentially, Igbo language speaking and writing have suffered untold neglect for decades necessitating some Igbo film producers to attempt to resurrect some of our cultural practices that stand us out as a people. Attempts however has been made to bring to the fore the propagation of Igbo values in numerous Igbo cultural expositions like Ahiajoku and Ozuruimo festivals and filmmakers should avail themselves of the opportunity to tap into these cultural festivals to leverage our film content. Accordingly, to make more money from filmmaking, Nollywood producers found it fashionable to abandon making films in parts such as Part 1, Part 2, Part 3 when they saw the practice limiting their earnings because it reduced the extent a film can be expanded in its storyline. Evidently the film *Black Berry Babes* was recreated to be *The Return of the Black Berry Babes, Fashion Parade*, a continuation of *Miss Fashion* whereas; *Illiterate Part 1* was reloaded to *Pen of the Illiterate* when it was realized that making films in parts were rather reducing their attraction.

Subsequently, a film like *Adaure* metamorphosed into *Adambano, Adambano Reloaded, Adambano in Love, Auntie Otucha and Adambano in London*; the prime motive

was to maximize profits – a major objective of entrepreneurs in films like other business concerns. The practice however paid off, but indeed made the audiences to forget or not-understand the films and the messages they conveyed. Nollywood producers therefore resorted to produce films in seasons to end this misunderstanding and loss of memory suffered by audiences in understanding films and messages conveyed in films.

That notwithstanding, film can be identified as having the added advantage over some other media types because it has the potentiality of mimesis (showing) and diegesis (telling) which no other literature genre has. As such, mimesis is the domain of live theatre where events “tell themselves” whereas diegesis is the province of literary epic and the novel. It therefore goes without saying, when a story is rendered by a narrator who may or may not be relied upon, the cinema captures both forms of storytelling and thus; a more suitable and complex medium with elaborate range of narrative techniques (Giannetti, 366).

To all intents and purposes, the value a film possesses can be understood and objectively judged, placed and classified as good if the basic essentials that foreground recall, memorization or recollection are retained and this can only be possible with adequate deployment of montage technique in such films; else will be downgraded and forgotten because they lack qualities or capacity for recollection. Goods films they say, die hard and this is the primary reason why filmmaking nations in the world have engaged themselves in a competition to perpetuate their cultures far above others – today Hollywood film industry towers above most film industries in the world and therefore is assumed to be a model in filmmaking because the west, oriental nations and African film industries tap into the rich American film industry to remain relevant.

Nonetheless, studies have shown the gulf existing between block-busters and mediocre films in terms of memory recollection, examples of such films are *Horror from*

*the East, World I and II, Classics, Birth of Nation, Strike, Battleship Potemkin, and Titanic* whose memories are evergreen because they foster recollection. It is thus because of the events of the second world war, that the Second World War cinema showed about the near-decimation of the Jewish people by Nazi Germany in the notorious concentration camps; highlighting the evil meted to the Jews and reflected in their motto “*NEVER AGAIN*” – meaning that the Jewish community shall never condone such gruesome massacre of her people. This explains what is known today as the Ben Gurrion complex which dominates Israel’s foreign policy. Israel is considered a permanent ally to the Americans, and would not enter into treaties without the express endorsement of America to preserve its nationhood.

Apparently, much as the narrative of a film is a necessary ingredient of film content and in fact; crucial in determining filmic communication; it is however, essential to note that films are intrinsically driven by actions which make it possible for viewers to understand cinematic messages even when the spoken language is unfamiliar – this is because cinema is known for action understandable to spectators regardless of culture or background.

It goes therefore that montage technique used in cinema plays a vital role in the enhancement of meaning through actions; and as a result, instills recall or memorization of events and ideas in the minds of the audience even without dialogue by sequencing images, pictures and events. Juxtapositions and symbolic expressions are also some of the means montage technique explores to deepen meaning and make messages more comprehensible and realistic to viewers.

It is also recognizable that montage technique is an efficient and effective way to express or prune down lengthy narratives which retard the progression of dramatic action and fast-track tension in film.



## 1.2 Statement of the Problem

The problem of the study is underutilization of montage techniques by Nollywood directors as well as poor knowledge of its cinematic techniques by the Nigerian film audience. Thus, the negation of some filmmaking techniques like the montage technique that aids audience communication in narratives remain a problem in analysis and understanding of Nollywood films. Though montage technique has been explored as a tool for inter communication, its intra communicative potentials that aid memory and recollection in the actor and audience are yet to be properly and fully explored by Nollywood filmmakers. The negation of this technique continues to weaken peaceful co-existence, projection into the future and profound impact on viewership. One will expect that in an era when the youths are cut off from their roots and people as well as the society generally forget easily and sweep truths and facts under the carpet; that the film medium, given its popularity and wide viewership will function as an instrument for collective memory and recollection, Nollywood films are unable to do this because of underutilization of the montage technique that facilitates recall and recollection of moments of national tension, trauma, conflict and intensify recollection and reconciliation processes.

## 1.3 Aim and Objectives of the Study

The aim of this study is to investigate the potentials of intra and inter communicative potentials of montage technique and its potentials as an instrument for recollection as well as its cinematic effects in six Nollywood films: *Cry of the Motherless Child* (2014), *The Prince and the Slave* (2014), *When the King Dies* (2014), *Figurine* (2009), *October 1* (2014) and *The King and Sword* (2013). The following are the objectives of the study:

- To evaluate the uses of montage technique to the Nollywood director

- To assess the cinematic effects of montage techniques on the audience.
- To assess the potentials of montage technique; as an instrument for re-awakening collective and individual memories in the film and among the audience.
- To analyse the general functions of montages in Nollywood film and ascertain how it can help Nollywood expand its viewership.

#### **1.4 Scope of Study**

The study is broadly on film and its impact on the audience. However, the researcher essentially focused on the functions of montage in Nollywood films.

Again, the study situates the investigation within six Nollywood films: *Cry of the Motherless Child* (2014), *The Prince and the Slave* (2014), *When the King Dies* (2014), *Figurine* (2009), *October 1* (2014) and *The king and the Sword* (2013).

#### **1.5 Significance of the Study**

The study is significant to film directors because it draws attention of filmmakers to creativity and experimentation on the cinematic effects of montage technique as to understand its effectiveness in functions in Nollywood films.

It is significant to viewers because it reveals the functions and cinematic effects of montage technique as a valid means of intensifying the understanding and recollection of individual and collective memory of race that deepen the effect of film as an instrument of conflict resolution.

The study also exposes film lovers to the hidden fact that montage technique helps deepen the imagination of viewers and as well provoke tension in films.

This study is therefore significant because it can help Nollywood improve the quality of Nollywood films.

Again, the experiment broadens the horizon of the audience on the effectiveness of montage technique in fostering empathy among viewers as it correspondingly extends vicarious feelings to ill-treated characters in a film.

The experiment also proves useful to artists, scholars, and film followers to be encouraged to “think out-of-the box” on matters bothering on filmmaking, and thus encourage filmmakers to be research-oriented.

## **1.6 Research Methodology**

Specifically, this study utilized the qualitative research method approach. However the focus group discussion and content analysis were used. The researcher adopted the table random sampling to select the spectators for the six-day experiment. The Six Nollywood films that were screened as case studies for the experiment are: *Cry of the Motherless Child*, *The Prince and the Slave*, *When the King Dies*, *Figurine*, *October 1*, *The King and Sword*. The researcher used two research assistants to cover two streets; whereas the researcher concentrated on Ekwema Crescent, the two research assistants functioned at Louis Mbanefo and Umez Eronini Streets respectively. The streets were selected basically because of high film literacy level of the three streets relative to other streets in the Housing Estate as there are more concentration of video bars in the area. The researcher thus chose the outlined streets in due of their better knowledge of Nollywood film. It is important to note that part of the data the researcher used interestingly, the Focus Group Discussants broken down into groups A, B, and C constituted the primary source of data in the research whereas internet browsing, personal interviews, articles, library consultation, journals and magazines are the secondary sources of data in the research.

## **1.7. Conceptual Framework**

Conceptual framework relates or is based on the important ideas governing the main elements or ingredients of a study without which a study becomes meaningless and intractable to address, manage and understand. Therefore, the conceptual framework of the study revolves entirely on three concepts – montage, memory and recollection.

### **1.7.1 Montage**

Montage technique according to Merriam Webster's New Dictionary is "The production of a rapid succession of images in motion picture to illustrate an association of ideas: a literary, musical or artistic composite of juxtaposed more or less heterogeneous elements or a composite picture made by combining several separate pictures ...(754)."

Geddes and Grosset English Dictionary and Thesaurus identifies montage as "a rapid sequence of film shots, the art or technique of assembling various elements especially pictures or photographs; such an assemblage" (326). Montage technique is of different kinds that a film director can utilize in filmmaking to make a statement of his/her artistic depth and they are as follows: Narrative sprints, Compare and contrast, Gestalt, "Boiling-up" Poetic details, Joke Delivery, Training montage combining Multiple storylines, Mental construct, Intellectual montage and Flashback among others.

### **1.7.2. Memory**

“Memory ... mindful, akin to well-known ... be remembered ... the power of process for reproducing or recalling what has been learned and retained ... 725 (Merriam-Webster’s Collegiate New Dictionary)

### **1.7.3. Recollection**

Furthermore, Merriam-Webster’s defines Recollection as” a tranquility of mind or religious contemplation: the action or power of recalling to mind ...” 976. Whereas Geddes and Grosset English Dictionary and Thesaurus describes memory: “the process of retaining and reproducing past thought and sensations; the sum of things remembered: remembrance ...” 316; while recollection, it identifies as “recall, remember, reminisce” (670).

## **CHAPTER TWO REVIEW OF RELATED LITERATURE**

### **2.1 Theoretical Framework**

Theoretical framework is the skeleton that holds the flesh of the work together and provides support for the study so that it will not collapse. Theatre and film are not left out as disciplines where theories provide the needed icons for evaluation and criticism. Hence, film theory can be described as a substantive field of enquiry in which there is a number of discrete theories governing cinema (Rushton and Bettison, 1). Unfortunately however, no one system of proposition seem to command or govern the entire cinema field– there is no monolithic film theory that film scholars endorse’(1). Apart from the concrete emphases of the paradigms themselves, what makes any field solid and interesting – is the sheer range of theories that it encompasses; and the intellectual fisticuffs that break out in the process. Theatre as a discipline encompasses both stage and film practice since practice in each section is hinged on a body of theories. However, this study is hinged on two theories: Sergei Eisenstein’s montage Theory and Ria Banerjee’s theory of Montage and Recollection.

Montage theory was made popular by Sergei Eisenstein, and he espoused shots and montage as basic essentials in cinema. Montage can be described as the cutting and assembling of parts to make a whole. As a film technique, montage refers to picture made by simply, superimposing several different pictures so as to blend into one another or to show figures or characters upon a desired background or platform; “that guide the spectators in the desired direction ... The means of achieving this are all the component parts of theatrical apparatus...” (Eisenstein 942). They desired direction above is two dimensional: past and present events which combine to propel the plot and enhance

audience understanding of the film. Thus, two types of communications intra and inter communication are involved.

This technique can however be conceived as composite picture or the process of composing such a picture. Maclean Caroline opines that montage theory in its rudimentary form is a series of connected images which allow or make for complex ideas to be extracted from a sequence; and when strung together, constitute the entirety of a film's ideological and intellectual power.(47). Through this sequence, montage especially the intellectual montage communicates or engenders recollection in a character or spectator. Eisenstein, nonetheless elaborates that when the new method emerges, the free montage which is arbitrarily selected but independent of the given composition and the plot links of the characters effects combine with a view to establishing a final thematic effect known as montage of attractions. (943)

Montage in film illustrates a consequence of associated ideas, the dizzying revolving of several images around one central focused image, symbol, object, or picture, signifying the passage of time and recollection of the past. Montage can occur as: juxtaposition, imposition, collision or superimposition. According to Sergei Eisenstein: In terms of working out a system for constructing a performance there remains only to transfer the centre of attention to what is proper, what was previously considered secondary and ornamental, but what actually is the basic guide for the production's nonconforming intentions... (944). Montage is therefore identified as filmmaking process involving selecting, editing and piecing together separate sections of cinema or television, film to form a continuous whole or sequence of any film. It is simply the technique of producing a new composite whole from fragments of pictures, symbols, words, artifacts, music and so on.

Sergei Eisenstein in “A Dialectic Approach to Film Form” emphasizes the importance of montage – saying it is “the nerve of cinema”. Thereupon, questions arise on what is missing in the static world of images? What does montage do given the circumstances? Soviet filmmakers in the 1920s were sharply divided on how to identify the principal element distinguishing shot and montage; “to determine the nature of montage is to solve the specific problem of cinema.”

The production of films and conditions they are made was indeed crucial to the Soviets who concentrated attention on individuals than masses who were seen as counter-revolutionaries-the over-regulation of film form under Stalin and consequent alienation of Soviet filmmakers from their vocation combined to the fizzling out of Soviet influence in global cinema. Notably, many Soviet film directors were of the belief that montage is what defines cinema against other media (Bordwell and Thompson 480).

Admittedly, Eisenstein’s montage theories are anchored on the idea that montage evolves in the “collision” between different shots – an illustration of the view of thesis and antithesis equation. The basis freed him to argue convincingly that, montage is naturally dialectical and should be considered a demonstration of Marxism and Hegelian ideas. At any event, his collision of shots were based entirely on conflicts of scale, volume, rhythm, motion, (speed as well as, direction of movement within the frame); and more conceptual values, such as class stratification. “Conflict within the shot is potential montage in the development of its intensity shattering the quadrilateral cage of the shot and exploding its conflict in montage impulses between the montage pieces” (Eisenstein 95).

However, very many Western films are known for their montage scenes – the “Hakuna Matata” scene from *The Lion King*, where Simba grows from Lion cub to adult, Scarface’s montage, showing Tony Montana’s rise to power set to the song “Scarface (push to the limit); several training montages in chariots of fire and cool Runnings, Dirty



Dancing, Flash dance; satirical self-referential montages in the South Park episode, “Asspen” and the film team America: *World Police*.

Others are, Requiem of a Dream that uses many montage sequences during portions of the film where the characters use drugs. Groudhog Day’s repeated courtship sequence that reminds the lovers of past experiences and in an episode of *Family Guy*, the dog, Brian, goes through a montage training for a final exam by exercising (as parody), with the background music saying “Everyday needs a montage”. Though Critics argue that, Nollywood filmmakers do not apply montage in the real sense of it; there are still Nollywood films with montage scenes that make symbolic communications. However, the gap to be filled is the understanding and utilization of montage as a technique for recollection in Nollywood films. Though Ernest Obi and Kunle Afolayan have used montage in this sense in their production of *Idemili* and *Figurine* respectively, In *Idemili*, the snake symbolically enables the character recollect past events while in the *Figurine* Figurine enables the coppers remember past events. Generally, montage is a communicative technique, arguably some types of montage have recollection potentials. Hence, it is not every type of montage that can induce recollection. Below Cook states and discusses types of montage. Idea Associative Montages are of two major types, the third is heavily concerned with the rhythm rather than Juxtapositions. In Analytical Montage an event is analyzed for its thematic content and construction. Important shots are selected and synthesized into precise series of shots that make up an intense event on screen.

Analytical Montage include: (a) Sequential Analytical Montage (b) Sectional Analytical Montage.

Idea - associative montages are (a) Comparison Montage (b) Collision Montage and (c) Metric Montage.

Montages generally reveal events as condensed into key developmental elements and inserted in a cause-to-effect sequence. The major event is implied rather than shown and thus; it requires the viewers to apply psychological closure to fill in gaps so that they feel more involved in the scene, the viewer therefore becomes a participant. The time order never changes – it however can be condensed and intensified. Such sequence helps in plot development of continuity of narrative. Sectional Montage: in sectional montage, the event are not arranged along the horizontal time vector (event progression) but along the vertical vector (event intensity and complexity). It also arrests one moment in the event subjective time vertical line. Additionally, it stretches time duration – opposite to condensing time (cuts). Undeniably, this shows events from various view points and as such, does not follow any specific sequence. It rather displays the various complexities of a particular moment. And unlike the sequential montages, it stops the event from progression temporarily and examines a section of it. The primary order of the shots is still necessary to establish the point of view. The shots are rhythmically precise – stressing the simultaneity of the event through the split screen or multiple screen montages.

Idea – Associative Montage. In this case, two unrelated events are juxtaposed to create a third meaning and was developed in the period of silent film era to highlight ideas and concepts that could not be shown in a narrative picture sequence. These can be brought to two categories: Comparison montage and collision montage. The comparison montage composes of shots that are juxtaposed to thematically-related events to re-enforce and highlight a basic idea or theme. In related terms, silent films would often juxtapose a shot of a supercilious politician with the shot of-preening feathers of a peacock to suggest the politician as vain or haughty.

Predictably however, comparison montage seems as an optical illusion to influence perception of the main event. Kuleshov, Russian filmmaker invested much effort

conducting experiments on the aesthetics of montages – to bring to the fore the veritable impact of juxtaposition; and context as he interspersed the expressionless face of an actor, with unrelated shots of emotional values; such as a child playing. Buying into this practice, several television advertisements freely adopted this technique to deliver complex messages quickly across to the audience; example, the hyperbole that goes thus; to indicate strength and virility – a running tiger dissolves into a car gliding on the road.

Collision montage: This indicates a collision of two events to enforce an idea or feeling – this generates tension as after effects; therefore creates tension, better the experience of the audience; but these types of montages should not appear too obvious to engender vicarious involvement of viewers to create effect – the viewers based on the montage identify with the less-fortunate ones in the society.

Nevertheless, in comparison montages the multiple screens that embody simultaneous collision montages; can be shown. This information is shown on screen – care should be taken; else inaccurate message will interfere the message and imperil the effort.

The Visual Dialectical Principal. It is an incontrovertible assumption that the aesthetics principle on which the collision montage is rooted is called the visual dialectic; meaning – opposing contradictory statements can be juxtaposed to resolve contradictions to universally true axioms. By juxtaposing a thesis with its antithesis, one certainly arrives at a synthesis - a thesis will have to experience a synthesis. Eisenstein the Russian filmmaker usually employed it not as a principal task of montage; but as a foundation for an entire film.

## Metric Montage

In metric montage approach, editing follows a particular number of frames (based on the physical nature of time); cutting to the next shot, despite what is happening within the image.

The montage is used to provoke the most basal and emotional reactions in the audience, and it is a rhythmic structuring device made up of a series of related or unrelated images which are flashed across the screen at regular intervals. Ostensibly, a metric montage is created by cutting a film into equal lengths irrespective of colour, content or continuity of shots – one actually claps the hands to the beat. A tiatery motion is created with metric montage approach. In accelerated metric montage, the shots become progressively faster, it can also punctuate at a higher point.

Again, invisible editing is the omniscient style of the realist feature films, developed in the Hollywood tradition. The vast majority of narrative films are presently, edited in this manner. The cuts are however, intended to be unobstructive unless it is done for special dramatic shots. It rather supports than dominates the narrative: the story and the behaviour of its characters are the main centre of attention. It functions to the effect that; the technique gives the impression that the edits required are motivated by the events in the ‘reality’ that; the camera is recording – than the result of a desire to tell a story in a particular way.

No matter the type of montage used, montages are products of editing. Good and proper editing therefore, are not really invisible, but the conventions have become very familiar to visual literates that, it is consciously not taken notice of. Essentially, the predominant system of editing popular with Nollywood tradition is still mechanical and lack seamless continuity. It is the type of editing that depends on – the cuts, flashbacks, impositions and so on to achieve montage.

Montage is the alternative narrative language, however some filmmakers assume that usage of an alternative language is a sign of ignorance on the camera's part, as the conventions are not understood and they feel it is safer to use the classical Nollywood style because it is a tried and tested method, thus ensures the attraction and sustenance of audience's interest.

Undoubtedly, Sergei Eisenstein like DW Griffith of the United States, are prodigious film figures whose contributions to the growth and development of film in the world is spectacular. Eisenstein conceived his film as a revolutionary assault upon the "bourgeois cinema", a direct reference to the narrative cinema practiced in the west. He abandoned the traditional individual hero for a collective one - his film's aggregate protagonist was the striking workers in their struggle against the repressive factory system; and none of the workers was portrayed to be more socially-distinct or thematically-relevant than the other. The film had all its sequences shot against natural backgrounds depictive of natural backgrounds and depictive of the title of the film- *Strike*. The film as can be understood is made to be historical or representative in nature.

In consonance with his idea, Eisenstein in an effort to highlight and sustain an "unbreakable connection" between the Marxist dialectic and cinematic form planned the entire film as an extended "montage of attractions or "shock stimuli" that necessarily would agitate the viewers into recollecting and identifying with the striking workers. As a matter of fact, most of Eisenstein's "attractions" are tricks, merely devised to seize the audience's attention in most forceful and direct manner through recollection. Thus, between the scenario properly so-called, the ultimate object of the recital and the image pure and simple, "there is a relay station, a sort of aesthetic "transformer." The meaning is not in the image, it is in the shadow of the image projected by Montage unto the field of consciousness of the spectator (Eisenstein 126-7).

This he achieved by creating exemplary cinema metaphors by juxtaposing two or more images suggesting a meaning far different from and deeper than the images and thus-evolving the primary stage of the highly complex and sophisticated montage process on which, most of his acclaimed films are constructed (Cook 147).

Eisenstein's use of montage in the film *Strike* is obvious. After the police are enlisted to "interrogate" the strike leaders in the film *Strike*; the factory is shut grievances ignored by the factory owners who consequently attempted to break the strike by violent means. Being frustrated because the workers refused to budge; the police chief orders the invasion of the workers' apartments, and massacre of all strikers, and their families ensued. Eisenstein therefore, captured the tragic event with montage intercuts of graphic footage of the atrocity with shots of cattle being slaughtered in an abattoir; and the film ending with a long shot on the ground with the apartment block littered with bodies of hundreds of adults and children – sending shivers down the spine of the audience (Cook 148).

Furthermore, Eisenstein in creating another cinematic effect in the timing of the massacre sequence; specifically takes much longer time for the massacre event to simmer on the audience on screen than in actuality that was targeted to suggest a psychological duration for the recollection of the massacre, a horrible event that far-exceeded its precise chronological duration. This time-lag of the duration for the massacre, Eisenstein realizes; that for the people trapped on the steps; it would be terrifying – and as such; through the montage process the time it would normally take the militia men and their victims to get to the bottom of stairs was elongated purposely to suggest destruction of a larger proportion that we really observe ordinarily (Cook 168).

Thereupon, a montage of sixty-eight shots evoking and recollecting the calm which preceded the storm- from a variety of camera angles one can sight the ship at anchor in the

moon light, the watch moving slowly across the deck; the motionless needles of the pressure gauges in the engine room, and sailors sleeping deeply below the deck (168). To elevate the tempo and tonal pattern, Eisenstein intercuts close shots of the churning pistons, rotating cam shafts and plunging piston heads of powerful ships' engines with Matyushenko shots in the sequence. Despite Griffith's two great epics and Kuleshov's experiments in editing which struck a chord in Eisenstein, he nevertheless developed many of his ideas from his study of the psychology of perception; and in illustrating the process of dialectical montage, he made use often of examples of the Japanese pictograph or ideogram he found exciting. Indeed in Japanese character-development, he is fascinated by how completely new ideas are formed by combining the symbols from two older ones while the new idea or concept is never the sum of its parts and essentially; an abstraction that cannot be represented graphically on its own terms (173).

Understandably, the combination of two distinct signs for concrete objects to produce a single sign for some intangible abstractions as what he suggests by these examples is the way in which film whose signs are moving photographic images and thus, wholly tangible – can communicate conceptual abstractions on a par with other art forms. This explication enables Eisenstein to move ahead and give an insight to the five types of “methods” of montage, the five may be simultaneously used within a given sequence of a film: (1) the metric (2) the rhythmic (3) the tonal (4) the over tonal and (5) the intellectual or ideological. To him, metric is concerned solely with the tempo of the cutting notwithstanding the content of the shots. The basis of editing, he highlights is the temporal length or duration of each shot which are determined by the imposition of a regular metrical pattern upon the cutting rate (175). Feeling metric montage was primitive and mechanical; he identified it with Soviet rival, Vi Pudovkin and sees rhythmic montage as an elaboration of metric montage wherein the cutting rate is based upon the rhythm of

movement within the shots and upon specific metrical demands. The rhythm may be used to reinforce the metric tempo of the sequence or to counterpoint it.

In tonal montage, movement is perceived in wider perspective – the idea of movement embodies all effects of the Montage piece and montage is based on the piece whereas, overtone montage describes a synthesis of metric, rhythmic and tonal montage which emerges in projection rather than editing process – this however can be looked at as montage based on the totality of stimuli – the visual overtone cannot be traced in the static frame, just as it cannot be traced in the musical score (176). Overtone conflicts foreseen but unwritten in the score can however not emerge without dialectical process of the passage of the film through the projection apparatus or that of performance by symphonic orchestra (177).

Finally, intellectual or ideological montage is the type that fascinated Eisenstein most, both theoretically and practically. The overall analysis of the montage methods being assessed pertain or involve an emotional or physiological reactions in the audience through a sophisticated form of behaviouristic stimulation involving communication and recollection. He nonetheless conceived that montage as capable of expressing abstract ideas and making direct intellectual statements.

To that extent; it is instructive and reasonable to posit that the intercutting of the massacre of workers with slaughter of cattle at the end of *strike*; and the intercutting of the priest tapping his crucifix with the ship's officer tapping his sword in the second movement of *Potemkin*, are clear manifestations of intellectual montage on screen (176). These scenes also help the audience recall past events.

At any event, a more sophisticated use of the metaphorical technique – intellectual montage is *Oktyabr*, otherwise known as *Ten Days That Shook the World* (1928) is a failed attempt to recount the events of the Bolshevik revolution as pure intellectual cinema –



citing the “gods” sequence of this film, omitted from American films as archetypal of the method. The point being made of Eisenstein’s conception concerning montage is the establishment of a desirable cinematic language, based on psychological association and stimulation devoid of narrative logic (Cook 177). In the heady days of the Russian revolution, Eisenstein and his co-scenarists, Grigory Alexandrov wrote a detailed shooting script entitled *October*, this initially touched history of the entire revolution. As with *Potemkin*, Eisenstein narrowed his scope to rivet attention on a single representative episode of the events in Petersburg (now Leningrad from February to October, 1917.)

Its recollective effect lead to deployment of elaborate resources and life in Leningrad was completely disrupted for the six months of shooting the film because of recreation of mass battles – storming and bombardment of the *Winter Palace* that was restaged with large casts of tens of thousands. But at the production, Leon Trotsky (1870 – 1940) who had played enormous role in the revolution was forced into exile by Josef Stalin. In November 1927 when the film was to premiere, the film was discovered to be thirteen thousand feet and just being completed in four hours; and Eisenstein was compelled to cut *October* by four thousand feet in order to expunge all allusions to the ousted leader. When the abridged version of the film was finally released in March, 1928, it was half-heartedly received by the audience.

One commentator, Yon Barna, called *October* “an experimental film of immense proportions” because audience failed to understand its abstract intellectual montage bent and critics bitterly attacked it for “formalist excess” – a charge that publicly exposed the rift between Eisenstein’s aesthetics and the new Stalinist establishment. Eisenstein used it as a laboratory for testing his theories of intellectual montage upon an actual audience. In *October*, Eisenstein had an opportunity to try out intellectual montage as a narrative technique. Critics did not focus on the recollective potentials even though they are there.

That notwithstanding, Montage filmmakers are reputed to create tension, excite and revel in having actors confront themselves intensely – wrestling, punching, hitting, or even, sizing themselves up to create deep cinematic effects essential for the driving of a film product. In the same vein, Montage filmmakers are undoubtedly likened to the Avant-garde theatre practitioners like Peter Brook, Bertolt Meyerhold or Richard Schener. Instead of using simple post-synchronized dialogue and effects; they rather explored the overwhelming attraction of the new technology to maximize creative capacity by employing startling yet irresistible sounds to achieve an unprecedented sound effect that until then had not been thought of; let alone tinkered with. In one of the scenes of the film, the heroine hurriedly makes a call. As more cuts inside – and outside, the phone booth; then there is a babble of voices and sounds of typewriters reverberating somewhere nearby the office; inside, the voice is unrelenting at the same volume, but the typewriters' sounds immediately ceased. The point being emphasized in this production is to highlight how montage techniques can be explored and exploited to achieve an unusual cinematic experience for the audience. Therefore, it is observable that montage technique can be used at will to achieve whatever cinematic effect a film director deems fit, in accordance with his aesthetic vision.

Eisenstein maneuvered his way into filmmaking by the use of methods of montage that suited a scene, an event or situation. He can use another type of montage technique to achieve recollection or another action in another scene or event of film as the case may be. Thus, whereas he used metric, rhythmic, tonal, overtonal, intellectual/ideological methods, collisions, comparative, sequential or analytical: montages are used to communicate and recollect. Pudokin on his part exploited the cognitive linkage approach for recollections to make his films spectacular.

As a matter of fact, it is reasonable to state that, Nollywood film directors, tend to use the cutting, intercutting, flashback, dizzying pictures as well as; the superimposition of television in television, to exemplify use of montage technique in Nollywood. Apparently, much as the narrative of film is a necessary ingredient of film content and in fact; crucial in determining filmic communication; it is nonetheless essential to note that films are intrinsically driven by actions like recollection which makes it possible for viewers to understand cinematic messages even when the spoken language is unfamiliar – this is because cinema is known for action that is understandable to viewers regardless of culture or background.

It goes therefore that montage technique used in cinema plays a vital role in the enhancement of meaning through actions; and as a result instills recall or memorization of events and ideas in the minds of characters and audience even without dialogue by sequencing images, pictures or events. Juxtapositions and symbolic expressions are also some of the means montage technique explores to deepen meaning and make messages more symbolic, comprehensible and realistic to viewers. It is also recognizable that montage technique is an efficient and effective way to compress or prune down lengthy narratives which retard the progression of dramatic actions and fast track tension in a film.

Beyond these other functions of montage techniques, the recollection aspect of montage technique manifests more in the film *Recollection*, where Kamal Aljafari remembers when Java was transformed into civil war-torn Beirut. According to Shimrit Lee in his analysis of *Recollection*:

Under the direction of Menachem Golan, the production team of *The Delta Force* (1986) created urban mayhem, arranging for the explosion of real buildings in the staging of a fictional battle. Aljafari recalls standing on the side of the road with a group of other children eagerly awaiting a glimpse of Chuck Norris racing by in a van with the name of their school, “St. Joseph,” printed on the door. Years later, while flipping through television channels in a hotel room in London, Aljafari was shocked to recognize this scene. He sat on the bed mesmerized, not by the action shots but by the

background: a clear documentation of the Java of his childhood, a city which has since been destroyed, renovated, gentrified and rebuilt beyond recognition. (Shimrit Lee, 1)

Therefore, in intellectual montage cutting is neither based principally upon tempo, rhythm, tone, nor upon the conceptual relationship between shots of opposing visual contents – that means; upon their ability to create metaphors for ideas, abstractions and recollections they communicate and entertain. Aljafari’s *Recollection* is a film that explores the recollection aspect of montage, Lee maintains that:

It is composed entirely of footage from Israeli and American fiction features shot in Java from the 1960s to the 1990s, primarily of the so-called *bourekas* genre that dramatized tense romantic relationships between Mizrahi male “thugs” and Ashkenazi female elites. Java provided the perfect setting to construct new Israeli narratives on top of emptied Palestinian ruins. As Aljafari explains, Palestinians were effectively “uprooted in reality and in fiction.” In *Recollection*, Aljafari removes the Israeli actors to give the stage to the people who appear by chance in the background of these shots, including both Palestinians and Iraqi Jews who were settled in the city enacting what he describes as “cinematic justice. (1)

Ria Banerjee is influenced by the recollection aspect of montage hence he is interested in memory and the past as imperatives of the present and the future. He provides the second theory which the study merges with Eiesenstein’s montage theory to create a theoretical premise upon which the researcher carried out analyses of the selected case studies. According to Ria Banerjee:

... a consciousness of time past is really the intelligently coordinated movements which represent accumulated efforts of the past so that memory actually acts our past out to us. It is useful, “not because it conserves bygone images, but because it prolongs their useful effect into the present moment.” The past is never unproblematically invoked: it never arises into the conscious mind without reference to present circumstances. Any memory is always already affected by the present and remembrances of time past are inevitably changed in their reiterations (178).

The past cannot exist without our memory and the impact of the past is essential in dealing with present circumstances that in turn affect how the past affect the future. Even the Igbo have an adage that he who does not know where the rain started beating him, will not know where the rain stopped beating him. Hence, Banerjee insists that:

We speak so much of memory because there is so little of it left . . . lieux de memoire [are] where memory crystallizes and secretes itself . . . at a particular historical moment, a turning point where consciousness of a break with the past is bound up with the sense that memory has been torn but torn in such a way as to pose the problem of the embodiment of memory in certain sites where a historical continuity persists. These increasingly sophisticated formulations of the relationship between past and present remembrance and geographical sites are as crucially necessary to literary modernism as they are to film. (178)

Memory is the deep-rooted power to make sense of our environment and ultimately provide meaning to ourselves. Furthermore, mental images are the most vivid in their visual intensity- and this is what makes memory an important as well as necessary source of stimulation; developing and flowing like a filmic montage.

At any event, this event-scene is all about the link or connection that exists between memory and montage with the film memento considered as the narrative current. Mapping the mind yields an empire of our own making. Of note, is learning and remembering that help build experiences in the long run.

The overwhelming importance of memory is undeniably emphasized by Banerjee and a psychologist who contend that . . . a memory is ‘a temporary constellation of activity – a necessary excitation of neural circuits that bind a set of sensory images and semantic into the momentary sensation of a remembered whole. These views, images and data are occasionally the exclusive preserve of a particular memory. Indeed, every slice of the film playing in our minds is but a rough-cut in producing and fostering memory.

## **2.2 Recollection and Communication in the Existential Essence of Man**

Man is termed a higher animal essentially because of the thinking faculty man possesses over and above; other creatures considered lower animals. To some extent man is rated higher than other animals inhabiting planet earth because of his thinking faculty which off course embody memory and recollection. It is the function of man’s superior mental capacity which privileges him to not only dominate lower animals; but also control the environment he inhabits. It is within this framework that, it becomes overwhelmingly

important to identify the source and give explanations of why memory occupies a hegemonic status in virtually all aspects of life and living. It is from this standpoint that man at creation was charged by God to take control of the universe because he created him in His own likeness: “Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the birds of the air, and over all the earth and over every creeping thing that creeps upon the earth (The Holy Bible RSV, I)”

Based on these injunctions, man took prominence in all aspects of life and control of earth; he has never looked back in taking lead in all spheres of life as it concerns the regulation and maintenance of peace and stability on earth. It is however conscionable to posit that God has infinitely equipped man before He made the declaration that man should rule over the earth not-oblivious of the fact; He had already given man the capacity by a mere proclamation, “Let us make man in our image”.

Arguably, it is the mental faculty of man that distinguishes him, from other animals, made him control or dominate them; and only through the effective interconnectedness of the brain cells can recollection be achieved in man’s activities on earth. Thus, it is an indisputable fact that throughout ages, the recollection capacity of man has been at the core of the quest for improvement, development, self determination and conflict resolution amongst races; without which, man simply degenerates abysmally like other creatures of this kind and thus become incapable of facing situational challenges confronting him.

Therefore, it is important to note that; from time immemorial, the question of recollection has always been crucial to man in his economic, political, and socio-cultural interaction with individuals, and races; to enhance, preserve, and safeguard particular interests valuable for the maintenance of an individual’s essence and prestige. In essence, recollection is recognizable as the basic phenomenon that must be understood and indeed,

utilized in relation to governing the international system, in so far as nations or races have peculiar attributes driving them to enter into treaties; and fast track development or resolve conflicts that may be detrimental to accelerating peaceful co-existence and maintaining global order.

In the main, conflicts in the international system or among races have tended to worsen, when events that occasion recall cannot be accessed or swept aside because they are insufficient archival materials to rely on for historical exactitudes. To recollect the past, sustain the present and enable humanity project into the future with a degree of certainty, is the supreme need for recordable materials that foster recollection.

Evidently, the celluloid is profoundly noted as the most effective and reputable material available to instill and intensify events recorded for the future and also regarded as a vehicle to achieve certainty amid doubts, for example; at the end of the First World War in 1918, Germany was defeated; it lost its overseas territories to France who fought along the victorious powers; but it was Adolf Hitler on assuming power that searched records to discover that Germany was defeated by international pirates; preying upon the defeated. Thereupon, he objected payment of such war indemnity imposed on the country which according to him, was unjust.

Without recollection about the events surrounding the First World War; Germany would not have entered into the Second World War in 1939. The recollection which provoked the Second World War; was not entirely a negation to Germany, because even when it lost the second battle much punishment was not meted out to her; and therefore the world became aware of the dangers of over exploitation of a vanquished nation in a war. This is because there is a likelihood or tendency of provoking future hostilities again.

Again, the 1967 pogrom in Nigeria that precipitated the (1967-70) Nigeria civil war is another case in point; where the recollection lessons generated on account of the

conflict and shown in film made citizens to be wary of the consequences of blood-letting and therefore compelled the two warring factions to be mutually deterred. They thus embraced peace because of the extreme hardship and monumental massacre of people in the battle. This state-of-affairs has however made Nigerians adopt a pacifist posture even when our corrupt politicians have amply given cause for another conflict in Nigeria. That notwithstanding is the importance of re-awakening the memory of individuals, communities or race.

This is indisputably so because without life, there is no history, and without history, there is no recollection of the past in that there will be no present; let alone, a projection in to the future – a situation the Existentialists collectively uphold as meaningless and nihilistic - prompting the absurdists like Eugene Ionesco and Samuel Beckett in *Waiting for Godot* renounce existence re-emphasizing the futility of existence which other absurdists upheld. Other Existentialists of note such as proponents like – Jean Paul Satre and Albert Camus share the same view.

In any case, existence can be meaningless without recollection, and recall has to be expressed in concrete terms – like recalling events of the past that can save untoward situations. However Eisenstein observes and maintained the importance of abstraction, noting that abstract forms are often dialectical and more stimulating. Metz and Baudry in the publication of *“The Imaginary signifier”* and *The Apparatus* (dispositif) respectively, enunciated their views on use of apparatus to upgrade montage technique to leverage recollection.

It thus goes without saying that; while in filmmaking, artists need appropriate different of montage techniques to call attention, and deepen imagination of viewers in order to intensify memory in films. In essence other professionals explore different approaches to enhance recollection in their respective vocations. Examples are many to



prove this - teachers at the primary and secondary school levels explore teaching methods such as the dramatic or drilling method to enliven instructions and promote its effectiveness. In clear terms, recollection deepens memorization of lessons in pupils and in addition, the utilization of instruments or real equipment in a classroom environment is a preferred option in learning because it foregrounds recall in students' learning ability.

To further demonstrate the importance or dominant role recollection plays in the life of humans at various levels or stages of development, be it on individual level, family, group, professional, community, and culture it helps us to remember and follow certain codes of conduct or behaviour to ensure good life by maintaining the society's ethos.

At the individual level, a community member may personally devise certain codes of behaviour considered positive to make landmark changes in the community that desires a better society; such innovation may take the form of, or mode of worship, respect for sacred items that community members hold dear and therefore remind the people of the inviolability of such cultural practices.

Mothers on their own part may devise signs or symbols to discipline or keep in-check, certain erring children in order to escape from embarrassment such children may likely cause them; such particularistic symbols or signs can be expressed by a wink to checkmate such unbecoming attitude. The child or children are therefore continuously put in check while observing their mothers' demeanour to ensure compliance. This however, makes the child conscious and not forgetful of the significance of the sign or symbol.

Communities create cultural practices in order to instill a sense of history and commonness which every member must tie to, and be considered legitimate; for instance, in Igboland certain festivals like Ahiajoku, Fijoku is the remembrance of yam harvest. At the professional level, hunters set aside periods annually, to jointly hunt so that games can be equitably shared to promote a sense of unity and cooperation among members, by so

doing, every member of society is sensitized to remember the appointed day and identify with it.

In certain societies however, like Ohafia, Abia State the end of every month is marked out for the burial of loved ones; the essence is to ensure a reasonable attendance at the burial ceremony since a huge number of them are not resident in the community – this designated time helps the people remember when to attend burials at home and by so doing, large numbers of mourners attend. Theatre arts students often set aside periods within the academic calendar with their production schedules and thus are constantly reminded of rehearsals.

Nevertheless, Christians and Muslims alike; remember and celebrate Christmas, Easter, Id el Fitri id maloud respectively and keep their faith aglow. Generally speaking, mankind will be at great odds to overlook recollection or rekindling the memory because humanity must regularly reflect on the essence of being to enable them select best approaches to life. Similarly, man has intensely been searching for alternative solutions to alleviate problems and thus; cannot afford the luxury of looking the other way when some individuals are eager to break new grounds.

Therefore there is no gain saying the fact that recollection is necessary to realize good filmmaking outcomes. It also provides rare opportunities to revitalize or reinvigorate frozen images so as to bring to life again, memories that are reminiscent of events and society which ultimately enable man to recall past events for appropriate responses.

However, in as much as, directors of films are concerned with the montage technique capacity to foreground memory, concerted efforts should be put in place to foster recollection by whatever design because the basic idea to restore knowledge of past events whose images are weakly recorded in the brain is a significant way to sustain recollection.

In summary, montage technique is an indispensable ingredient in filmmaking process and therefore catalyses recollection; a building block as far as filmmaking is concerned.

Much as motion pictures are regarded as a media more of entertainment than of deliberate persuasion, “they are beyond dispute an influential force on customs, habits, manners ways of thinking and doing” 229 (Rivers, Peterson and Jensen). This state of affairs is not-limited to Nigeria. “... for many years the Hollywood movies with an overt message of any sort was relatively rare. When film producers had a message they usually tried to convey it through entertainment ... movie makers have been bolder about making films of social concern ” 230.

Evidently, the hunting ground of the motion picture camera is in principle unlimited; it is the external world expanding in all directions as any camera revelation involves recording – recording on its part does not require to be revealing 264 (Mast and Cohen). For sometime now, Nollywood industry has been witnessing grave criticisms because of films’ poor memory and recollection; against the backdrop the researcher explored the montage film techniques to engender individual and collective memories in Nollywood films to prove/disprove its effectiveness. – Banarjee contended that mental images are most vivid in visual intensity and therefore privileges memory and recollection.

In totality, film theories have direct effects to drive film messages if cinema must contribute positively in a nation’s socio-cultural growth and civilization, making framing or formulation of film theories the centre – piece of filmmaking. However, there are many theories that govern and solidify the cinema world such as structuralism; Eisenstein’s montage by Attraction, Apparatus theory, Queer theory, Husserlain’s phenomenology theory which supports a realist argument that maintains film as having the capacity to show us ‘things themselves’.

The guiding thrust of the theory manifests in the assumption that cinema has the ability to reveal the real world to us – Casebier’s posturing becomes instructive: ‘the cinematic medium may be recognized as having the most valuable capacity to guide spectator perception to the thing themselves’ (157-8) in Ruston and Bettison. Admittedly, film theories abound and available to be explored by aesthetically – minded filmmakers in Nollywood to tap into and intensify memory and recollection.

Interestingly, Griffith who is noted for communicating ideas and privileged emotions in the most effective manner, maintained that Soviet filmmakers upgraded associational principles in movies and therefore, built theoretical premises for provoking thematic editing. Most of the explanations of Pudorkin’s ideas were contained in Griffith’s practices though he differed from him in some respects. Griffith’s utilization of the close-ups was outstanding while he considered Pudokin’s use as limited; observing that it was used as a clarification of the long shot which carries most of the meaning. The close-up he described as a mere interruption – offering no meanings of its own, pointing out that each shot need make a fresh point. And through juxtaposition of shots or super imposition of shots, new meanings emerged (171 in Giannetti).

In addition, Kuleshor a known experimenter provided a theoretical base for the use of non-professional actors in movies with the understanding that traditional acting skills are unnecessary in the cinema; shooting a close-up of an actor with neutral expression and juxtaposing this shot with a close-up of a bowl of soup. Essentially, Kuledor and Pudovkin are in agreement that a film sequence was not filmed but rather creatively constructed using an aggregation of close-ups to enhance montage shot.

### **2.3 Filmmaking, Montage Technique and Recollection.**

Filmmaking can be deeply foregrounded when there is a creative combination of different shots like a montage sequence to enhance imagination in the audience. Montage

is a scholarly issue that has generated controversy in discourses among film theorists.

Christian Metz gave a clear definition of what cinema is and how it actually differs from any type of art through the use of apparatus like: camera, projector and editing suits.

According to Metz:

Identification mainly happens in the cinematic screen, the apparatus. The projector duplicated the act of perception by originating from the back of the subject's head and presents a visual image in front of the subject. Though, until now in various or majority of movie houses film is still projected through film because filmmakers still use film. Various shots of the camera are similar to the movement of the head of the spectator, thus making him the character itself. While pictures and shots are projected through the apparatus, symbols and imagery that are introjected through the person's mind. (1)

Essentially, unlike the French impressionists many montage directors believe that theory and filmmaking are inextricably associated especially when writing about the conceptions of cinema hence they were united in opposition against traditional films. Film scholars discovered at the instance that through the apparatus theory Montage becomes the basis of the revolutionary films that would inspire a cross section of audience. Therefore, montage is more or less a single technique than the entire production process, choosing a subject, shooting footage and assembling the film are all involved sections and combinations of “cine-facts”. In reference to editing, Vertov held that the filmmaker should calculate the differences between shots – light against dark, slow motion against fast motion, the differences or “intervals” would be the basis of the film’s effect on the audience.

Metz further developed most complicated conceptions of montage foreseeing the possibility of an “intellectual” cinema. It was envisaged that such practice or attempt was not to tell a story but rather to convey abstract ideas as an essay or political tract might be doing. Montage films downplay on individual characters as central casual agents; instead drew on apparatus. The films often make social forces the source of causes and effects.

Characters in addition, act and react but do so less as psychologically distinct individuals than as members of different social classes.

The search for dynamism through editing nonetheless resulted in one of the most widespread features of montage films. They have a greater number of shots than other types of films. Nollywood films were given to use of one shot per action but on the contrary, montage filmmakers more often than not broke individual actions down to more shots. Even a static character or object might be seen from different angles in several shots at a row – reflecting the director's belief that cuts in and cuts out in themselves stimulate the spectator.

Beside this, greater quantity of shots can discern more specific strategies of editing involving temporal, spatial and graphic tensions. Montage cutting often create either with overlapping or editing as the second shot repeats part of all of the action from the previous shot. If several shots contain such repetitions the time an action takes on the screen expands remarkably. Patterns may also create oppositions within shots.

Lighting though also created with apparatus give montage films a distinctive look. Though in some films, more often than not use no full light on sets as characters appearance against backgrounds may not be popular. Montage films use a variety of types of acting ranging from realistic to highly stylized – often within the same film. So many characters in Nollywood films represent certain social classes or professions; directors use these typage casting for dictating social stratification. It denotes where physical appearances would instantly suggest what sort of people they are playing. However, in the West typage was gestured towards being realistic. Many performers in montage films borrowed stylized techniques from constructivist theatre.

Apparently, many indigenous films dwelt on historical and social situations; some of their mis ěn scene tended to be realistic. Scenes may be shot on locations such as river

banks, shrines, market places, village squares and so on. Films like *Aguba Igogoro*, *Idemili*, *Figurine* among others capture this trend. Costumes usage is primarily organized to depict spectacle and class stratification. Montage filmmakers understood that dynamic tension between elements was not particularly a matter of joining shots, but rather juxtapositions or impositions that could be made within the shot as well – using mis en scene elements to heighten the impact on the viewers.

In addition, contrasting textures, shapes, volumes, colours and the like could be aesthetically placed within a single frame to gestalt the memory of the audience. Eccentricity was literally emphasized– performers behaved like clowns, jesters or slapstick comics. Filmmakers of Montage movement exploited sound as a way of creating juxtapositions to provoke audience's response and recollection more deeply. Rather than use simple postsynchronized dialogue and effect, they explore the montage technique by employing startling and often contradictory sounds.

Montage can be attributed to the systematic ordering of images or pictures within a given time. To pigeon hole the concept of montage is that which constitutes the creation of a sense of meaning; not properly exact to the images themselves, but essentially derived from their juxtapositions, image juxtaposition history records that extent. Eisenstein, Kuleshov and Grance were filmmakers who were reputed for having commendably explored montage techniques which did not offer audience the event but deeply alluded to it.

In essence, it is not a matter for polemics to say that it is on the reliance of montage technique in filmmaking that recall or recollection can be effective, meaningful and intense in the understanding and conveying of cinematic messages. Therefore, montage technique is a known catalyst for recollection in cinema and the two can be seen as siamese twins in filmmaking, because without the underlying support of the former the

latter loses essence to instill recall in the audience and thus an aspect of communication in filmmaking is lost.

According to Soren Kierkegaard, recollection is a discarded garment. And being part, of an aesthetic collection, it speaks of its wearer's taste even when the garment leads to recollection – recalling the individual who inhabited its surface and the body which enlivened its motion. Similarly, the material of the discarded garment embodies a projection whereas the textile surface acts as a screen. The filmic screen however, is a material weave which absorbs and reflects the screen, thus is the fabric on which the stories are imprinted. To all intents and purposes it is overt from the narrative structure of the discarded garment one finds it apposite to emphasize that a reflection on the mobile and expansive activity of recollection is attained with the story of the discarded garment.

It is therefore reasoned that if perhaps recollection is joined with garment on screen; it certainly will amount to calling attention to the functioning of archival process. However, its aim to foster the interaction between film's imaginative route and the museum walk and therefore recognizes a reversible process at work linking their motive impact along the experiential path which includes acts of memory the itinerary of imagination, and the place of collection and the journey of recollection.

Cinema and memory have closely been linked since the advent of film history and theory. It is thus relevant to posit that both are bonded in the fundamental archaeology of the moving image and its exhibitionary tendencies. Nevertheless it is observable that Hugo Munsterberg was a theorist who introduced a model of theory which indisputably marked the intimate binding of film effect and memory, underscoring the psychic force of filmic representation and claiming that the medium is a 'projection' of the way human minds operate.



Cinema is but a materialization of our physical life, it nonetheless makes visibly tangible of memory and of imagination coupled with the degree of attention, design of depth and movement and the mapping of effects. For viewers to suggest that we have really observed an objectivation of our memory functions, Munsterberg claims cinema's fundamental mnemonic function. Film is a medium that has the inherent capability of not only reflecting but also, producing the layout of our mnemonic landscape, hence it is an agent of intersubjective and cultural memory. Mnemonic is part and parcel of film's own geopsychic apparatus. If the design of the memory is a generative function of cinema, this memotechinal characteristic of the medium is more apparent at the textual level (39-47).

The work of memory therefore is specifically prominent in science fiction film and in film noir – two modes of storytelling whose narrative borders oscillates and thus constantly overlaps. As part of its plot making film noir adopts mind games and it has the penchant of playing tricks with memory engaging both personal and social history as it does so.

Nevertheless, its contemporary children from *Blade Runner* (1982) and *Memento* (2000) have undertaken the task of reminding viewers of the very change of memory's status in our culture. These films reveal modern memory as images and pictures; like the architecture or layout of memory. Mnemonic traces relapse toward and collide with marks on slide of celluloid. Film regularly shows that picture – moving pictures are nothing but current documents of our histories. In fact, filmic memories are fragile yet enduring and are fragments of an archival process that is weakly embedded in our path being part of our shifting geography.

The geography of museum culture has equally changed and incorporated moving images in different forms of exhibitionary practice. The museum's role as a space of cultural memory has been mobilized by the presence of moving images in its field.

Reflecting on this new geography of recollection we therefore need to pursue the critical interaction between art and film and thus concentrate on the discourse of exhibition. Notably considerations of exhibition are the focus of a current reconfiguration of art history and curatorship.

Evidently, in its multifarious compelling forms exhibition has become a centre of intense artistic practice and a site for the study of the design politics of artistic space. The resonance existing between art and architecture is considered a particularly fruitful one necessitating reconfiguration of exhibition and one that concerns and affects the work of film. Despite film theory's interest in exhibition it has not engaged fully with this art of historical discourse.

This prominently remains the case even though film has encountered art on the terrain of exhibition in several ways. The point being made at this juncture in considering the space of cinema and the museum and their conjunctions is to maintain interdisciplinary research and gear-up a cross-pollination of film and art theory. This therefore entails opening the doors of the movie house and showing that the motor-force of cinema transcends the borders of film's own venues of circulation.

This however shows that the affective life of cinema has a wide range of effects and its representational and cultural itineraries are productive outside the film theatre. They are domiciled among other places in the performative space of the art gallery, affecting the nature and reception.

Actually montage technique is a film editing process in which a series of short shots are edited into a sequence to condense space, time and information. History has traced it to early Soviet film directors who deployed it as a synonym for creative editing. In France, the word "montage sequence" has variously been used by American and British

studios to denote or suggest passage of time rather than to create symbolic meaning as it does, in Soviet montage theory.

Between the 1930s to 1950s, montage sequences often combined numerous short shots with special optical effects with instances as; fades, dissolves, split screens, double and triple exposures, dance and music. They are however arranged by an individual other than the director or editor of the movie.

Apparently the term montage evolved to describe the rapid, shock cutting that Eisenstein utilized in his films with its use surviving in contemporary times in the specially created “montage sequences” infused into Hollywood films to suggest in a blur of double exposures the rise of fame of an opera singer or short model shots, the destruction of an airplane, a city and a planet.

Two common montage sequence devices of the period are newspaper one and a railroad one. Whereas in the newspaper one, there are multiple shots of newspaper printed (multiple layered shots of paper moving between rollers, papers coming off the end of the press; a pressman looking at a paper and headlines zooming on the screen telling whatever needs to be told). There are two montages like this in *It Happened One Night*. In archetypal railroad montage, the shot includes engines racing towards the camera, giant engine wheels moving across the screen and long trains running past the camera as destination signs zoom into the screen.

“Screen Montage” is a form of multiple-screen montage developed especially for the moving image in an internet browser. It nonetheless plays with Italian director Eugenio Barber’s “space river” montage in which sound and the moving image are separated and can autonomously exist: audio in these works is often streamed on internet radio and video is posted on an independent site. Film critic, Ezra Goodman is forthcoming with the

contributions of Slavko Vorkapic working at MGM and was noted as montage specialist of the 1930s.

He derived vivid montages from numerous pictures mainly to get a point across economically or bridge a time lapse. Within moments images cascading across the screen he was successful to show *Jeanette Macdonald's* rise to fame as an opera star in *Maytime* (1937), the outbreak of the revolution in *Viva Villa* (1934), the famine and exodus in *The Good Earth* (1937) and the plague in *Romeo and Juliet* (1936). From 1933 to 1942, Don Siegel, a noted feature film director became head of montage Department at Warner Brothers. He did montage sequences for hundreds of feature films which include; *Confessions of a Nazi Spy: Knute Rockne, All American: Blues in the Night, Yankee Doodle Dandy, Casablanca; Action in the North Atlantic, Gentleman Jim and they Drive By Night*. Montages were done then as they are done currently, oddly enough – very sloppy. The director casually shoots few shots that he believes in the montage and the cutter grabs a few stock shots and walk down with them to the man who is operating the optical printer and tells him to make a sort of mish mash out of it; when that is done it is labeled montage.

Arguably, the two montage sequences in *Holiday Inn* (1942) show the two basic montage styles. The concentration or focus of the movie is an inn that presents a lot night club shows on the holidays. That was being produced when the United States was entering the World War II. The first montage takes place at the *Independence Day* show, as *Bill Cosby* sings “Song of Freedom”. The 50 second montage combines several screen sequences of workers in an aircraft factory and many military units in movement (troops marching, planes flying, tanks driving) with multiple split screens combining up to six images in a shot.

The last but one shot shows a centre screen head shot of General Douglas MacArthur in a large star with images or accoutrements in the four corners. The second montage takes place virtually at the end of the film – showing the passage of time. In contrast to the clarity of the “Song of Freedom” montage, this one layers multiple images in an unclear dream-like fashion. Evidently in the film, the character played Fred Astaire has taken Bill Crosby’s partner, Marjorie Reynolds, to play in a motion picture in line with the idea of the Inn. The 60 seconds montage covers the time from Independence Day to Thanksgiving.

It however opens with a split screen showing three shots of Hollywood buildings and a zoom into a camera lens where in Astaire and Reynolds are observed dancing to a mixture of tunes already present in the film. Nonetheless, the rest of the sequence progresses to show them dancing with several images of motion picture camera, cameramen, a director, musical instruments, single musical notes, sheet music and dancers’ encircling them.

Many times six images of themselves also circle the dancers – only the opening shot uses a distinct defined split screen, and interestingly the second shot is a single shot. Therefore, it is noteworthy that, both of these styles of montage have become anachronistic or not fashionable in the past five decades. It is however observable that the current montages, avoid the use of multiple images in one shot either through split screens as in the first, expel or layer multiple images as evidenced in the second. In today’s world, montage use is becoming a simpler sequence of individual shot and rapidly paced shots combined with a specially-created background song to foreground the mood, and more importantly, intensify the message being conveyed.

Going by changing trends in global circles, it is instructive to note that montage usage is aimed at fostering message intensity and as such cultures are regularly upgrading

this practice in accordance with current style. However, film directors select approaches and styles to elevate the depth of individual aesthetic personality in their productions based on perception, need, relevance, trend, and peculiar purposes.

Precisely, there are three basic time-images in film, namely recognition, recollection and dream. Whereas recognition is the lowest level of delving into the depth when seriously speaking of the present and into the future/ past; recollection is the next level of depth wherein someone keeps a more tenuous connection to the present, but escapes into memory to reconstruct a scene from yesterday or last year. One thus is less present in the present moment so to speak. But in the final analysis when one is dreaming or fantasizing, one has barely a connection to the present at all.

We however get lost in reverie for an example; we make trips as we walk because we are caught up in our memory fantasies. Or when we get totally involved in a dream we find that we are sleeping without any connection to the present at all. Bergson hypothesizes that perhaps in death what happens when the cord is fully disconnected, breaking the link between virtual and actual completely.

It is therefore apparent to note that the virtual is not merely the past and memory, but also the future, and fantasy, for in fantasizing about something we imagine what food we want for dinner we do something by assembling memories into aggregates. I imagine a wonderful dinner, but the imagination I have of this that anchors my fantasy is made up of bits and pieces of memories hauled from the past. Similarly, when one recollects something that is as much as a recreation of full fantasy in the future and the present is as much as the past.

Memories would not distort were this, not the case. Moreover, the present moment of recognition is infused with the future for when something is recognized it is not only memory but desire that impels people to action. When one walks down the street, it is

desire that impels action what reaches into ones store of memory to retrieve images to meet the present and help one recognize what is in front of him or her. The past nonetheless, cannot be activated without the future dipping into it. The virtual is this interpenetration of the past and future by means of the present. It is essentially for this reason that Bergson and Deleuze describe the virtual as the potential for difference, for creation and for the radically-sensitive viewer or observer. In essence, the actual is in a sense dead and can only be what it is. But the virtual is the opening of what is onto the possibility to be different in the future to have been different in the past and for desire and memory to impact the present so as to alter its relation to itself and the world around it.

One then questions what is a time-image? Not mincing words, for Deleuze it refers to an image which is infused with time. It therefore means an image which is different from itself which is virtual to itself, which is infused with past/future, and what types of images are these?

Humanity usually use time-images at all times. We call up images in our memories or fantasies to help us navigate the world. We don't think these images are as real as those provided by our senses at the present moment, but they however exist for us. Recognition is the pairing of virtual and actual images. Habit occurs when this process becomes semi-automatic but whenever I encounter something new or different, the process becomes more extended. Any image I draw from the past or synthesize with others so as to help me with my process recognition is called by Deleuze a recognition-image. Was I to drag fragments of memory out of my past to reconstruct an entire scene? At any event, it is recognizable that in films we often see the process of recognition, recollection or dream depicted for us.

If someone in a film sees something and then we see a memory of the past flash on screen followed by an act which shows that now the characters recognize the object in

front of them, the image drawn from the past functions in the film in question as a recognition-image. When a flashback occurs in a film, it provides viewers with recognition-images. And when somebody falls asleep and dreams or hallucinates, we have dream-images. However, what distinguishes these three types of images from the actual images of cinema I is that they are always not fully what they are which means they are virtual and function as signs. An image of an object in a dream is not 'fully real' because it is just a mere dream in that in some other parts of the film we are told this or that is somehow indicated. In a situation we see the person wake up from the dream later in the film, or go to sleep before this context is virtually present in the dream-images and this virtual presence makes these images feel less real to us.

Therefore the images in a dream are more virtual and less actual than others in as much as they are suffused with context which is not themselves. That is to say, they are suffused with difference otherwise they are only partly there. We thus discover why it is that context difference, time, representation and relation – all linked to the notion of virtuality for Deleuze. Any image which functions like this which helps us recognize, recollect, or dream is a type of time-image. Instructively however, there were time-image before World War II this period of time in history, cinema was dominated by the movement-image. But after World War II, time-images became ever more prevalent particularly in avant-garde or non-mainstream, non-Hollywood. Hollywood film remains stuck in the action-image directly for the time-image in fact it showed itself in two forms before World War II.

The first is in pre-war recognition, recollection and dream-image but there was also indirect imaging of time through montage. Attempts to capture an image movement used cuts, and cuts which indicate a form of pure difference that which registered and impacted the images they connected. Thus, this is why Deleuze says that montage is an indirect



image of time - a version that speaks through the movement- image. It is evident that pre-war recollection, recognition and dream-images are direct images of times yet weak ones. In fact, they are filtered through human forms of consciousness.

#### **2.4. Evolution of Cinema and Film in Nigeria**

Research shows that globally many individuals made contributions toward development of motion pictures however, Thomas Edison and William Dickson's attempts were outstanding in taking George Eastman's contribution in photography to the next level. By 1896, Edison developed Kinetoscope-a projecting system that afforded its customers sensational, but awe-inspiring pictures of locomotives rushing towards the cameras, fisticuffs, cockfights, vaudeville acts, practical jokes and sea waves were the outcomes (Caruth 26).

In time, boredom crept in shortly after the excitement which trailed the projector of the sensational film and the initial bewilderment at the technology wore-off with the content immediately after novel gimmicks became inexpedient to retain audience interest.

It is a truism however that film is seen as an art; a simulation of reality – a reflection of nature and as such, the ideal of art is to create an illusion of reality and motion picture is the vehicle (Greenberg 29). That the ideal of art is simply to create an illusion of reality has come under intense review and critical evaluation by both the realist and anti-realist tradition of film theory. The illusion of motion is achieved when the pictures are shown one after the other in quick successions so much so that our eyes and brain merge them together and the resultant effect appears to be a moving picture. The picture therefore constitutes a series of a strip of photographic materials known as celluloid.

The celluloid is a material that is flexible and strong – sensitive enough for images to be clearly projected many times their original size. It can also be cut clearly and joined

again – an essential quality promoting editing together the separate sections of a film. The camera and projector are two essential machines responsible for transforming the celluloid strip into moving pictures. The camera lets light onto the celluloid which makes it possible to record the image of what is in front of the camera lens whereas the projector functions to beam a light source through the fast-moving films strip onto a screen. The film strip contains the picture and sound. To pick up the sound track, a light is shone through the edge of the film onto a photo-sensor. Notice needs be taken to choose sizes like: 16mm, 70mm, 35mm but the latter is the most preferred type among movie makers.

However, the theory of illusion of motion is the fundamental principle of motion picture-first observed in 1824 by Peter Mark Rogers in his article “*The Persistence of Vision* with regard to Moving Objects” (21). The theory guiding it centres on the idea that the eye retains an image a fraction of a second longer than it exist. Accordingly, when a film strip with a series of slightly different pictures is rapidly projected, one picture following the other the brain retains each preceding picture and merges them with the ones that follow and what one observes is an impression of movement.

Whereas the anti-realist tradition disagrees with the ideal, the group rather believes that film extends copying the world or nature but an addition of another and every special object to the world. Others contend that, the artist’s feelings may be expressed in abstract forms and the result purely imaginative

The work of art may at times not allude to nature at all – meaning it could just be an expression of the feelings and emotions of the creator of an art object.

Its value thus may be understood from what the creator supplies as platform or basis for interpreting and idealizing the world. Yet other critics opine that film cannot reproduce reality instead film like any other art form attempts to proffer an interpretation of the world or by the manipulation of the camera to create an alternative world.

Initially it was worrisome that the Nigerian Film Industry was saturated with amateurs who know little or next to nothing regarding filmmaking. Renowned Nigerian filmmaker Eddie Ugbomah sees the situation as “Every monkey wants to play guitar” (Jonathan Amu in *Beyond the Screen*). One therefore questions what is cinematography? And who is a cinematographer? Cinematography is the art of the cinematographer and the cinematographer is a professional behind cinematography (43). He is the professional experienced in the theory and practice of motion picture camera operation while cinematography is a creative art.

Therefore, one needs the creative ability to be a cinematographer-standing at the natural confluence of two main streams of activities in the production of film – imagination and the reality. He is the individual behind the lens who is in constant working dialogue with the director on how the director’s dream can be faithfully realized.

The cinematographer functions as the interpreter of mood of the scene through painstaking creative lighting-questioning if it will be high key, low key lighting, day or night, day for night or night for day. Is the lighting to convey suspense, sorrow or joyous mood? Regrettably, with the emergence of the electronic media- video and its nature or operational peculiarities, no serious attempt is paid to creativity and professionalism – the once dignified art eventually turned to all-comers-affair that destroyed professionalism and specialisation. Initially, the producer functioned as the scriptwriter, director, editor and production manager. This new practice automatically caused incalculable damage to the business of film production as the focus changed from quality to quantity. Dozens of new home videos are released week-in week-out with occasional meetings and productions fall short of international standards. This trend was sustained because marketers have metamorphosed into producers – dictating the tune as producers / directors hence the latter

can hardly have a say because the producers bank roll productions and have to repay creditors within a month with interest.

They ensure shooting of films last not more than 10 days; post-production, packaging/release is rushed. A production that takes a minimum of 6 weeks to shoot is reduced to just a week – the net result being shabby production. No attention is given to appropriate locations, camera work is imperiled – close shots are avoided; the standard rules of eye line or points-of-view are sidetracked; matching-shots disregarded; preponderance of static shots are welcomed while the basic rule of continuity are overlooked (44). Other flaws of hurriedly- prepared Nollywood films include poor sound quality as director/producer is in a hurry to execute as many scenes as possible shooting for hours on end.

Apparently, it is recorded that a recent magazine on film technology observed that “... no technology has yet been able to meet up or beat the celluloid film fine resolution and colour rendering, be it digital or HD system ...celluloid film negatives preserved in the archives can last more than a century!. It is the best medium for preserving our culture...” (45). Besides, the script which makes the real production of film starts with the camera works and the art of cinematography is essentially used to interpret faithfully the concept of the film. The professional cinematographers in Nigeria are steadily becoming an endangered lot if care is not taken and it is sad to hear spectators hilariously say, “video is the in –thing”.

Sadly, it will be a slip too costly if our pristine cultural values and social life are lost if they are not documented on celluloid and preserved in film archives because of its durability. Therefore, the National Film Institute should close ranks and revitalize cine film to aid the video in the documentation and preservation of our culture – this has become urgent to restore our sense of identity moreso when countries such as South Africa

and America cinematographers are about taking over the film industry in Nigeria. Historically, the advent of home videos is traceable to when the first public exhibition of Thomas Edison's latest invention, the vitascope, an instrument that actually projected moving pictures on to a screen large enough for viewers in the theatre to view (Onabanjo and Isiekwenagbu in Onabanjo and Bayo 129). Films shown at the beginning of Nollywood industry were bits of actions, acrobats, tumbling, horses running, a man sneezing, and jugglers display.

The history of home videos in Nigeria is attributable to theatre practice which has its origin in the Yoruba travelling theatre called Alarinjo – this was when theatre icons like Hubert Ogunde and Moses Adejumo (Baba Sala) held sway. Prior to the 1980s, Nigeria film production was only in celluloid until the collapse of the Nigeria economy and the slide of Naira following deregulation which made celluloid and film stock unattractive – giving rise to video attraction which was relegated to the background before now (Mbayo and Onabanjo 131). Producers and marketers felt relieved with the emergence of home video films because they could ill-afford the celluloid; coming on the heels of harsh economic realities consequent on deregulation that made the Naira crash abysmally. Emboldened by the successes achieved by early Nollywood filmmakers and the novelty of seeing in motion interesting actions in films, filmmakers thus discovered that movies could be explored to tell stories. Immediately, home videos in English language began with Kenneth Nnebue's *Nneka the Pretty serpent* leading the pack and therefore led to the beginning of a new era – patterning Nigeria home videos after foreign films.

However, one major challenge that afflicts the Nigerian home video industry constantly remains unresolved. The problem centres on the age-long battle between profit motives and that of social responsibility. To therefore address this unsavoury situation, the National Film and Video Censors Board (NFVCB) was in 1994 established to among

other things, control, regulate, register, censor and classify home videos and the Nigerian Copyright Commission (NCC).

But whereas some producers and directors are concerned with maintaining social responsibility, a great number of marketers, retailer and video club owners would have none of these: but prefer to continue the business as usual moreso when it brings in astounding returns (132b). Nevertheless, going by the intractability of this worrisome practice, a remedial measure was put in place by the NFVCB to contain the drift – characterized by unimaginable themes like occultism, treachery brigandage, ritual murder, abortion, hatred, barrenness, poisoning, child abandonment, prostitution and ungodliness among others, thus portraying unwittingly Nigeria’s culture as primitive, barbaric and retrogressive.

Incensed by the undignifying portrayal of Nigeria in her films to the international community, Eddie Ugbomah – a veteran Nigeria cinematographer expressed deep concern over the quality of Nigerian films and producers: “These people went for the flash and the dash, the absolute violent and nonsensical. They churn movies whose only origin can be hell” ( Jonathan Amu 43 in *Beyond the Screen*). It is thus unquestionable that the failure of movie producers to make use of strong commentaries and denounce social ills in the Nigerian society through Nollywood movies is the primary reason why youth restiveness has graduated to ethnic militancy and religious bigotry in Nigeria. Be that as it may, the tendency of individual film directors in Nigeria to overlook good personality traits abandoning the reflection of our pristine values in movies was disastrous – and therefore necessitating film directors to evolve different styles necessary to gear - up our aesthetic standing in the comity of movie-making nations of the world. Evidently, a directorial approach to film is important because the personality of a film director is or can be

understood from the films he/she make and to a large extent constitute and determine the character of such a director.

However, there are some elements that make up the style of a film director – choice of subject matter, script structure and organization, image (composition lighting and camera movement) acting performances, editing (pace, cadence, rhythm) and other supportive elements(music sound effect, colour) (Sokomba and Ossai in Onabajo and Mbayo 120). From the subject matter of treatment the identity of the director is revealed and in addition, script/ directorial approach become the next element that defines a director. Images and movement are another element recognizable in a director's style. This is because every film director approaches a film with a perception of how the film should appear especially from the visuals. It is however observable that the two extremes of static camera with slow deliberate and calculated movement; use of dissolves to bring together by filths and pans revealing critical scenes; using the camera to search these cuts, are indicative of a director's artistic depth. Again, the director's style in the element of acting performances, pace, editing and other supporting elements are critical. The former is performed by actors and has come to be recognized as a sign post and style of a director rather than actors. This is essentially so because, the actors performance is understandably ascribed to the director's views, concepts and convictions.

The actor's gestures, facial expressions, voice modulation and tonal patterns are often predetermined by the director ( Jovi Okpodu, 19 in *Beyond the Screen*).At any event, the acting style and performance in a film is largely organized and determined by the director's vision, perception, conception, and style even as pace and editing are inextricably linked to style . Inasmuch as directors exercise considerable control over the pace of films by manipulating the movement of actors and camera, the speed of the

dialogue, and rhythm of editing are however determined by pace of film as well as editing- they deal with pace intuitively and intellectually being guided by their visions.

On the question of editing, it is germane to point out that editing a film reflects viewpoint, philosophy and above all style of a director, in so far as each editor has a personal attitude and approach. Instructively however, it is observable that the techniques of editing usually conform to the director's approach (22b). The use of close-ups (CU) long shot (LS) intercuts, overlapping dialogues, lengthy scenes and editing of a film in a direct lineal order inverted orders are signposts or hallmarks of a film director's craft. At any rate, other ancillary elements embodied in a film director's style are music/sounds colour, costume, set and locations. Notably however, the subsidiary elements are also conditioned and determined by the whims, caprices and mood preferences of the film director.

Notably, some individual styles can be attributed to some film directors both in the formal aspect of their films and content. But to establish the presence of an individual style in the work of a director takes us to the task of comparing not only a reasonable number of a particular director's films with each other but specifically, there may be need to compare his films with other films of similar genres by other directors of corresponding era.

The question therefore that resonates in the minds of Nigerian film followers and scholars alike is how do poor film vary in style and themes characterize the works of Nigeria home video directors? Responding to this question shall ultimately lead us to some form of classifications of Nigeria film directors as not all the directors are products of the same period. However, there is the notable and serious – minded film makers made up of film figures like, Ola Balogun, Eddie Ugbomah, Moses Olaiya and Ladi Ladebo among others. The second group that is reputed as serious but not as new are : Femi Lasode,



Tunde Kelani, Tade Ogidan and Afolabi Adesanya whereas the third group is a medley of Idumota motor spare parts cum film producers and director/producers and distributors made up of Kenneth Nnebue, Zeb and Chico Ejior family, Zack Amata, and Teco Benson (23c).

From the outlined roll call, it is not arguable that this third group is in film business to basically earn money but not necessarily to conform to the laid down rules of disseminating, propagating and projecting Nigerian's core values to the international community. In essence right from the outset, Nigerian spectators have always been intrigued and in fact, enthralled by movies and thus, consider their magical attribution to these films to the 19<sup>th</sup> century when made pictures were first seen in motion terms and continued to be seen as such throughout the eras of silent and sound films and beyond (Rodman, 150).

Be that as it may, at the soul of a magical exposition is clever illusion which is undeniably true and veritable for the magic of movies that is ensconced or based truly on the persistence of vision which Edison exploited motion pictures as a visual accompaniment to the phonograph he founded in 1877 premiering his first theatre projector called vitascope in 1896. This helped Edison hold a show that was considered a marvel and thereupon, the seed for projecting theatre as a form of entertainment was sown. Small theatres fondly called Nickelodeons, became popular and light entertainments grew in leaps and bounds; and consequently crystallized in the flourishing of movie-making in all corners of the world.

Nickelodeons as a concept has its origin tied to nickel referring to small sum of money. Odeon is just but a Greek term for theatre. Therefore, if the two terms – nickel and Odeon when merged will result in Nickelodeons and will translate or mean – small sum of payment paid for theatre viewing or entertainment. With efficient and effective studio

system management combined with the development of sound and colour in the 1930s the birth of the golden age of motion picture was assured (154d). Admittedly, motion pictures took a veritable rooting and ultimately became "...a medium more of entertainment than of deliberate persuasion. Yet they are beyond dispute an influential force on customs, habits, manners of thinking and doing" (William Rivers, Theodore Petterson, Jay W Jensen., 229).

However, the emergence of movies far outway how films are made – as they embody a wide range of options open to filmmakers, cutting across different nations and nationalities to discover the most appealing means of producing effective and efficient films. Studies however, pinpoint the French as introducers of impressionism, the Germans expressionism, Soviets Montage, with the Americans accounting for the studio system approach. This approach has been found inalienable in most filmmaking nations of the world such as Hollywood which is seen as a trial blazer in world filmmaking industry.

Nonetheless, this feat was not only attractive and possible because of the organic synergisation of the efforts of film producers, technical crew exhibitors and marketers which made filmmaking globally competitive and Hollywood, a centre of attraction in aesthetic enhancement. Beyond this are the stylistic influences being peddled among nations – making it imperative to join the artistic bandwagon and expedite global aesthetic values.

Instructively, it remains to be seen how these interactions in the creative enterprise has benefitted the Nollywood film industry in comparative terms, when leading film nations like US, India, France, Britain, Germany among others have already carved aesthetic niches for themselves. A cross section of Nigerian film critics have always been picking holes with Nollywood film industry on account of poor film quantity, poor technical input, lack of direction, deficiency in the understanding of the nitty – gritty of

film production; and lack of competence or capacity on the part of Nigerian film directors to produce films that can meet acceptable international standards.

Okwuowulu in *IMSU Theatre Journal* shares this view “...the picture of the early films was black and white that had no audio. The camera remained on a fixed position all through the movie... effective communication in films became possible with introduction of sounds to films, the movement of lens created different shots...” (106). Furthermore, Okwuowulu is of the opinion that ‘...contrary to the notion that the dramatic content makes a film story, film story is achieved with the synergy of both the dramatic and technical content of camera... has a voice in filmmaking and not just as a medium, but a vocal accompaniment to the narrative.’ (107). He nonetheless, takes a swipe at Nollywood film directors noting that “...Nollywood directors use shots indiscriminately. This distorts flow... visual effects such as fade in, fade out, dissolve in, dissolve out and other camera composition send wrong semiotic meanings to the audience...cutting from one scene to another, depicts unity of time, except for dramatic direction” (107). The classical paradigm is a term often used to describe a type of narrative structure that has marked out fiction film production ever since the 1910s. In the United States, it is a known type of story organization referred to as classical in so far as it is conceived as a norm of actual practice but not necessarily because of a standard degree of artistic excellence (Gannetti, 376).

This model per se is derived from practices in live theatre and the classical paradigm is nothing but a set of conventions rather than rules. The narrative prototype is eminently based on conflict existing between the main character (protagonist) and the opposing character (antagonist) who most of the time in the story is visibly antagonistic to the protagonist – the purveyor of the moral code of the society being portrayed in the story. it should be noted that conflict is central to the accompanying scenes and are

crafted to heighten conflict as to propel it to a climax stage – this is the point both characters' positions are mostly or heavily felt by the audience on screen or stage as the case may be.

After this stage, the dramatic intensity subsides in the resolution and subsequently, the story ends with a kind of deliberate closure. The final shot taken to wrap up the engagement is usually designed to be philosophical – to sum up the significance of the encounter. As a matter of fact, the classical paradigm is in the forefront of emphasizing dramatic unity, plausible motivations and coherence of the constituent parts (377).

Each shot shown is linked to the next shot in order to produce a smooth flow of dramatic action and a sense of inevitability. It is important to state that during the Hollywood studio era particularly classical structures often featured double plot lines wherein a romantic love story is developed to approximate the main line of action. It is often practicable in love stories, for a comic second couple to parallel the main love birds.

However, there are three main categorizations of motion pictures: fiction, documentary and avant-garde. Documentary films and avant-garde films are known to be in the habit of not telling stories at least in the conventional way. This is so because both movies are structured but none uses a plot and if any story at all is structured based on a theme or argument (387).

The structure in the avant-garde cinema is often dependent on the filmmaker's subjective learning – documentaries unlike most fiction films deal with facts especially of real people, places and events as against fantastic or invented ones. Documentaries in essence believe that they are not creating a world so much as reporting on the one that already exists. They are not just recorders of external reality but like fiction filmmakers, they shape their raw materials through their selection of details.

These details are however organized into a coherent artistic pattern as many documentaries purposely keep the structure of their films simple and unobtrusive – they also want their expression of facts to reflect the same apparent randomness that exists in life itself. In fact, the concepts of realism and formalism are useful in attempting to discuss documentaries as fiction films – even as an overwhelming majority of documentarists insist that their major interest reside with subject matter than style. The realistic documentary can best be explained by the cinema verite’ or “direct cinema” movement of the 1960<sup>s</sup> because of the attraction to capture new stories quickly, efficiently and with minimal crew members. Television journalism can be pointed at as being responsible for the development of new technology which vigorously brought about a new philosophy that defines truth in documentary cinema. The technology that however led to the popularization of truth in the documentary cinema include as follows:

1. A light weight 16mm hand-held camera which allows the cinematographer to roam anywhere without any form of encumbrances.
2. Flexible zoom lenses availing the cinematographer to go from 12-mm wide angle positions to 120mm telephoto positions in one adjusting bar.
3. New fast films allowing scenes to be photographed without necessarily setting up lights. These stocks were available lightning that even night time scenes with minimal illumination could be considerably recorded without challenges.
4. A portable tape recorder that allows a technician to record sound directly in automatic synchronization with the visuals (389).

Again, the flexibility of the hardware was outstanding as it allowed documentarists ample opportunity to redefine the concept of authenticity. The new aesthetic dimension of the implements made the necessary pre-planning detailed scripts unnecessary. It can be recalled that a script involves preconceptions about reality and trends to cancel out any

sense of spontaneity and ambiguity. Direct cinema rejected such pre-conceptions as fictional while reality is not being adhered to rather it is being organized to conform to what the script expects it to be. The documentarist is thus superimposing a plot over the materials (389).

Recreations of whatever nature therefore became unnecessary because if the crew members are present while an event is really taking place they can easily capture it while it is happening. The concept of minimal interference with reality is underscored and thus becomes the dominant preoccupation of American and Canadian schools of cinema verite. Editing for once, was kept to a minimum else it could lead to a false impression of the sequence of events.

Off-screen narration is understood to interpret images for the spectator therefore relieves use of the necessity for evaluating for ourselves as it is a known fact that direct cinema favours dispensing with voice over narration in its entirety. However, the tradition of the formalistic or subjective is traceable to the Soviet filmmaker, Dziga Vertov. Being a propagandist he was of the belief that the cinema should be a tool of the revolution – instructing workers on how to view events from the ideological perspective.

Art, he maintained, “is not a mirror which reflects the historical struggle but a weapon of that struggle”. Documentaries in formalistic tradition tend to construct their movies thematically, organizing, structuring and re-arranging the story materials to demonstrate a thesis like the news stories on television-the sequences of shots and even entire scenes can be switched around with relatively little loss of sense or logic. The structure of the film is not however based on chronology or narrative coherence. On one hand, avant-garde films are so variable that it becomes difficult to generalize on their narrative structure.

History is replete with sordid story of film production in Nigeria for over twenty year's ordeal of struggle in the sector, likely to promote disinterest and consequent paucity of standard film productiveness. Without a well articulated plan, support, good structures, technicians, and techniques, or any sort or form of support, acute stagnation will creep in to arrest aesthetic development potentials.

Essentially, film production in Nigeria began late – starting much long after film distribution had begun. Obe it was recorded to have kickstarted mute films for the Health Department between 1936 and 40 in Nigeria ( Jonathan Amu,<sup>47</sup> in *Beyond the Screen*).

Film historians recall that in the 1950s, private companies had undertaken advertisement films and also produced some documentary films. But it was not until after the Nigerian civil war did the colonial Film Unit produce documentary films such as *Day break at Udi*. Earlier in 1947, the film unit was purposely created to produce documentary films and newsreels. In the year, 1962 saw the creating of Lotola Films, an indigenous company that got registered in 1966 and continued to make documentaries and newsreels for foreign agencies only even as the full length feature films remained monopoly of foreign companies.

Notably, two indigenous filmmakers emerged in the scene – one in the public sector and the other in the private sector, Bayo Imavbare and Edward Horatio respectively are referred to as the pioneers of Nigeria Film industry which origin is traceable to the 1970s. It was between 1970-80 that the first full length feature film of note was made and films in Local Languages (Igbo, Yoruba, Hausa) variants emerged. But only a few films were produced (about twenty (20) feature films in all).

In time its technical quality improved to the extent that Nigeria Film Industry was nationally and internationally acclaimed with the participation of Nigeria films in film festivals (Victor Barry Ezeala,<sup>48</sup> in *Beyond the Screen*). By 1980s, the Nigeria Film

Industry had grown relatively strong but unsteady because of financial problems. Nevertheless, it is instructive to point out that, the act of film production follows two main streams where language becomes a deciding factor: films in English Language and films in Nigerian Languages. Whereas films in English reach the audience with some level of difficulty, that in Yoruba cinema recorded successes partly because Yoruba traditional theatre and theatre actors like late Duro Ladipo, Late Hubert Ogunde, Moses Olaiya Adejumo (Baba Sala), Ade Folayan (Ade Love) with their travelling theatres. They traversed the length and breadth of the nation and thus laid a foundation for the flourishing of Yoruba Language as a popular medium of communication especially in the entertainment industry (48).

In the main, the audio-visual medium makes the presentation of images vivid on the screen. The screen implies the space on which recorded images are projected. The 'life' in expressions are brought to limelight through the film screen as it enables the audio-visual medium to exhibit cultural events that projects man in his environment.

Therefore, the cultural content of communication is reviewed from a replay of the frozen images exhibited by the audio-visual medium (Owuamanam 65). Cultural stereotype as a casting technique adopts dress codes as inalienable element or property for social events. Thus the status conferred on the individual therefore serves as a means to highlight a function of the visual perception of such an individual on the screen.

The pictures in our mind thus become a 'photocopy' of the events exhibited on the screen and captured by the human camera as exemplified by the eye. The quality of the 'photocopied' mental image gives rise to if we remember or forget the printed image easily. Those images that do not hold any relevance to us or do not help us to re-inforce experience are poorly-photocopied and fade out easily in a short time (Owuamanam 67). Persuasion is a subtle and non-coercive way to influence behaviour and it can better be



appreciated through the images presented on the audio-visual screen showing the logic in reasoning and thought sequence in the presentation.

Undoubtedly, it provides the director or producer the opportunity to select and use pictures and words in any manner or form they deem fit to arouse interest and further establish meaning. It therefore follows that the ability to stimulate attention, enhance interest, intensify recollection in a message and essentially elicit empathy and possible action from the audience in the direction of the source's intent; depends largely on the power of expression and intensification of the internalized message from the screen experience.

Apparently, the film screen provides the audience with desirable and relevant information necessary for spectators to form authentic images of the various aspects of their environment. This however explains the overwhelming influence the film screen has on audience and can practically account for any change in society – whether real or imagined. Again, the film medium has been identified as a creative marvel which transports its spectators to places beyond their physical limitations at a material time. Clearly, it is the artistic presentation of designs whose purpose as a communication agent translocates the audience from their existing locale to places far beyond.

This it achieves by the use of narrative and varying techniques to transform the imagination of the static audience to a second-hand reality – the mental imagination cum picturisation can gear up fantasy or create reality through the screen experience. In essence, the medium provides the physical mobility needed by an individual to appreciate the environment and make a valid commentary on the realities of life. We are often moved to ask such questions as these: Did you see? , Were you there? to ascertain the veracity or authenticity of a claim (69).

The absence of physical certification renders a claim speculative and therefore; can easily be faulted as fabrication fantasy or a figmentation of an imagination. Importantly, is the need to present scenes of events to certify as competent in emphasising a graphic picture of situations or events. However, it is impossible to be omnipresent- a medium is thus needed to meet such a desire and faithfully transpose such events, occasions and messages to the audience and the film medium serves this purpose. Christopher Enwefah in *Emergence, Growth and Challenges of Films and Home Videos in Nigeria*, submits: “it is not possible to give credit to any single individual for the invention and development of motion picture. Just like any other technological development that of film is cumulative. It was a result of several individual and institutional efforts” (Enwefah 18). Enwefah goes on to reveal in an effort to capture, re-enact and recreate motion, attempts were made in cave-drawings depicting a horse with eight legs and the fleeting arrow from a hunter’s bow indicative of a working motion.

And beside man’s attempt at drawing, painting and capturing the world to be able to depict the impression of movement, Arab astronomers in the 10<sup>th</sup> century had exploited early camera obscura to look at images of the sun without having their eyes damaged. A film strip contains lots of pictures and each picture is a little different from the preceding one (20). That the Nigerian motion picture industry has not followed the known traditional pattern of evolution worldwide is not arguable. This is because the Nigerian film industry is not aligned to the larger industrial sub-sector of our economy. Furthermore, sectorised development in the industry has been patchy or skewed in favour of production distribution and exhibition have performed dismally in the build-up of production of capital resources and television has not even faired any better (Ekwuazi, 1).

Ekwuazi, therefore submits:

The film business is chancy everywhere; and even more so in Nigeria, on account of the peculiarity of the industry and in particular the apparent

irreconcilable differences between the indigenous producer on the one hand and the distributor and exhibitor on the other. These Nigerian entrepreneurs who dared to venture into film emerged with multiple burns to show for it and never dared again ... but controversy trailed the film and it still has to be released ... further alienating the industry from the nation's larger industrial sub-sector .... (6).

He however identifies the absence of a Practitioner's Council, having dealt a cruel blow on the National Film and Video Censors Board (NFVCB), and the Nigerian Copyright Commission (NCC) to the extent that a plethora of negative effects have been there already; rearing their hideous faces. Some of the negative effects are therefore highlighted:

- a. Lack of integration/alignment of motion picture industry to the larger industrial sub-sector of the national economy – inspite of the industry's high turnover, motion picture projects remain certainly unbankable.
- b. Inability of the Nigerian motion picture to meaningfully contribute to either national (re) orientation or internal image-building (the negative image of Nigeria and Nigerians in Nigerian home (video).
- c. Lack of Professionalism: The industry does not exhibit all the trappings of specialization, but in reality; is a long way from it. Consequently, artistic/technical hands are compromised and production values are completely sacrificed on the altar of commercialization.
- d. The uneven development of the sub-sector of the industry: production has surpassed developments in distribution and exhibition in the sub-sectors of the industry (8c).

Therefore, to stem the trend it was among other things suggested that the Practitioners' Council looks into the negative effects by:

- Trying to ensure that the motion picture is practised with the highest artistic and ethical standards.

- By ensuring the existence and enforcement of all necessary regulatory mechanisms.
- By ensuring that all the sub-sectors of the motion picture industry develop evenly and optimally.
- Ensuring the Practitioners' Council will align with the motion picture industry to the larger sub-sector of the economy and confer on motion picture the status of a profession (equivalent to law, medicine, engineering etc).

And when fully established will become functional and the Motion Picture Practitioners' Council shall undertake these functions:

- a. Register motion picture practitioners.
- b. Regulate the practice of the motion picture in Nigeria.
- c. Set standards for the practice of motion picture in the country.
- d. Define or approve in association with relevant national agencies/bodies (NUC) (NBTE), for the training, formulating and reformulating of curricular for motion picture practitioners.

Notably, the National Council for Arts Culture and Tourism approved the recommendations for the setting up of Council for Nigerian Artists CONA /ABON Artists Board of Nigeria to specifically ensure professionalism in Nigerian Art and thus statutorily bring up the status of the profession.

While the fine artists work purely as an individual and his/her work express personal experience of the universe, the same cannot be said in motion picture because from conception to production as many as one hundred and fifty( 150) different professions and trades are involved and a film/video production cannot express a purely personal universe (9). This explains why Nigeria film industry at its beginning stage can

be called a bundle of sheer quantities because the Nigerian home video is simply intimidating (10).

But the depth of its quality is another issue all together if it is being judged. At the early stage of the Nigerian home video it was creating stories and producing films as a means of artistic communication but however, the depth of its craft was shallow in comparative terms. It is plausible therefore to contend that because of emerging technology that is fast dissolving the little difference that exists between film and video it is not easily discernable in image resolution between them and making such a distinction at all amounts to a distinction without a difference.

In Nigeria the first video feature film was produced by Frank Zappa in 1972 and because video film was new then it was attractive and took an unprecedented position in the mass media industry but certainly it cannot usurp or replace the celluloid (12f). This edge the celluloid has over the video is sustained however because of its inherent overwhelming advantages; longer life span, wide screen viewing, better picture quality, grassroots coverage and better copyright protection, even as celluloid film is not an easy medium of publicity open to pirates. In addition, it is much easier to monitor celluloid films from piracy than video, sound tracks or printed materials (Jonathan Amu,170 in Ekwuazi).

One can vividly recall the obsession that greeted the introduction of home video films in Nigeria when in the 80s the home video made its entry in to the entertainment industry as an inferior but welcome substitute to the celluloid however; it was received with mixed feelings of satisfaction and anxiety (Afolabi Adesanya, 64 in Ekwazi).

Segun Odukomaiya in Olufemi Onabanjo and Richard Bayo highlight the impact of technology on the Nollywood film industry: “A clear manifestation of the impact of modern technology on film production is the phenomenon of Nollywood. The emergence

of Nollywood indicates an end to the cultural imperialism perpetuated for long by Hollywood of the USA and Bollywood, India” (301).

Apparently, the journey towards the emergence of Nollywood was because of the unhealthy competition perpetrated by Indian and Lebanese cinema theatre owners who discriminated against local films. To stop the discrimination against local films and to reduce the rivalry, the Federal Government intervened with an ordinance forbidding foreigners from operating cinema theatres.

The downturn of the economy prevented a solution to the problems of the Nigerian movie industry – coming around the middle of 1970s through chance and resilience of Nigerian film producers. Again, technological breakthroughs in the form of video disks, especially the digital video equipment enhanced and raised Nollywood films attraction.

However, Sunday Oloruntola in Onabanjo and M. Bayo opines that Nigeria government’s disinterest in the direct control of production, distribution and exhibition of feature films in the country made it difficult for the medium to become a vehicle for the propagation of our culture in the society.

Similarly, other factors that proved dangerous and disincentive to the growth or advancement of Nigeria film industry include – dearth of adequate financial resources, low-level of technological development, copyright laws that are deficient in legal teeth or codes, sufficient to eliminate the potency of the activities of piracy ( Adesanya,60b in Ekwuazi).

Ventilating likewise sentiment Ukadike Frank in Hyginus Ekwuazi, submits: “Because film is a powerful visual medium with extraordinary ability to inordinately influence” (as the missionaries proved film to be a powerful tool for indoctrinating Africans into foreign cultures, including their ideals and aesthetic) ( Ukadike, 31 in Ekwuazi). In addition, “in view of the enormous power, the film medium should not be

toyed with because it remains the most effective propaganda medium ever known to man” (Francis Oladele, 45 in Ekwuazi).

However, Ekwuazi and Nasidi are of the opinion that:

Film as one of the media of communication, possesses the communicative potential of socializing the people, educating them, serving as an integrative agent, and playing a therapeutic role as a mass entertainment medium. As a matter of fact, there is the need to establish infrastructure, train professionals and consequently, upgrade the artistic value of our artistic products ... film is hugely useful in not only informing and educating our people, but overwhelmingly important to propagate our core values... (Ekwuazi and Nasidi 80).

In essence, one of the critical challenges militating against the realization of the full potentials of the Nigerian film industry was identified by a veteran filmmaker, Eddie Ugbomah, in an interview on 18<sup>th</sup> November 2006, contending that: “Movie making has disintegrated into three Schools – the School of Afenifere filmmakers, the Ohaneze Ndigbo filmmakers; and School of the Arewa Filmmakers, God save Nigeria”.

In a related development the *News Magazine*, June 6, 2005 submits:

First of all (Nigeria Home video) is a production that is not driven by artistes (sic). It is not filmmakers who are behind it. It is a group of people who are called marketers. They are petty traders. They have no interest in film content, they have no idea of what a film is like. This thing is being made in most cases by people who have no knowledge of film ...(17).

That notwithstanding, Sokomba maintains that: “most of the machinery and equipment used in the film industry are still obsolete and archaic”. The use-of-outmoded equipment by Nigerian filmmakers is due to the exorbitant cost of film equipment – making it cost-prohibitive for an ordinary average filmmaker in Nigeria to absorb.

Besides, the challenges that confront the Nigerian film industry that makes it difficult for it to achieve optimal performance is enormous hence the proliferation of foreign films in Nigeria is indicative of lack of growth and development of indigenous film industry and /or incapacity to compete with extra-national film interests. Nonetheless, Herbert Schiller amplifies the consequences of the proliferation of foreign movies in a developing nation (39).

First, the tidal waves of international movies from Western nations will sweep away whatever cultural vestige the dependent nation harbors and hence lead to the exploitation of social values with the least values receiving the widest circulation in developing countries.

Second, the foreign films are not only irrelevant to the developing nations, they also convert these nations into dumping grounds of unwarranted artistic materials in order to make stupendous economic gains.

Third, foreign films are produced without any consideration for the critical needs of developing nations and once they are exported into these countries they end-up presenting images and lifestyles that are out-of-time with the social reality of the Weak States for generations to come.

Again, foreign films have the tendency to bring about new cultural patterns likely to disorient and disarticulate existing indigenous cultural patterns - the culture of violence which the Nigerian society witness today is imported.

Nigerian film industry has a chequered history and did not evolve as many other filmmaking establishments in the world started; like the Hollywood and Bollywood.

Beside the problems confronting the Nigerian film industry is the need to construct films that are incisive, insightful and possessing attributes of good narratives from which directors will freely select and photographers who are eminently skilled to select apt shots to help elevate quality of Nollywood films. In the main montage techniques, good knowledge of shots of cameramen and good narratives combine to constitute the building blocks of filmmaking. They however connect shots in several ways and catalyze the maximization of continuity. This nonetheless fosters an unobtrusive style of editing which makes viewers stay oriented to time and location, and thus follow the characters and actions displayed on the screen (Philips, 119).



## 2.5 Recollection through Montage Cinematic Technique

Montage as a cinematic technique can be described as “a single pictorial composition made by juxtaposing or superimposing many pictures or designs”(8) Montage technique in film making process can be identified simply as an editing technique wherein shots are juxtaposed or super imposed in an often fast-paced manner which compresses time and conveys much of information in a supposedly short period. Thus, montage key or keying may refer to two or more full frame images put together.

Montage followers are known to have an orientation to a one hundred and eighty (180) degree rule -meaning the practice or understanding that two characters of a necessity in the same scene should always have left/right relations to each other. Similarly montage cinematic technique usage has the trappings of eccentricity dominating performances in avant-garde theatre practice or constructivism that parallel dadaism.

However, there are two contrasting examples marking it out for instance a trip - in a profoundly contrasting ways will suffice in this illustration: The montage from 1969 *Butch Cassidy and the Sundance Kid* shows a trip from New York City to Bolivia which occurred at the beginning of the century. The montage is from the 2002 *The Rules of Attraction* which tells a story of a journey covering many countries in Europe. Note therefore should be taken about the year-time gap between both movies depictive of how styles change over a period of time moreso as they narrate stories that place a hundred years apart (Butch Cassidy travelled to South America in 1901).

The peculiarities of the nature of montages are typically cinematic – evolving completely from the soul of editing and able to draw emotions from audience simply through the stories constructed. Notably in ten (10) top lists from CineFix, a wide different kind of montage types are stupendously revealing – ones that reduce time, reveal the

quirks of a character and combine storylines opening up didactic instructions symbolic of montages and also wittingly prescribing modalities individual films can freely explore.

At the beginning films were single - shot pieces, each shot showing for example a woman dancing, a baby eating and a train arriving at a station etc. Before long D.W Griffith introduced the concept of “editing” in consonance with Eisenstein, Pudovkin, and Kuleshov’s ideas who saw earlier that editing have significant emotional and psychological effects on spectators by reducing time, space, and span of information in the form of a series of short - shots known as montage. This montage practice is also linked to Soviet Montage theory. Nowadays editing process has grown in leaps and bounds associating with new words, language and description as recorded in current cinematic discourses.

That not withstanding, filmmakers all over the world have explored the montage technique to not only inform audience, but to creatively enforce attraction on different genres of films. Evidently, CineFix’s Video however outlines that montage, technique can be utilized in film making - Narrative sprints, Joke Delivery, Training montage combining Multiple storylines, Compare and Contrast, Gestalt. Others include “Boiling Up” Poetic details, Mental construct and Intellectual montage.

In narrative sprints, it takes a lot of time to tell a story but to reduce time, one needs to show the down fall of a powerful company and it is done in series of scenes where employees shred documents. But to reduce time, one can use a montage where events are captured in seconds than minutes.

Joke delivery is a montage kind used to condense time and space but it can be used to serve up a nice punchline. It is less of a “genre” of montage but more like a "subgenre” in order to serve a larger narrative purpose such as shortening time but they are repackaged inside of a joke.

Training montage serves to shorten the time it takes a character to “put on armour” - working out to become stronger and practicing to acquire a new skill.

Combining multiple storyline: This involves a combination of storylines in a film. A film maker rather than give each storyline its own independent sequence which could be minutes long, can cut them together to create a sequence that only last seconds and can be dynamic if one needs to ramp the energy.

Compare and Contrast is a kind of montage that switches between images in order to compare and contrast them. For example, the morning routine of an affluent heiress and her maid who is extremely in want. By editing them together, the film director introduces the audience to the worlds they live in by comparing the two setting up a possible conflict likely to be the outcome.

Gestalt is a montage theory that posits that if given small bits and pieces, they will form complete whole. It though appears vague but with films that boil an entire relationship down to small snapshots from their time together, such as in Annie Hall or a road trip in which one only sees the highlights.

“Boiling” up “This can be said to be an obverse of gestalt like relationship or experience. It is like zooming out to view something that is bigger than the sum of its parts. Amelie achieves this when it cuts together shots of random Parisians having orgasms because it reveals the overrall state of love and sex in an entire city.

Poetic details obtains at the magnificence of a galaxy like the Buckingham palace but this kind of montage is undeniably powerful in as much as it focuses on the grandeur of minute details like eye lash a person looking at a photo album or dirty dishes in the sink.

Mental Construct is realizable in a situation cut shots together to create a sequence that speaks to the mental state of a character.

The impression this creates is like the experience of someone under the influence of an illicit substance in several films we have seen in the past such as *Requiem of a Dream* to *Transporting*; they also work very well to express paranoia, anxiety or mental instability.

Intellectual Montage is a montage technique Eisenstein talks eloquently about in his montage theory. Essentially, it can be described as a montage that combines images that draw an intellectual meaning – a metaphor. An exemplary kind of intellectual montage is reminiscent of Eisenstein's *Strike* wherein he was switching at intervals shots of the slaughter of a bull and the extermination of a group of striking workers - the metaphor being an approximation of the blood of workers to the bull. In summation, this is a kind of montage cinematic technique by a filmmaker to showcase deep understanding of an event which ordinarily a mediocre viewer can hardly understand.

This therefore reveals that the mental capacity of the audience differ remarkably just as kinds of montages are dissimilar as long as a film directors' approach{es} are varied and as such the culture of a race is unquestionably demonstrative and in fact definitive of the kind of montage that characterize a nation's depth of montage utilization.

Nevertheless, studies have identified the second decade of the 21<sup>st</sup> century as a period that memory superceded gender, race, social class, or nation as the focus of the current generation's pre-occupation with identity be it at individual or collective level. Given the scenario, "memory studies" have received greater interest and prestige; positioning it as one of the only truly interdisciplinary academic fields.

It is noteworthy that memory is recognized as an object for study for the applied social sciences and humanities as well. It is also important in the area of neurology, psychology, sociology or even history, literature, or film. Even though scholarship on memory studies is just evolving comparatively and memory has been construed in visual spatial terms

since the classical “art of memory” persisted into the renaissance. The coming to dominance of cinema and moving images starting in the late 19th century and the ways of representing and understanding memory are now largely determined in visual terms.

Whereas other recent works theorize the relation of cinema and time e.g. Mary Ann Doane’s *The Emergence of Cinematic Time* (2002) or of *Cinema and Modern Visual Culture* more broadly e.g. Friedberg 1993, cited under *Postmodernist Theory*), still stands as the first comprehensive study of the flashback and the representation of memory and the past in film from the silent era to classical Hollywood and down to the modernist art cinema.

Supposing one defines anthology as a collection of previously published canonical essays on a particular subject, there are yet no anthologies proper on memory in cinema only collections of contemporary essays, either as proceedings of a conference or as a specially commissioned collection’ built around a central theme. Griange (16) broke new grounds and still stands as a very useful resource for scholars interested in the intersection of memory and popular cinema. A strong new contender Simba and Ma Sweeney (24) by contrast focus on a broader range of transnational art films from the turn of the millennium.

Still a ground breaking collection, offering various theoretical approaches to the commoditization of memory in popular culture and the displacement of “history” by popular notions of collective memory and the irreducible mediated nature of (post) modern memory. Scholarship on the flashback and other related strategies for the cinematic representation of an objective past or subjective memory can be found throughout the literature on film form, narrative, stylistics etc. For an instance, Bordell, (22) and Pramggiore and Wallis,( 11) Greenberg and Gabbard (17) offer brief overview of these phenomena from a psychological perspective. However this approach is

anticipated in Munsberg's analysis of the cinema in psychological term from 1916 Munesberg (39-47) Turim (34) and Vernet(96-99) each focus on the flashback as a cinematic narrative device, the former remaining the canonical introduction to the topic Delueze (33) is not focusing entirely on the flashback or on the film narrative in any conventional manner and saw memory from a generally Bergosian prism.

Referring to Bergoson, Deleuze points out that what links the images in an art film is not movement but memory through the "recollection image". Combined with this is the Bergosian observation that such recognition signifies even more when it fails than when it succeeds (54) hence the post war art films preoccupation with amnesia, hallucination, dream, and madness.

Again in a little known but exhaustive treatment of the subject Greenberg and Gabbard (51) updated Turim's ground breaking analysis of the flashback and related forms, emphasizing especially the significance of "traumatic" memory content in classical film style as well as the subjective-objective distinction in the representation of the past. Clearly the first ground breaking psychological study of cinema from 1916 focused on the mental experience of the viewer, Munsterberg (39-47b) introduced the reader to the new terminology of the "photoplay", including "cut back" which gave way to modern popular terms like "flashback" as an "objectification of the "mental act of remembering". Studies reveal that the most useful work on memory and film have appeared in individual essays, book collections and journals with a wide variety of focus. Significant current exception to this approach is contained in Grainge (19-20) (cited under General overview) and Sunha and McSweeny. Cathy Caruth's reading of Alian Resnais Hiroshima mon amour is from her first influential study of trauma in a cultural-historical context (Caruth, 12). Illustrating her highly influential writings on trauma and (PTSD), and on current memory science.

Ginsburg's discussion of Canadian *Invit* film seems in a collection on post colonialism and multiculturalism (Gransburg, 38).

In any case Sidney Matrix' consideration of specific "cyberpunk" (Matrix, 13) Alessia Riccard's collection on digital memory collection on Jean-Luc Godard *Eternal Sunshine of the Spotless Mind* (13) is part of a collection on contemporary memory (Nungesser 15): and Alessia Riccardis essay on Jean-luc Godard's *Elonge de L'amour* (22) appeared in the Journal *Modernism/Modernity* (Ricciardi 26). Additionally, Santner 1990 on Hans Jurgen Syberbeg's films in a corresponding chapter in his famous classic psychoanalytic study of the intersection of mourning, melancholia, and collective memory in post-German culture. This selection therefore demonstrates the degree to which research on memory and film have gone. However the emergence of "flashback" is symptomatic of an image-based culture deeply affected by photography Benjamin, (31) and Hoskins (14) regarding "flash bulb" memory as cited in *Media Theory and Popular culture* – making the important point that it was after the invention of cinema it became possible to speak of "flashbacks" in literature (4).

Apparently Hoesterey (cited under Monograph, Landsberg (8) cited under postmodernist Theory) and others contend Matrix focuses on canonical examples of cyberpunk film like *Blade Runner* and *Total Recall* as allegorical "social commentaries" to advance a theory of "virtual" prosthetic enhanced and digitalized memory that is not science fiction but an extra-cinematic reality. Nungesser uses films such as Michel Gondry *Eternal Sunshine of the Spotless Mind* to investigate the role played by cultural texts, particularly; films in the formation of new codes or mediatized contextualizations of memory, remembering and forgetting Kilbourn (Cited under General Overview, 12) and van Dijck (cited under digital camera 29-34). A good example of an underpromoted branch of cultural memory studies: indigenous cultural memory is analyzed through

Ginburg's insightful reading of the first-ever Inuit language feature film *Atanarjuat: The Fast Runner* (Zacharia Kunuk and Norman Cohn 2001) set against the backdrop of indigenous peoples struggle to appropriate and make use of "First world" technologies in non colonizing self affirming as;

Godard in relation to mourning, melancholia, and memory in a model derived from Proust Benjamin's reading of *Proust*, and Godard's engagement with the latter in *Histoire(s) du cinema* {1988 – 1998} calls Godard's opus magnum (greatest work) an involuntary" adaptation of *La Recherche du Temps Perdu* and the memory film to end all memory films, the crucial point point that Deleuze attributed his notion of the time-image to *Proust*.

At any rate Satner's book is a classic psychoanalytically based study of the intersection of mourning, melancholia and collective memory in postwar German culture and the final aspect on the films of Syberberg is the most clearly cinematic in its focus. Admittedly however, before James or Boym Forcault observed an anxiety over the loss of historical awareness symptomatic of the post- 1968 European Culture especially in France with its own "collective memory" {Amnesia} of collaboration and resistance stating that popular films show the French "what they were but not what they have remembered having been" (253).

An idiosyncratic and insightful introduction to the question of the "post" in "postmodernism" or "post memory" with a focus on the "mobilized virtual gaze" capitalism (Hirsch, 19-40). Hirsch's notion of postmemory focuses on the degree to which children of holocaust victims and survivors mediate their relation to the past through the memories embodied in war time photographs.

Just like Landsberg (15), Hirsch approaches the phenomenon of appropriated memory in a postmodern culture of irreducibly mediated experience: memory in the age of



what Benjamin calls technological reproducibility in which one person's memories cannot be appropriated literally but meaningfully by another.

This consideration of film within a broader cultural analysis is reflective of the archetypal downplaying of medium specificity in cultural studies which is ideally in part due to Jameson's (and cultural studies) Marxist bias that often impart a quasi-utopian quality to a theory (example prosthetic memory in (Landsberg,37)

Landsberg advances "prosthetic memories" as lens through which to revalue the relation of contemporary popular culture (especially films) to the global capitalism. Instead of prescribing such processes landberg reads the commodification on memories optimistically as the opportunity for empathic relations among different peoples (Pence Jeffrey "*Post Cinema Post Memory* "in *Memory and Popular Film*).

Taking a cue by making use of the same term as Hirsch (cited under Postmodernist Theory), Pence concentrates on a different argument: the future of cinema after cinema is inextricably bound up with the future of memory as it comes to be rethought in completely novel ways - pointing out "cinema ... carried the burden of memory in modernity" (237).

Bridging the gap between critique of mass culture such as Adorno and Horkheimer's culture industry essay, Derrida's work on the prosthetic exteriorization of human interiority form of Grammatology to Archive Fever. In essence, Robert shows how the perception of popular mass-produced films are producing an industrialized and standardized mass consciousness, conceals an intimacy of technology and body that is the very ground of the "human". Thus, Landsberg has been praised as well as critiqued for her valorizing of "prosthetic" memories produced out of viewers' encounters with popular cultural artefacts-this therefore attracted Eril to call it "memory productive films" (Eril, 137). This is so because such memories allow for the bridging of cultural, geographical

and temporal gaps between different people thus creating new kinds of alliances and opportunities for empathic understanding. This technical sophistication on the study of memory especially in film is yet to be fully explored by Nollywood directors. Consequently recollection through montage technique occurs sparingly since they are achieved more through cuts and flashbacks alternation of shots rather than collision of shots.

Furthermore Jameson postmodern retardation of historical consciousness and Landberg's "prosthetic memory" shaded light on "the paradoxical relationship between history and commercialized leisure" with cinema as one "... of several entertainment industries that emerged out of the contradictions in late 19th century capitalism" causing a radical break with traditional ritualized popular cultural modes in what Aleida and Jan Assman call "communicative memory".

Understandably however, "cultural memory studies research in both the social sciences and humanities today are new areas and even newer in the the area of theatre and film. This beginning field is noted in the Standford University Press series on cultural Memory in contemporary time (example van Dijck, 27 cited under Digital Cinema) as well as the new Palgrave – Macmillan series on cultural memory.

Instructively, whereas film clearly intersects with memory in fundamental ways, regrettably little attention is paid to this specific connection and thus only a handful of these texts are of service to the scholar of memory and film because in cultural memory studies and in cultural studies film as a specific medium or technology is given a back seat to "culture" so to speak and more widely construed as well as traditional "higher" cultural forms like literature and visual arts. Hence Nollywood productions are yet to be appraised widely or critiqued on the bases of its memory and recollection potentials

Similarly, cultural memory scholarship is heavily committed mostly to ecumenical, interdisciplinary and sociological approaches. In general terms, the following texts (Eri and Nunning 18, Eri 22, Eri and Regney 34) contain a small section of individual essay on film within an array of much broader ranging discussions. Notably both mainstream movies, melodrama and avant garde experiments have always used the traumatic therapeutic or creative impact of memory.

Evidently since the advent of films many genres have in one way or the other depicted remembrances and the less obtrusive their devices, the more potent the portrayal; a deceptively seamless surface nonetheless can conceal complex techniques, ideology and aesthetics. The precursors of reel recollection in literature and drama in the 19th century stage and magic lantern show necessary flashback parameters and the variations on these paradigms as cinema involved the questioning of memory's reliability and the recent preoccupation of mainstream cinema with posttraumatic memory in films about survivor of the Jewish holocaust, Vietnam massacre and the pervasive child abuse took the centre stage in global discourse. It is apposite to submit at this juncture that the impact of troubling or disturbing memories have always been a feature of contemporary films about adult survivors of child abuse who recover their mental health by reliving past traumas in therapy.

Though Nollywood is deficient in professional and actual use of montage, it is worthwhile to revive the belief or assumption that genre as diverse as; epic, western, comedy, war and weird movie have demonstrably been pervaded by remembrance beginning even from the period of the early silent period. Therefore, to recollect such events have the capacity to set aglow or rekindle memories of audience perpetually for instance; "... Rick Blaine sits in his empty nightclub; plunged into boozy despair after encountering the supposedly faithless Ilsa Lund again. He commands Sam "You played it

for her ... now, play it for me ...” (21) and a dissolve takes the viewer back to Rick’s affair with Ilsa in pre – war Paris

In any case, a model of compressed exposition, a self-contained intensely plausible world is recreated - vibrant life for a few minutes against Cassablanca’s vibrant life larger canvass.

Essentially, the miniature melodrama concludes as Rick stands at the train station; desolated by his love’s inexplicable last letter as rain blurs the page; Ilsa’s world seem to melt into a shower of falling tears as the scene fades. At Café’ American where today’s Ilsa is standing, in the door way. A satisfying sense of closure - “And that’s the way it was ...” attends the flashback’s return to the way it is (22).

As Rick reminiscences Paris, does hear the melody of “As Time Goes By” play in his mind, the apt modulations smoothing the viewer’s path into and out of the flashback. To all intents and purposes, film scholarship also has had little or nothing to say on the subject before Maureen Turim’s flashbacks in film: *Memory and History*. Accordingly, it also has had little or nothing to say on the subject before Maureen Turim’s flash flashback in film: *Memory and History*. In effect, Turim by this demonstrates that flashbacks are core to any production and comprehension of screen memory and this is also in use in Nollywood. Her study can be considered exemplary, undogmatic articulation of psychoanalysis with other paradigms– formalism, structuralism and poststructuralism, theories of culture and ideology, philosophy and science of memory.

The recent preoccupation of the study to make memory and recollection a mainstream filmmaking technique in Nollywood stems from the fact, that the existence of cinema includes a primal paradox: every movie moment exemplified a memory uncertainly preserved, whether upon nitrate film stock or digitally encoded; a perennial “presence” amid perpetual absence rendered more uncanny, more pungent even if its participants have vanished from the scene.

Interestingly, Hugo Munsterberg’s research at the beginning of the century, coupled with psychologists and film scholars have usually been tempted into drawing analogies between real and reel memories. A capacity for recollection therefore serves

complex purposes for individuals and species. Considering Charles Darwin's postulation, humans remember in order to survive even as memory permits construction of a coherent life narrative; and archive of past experience leverages the ability to make concrete decisions about the future, if one is to avoid for example; an oncoming bad situation or turn a blind eye or deaf ears to.

Instructively, Hollywood filmmaking practice which is globally recognized as outstanding puts memory at the service of facilitating narrative sui generis; - efficiently telling the tale towards the consumer's {audience} better pleasure and the producer's larger profits. It is therefore the survival of the industry that matters most. Certainly, cinema can enlighten and instruct viewers and` may possibly be helpfully or misguidedly tutor on every facet of life but the highest premium of most mainstream movie makers still remains the presentation of an uncluttered, compelling storyline and thus considerable oversimplification and distortion of memory must be avoided.

Oral and written equivalents of the flashbacks are encountered across cultures and time in efforts diverse as Homer and Lady Murasaki's striking account of medical Japanese court life, *The Tale of Genji*. As the Western novel evolved, its heroes and heroines were inevitably given to vivid remembrance spurred by melodramatic circumstances in the fictive present.

Of note is the declaimed remembrance of past events by a participant, witness or impersonal narrator which has been undisguised in world theatre for many millennia from Attic tragedy to the Japanese Kabuki stage.

Besides, the point canvassed is that flashback in cinema like memory should not suffer any sort of diminution and as such should remain sacrosanct in as much as recollection embodies or presents this characteristic, conscious efforts should be made by Nollywood filmmakers to inject various definitive kinds of montage cinematic techniques

in its films to foreground recollection and succeed in expanding the appeal and viewership of Nollywood films.

Structuralism is a film theory which is among the versatile theories that apply to both stage and film. It must be observed that structuralism was a method for analyzing the deep structures that constitute memory of a race. Structuring logic of cultural products involves memory, recollection and practices. Everything, spanning from tribal, kinship structures to clothing, fashion and advertising, form subjects of analysis to the Structuralists. Ferdinand de Saussure provided much impetus for structuralization because of the number of theories he put forward to re-position its analytical standpoint.

Admittedly, it was Raymond Bellour's textual analysis of a scene from Alfred Hitchcock's film, *The Birds* which exemplified and shaped the parameter of structural analysis (16). Similarly, the publication of Christian Metz's "*The Imaginary Signifier*" published in 1975 made considerable impact on the structuralist movement and its application in film analysis. *The Imaginary Signifier* essentially relates Structuralism, Psychoanalysis and Cinema; and is based on the treatise; Metz published as *The Apparatus (Dispositif)* where he takes up and builds upon Baudry's uses of the mirror stage; the system of perspective and transcendental subject – with an important difference.

It is therefore recognizable that the question Metz attempts to answer are reasonably different from those Baudry tried to respond to in his essay on the '*Cinematropic*' *Apparatus* (41). Baudry's analysis was thus guided by the distinctions between ideology and science; and by a determination to totally ignore or shove aside these aspects of Baudry's analysis and Freudian theory; and or such theories that do not contribute to the study of film and concentrate squarely on those that facilitate understanding of the cinematic signifier which relates apparatus to montage and recollection. The gap to be filled then, becomes what is cinematic signifier and its impact

on the audience? Answering this question Metz adopts categories derived from semiology and linguistics to the study of cinema. However, in doing so, he attempted to draw a comparison between the abilities of written or spoken language to make meaning; and those meaning-making abilities that concern visual and non-verbal communication in cinema.

The question therefore arises that, if language is composed of specific signifiers and traits of signification – letters, words, phonemes, sentences, shots, and so on – then what specific features or traits of signification might be at play in the cinema? Another gap to be filled becomes alternative narrative technique to language narrative technique. This, the researcher explores in the montage technique but elongates its preoccupation in montage technique's potentials as a tool for recollection. Hence, the focus of the study stems from the fact that dominant studies on montage are on montage as a narrative technique but not for memory and recollection.

Recollecting refers to the process or act of calling to mind or remembering. The study interrogated six Nollywood films to ascertain so as to stem general loss of memory and recollection in Nigerian; the major reason behind the study. Therefore, in Chapter three, *Cry of the Motherless Child*, *The Prince and the Slave*, *When The King Dies* was investigated to understand the degree and capacity of films to advance individual recollection among Nigerians in order to address the problems of individual loss of memory.

In Chapter four of the study, *Figurine*, *October 1* and *The King and the Sword* were interrogated to find out if these Nollywood films have the capacity to intensify memory and recollection in the experiment or not.

In *Cry of the Motherless Child*, the study aimed at bringing to memory certain individual and societal experiences particularly in the family to highlight, certain seeming

ugly experiences the average individual in Nigeria must have experienced in the family while growing up as a child.

*The Prince and the Slave* is a Nollywood film that is meant to remind characters in the film, spectators and Nigerians the deleterious effects of some bad mothers in the society who are adept at misleading their daughters in marriage; whereas *When the King Dies* was an attempt to bring to the fore unhealthy rivalry between the Nigerian political class and the dangers of inordinate ambition of individuals within the local space.

Chapter four in the study investigated, *Figurine*, *October 1* and *The King and the Sword*. *Figurine* was aimed at remembering Nigeria's arts and crafts; using our culture to showcase Nigeria's level of civilization while exploring the National Youth Service as the window or platform. *October 1* was to deepen the collective memory of Nigerians and specifically make us have a real sense of history while *The King and the Sword* is a call to mind of Nigeria's insecurity problems as captured in the Boko Haram insurgency and the terror unleashed by the Herdsmen. Recollection is demonstrated in Chapters three and four respectively. Recollection helped in advancing memory and recollection in the study to the effect that our youths became aware of the resultant effects of the British colonial masters which eroded the African practice of communalism and introduced excessive individualism in Nigeria today.

The problem of the research is general loss of memory and recollection which the study has discovered and offered solutions and thereby leveraged the need for use of montage technique to intensify recall in spectators. However, those who have not watched the selected films may be enriched by the critical positive comments emanating from write-ups on the study.

A camera shot it must be noted are shots such as long shot, close-up taken in movies to introduce an idea or point in a sequence of actions or events to lay the



foundation of an event; whereas a montage can occur in imposition, superimposition, or collision of shots aggregated to extract deep meanings without which the important function of communication which can be verbal or non-verbal, semiotic, symbolic or signs to advance meaning is lost.

## CHAPTER THREE

### MONTAGE TECHNIQUE AND RECOLLECTION IN ANDY AMENECHI'S *CRY OF THE MOTHERLESS CHILD*, PRINCE EMEKA EZEANI'S *THE PRINCE AND THE SLAVE* AND IYKE ODIFE'S *WHEN THE KING DIES*

The films in this chapter are selected to reveal the impact of montage technique on individual recollection in the film and among the viewers (audience) through intra personal communication.

#### 3.1 Biodata of Andy Amenechi

Andy Amenechi is a native of Ilah in Delta State of Nigeria. He is a graduate of Mass Communication from the University of Nigeria, Nsukka. He is an accomplished film director in the Nigerian Film industry. He is in his mid fifties.

Andy Amenechi is noted to have had stints in advertising, marketing and advanced television and film production in Nigeria as well as overseas. He is a long standing member of the Association of Movie Producers (AMP) and a member of Directors Guild of Nigeria (DGN). He is a leading force behind the iconic Nollywood films like; *Rituals*, *Narrow Escape*, *Oracle*, *Blood of the Orphans* *Time Bomb*, *Lord of the Mountain*, *Deep Love*, *Egg of Life* and co-directed *Igodo* with Don Pedro Obaseki (Director of Information adapted from the African Film Academy)

Andy Amenechi, a heavily bearded six foot tall film director has over eighty-nine (89) films to his film directing credit. Among some of them are; *My World* (video) 2012, *My World 2* (video) 2012, *My World 3* (video) 2012. Others include: *World of the Mind* (video) 2012, *Final Tussle* (video) 2007, *Lasting Love 1 and 2* (video) 2007. *Titanic Tussle 1 and 2* (video), *Political Control 1 and 2* (video) 2006, *A Cry for Help* (video) 2002, *A Cry For Help 2* (video) 2002, *A Cry For Help 3* (video) 2002 among several others.

Andy Amenechi is an award winning director, a one-time DGN president and recently, distinguished himself as a first-rate director with the release of *Purple Hearts* a riveting drama which SilverScreen produced; it however deals on a young married couple who are given the greatest gift by God, - a pregnancy after a long while.

In essence, *Cry of the Motherless Child* unlike *Purple Heart* follows the joy, pain, anguish, struggle and indeed victory in the journey of life.

### 3.2. **Synopsis of *Cry of the Motherless Child***

The film opens with Mazi and Mama Peace in a well furnished parlour where Mazi announces that his son Ejike is coming back from London to marry Peace. Unfortunately Ejike comes back to reject Peace because her face and other parts of her body are full of scars. Offended by the rejection and the scars on her body, Peace becomes heartless and people flee from her not because of the scars but her character. In a flash back, the cause of the scars is shown: Emma a younger brother to Peace poured hot oil on her when they were children while they were quarelling over the breakfast their mother kept for them. Since then, the consequences of the scar became enormous for Peace to bear. She became alienated, cantankerous, antagonistic, vindictive, bitter and full of hate for members of her family especially Emma her young brother. The outcome of the animosity Peace openly showed Edna and Odinaka, Emma's children caused the happy family a fatal motor accident that claimed the life of Endurance, Emma's wife and caused Emma his memory.

To save Emma's business, Emma's mother sent Peace to take over the business and take care of his children, Peace continued in her vindictive and bitter life that made people including suitors run away from her. She attempts to buy love and husband with her brother's wealth and her position in Emma's company, but she is duped by a gigolo who absconds with her money and property. In a montage scene that shows the superimposed apparition of the ghost of Endurance, Emma recovers his memory and

recollects what happened as shown in one of the flash backs. Emma returns to his business and kicks Peace out, but she later realizes her mistakes and a family reconciliation takes place.

### **3.3. Montage Technique and Recollection in *Cry of the Motherless Child***

The opening scene of the film shows Mazi coming to ask Peace to marry his son Ejike. Peace and her mother welcome the idea, but Peace is eventually rejected in the second scene because of the scars on her body and she becomes a different Peace, a dragon and a sadist.



#### **Mazi announces Ejike's intention to marry Peace**

This scene created suspense, confusion and the viewer is faced with ellipses in the narrative of the film. The director uses montage technique achieved through a cut to explain and provide answers to the nagging question of what caused the scars on Peaces' body. To provide answers to the question; both actors and audience are taken back to memory lane in a recollection process. The director uses a flash back to take the audience from the scene where Peace was rejected to the scene on the childhood activities of Peace and Emma spanning several years. The childhood scene reveals that Peace got the scars from the injury she sustained from the hot oil Emma, her younger brother poured on her when they were children.



**Plate 1. Emma pouring hot oil on Peace**



**Plate 2. The aftermath of Emma's cruel action on Peace**



**Plate 3. Peace being consoled by her mother**



**Plate 4. The impact of the hot oil on Peace**

As camera comes back to Peace the psychological impact of the flash back on her is obvious as she recollects her present situation, that the problem facing her are the consequences of that singular incident during her childhood and caused by no other person but Emma. Beyond this recollection of the past, and revelation of the cause of a present problem, there and then Peace takes a decision, storms into solitude to become enemy of her family. This apparent solution to the future even though it boomeranged is arrived at through recollection.

This is further amplified by the researcher's impact analysis that involved distribution of ninety questionnaires items. Seventy six respondents representing eighty four point four (84.4) percentage of the sampled audience is of the belief that Peace realized the enormity of her problem and thus took decision for the future through recollection intensified by flashback process. I think it is on and aftermath of the story than montage. But a good number of spectators hardly could differentiate between a shot and montage. Evidently, it is not arguable that montage technique use in filmmaking is not popular with the sampled audience and Nollywood film industry at large as cut, intercut, superimposition of television in television and flashback technique are the only popular

ones Nollywood favours in its filmmaking. It therefore needs to be pointed out that whereas flashback is used for recollection to bring back past memories and establish geographical sites of events; montage technique is a film technique that stimulates lasting tension in films to retain attention in spectators.

Instructively, Peace is unrepentant as she refuses to forgive her younger brother Emma. She transfers that aggression over to Emma's children. She beats the children up at the slightest provocation even on the day of their departure back to Lagos after the end of their vacation. A cut brings us to a scene where the children enter the car feeling very unhappy; in an attempt to cheer them up Emma joins his wife to sing a song to cheer the children up while driving. He is distracted and the family ended up in a ghastly motor accident because Emma was singing and driving.



**Plate 5. Emma gets involved in an accident**

Unfortunately Emma lost his memory after the accident and becomes incapacitated. One will not help but conclude that Peace is the remote cause of the accident but there are no montage scenes to enable the audience recollect this. However the flashback that reveals the childhood incident remains a strong instrument of recollection and communication that enables the audience recollect and justified the cantankerous behaviour of the character Peace.

The film makes a strong statement on the topic, justifying the importance of memory and recollection in human existence. Emma becomes incapacitated as a result of loss of memory, and his mother appeals to Peace to take over his business and family. Peace accepts, but in her bitterness subjects Edna and Odinaka (Emma's children) to life of misery and unhappiness. She does not spare her sister Obianuju and her mother either and even the owner of the business she is managing Emma also suffers her vindictiveness.

Events take a dramatic turn as a montage shot shows Emma, her mother, Edna and Odinaka in a singing session. An apparition of Endurance Emma's dead wife is superimposed in the scene, the ghost of Endurance joins in the song and Emma recovers his memory in a traumatic process that took Emma and the audience down memory lane back to the scene of the accident,



**Plate 6. Ghost of Endurance appears and joins in the Song**





**Plate 7. Emma recovering from loss of memory**



**Plate 8. Emma recollecting past events through recollection process**

This montage scene helps the audience recollect what happened to Emma. The researcher's impact analysis shows that eighty four point four (84.4%) percent of the sampled audience accepted that the scene lead to recollection and also accepted that the scene is a montage scene. Eighty two point two percent (82.2%) of the sampled audience held recollection took place but a collision of shots should have been more effective than superimposition or imposition used here. This casts a doubt on the quality of editing suits and ability of technologists at the service of Nollywood Directors. The ability of the Directors is not left out with regard to professional input and modern filmmaking techniques that can effectively use collision of shots in montage scenes. However this scene is a strong statement on the issue at stake. Obviously man is lost without memory, incapacitated in the absence of recollection and adrift without the ability to piece the past, present and future together. As the superimposed apparition of Endurance gestalts Emma's memory, he recovers and through series of cuts and flashbacks the audience is able to follow the recollection process that changes Emma's situation from nothingness to positive

existential essence once more. The researcher's analysis is further validated by the impact analysis of the film conducted on Ikenegbu Owerri viewers.

In strict terms film criticism is critical to understanding the nitty-gritty involved in its application dating back to the seventeenth century to identify and describe art, justify analyse or place judgement on works of art of which film is central to. Therefore there are some of the basic ones which supplements M.H Abraham discrimination among the leading critical theories like mimetic, pragmatic, expressive and objective 126 (Holman and Harman).

However, one common dichotomy existing for film criticism is Aristotlean versus Platonic. And whereas Aristotlean criticism indicates or implies a judicial, logical formal criticism that attempts to find the values of a work within the work itself; *Cry of the Motherless Child* evinces the features of the Aristotlean style given the narrative which tends to be judicial and logical when its outcome is reviewed. The portrayal of the character of peace in the film as vengeful and cantankerous and Emma her younger brother, as forgiving is a veritable way to foreground memory and recollection of individuals and audience – preaching the gospel of forgiveness while advocating the African pristine values of togetherness or oneness.

### **3.4 Biodata of Prince Emeka Ezeani**

Prince Emeka Ezeani alias (Mr. Creative) is the director of *The Prince and the Slave*; he hails from Ezeagu Enugu State and was born in January 10<sup>th</sup>, 1966. His first encounter with education was when he enrolled at the Central Primary School Akama in Oghe. On completion of his primary education, Prince Ezeani proceeded to Secondary School at the City College Enugu. Thereafter, he attended the Enugu State University of Technology (ESUT) to read Business Administration.

He joined the Nollywood film industry in 1999 and has participated in over 300 movies in Nollywood, directing about 150 motion pictures. He has also won awards in filmmaking in Nigeria, emerging the best director of Governor Orji Uzor Kalu film award. The best film he directed is *Best Film, Best Make-up* at the Thema Film Award Festival organized by National Encomium. He has also received awards like Ambassador Award at an undergraduate forum. Presently, he resides in Lagos plying his trade. His phone contact is 08033482284. He is active in the facebook and can be reached through the facebook with his name.

### **3.5 Synopsis of *the Prince and the Slave***

The story centres on the life of King Odogwu (Laz Ekwueme) who is determined and in dire need of an heir apparent to succeed him at whatever costs. He consults the oracle of the land, and it is discovered that the gods have denied him a male child for a reason they kept in a closet to be revealed at the appointed time.

This discovery from the gods set in motion events that have never been experienced in the history of the community. The film stars popular Nollywood actors like: Patience Ozokwor, Eve Esin, Angela Okorie, Mike Godson, and directed by Prince Emeka Ezeani. The film is however, set in the kingdom of Oduma with a drunk as a king who takes alcohol in order to forget his worries.

### **3.6 Montage and Recollection in Prince Emeka Ezeani's *the Prince and the Slave***

The story of *The Prince and the Slave* produced by Chibueze Uchenna in 2014 is set in the ancient kingdom of Oduma. The film begins with a scene showing the king and his palace chiefs, their dialogue indicate that one of the king's wives is in the labour room. The king is worried over the inability of his wives to beget a son, an heir to the throne succeed him. Though this scene is not a montage, it helps the audience and the actors know what the king has passed on for over the past twenty years.



**Plate 9. The worried king pacing up and down before his palace chiefs**

With the aid of the camera and lighting apparatus, there is a cut, to the scene where the two queens of the king quarrel uncontrollably. The king is immediately reminded of the inability of his queens to give him a male child and the need for another wife. The audience also recollects that the problem disturbing the king is lack of an heir to the throne - a male child who will succeed him and reign after him. Though this is not a montage in the real sense of it, it engenders recollection. Though, a juxtaposition of the two scenes could have been a more effective tool for recollection.

The researcher's field of study further authenticates this view through the outcome of questionnaires distributed and interviews conducted.



**Plate 10. The King meets his two wives quarreling**

Cut to the scene where in the palace, a native doctor is on divination, he is surrounded by the elders of the community who want to find out what was amiss and to know why the king could not get a male child. Again, cut to an incident the king was angry and consequently banished his first wife from his chambers.

The succeeding cut is on another action when the king's second wife prepared concoction to enable her get pregnant. And immediately, cut to an action the first wife began to soliloquize bemoaning her fate of not getting pregnant. Cut to an action where the second wife hatched a plan to rope in one of the palace guards whom the king held in high esteem accusing him of attempting to sleep with her.

Cut to the scene, the accused guard was tried and sentenced to death by hanging for committing the alleged crime. Cut to the scene one of the palace maidens was driven out of the palace to roam the streets as a common tramp. Cut to the action able-bodied men gathered to effect the judgment passed on the "culpable" guard who was accused of attempting to have carnal knowledge of the second wife of the king. The hanging of the suspected guard Okpalaeze, son to the maid who was earlier driven out of the palace devastated the king and he began to recollect how dear Okpalaeze was to him



### **The king in a recollection mood**

The impact of the recollection was not felt strongly because it was not supported with a montage shot. However, it made the king depressed and he took to alcoholism.



**Plate 11. The depressed king gulping hot drink**

Then cut to when Olanma ran into trouble because Nwanyinkwo had concluded plans to undo her by framing her up for allegedly stealing her cassava tubers. This incident so much disorganized the woman to the extent she remembered her child Okpalaeze who was rumoured to not have been seen. There is wide gap montage shot which ought to have been filled.

A flashback on Okpalaeze working as a guard in the king's palace assisting to resuscitate the king in the hospital when he was gravely sick.



### **Plate 12. Okpalaeze with the King at the hospital**

This shot though not a montage shot in the real sense of it helped the audience recollect what happened to Okpalaeze and link the two stories. Cut to the incident where she was compelled to take an oath to prove her innocence about the alleged stolen cassava tubers.

Cut to the action on the main road where Olanma was seen lamenting the harsh treatment meted out to her in the gathering of villagers.

Flashback on the action Nne Olaedo; the king's first wife conspired with her daughter Olaedo to dress provocatively to draw the attention of the Prince so that he can marry her. Cut to the scene where the hatching of this plan was being perfected with Nne Olaedo instructing her on poise, gaits, and how to preen herself the moment the Prince caught a glimpse of her.

Cut to action Olaedo returned from the bush carrying firewood and cut to the scene the Prince saw her and shook his head.

Cut to another scene Prince was seen announcing to his mother he had come across a lady who caught his fancy and possessed all the qualities of his would-be bride.

Cut to the action, the Prince proposed to Olaedo and cut to a scene Olaedo and her mother began to jubilate because their plans seemed to have worked out. Again, cut to the scene Prince found out he has been deceived and got angry. Another cut to an action, Olaedo's stomach protruded because of pregnancy and her mother educated her about how to take care of herself when the child is born.

Cut to when Olaedo developed complications at child birth. Cut from where Olaedo and mother arranged the pram of the new born baby. Cut to a scene Prince was unhappy for the birth of the third female child in succession.

Television in television montage is presented to highlight the action when Prince slept with Olanma. And cut to a scene where Olaedo's mother, drove Olanma away to an

undisclosed place as action was back to where her husband asked questions on Olanma's whereabouts.

Cut to action she became a water vendor to keep body and soul together and she was offered shelter by a woman. Cut to Nne Olaedo consulting a native doctor to know why her daughter Olaedo always had issues in marriage. These events portray her (Nne Olaedo) as fetish and diabolical. Cut to an action as thunder struck her dead in the native doctor's shrine.

Flashback on the events that preceded the deceit of Prince which made him marry Olaedo instead of Olanma. Another flashback showed Okpalaeze alive hale and hearty in contrast to his rumored hanging.

The flashback and associated shots is to establish sequence of events when the king's daughter Olaedo deceived the prince to marry her, and how the mother aided. Therefore, the implication of these actions was the consequent pregnancy complication of Olaedo and the frustration of Prince contrary to his expectation- Olaedo delivers the third daughter thereby making him hopeless.

Television in television montage as a Reverend father encountered some of the palace guards and cut to the scene the conspirators against Okpalaeze's mother, were found guilty for putting her through difficulties and shame. Eventually they got ostracized in the process. Heavy fines were imposed on them and refuse from members of the community was deposited at their homes as a kind of punishment.

However, Okpalaeze is chosen as king and he reunited with his mother and people of the community with great pomp and pageantry. *The Prince and the Slave*, simply can be attributed to explore the montage technique and sequencing events while superimposing actions or images or pictures to drive the film events. The end of the film is captured or superimposed at the commencement of the film.



From the beginning of the film, a flashback was witnessed that showed the king of Oduma sit on a sofa dejectedly. This action helped viewers imagine what agitated the king. This was further corroborated on the premise that four respondents interviewed agreed that the effect of the scene aided memory and recollection.

The cut to the action involving the two wives of the king quarrelling was an attempt by the film director to establish the lack of peace and tranquility in the palace in order to foster recollection. And another cut to the action wherein, the second wife was busy preparing concoction to conceive, an action that highlighted the spirited efforts by the king's wives to break the jinx of not bearing a male child for the king in the palace and thus affirmed the memorization or call to mind of viewers.

Cut to the action the second wife hatched a plan to undo one of the king's guards, accusing him falsely of trying to seduce her. This montage technique was primarily deployed to present certain women in the society as harbingers of trouble. Hence, the director from the scene forewarned audience to avoid committing such acts. Again, the cut to the driving out of a maiden from the king's palace was to call to mind the sequencing of events being strung together by the director of the *The Prince and the Slave*, and therefore made vivid recollections to spectators about the inherent lack of empathy among the Upper class.

Moreover the scene where able-bodied men tied Okpalaeze to a tree preparatory to hanging him was a representation of the attitude of the bourgeoisies in our society.

Notably, the flashback technique was used to recall the Prince's error visit to Olaedo, the king's first wife's daughter rather than Olanma. In the action, the king's first wife appealed and later cajoled her daughter Olaedo to outsmart the Prince. Through provocative dressing Olaedo deceived the Prince. But, the montage technique was utilised

to foreground audience's memory on the self-centeredness and shrewd attributes of some mothers.

Cut to the scene Prince proposed to Olaedo, and cut to the action Olaedo and mother jubilated as the proposed marriage came on stream was a recollective attempt to deepen memory of audience about the action.

Cut to the scene, Prince discovered how he was misled into marrying Olaedo instead of Olanma, and when Olanma was sent on an errand to the palace by Olaedo's father to ascertain where Olaedo had gone was a recollection aimed at showing spectators that the father was not part of the schemes.

There is a television in a television montage technique deployment in a scene to herald the action when Prince slept with Olanma on her visit to the palace - an errand Olaedo's father authorized. Cut to an action Ozokwor, Olaedo's mother is unhappy that Olanma visited the palace without her notice- an event that portrayed Ozokwor as a mastermind.

Cut to the scene Nne Olaedo goes to the shrine of another native doctor, to ascertain why Olaedo's marriage is plagued by many problems shows her as fetish.

Flashback shows events surrounding the deceit of the Prince by Olaedo and her mother, and the numerous marriage challenges that have dogged Olaedo's marriage. In a succeeding flashback scene, events that reveal why Okpalaeze was not hanged are shown.

Television in television montage technique is also seen to reveal the action when a Reverend father encountered a group of guards.

Cut to the scene villagers converge to adjudicate the matter in which it was discovered that Okpalaeze's mother was unjustly accused of stealing the said cassava tubers of Nwanyinkwo and both were severally penalized. A heavy fine was imposed on Nwanyinkwo and her collaborator. They were also excommunicated from the community

to further serve as a deterrent to others. Also, it was decreed that every member of the community was to deposit foliage from their houses to Nwanyinkwo and collaborator's homes to alienate them from the Kingdom.

In essence, going by the portrayal of events in *The Prince and the Slave*, it became unquestionable that meaning was not a function of mere photographed reality rather arose from a series of sequential arrangements of its parts and therefore present images vividly to the audience in a manner to gear-up recollection – freeing all the aspects of the narrative content to interact and enhance the film's message.

Hence, the director assembled and reconnected intrinsic events necessary for the enhancement of the film's valuable quality of montage technique which could manifest in accordance to a film director's caprice, imagination and aesthetic depth to intensify recall.

Interestingly, the director of *The Prince and the Slave*, explored the cut and intercut, montage techniques to link one event or action to another and by so doing heavily reduced the possibility of ambiguity attendant in the process of filmmaking – for an instance in the scene the king of Oduma appeared to the cut to action where two of the king's wives bickered and to the incident where the elders gathered at the native doctor's shrine and yet to the cut to an action where a palace maiden was driven out are clever manifestations of the adroit use of montage technique to bring to the memory of audience of these past events.

But however, recollection in this film witnessed some weaknesses because of underutilization of kinds of Montage techniques in the film, in so far as associational power of montage inherent in expanding perception of viewers is lacking.

In addition, use of montage technique as a real, expressive or symbolic process whereby logically or empirically dissimilar images could be linked synetically to build metaphors in a film; or dialectical montage which Sergei Eisenstein is noted for and D.W.

Griffith and Kuleshov experimented with are known for their multiple approaches in foregrounding recollection in their films. Thus Nollywood filmmakers shall do well to inject these multiple montage technique kinds in films to broaden its recollection capacity and expand its viewership.

In essence, it is an enriching experience to learn that the most important attribute of filmmaking the world over centres on viewers' internalization of images that make meaning to society. Symbiotically, such messages are ventilated through the cinema medium and this can be achieved when the ordering of images in a film are packaged or articulated in an exquisite montage technique. This is so because it will not only invigorate and refresh frozen images but will revitalise weakly-stored images in the memory bank.

*The Prince and the Slave* can be attributed to as a film with moralistic utilitarian view of art. This is so because the values of art work essentially resides in the usefulness of art for ulterior motives 126 (Holman and Harmon). This situation is captured as the film intensifies memory and recollection of the evil contrivance between Olaedo and the mother to deceive the Prince which both dearly paid for at the end.

### **3.7 Biodata of Iyke Odife**

Iyke Odife comes from an humble background and he is in his early fifties. Iyke Odife hails from Umuleri in Delta State. He attended Secondary School at Metropolitan College Onitsha where he obtained his West African School Certificate (WASC).

He joined the Nollywood film Industry shortly after it began, as a film director and has over fifty four (54) films to his credit having first directed films like *Desperate I and 2* in (2005), *Royal Insult 1*, (2006) and *Royal Insult 2*, (2006), *Divided Secret 1*, (2006), *Divided Secret 2*, *My Girl Friend 1*, (2006) and *My Girl Friend 2*, (2006). In 2007, he directed *Burning Kingdom 1 and 2*, *Goddess of the Sun 1 and 2*, *Royal Destiny 1 and 2*, *Short of Time 1 and 2*, *Before my Eyes*, 1 and 2 among others. 2008 saw him directing

*Before My Eyes* 1 and 2, *Excess Money* 1 and 2, and in 2009, *Tears of a Prince* 1 and 2; in 2011 *Royal King* 1 and 2; recently in 2014, he directed *Bloody Ring* 1 and *Palace War*.

He has five (5) films to his credit as producer and four films to his credit as Associate Producer. His phone contact is 08037794315 and he is active on Facebook and Whatsapp.

### **3.8 Synopsis of *When the King Dies***

*When the King Dies* is a Nollywood film produced in 2013 by Onyekachukwu Afube and directed by Iyke Odife. The film has a sobriquet, ‘*Spirit of a King*,’ starring Mike Ezuruonye as Donald Ikedinobi, Yul Edochie as Izunna, Chika Ike as Queen and the film is set in Umuobi, community.

The film began with the murder of the king under questionable circumstances while accusing fingers are pointed at both imagined and real individuals as well. Thereupon, residents are sharply divided on whom emerges as leader as scheming intensified to succeed the late king. Therefore one group is pitched against the other in the struggle. Kingmakers are thus drawn into a battle of supremacy with each contender making frantic efforts to outdo each other in this macabre game of wits which had the potentials of exacerbating the heated community – where all residents are unsafe and the weak worse off.

As each community member is very unsure about what the outcome may be a flashback of men bearing the corpse of the murdered king opened the scene, and attempts were made to bury the late king in the dead of night.

### **3.9 Montage Technique and Recollection in *When the King Dies***

The first scene which is a flashback set the stage for the unraveling of the events that surrounded the death of King Morrison. Apart from the other scenic units this opening scene, had a photograph of the king juxtaposed with the shot though not a shot but a

footage it makes the scene a montage scene aiding the audience to recollect events that happened when the king was alive.



**Plate 13. The dead king lying in state**

A cut takes the audience to the scene where kinappers pushed one of the king's wives out of the car. The shot below is a recollection of Izunna's machination to kill the king's wife for refusing to give him a chieftaincy title in the community.



**Plate 14. The king's wife is pushed out of the car**

Another cut took the audience to the graveside of the late king for interment. Another cut took the audience to a scene, where the woman who was pushed out of the car addressed the chiefs.



**Plate 15. The woman addressing the chiefs**

Another cut took the audience to where Izunna is alone wondering aloud about how the plan to kill the king was successfully executed without any traces.

Cut to the action in Olowu's house (second in command to the king) to another scene in the compound where kingmakers gathered to discuss the next possible action to take. This shot communicated to the audience that all is not well in the palace. In attendance for the meeting were Olowu, Ezemuo, Ichie Onyia among a few others. From a scene which involved Ikedinobi and wife to a cut to an action which showed two ladies conversing and a cut to where Izunna was still bemused probing the mystery surrounding the murder; and cut to an action Igweke and other chiefs began to drum up support for Izunna's candidacy as Igwe and Donald Ikedinobi's sister was revealed as his wife. Cut to a scene where Izunna was seen in bed with a maiden and subsequently cut to the scene Izunna led his wife upstairs in their house to an action he went to the place of his would-be inlaws to reside for a possible traditional wedding introduction and Igweke's unstable character traits are revealed.

Cut from a discussion of Ikedinobi and friend to a scene where Izunna was engaged in a deep discussion with his new bride. Cut to Izunna and Eneh seen acting in

cahoots to influence kingmakers in the community and enlist their support in the bid for the stool.

Again, there is a cut from the scene her majesty, the queen reveals Izunna as the husband to Uchenna and cut to the action wherein an attendant narrated to his mates events that surrounded the traditional wedding between Izunna and Uchenna.

In Izunna's parlour, television was seen playing in a television set while he interacted with his cronies. Cut to an action where Izunna's followers began to talk excitedly apportioning positions they may occupy the moment Izunna's dream of becoming king materialized. In a related development, action returned to the scene where Nnanyi Odu visited Izunna, informing him of an impending meeting that was likely to cause commotion in the community if unchecked.

Within moments, Ezemuo appeared in the scene to relate the oracle's message to the kingmakers at Olowu's house, warning Olowu to discontinue from any attempts to hold the meeting and yet another cut to a scene a guard, announced to the people the oracle's injunction that on no account should the proposed meeting take place. Cut to the scene where Izunna was seen welcoming two ladies to his house while his wife returned to the house.

Cut to the action a lady discussed with the queen regarding the marriage that Izunna and Uchenna entered into. Cut to a church scene and Igweke was shot by an unidentified gun man. Cut from a scene where Ikedinobi gave order to his driver to go to Izunna's house and bring back her sister Uchenna from Izunna's house having sensed danger about an impending furore or disturbance in the community likely to consume dwellers.

Cut to an action, her majesty the queen beckoned one of the guards and confided in him the circumstances which surround the gruesome murder of late King Morrison of



Umuobi Kingdom pointing accusing fingers at Igweke. At that instance, the murder scene flashback of the late king is shown. Thereafter, there was a cut to Barrister Eneh's house and he was shot by two faceless fellows and Izunna is heavily haunted by the spirit of Late King Morrison at every moment.

Television playing in a television in a prayer session holding at the parlour of the pastor and cut to an action wherein Izunnawas horrified by the torments he received from the ghost of the late king. Another scene that subsequently accompanied the immediate former, revealed Ikedinaobi, as the son of Igweke who was described as lacking in strength of character. Ikedinaobi was seen mobilizing youths to confront the problems plaguing the community. Cut to the scene his uncle, the pastor is brought to public notice that Izunna was the felon responsible for the evil that visited one of his wives and also the incident that presented him as a wicked antagonist in *When the king dies*.

Cut to another action where one of Ezemuo's attendants reported to the youth of Ezemuo's demise and cut to a female doctor's office, an action that further indicted Izunna as being culpable for Barrister Ene's death.

Similarly a cut to a scene identifying Donald Ikedinaobi as responsible for killing king Morrison Obinigwe. Cut to the scene officers from government house gathered at a place searching for Dr Umeh who was reported to have visited Ezemuo' shrine; youths regroup and arrest suspected kidnappers who have made life difficult for the people. In addition, Uchenna, Izunna's wife is matched along with others to the police station and offenders are interrogated on how the king was murdered and immediately, there was a flashback on how the plan was hatched and why the king's spirit is not-resting.

As Izunna and Ikedinaobi are matched into detention, a flashback showed how the elders appointed the two misguided elements and the King's refusal because of their questionable characters made them hate the King and penciled him down for elimination.

Immediately after this flashback, a cut to the scene where Izunna and Ikedibobi were made to sit on the ground and were questioned seriously by elders of the community and at the end, law enforcement agents matched them out again.

Thereafter, another flashback showed Izunna the villain attempting to give King Morrison gratifications to enable him have his way to the chieftaincy title, the king refused and he was incensed by the king's refusal to give in to his request. In addition through the same flashback, the late King narrated to Igweke how Izunna pressured and even threatened to force him to take the bribe which he vehemently refused. This montage scene enabled the audience link the next action which is carrying the dead king to the graveyard for burial through recollection. There were no scenes showing how the king died, but the montage covered the gap. Recollection in the action took place when the lifeless body of the King is being taken to a grave yard for burial and the minds of the audience through recollection went back to the incensed Izunna to remind the audience about the "reality" behind the king's murder.

The power or force to regularly remind spectators of the effect of recollection played out in the action in Olowu's compound when chiefs and elders gathered to chart a course forward after their King had died.

Therefore he was subdued that the proposed celebration would not hold even when he had gone public to announce it. Izunna was seen in bed with a maiden and shortly he led his wife upstairs, a recollection technique the film director explored to highlight Izunna's character as a womanizer and an undependable fellow who has an unquenchable appetite for the opposite sex and thus called to the minds of audience on this bad character trait of his.

Cut to the action when Izunna and Eneh were seen attempting to bribe the Kingmakers to enlist their support for his candidacy. This action the director used to make

spectators remember the tricks Izunna had been playing to gain undue advantage over credible candidates for the position he angled for.

Cut to the scene the Pastor revealed that the part Izunna played leading to the death of one of his wives and the cut to an action where Nnanyiodu visited him to tell him of plans of a meeting that would lead to his emergence as King in the community. This was an attempt by the director to highlight and keep the thought process of audience aglow about the likely result of such device.

Cut to the scene where Izunna is terrified at the constant appearances of the Late King Morrison to him. This is however an approach the director of the film adopted to remind the audience that Izunna the antagonist may be covertly involved in the matter that led to his sudden murder and that no evil shall go unpunished.

Cut to the scene Izunna was revealed as husband to Ikedinobi's sister Uchenna and the aim was to remind audience that Izunna is his sworn-enemy and also an arch rival to Ikedinobi, was his in-law. Another incident where recollection was recreated and given free reins in the film to refresh audiences' memory was in the scene police arrested Izunna and Ikedinobi; elders interrogated and lambasted them for their unholy conduct.

Furthermore, the action where Late King Morrison refused to install Izunna as chief was a veritable attempt to show or highlight the character of King Morrison as good, responsible and fit to occupy the exalted position of King in the Kingdom – unlike these days traditional rulers' priorities are strongly at variance with the core values of civilized societies. This aspect of the film can be considered as a design by the director to expound the positive values of certain personalities in the Nigerian society worthy of emulation for purposes of advancement of a community's essence and the rekindling of memory of individuals and spectators. Nevertheless, *When the King Dies* displayed what is known usually in drama or film as Point of Attack. This describes in all fictions that reveal the

moment in the work at which the main action of the plot begins. In Point of attack, it does not necessarily come through the beginning of the story being narrated but rather at any point in time within the world of the film.

The Point of Attack in *When the King Dies* is in the climax of confrontation between Izunna and Ikediobi to be installed with chieftaincy titles which King Morrison objected leading to his being silenced. Rather the film opens with four men bearing the corpse of the deceased king Morrison for interment. The flashback is to engender memory and recollection of audience about what befell the late king for the refusal and to highlight the good qualities of some of our traditional rulers.

**CHAPTER FOUR**  
**MONTAGE TECHNIQUE AND RECOLLECTION IN KUNLE AFOLAYAN'S**  
**FIGURINE, *OCTOBER 1* AND MAGNATE NGEREM'S *THE KING AND THE***  
***SWORD***

Films with the potentials of engendering national or collective memory and recollection guided the selection of the films in this section.

#### **4.1 Bio-Data of Kunle Afolayan**

Kunle Afolayan is a celebrated Nigerian actor, director and producer. He was born on September 30<sup>th</sup>, 1974 in Ebute Metta, Lagos Nigeria. He is from the Yoruba tribe and comes from a family where the entire members are artistic and creative.

He is a descendant of Adeyemi Afolayan popularly known as Ade Love and quite famous but now deceased. Kunle Afolayan's aunt Toyin Afolayan is also a well-known television figure renowned as Lola Idijide on the tube.

Kunle's brothers and sisters followed the artistic footsteps of their father, in fact all the four Afolayan children are in acting; moreover, Gabriel Afolayan alias G-Fresh is a singer, Aremu a film director whereas Moji is a filmmaker and a film producer as well. The entire Afolayan family members live and work in Nigeria.

Before venturing into acting and filmmaking, Kunle obtained a degree in Economics and worked as a banker. His first film in 1998 is a movie titled *Saworoide* and was to return to banking afterwards. It is on record that until 2004 he had rarely attended auditions for film casting, but in 2005 he re-emerged on the screens again and left the banking job for good. Notably 2005 can be regarded as the actual commencement of his career in filmmaking business as an actor, producer and director. And during the past years, he had worked with notable actors like Chika Okpala (alias Zebudaya) in *Masquerade* and Ramsey Nouah. His movies are usually produced in both English and Yoruba Languages. In addition, Kunle Afolayan also updated himself by attending proper filmmaking training at the New York Academy. In the same 2005, he created a film

production outfit called, Golden Effect Pictures. Though the company is located in Lagos, their film projects extended beyond Nigeria and Kunle Afolayan is the Chief Executive Officer (CEO) of Kunle Afolayan productions.

He has however received several awards for his movies; among the ones that brought him to limelight include *October 1* and the *Figurine* which roles he played as actor and director.

Another important work of Kunle on record is *Irapada (Redemption)*. In addition to his movie-making career, he owns other large concerns outside filmmaking business, in 2014 he secured a deal with Globacom Nigeria and in 2015 he negotiated a large endorsement contract with Air France, the French official air carrier.

Kunle whose Zodiac sign is Libra is married to Tolulope Afolayan and they have four (4) children; two males and two females. The forty-three (43) year old Kunle is active on all of his social media, Instagram, Twitter, Facebook and You tube, he lives at Magodo in Lagos. As for his religious views, he does not identify with any existing religion, but sees himself as a free thinker. In essence, it is compelling to know the bio-data of a film director goes deeper to properly enforce understanding of a film in as much as the real personality of the film director can be critiqued by mere study of his origin and his/her artistic track records.

#### **4.2 Synopsis of Figurine**

*The Figurine* (2009) is a Nigerian supernatural suspense thriller written by kemi Adesoye, produced and directed by Kunle Afolayan who also starred in the film as one of the main characters. It also starred other characters like Ramsey Nuoah and Omoni Oboli.

The movie narrates the story of two friends who discovered a mystical sculpture in an abandoned shrine in the forest while serving at a National Youth Service Corps (NYSC) camp and one of them decides to take the art work home. But unknown to them,

the sculpture is from the goddess Araromire which bestows seven (7) years of goodluck on anyone who encounters it and after seven (7) years have expired, bad luck will ensue. The lives of the two friends begin to change for good as they become successful and wealthy businessmen. However, after the successive seven years, things begin to change for the worse.

Apparently, the original idea for the film came long ago from Kunle Afolayan and Jovi Babs and it was to be titled Shrine. The script took nine months to be finalized and the development stage took a whole five years. The climax of events of the film was at the point when the priest that invoked her spirit was discovered stone dead at the river. The villagers feeling very bad, invaded the Araromire shrine, and put it on fire as a consequence. This finally put paid to the evil perpetrated in the community by the goddess Araromire.

It could be recalled that in Lagos 2001, Femi (Ramsey Nuoah) was preparing to go for his NYSC programme and he has been posted to Araromire community, his father was diagnosed of cancer which has somehow become serious. Then Sola (Kunle Afolayan) attends a job interview without an NYSC discharge certificate and therefore, could not be employed without the certificate; prompting Sola to visit the Dean of his Faculty in order to obtain clearance for the NYSC assignment. The dean recognizes him as an unserious irresponsible student who hardly attended lectures and thus, graduated with a less-fancied third class degree. His dating story with Mona who on the contrary was a brilliant student known to the dean who requests to know where Sola is posted to: Araromire was his reply. For the mere mention of Araromire, the dean picked interest and began narrating, a folk story about it and how the community was named after the goddess but Sola failed to listen to the rest of the story.

Femi (Ramsey Nuoah) and Mona (Omoni Oboli) meet at a car park; she has equally been posted to Araromire too. It was further gathered that they had been once close friends. Thus, both boarded the same bus heading to Araromire. Sola arrives at the NYSC orientation camp almost when the camp was almost over. It began to rain Sola finds a Figurine enclosed in a dusty wooden cradle. Mona later gets to know about the Araromire legend and begins to attribute the real source of the sudden wealth of the family and the good marriage she had enjoyed to the goddess despite the rascality and womanizing disposition of Sola. Misfortunes however besiege Femi as his father dies in his crafts shop; Femi and Sola lose their jobs, Femi suggests a return of the Figurine to the shrine but Sola does not believe that the Figurine was responsible for all those misfortunes that culminated in the loss of his first son who fell from a building. As Lara struggled with Linda, her box opened and lots of Figurines similar to the one in Sola's study fell out. In fact she has always been suspected as being responsible for the return of the Figurine each time it was thrown out. Femi and Sola decide to return the Figurine to avert further consequences; rain begins to fall and Femi disappears momentarily only to return and kill Sola who was busy searching for him by hitting him with a log of wood. Thereafter, Femi revealed how the entire Araromire saga of good luck and bad luck mystery was crafted as he was behind it in order to kill Sola and marry his heart-throb Mona. He later kills Linda and dumps the corpse in a Lagoon. Shortly, he is stricken by asthmatic attack; ordering Lara to bring him his inhaler – a request she declined and instead reported his crimes to the Rapid Response Squad.

#### **4.3 Montage Technique and Recollection in Figurine**

The film *Figurine* begins with a flashback on events that happened in the past Araromire community when the land was fertile and displayed enviable vegetation - flocks of sheep roam about freely, cows fed ceaselessly on grass while rivers flowed to water the



lush fields. As at then, dwellers enjoyed every bit of nature's gift and thanked the gods for a life of splendor and abundance.

But suddenly, a twist is witnessed in the life of the rural community as destruction, diseases, plagues and even deaths of numerous dwellers became the order-of-day in the land because Araromire the evil goddess has mercilessly dealt with her people leaving destruction and despair in its wake.



**Plate 16. Shot shows seven years of bounty and life**



**Plate 17. Shot shows the corpse of Araromire's priest**

These shots serve as recollection of the political terrain in Nigeria and reveal the catastrophic nature of leaders who use their power to create discomfiture on the lives of the populace to the point of impoverishment and death. Hence, this shot is symptomatic of Nigeria's political space of two tenures, where the first is deceitfully used to develop the society and the second used to cause undue hardship and penury to the people. Though these events are established through the flashback technique, subsequent shot reveals Femi

returning to inform his sister that he was posted to *Araromire*. The mention of *Araromire* leads to a cut that reveals Femi's father opening his eyes, and cut to show Femi and his sister's quick response to attend to their cancer - ravaged father. The implication of these shots foreshadow the impending impact *Araromire* has on collective memory and recollection of history and cultural belief of the people. In other words, it aids the recollection of the myth and reality of the goddess *Araromire* who has the power to bless and curse within a span of fourteen years.

In order to recreate the conflict between the past and present, the NYSC camp in *Araromire* becomes a lee-way through which both Femi and Sola's destinies will be reshaped for good and bad. However, Sola bribes his way into the NYSC Orientation camp in Araromire so as to be closer to Mona who he consequently proposed and married after their service year. On the foregoing, his friend Femi and Mona meet at a car park where both are coincidentally travelling to Araromire for the same purpose. An idea-associative montage cinematic technique of a comparison shot is taken showing a motor park and the orientation camp. This shot is done to foster the recollection of camp activities



**Plate 18. A shot of the NYSC Orientation Camp**

These activities in the NYSC camp help to recollect the essence and aim of the

National Youth Corp programme, which is to foster national unity and the integration of ethnic diversity by the military government of General Gowon. In the orientation camp, an idea-associative montage cinematic technique of compare and contrast shot is also observed in the scene corp members are “falling out” for parade and others are involved in various drill exercises, two female corp members walk past leisurely and a close up shot is on their shaking buttocks, - a technique used to remember the amoral life styles of corp members - especially as they feel they are free and independent of their guardians. The NYSC camp serves as a national recollection to the the frantic effort made by the government in instilling the attitude of oneness and national unity.



**Plate 19. Corpers on Parade**

Meanwhile, Sola is clearly depicted as an unserious fellow who displays repugnant social conduct; a person who lacks the basic civic training, lacking in scruples; wears earrings as women do; even as he talks uncontrollably characteristic of a primitive ill-mannered fellow. It is however important to point out that, most of Sola’s vices were not portrayed by idea-associative montage cinematic technique sequence but rather at each time he interacted with Femi, Mona, Lara, or any other his bad conduct manifests. Whereas other corp members males and femals alike climbed ropes, trees or embarked on exercises arranged for the mental and physical development of young graduands who are ultimately the potential labour force of future Nigeria, Sola would not participate in those activities to prepare himself for the future.

Nigeria is known for her gift in art and culture and this is without doubt the dominant idea in *Figurine*. The constant cuts to shots of the *Figurine of Araromire* at different locations – on the ground, above family picture frames like when Sola finds a *Figurine* in an enclosed wooden dusty cradle, proves very powerful in the recollection of the artistic heritage of the African people.



**Plate 20. Figurine of Araromire serves as recollection of National Arts and Culture**

It is instructive to state that the richness of art and culture in the nation led to the hosting of the 1977 festival of arts and one of the landmark achievements of that event was the construction of the National Arts theatre in Iganmu.



**Plate 21.A montage of the National Theatre serves as recollection to 1977  
FESTAC**

It is noteworthy to point out that, though not an associative montage cinematic technique sequence; collective memory is achieved when there was juxtaposition of road transport with sea transport is captured in a sequence.

The recollection of Femi's father cancer ailment is also to throw more light on the cancer pandemic in Nigeria. Femi questions his father if the cancer has been cured when he carried on as if he was normal. An act of intensification of collective memory in the film is when Sola and Femi are in a discussion in an office where television is playing in television, a woman is crying. The accompanying sequence that follows this action is when Cherubim and Seraphim faithfuls congregate and begin to render prayers and hymnal songs to bring to the memory of spectators on the importance of prayers.

#### **4.4. Synopsis of *October I* (2014)**

The film opens with images of a young lady who was being raped by a seemingly faceless man. Inspector Danladi Waziri (Sadiq Daba) is summoned by the British administration to present a draft of his findings on the series of virgins' defilement in Akote community. Issues of corruption and impunity in Nigeria are highlighted; issues bothering on kidnapping and religious bigotry are not spared in the film.

There is a flashback on Inspector Waziri narrating his observation and experiences on arrival at Akote and he is warmly received by Sergeant Afonja in the village square. Immediately Danladi observed villagers encircling a horse-rider approaching; he was identified as Prince Aderopo – a new entrant to the community from the city and the first graduate in the entire community. As Inspector Danladi Waziri walked around the community, he discovers the physical and circumstantial similarities existing on the bodies of the dead virgins; and thus concluded that it must be the handwork of a serial killer; killing victims one after the other, and hanging a crucifix on their necks. Convinced of his suspicion, Waziri moves against one farmer named Agbekoya (Kunle Afolayan), interrogating him about the numerous killings of virgins in the land, moreso when he is the owner of the land the victim's corpse is discovered. And because Waziri could not make

out any meanings from Agbekoya's narration due to barrier in communication of his spoken language the police Inspector freed him.

In another development, Prince Aderopo visits the village bar, runs into his childhood acquaintances Femi and Tawa and the trio engaged themselves in a lengthy discussion bordering on the oncoming independence celebration and their past life experiences. Sensing that they were engrossed in the discussion, Prince Aderopo's guard who accompanied him to the bar steals out from his duty post to exchange greetings with his girl friend who leaves near-by abandoning his master. Sergeant Afonja and Inspector Waziri on their way ran into a traditional Ifa priest (Baba Ifa), questioning him on the deterioration of security in the community to such extent that, no day passes - by without stories of killings.

Brushing the duo aside, Baba Ifa in his usual non-committal poise observed that the ugly situation will remain the same way it had been until the killer is satisfied with the killings. Matters got out-of hand when the next day the lifeless body of the lover to Prince Aderopo's guard is discovered. With days running out, Inspector Waziri feeling insecure that the deadline for the completion of his assignment is near, orders Sergeant Afonja to arrest Baba Ifa and put him behind bars – an order Sergeant Afonja found difficult to obey.

Danladi Waziri in anger of Afonja's disobedience to lawful orders subsequently sanctioned him, asking Corporal Omolodun to function as his deputy. However Sergeant Omolodun is reportedly killed by the faceless serial killer along a bush path and yet another murder of an Igbo girl, provoked more confusion. In a swift reaction to the spate of killings that has remained a mystery to dwellers; Okafor (Kanayo O. Kanayo) father to the murdered Igbo incensed with the murder abducted a Northern sojourner accusing him of killing his daughter. Okafor is immediately apprehended by the police for questioning and in an ensuing scuffle kills a policeman.

As Danladi discloses his impending transfer to another station, he is invited for drinks as a way to bid him farewell. He is coaxed to drink beyond his capacity and on his way returning to his apartment, he hears the whistling of a man which reminded him of a story he was told about a certain whistler whose whistling is similar to that of the man who earlier confronted him and ran away. He later came to realize that the figure he confronted was that of the killer he couldn't recognize being drunk.

As he continued going to his house he stumbled and fell on the road but it was Afonja who rescued him and applied a traditional balm to soothe him. With a little bit of relief Danladi remembers that Aderepo and Adekoya are both recipients of scholarship from a Reverend Father on account of their brilliance at school.

While Aderopo utilized his scholarship and travelled to England to further his education, Adekoya could not and remained in the village as a farmer. Prince Aderepo was once Adekoya's contemporary but at the moment, his status in their community has rose more than that of Adekoya; hence his social upliftment in the society. Adekoya's status has simply diminished because he didn't obtain a tertiary education. As days to the celebration of Nigeria's independence approached, Prince Aderopo invites Tawa to the house of a childhood acquaintance who had recently completed renovation on his house to add colour to the envisioned gathering as everybody prepared for the independence day.

At any rate, the character of Prince Aderopo in the film was to highlight the importance of education because acquisition of a degree raised his social profile. Instructively being the only graduate in Akote as at then; his people rallied round him dismissing the allegation of his being the serial killer; feeling he was above suspicion.

Inspector Waziri therefore lets him off-the-hook in the knowledge that, conviction was impossible without solid evidence against a suspect. In order not to lose face before the multitude who gathered in Akote when Waziri accused him of masterminding the

killings. Hence Waziri cleverly noted that; he did not have sufficient evidence to nail him. Apparently, it is necessary to state that the different opinions of Nigerians when independence was about being given in *October 1*, 1960. Whereas a group of Nigerians contended that Nigeria was not ripe to be granted independence; others maintained that the level of education in the country was far low for them to understand the nitty-gritty involved in acquiring independence given the level of avarice, tension and mistrust ravaging the country.

It is a truism that the story of *October 1* centres on Agbekoya the farmer who denied knowledge of the events to the numerous killings of virgins in the land - a situation which negates all the efforts Inspector Waziri made to apprehend the culprit before the *October 1* date that he was expected to complete the assignment. Again, it is apposite to point out the character of Aderopo leaves much to be desired as a prince and educated individual in the community. This is so because he had been severally cautioned by the Oba about his frequent night movements which the community frowned at as it is under the cloak of darkness that evil or crimes thrive. It was therefore not unusual for the community to impose a curfew which regulated the movement of dwellers as from 8 pm to control the activities of individuals with questionable character but Prince Aderopo would have none of these restrictions.

Again, Prince Aderopo is a notorious night-crawler even from childhood and incidentally, it was only Agbekoya who knew his hideout, and he led Waziri and other officers to the place; but on getting there, he was on the verge of making Tawa his sixth victim. At any event, it is noteworthy to assert that at the end of this encounter, Tawa was saved from his plans of killing him. However, the film also narrates how Danladi concluded the account of his stewardship to the British authorities, highlighting how he was warned against the desire to speak the truth on the true identity of the real serial killer.

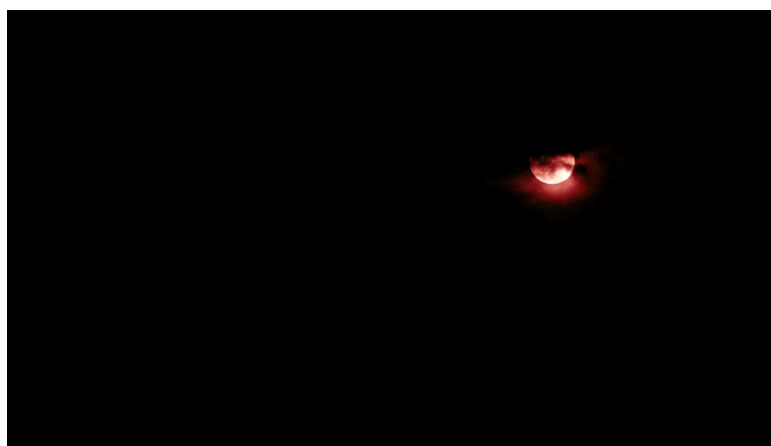


He was further admonished to desist from telling anyone about what transpired in Akote – a promise he kept for the sake of an envisioned peaceful independence.

Fortunately, the film succeeded and was met with critical positive remarks for its production design, cinematography and its definitive exploration of relevant themes dominating the Nigerian space which include tribalism, western imperialism, paedophilism, homosexuality and the elusive unity Nigeria desires – establishing a strong connection between western culture and modern day social challenges such as Boko Haram insurgency, kidnapping and arson.

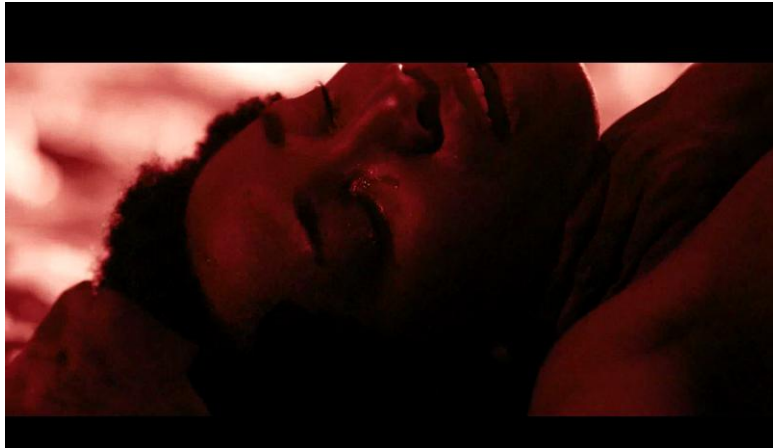
#### **4.5 Montage Technique and Recollection in *October 1***

*October 1* is the second film directed by Kunle Afolayan that the study investigates to ascertain if there was sufficient utilization of montage cinematic techniques to emphasize memory and recollection in spectators. The beginning of the film reveals an interlocking action between the moon and the dark cloud. The shot depicts the period when the film is set- the transition from colonial rule to independence.



**Plate 22. An interlocking action between the moon and dark cloud**

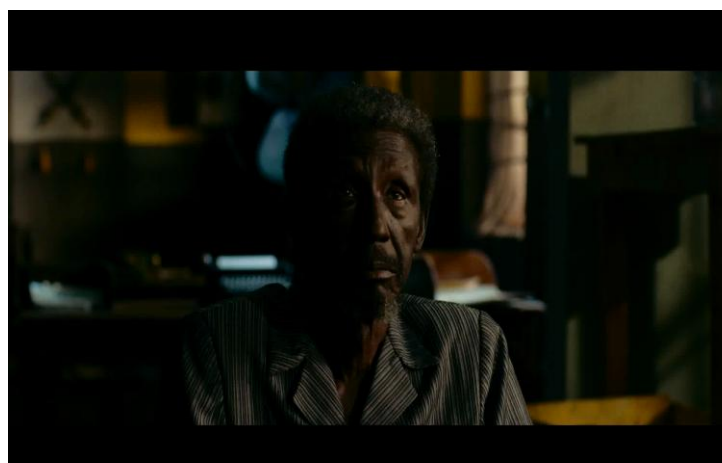
This shot is cut to a montage of a hot chase between a terrified woman and her male pursuer which eventually results to violent action of rape and murder that he inflicted on her victim.



**Plate 23. Aderopo strangulating his victim**

These opening shots arouse suspense and tension because it is not glaring what subsequent actions may arise. However it communicates the impending security danger the community faces in the wake of transition to self rule.

As the film is established properly, action cuts to the arrival of Inspector Danladi Waziri to debrief the District Officer and his colleagues on the serial murder case to which he was sent to uncover. Before Waziri begins to explain, he stretches out and there is a cut to the portrait of the Queen of England hanging on the wall.



**Plate 24. Waziri looking at the portrait of the Queen**



**Plate 25. The portrait of the Queen of England which is the symbol of colonial rule**

The importance of this shot is to serve as a national recollection to the headship of the Queen being the symbol of authority of the colonized nation - Nigeria. However, Waziri's recollection is captured by compare and contrast shots of the Queens potrait with a black woman's image. The shots highlight the importance of the subject matter which the film tended to address hence showing Waziri's transition from Lagos to Akote to resolve the serial murder killings.



**Plate 26. A juxtaposition shot that aids the recollection of colonial interaction with Nigeria**

Regardless of Waziri's assumption of investigative duties in Akote, a multicultural society housing the major ethnic groups, the serial killings persist. However, it is the

killing of Okafor's daughter; an Igbo man living in Akote that evoked the recollection of ethnic rivalry that exist in Nigeria. However, as efforts to comprehend the modus operandi of the killer, Waziri explanations of the peculiar trait of the killer is synchronized with series of flashback shots of the hot chase between Aderopo the killer and Bisi, cut to Bisi struggling with him, cut to her fall and cut to Bisi's broken calabash pot.



**Plate 27. A montage of a broken calabash which serves as recollection of a broken nation**

The broken calabash pot is a symbolic recollection of a broken nation and its inability to settle internal crisis which further questions her state of security and lack of collective will to withstand the anomalous evil that nether her development. Suffice to say that *October 1* though serious in its plot is a lampoon or ridicule of the failed Nigerian state laden with ethnic bigotry, dissension and widespread insecurity.

Furthermore, cuts to the incisions (trail mark) left on Bisi and all the bodies of the other victims of Aderopo, though not a montage by any sense of it, is emblematic in revealing the administrative structuring of Nigeria into regions- Northern, Western, Eastern and the minority Mid-west, and the consequent socio-political, economic and religious conflict within the nation.



**Plate 28. The murdered victim under investigation**

For instance, the scene Aderopo is investigated before his people, Waziri is accused of tribalism because he released a Northerner who was accused on the suspicion that he was the serial killer; the crowd refused to accept that explanation on the grounds that the suspect comes from the same area with Waziri. This scene nonetheless simply depicts Nigerians as tribal zealots and hence, the film aims at foregrounding memory and recollection of a nation to discourage ethnicity and divisiveness in Nigeria.

Arguably, the succeeding events that followed Nigeria's independence proved bookmakers' right that, the country lacks the capacity to take charge of their affairs at the time Union Jack was lowered for the Green White Green to hoist. At the end of the film, it was Adekoya who had gotten tired of living, attacked Inspector Waziri to sniff life out of him with a machete. As both are on the floor gasping for breath; Agbekoya begins to make a confessional statement through a flashback technique of when he was fourteen years – the unspeakable experience that prevented him from furthering his education and his subsequent return to Akote then he resolved to take into farming. Danladi wearing uniform throughout the film is unusual in "reality". Cinema is well known for striving to attain "reality" and essentially uphold the core values of suspension of disbelief that dominates art generally. To extend the degree of believability in films and in fact drive the

core principles of willing suspension of disbelief, the filmmakers discovered the flashback technique as a real instrument to emphasize memory and recollection even as it illuminates geographical sites of films.

Little wonder Kunle Afolayan, film director of both films – *Figurine and October I* showed deep interest in flashback techniques since it is inalienable to foreground memory, recollection, geographical sites and “reality” in films. The point the researcher makes in this study are that: the results obtained in the six - day experiment at Ikenegbu, Housing Estate showed the following that:

First, the dominant themes the film portrayed are tribalism, Western imperialism, paedophilism, homosexuality and the questions of elusive unity in the country the film *October I* set out to foster remembering. The study however was not effective because of the underutilization of montage techniques.

Second, there was a seeming defect observed in the film whereby Waziri’s character didn’t appear rounded and as such, became uninteresting to drive the film’s plot considerably being the protagonist as it suffered drawbacks with the injection of Waziri’s family members; the wife and the child to enliven and expand meaningfully that strand of *October I’s* narrative.

Furthermore, the screening of the film showed traces of lack of “reality” in all the scenes Inspector Danladi Waziri appeared throughout the film, he is seen in police official uniform even in his private life, he still adorned official police uniform. And to ascertain if idea-associative montage techniques are imperative in foregrounding memory and recollection of a race, the researcher explored the montage techniques. In this study, the researcher discovered they were underutilized because of the following:

- a) Majority of Nollywood filmmakers do not know the importance of montage techniques use in films.

- b) Mainstream films industries in the world, are ahead of other filmmaking industries principally because of inadequacy of utilization of montage techniques to generate attention and interest in films.
- c) Inspector Waziri's character in *October 1* could have been enhanced if the film director used appropriate montage technique shots to tell the story and further deepen imagination. In addition, the flashback techniques which showed geographical sites to establish actions in the films and project "reality" was more of value in determining locales of events but rather diminished the plot, properties and quality of casting in achieving marginal recollection and memory.

In the scene, Aderopo sat on a horse back and began to oogle at a female passer-by, admiring her curvatures to compare and contrast life of royalty with that of the ordinary people. Interestingly, this montage cinematic technique sequence was utilized purposely to foster memory and recollection among the spectators about the lavish and ostentatious life style of the upper class in contrast to the less-endowed members of the public. This however, exemplifies the manner our politicians carry on in public after siphoning our common patrimony.



**Plate 29. A shot that reflects the yawning gap between the rich and the poor**

In September 28<sup>th</sup> 1960, faithfuls of the Cherubim and Seraphim group with choir members render prayers and hymnal rendition of "Abide with me fast fall the evening

tide” whereas a church bell tolled to remind viewers of the end of life even as a man introduces his new bride. The shot in this scene is a montage shot to teach lessons about the shortness of life.

That notwithstanding, *October 1* which is not only informative, educative but entertaining, tried to instill recollection in the audience through its narrative structure, casting, deployment of properties, sets, costuming and sound tracks. This situation may have probably been so because of the underutilization of montage techniques in the film which propelled the director to aggregate series of strategies in props deployment like television sets from the 50s, shot guns and antique vehicles used to enhance the film’s recollection capacity.

Be that as it may, as the film gets to the end, Danladi Waziri concludes his account to the British officers who is against his telling the truth on the real identity of the killer - a pressure he succumbed, to please the British for the sake of a peaceful independence – a recollection device for the spectators to understand the Whiteman’s crookedness. It is thus germane to state that; recollection in *October 1* was limited in so far as montage cinematic techniques were not emphasized; and therefore negatively affected memory and recollection in the films. As the cloud gathered for the grant of Nigeria’s independence on the 1st of *October 1960*, a female teacher in the primary school begins to intensify practice on match past preparatory to the celebration of Nigeria’s independence. Part of the preparation for the occasion was to rehearse pupils on how to wave Nigerians flags as soon as the Union Jack is lowered and the Green White Green hoisted to mark the end of colonial rule in Nigeria.

However, this action will certainly revitalize the collective memory of a race because spectators are well aware of the preceding events to Independence Day in Nigeria. Similarly, *October 1* further refreshes experiences of the memory and recollection of



spectators in scenes where Nigerians gathered – discussing the contributions of some notable politicians like Chief Obafemi Awolowo whose exemplary achievements in education are yet to be equaled. In essence, it is noteworthy to submit that such educational policy and programmes that made schooling free throughout the western region can hardly be swept under the carpet. It is interesting however to point out that a film's status is ascertained simply by critical analysis at such places like film festivals – showing its quality comparatively. Notably, at the prestigious Venice film festival recently; a Mexican with the film titled *Shape of Water* emerged winner; necessitating Nollywood to redouble efforts and foreground memory and recollection in its films to expand its attraction, viewership, marketability and indeed visibility. Besides, engendering memory and recollection; composition in depth – a term in film criticism describing a method wherein everything of vision of camera from immediate foreground to deep background is kept in focus is also necessary 105 (Holman and Harmon).

#### **4.6 Biodata of Magnate Ngerem**

Magnate Ngerem is a native of Emohua in Rivers state of Nigeria. He was born in February 26<sup>th</sup>, 1963 and currently lives in Port-Harcourt. He is a reputed director, actor and producer of *Snake Ladies* (video) which he co-produced in the same 2015. Magnate Ngerem is noted to have earlier directed *My Blood Brother 1* (2006) and *My Blood Brother 2* also in 2006 shooting up his artistic profile tremendously. As an actor he starred in *Snake Ladies* (2015) as well as *Hotel Manager* in 2015. His hobbies include football, swimming, and reading detective stories.

#### **4.7 Synopsis of the King and The Sword**

The film *The king and the Sword*, stars Fabian Adibe as the Igwe, and Queen Akuruka as the wife. Both are the main characters of the film. *The King and the Sword* is also called “Action Sword”. Action in the film started as the village began to experience

hardship after the disappearance of the sacred sword sold by chief Odogwu and another village chief. The sacred sword served as a symbol of unity, protection and perseverance.

Amidst the confusion, the Igwe is determined to get to the root of the matter and save the village from dire consequences. The Igwe engaged a seer, Nwanyieke the grand daughter of the gods who in her divination informed the Igwe to assemble ten able-bodied men to go to the evil forest and recover the missing sword. Even though that was the only way the community could be saved, the mission was at the risk of lives of the assembled young men in the community. The implications of not finding the sword would tantamount to outright wiping out of the entire community.

#### 4.8 Montage Technique and Recollection in *The King and the Sword*

*The King and the Sword* opens with a montage shot which effectively enabled the audience to recollect the history of the community and past events that a powerful sword existed in the community and that this sword fought evils for the community and protected it from evil men. The sword is driven by a powerful force and it moves on its own. Below are two scenes showing a rapist about to be killed by the sword.



**Plate 30. The sword in motion about to kill the rapist**



**Plate 31. The sword kills the rapist**

Community is a symbolic representation of the Nigerian nation which the montage shots made recollection of the loss of her traditional values that protect the various communities and eventual collapse of national security. The cut that began from the Igwe's palace to the place where the indigenes assembled, waiting for the arrival of the Igwe also induced recollection. There is a brief succession of dizzying pictures or images to herald the arrival of the Igwe to the scene. This enabled viewers to recollect the calamity that had befallen the community.

Cut from the scene where the Chiefs communed with Nwanyieke (chief priestess) and visited the Igwe in the palace. Cut from the scene wherein Igwe was in attendance with his Chiefs to an action of a man committing suicide is reinforcement of the bad omens in the land. Thereafter, there is an attendant dizzying image accompanying the scene where the priestess is engaged in incantations in readiness to confront the princess of the forest.



The dizzying images persist in the scene where the princess of the forest dared the priestess from further movement into certain areas in the forest in order not to desecrate her abode. As the priestess defied her orders of advancing into the forest, dizzying pictures or images intensify and lights of different colours regularly changed and interchanged. Dizzying images were also to herald the entry of Umuagada warriors into the dangerous forest. Continued revolving of dizzying images was observed in the encounter involving the warriors of Umuagada and the princess of the forest.

In addition, dizzying images persist with flashes of light in the encounter involving the princess of the forest and the priestess (Nwanyieke) as both display their magical powers trying to outwit each other.

Cut to the scene one of the elders accompanying the warriors in the search for the missing sword got tired and sat down to rest a bit thinking of what next to do. Thereupon, an image of a strange spirit entered into him and he swooned and lost consciousness.

Close up shot on the priestess soliloquizing and cut to an action in the bush as warriors frantically searched the forest looking for a possible clues to unravel the problem. Another cut to a scene wherein the priestess appeared to warriors of which three midgets claiming to be sons of the forest and coming from the land of the spirits forbade them from stepping further.

They finally make a demand of the warriors saying that the father of the fathers requested a sacrifice of life from one of the warriors else they would not be allowed to pass. Continuing, the sons of the forest promised to help them recover the missing sword, once they cooperated.

In addition, dizzying revolving images engulfed the scene wherein the warriors are confronted by yet another strange group. Cut to an old strange personality who introduced

herself as mother of mothers claiming to be Nneuwa. At this juncture there was a cut to a scene in the community wherein villagers assembled weeping and wailing for the loss of their warriors in the attempt to recover the sword.

Cut to the scene where the Igwe pacified the villagers promising them that in fourteen days time the sword would be retrieved and the remaining warriors will return - peace, harmony and development will therefore return to the community. From the story narrated in *The King and the Sword*, viewers are presented with scenes that foregrounded recollection in the following sequences:

the cut from Igwe's palace to where the commoners congregated in wait for the arrival of the Igwe demonstrating geographical site of incident and refreshed audience memory on how the problem began and efforts the community made to solve it.

The scene where a cock passed the palace with the Igwe in - council sitting is a montage shot that recollected audience memory on passage of time.



**Plate 33. The king's palace with the cock passing**

The scene where Nwanyieke visited princess of the forest played an important role toward retrieval of the sword so much so that viewers remembered that the character, Priestess in the film cannot be undervalued.

The scene wherein a man committed suicide when Igwe was meeting the Chiefs was a film director's devise to bring back the memory of audience that all may not be going well with the dwellers in the village because of the missing sword. This is so because the film director did not give any explanation for the suicide. A good montage shot could have solved this problem.

However, despite the incantation of the priestess, the situation persisted until the community recollected past events and decided to seek solution through a diviner. As the warriors embarked on the journey to the forest, the princess of the forest tried to restrict them before the priestess intervened- this is a technique to foreground recollection in the minds of the audience of a possible confrontation between the two. However, this technique does not bring out the real message of the play. A montage shot could have taken good care of that.

Again, the dizzying images heralding the entry of Umuagada warriors into the forest and the dizzying images that persisted with flashes of light in the actions involving the priestess and the princess was another signification of recollection to spectators of an intense face-off in the offing between the two.

The close-up shot on the character of the priestess soliloquising is a montage technique aimed at intensifying recollection to the spectators. For example, soliloquy when not used in context of actual situation in a story is a montage of attractions because its use was external to the narrative of the film "... Glumov who in a (expository), tells "how his diary was stolen from him and how this threatens him with exposure" (Bernard Dukore, 946).

Again, this view was re-emphasized: “On the formal level by an attraction, I mean an independent and primary element in the construction of a performance - a molecular (that is, component) unit of effectiveness in theatre and of theatre in general” (Dukore, 942).

Sergei Eisenstein, however uphold: “The spectator himself constitutes the basic material of the theatre; the objective of every utilitarian theatre (agit, poster, health education, etc) is to guide the spectator in the desired direction (frame of mind)”. The means of achieving this are all components of the theatrical apparatus (Ostyzhev’clatter in Sergei Eisenstein).

Apparently, an attraction, (in relation to the theatre) is any aggressive aspect of the theatre that is, any element of which subjects the spectator to a sensual or psychological impact, experimentally regulated and mathematically calculated to produce in him, certain emotional shocks which, when placed in their proper sequences with the totality are the only means whereby he is enabled to perceive the ideological side of what is being demonstrated – the ultimate ideological conclusion (The means of cognition – “through the living play of passions” specifically for the theatre (94.2)

Evidently, it is noticeable that sensual and psychological attributes can be understood in the sense of immediate reality, way and manner, they are managed for an instance, in the Grand Guignol theatre gouging out eyes or cutting off arms and legs on stage (942).

Notably however, it is a truism that montage of attractions has little or nothing to do with tricks. “A trick or rather a stunt is an accomplishment complete in itself in terms of a certain kind of craftsmanship (chiefly acrobatics). A stunt is only one of the kinds of attractions with its own appropriate method of presentation” (943).

At the end of *the King and the Sword*, which is the fourteenth day of the expectation of return of warriors, the Igwe and his people converge at the market square where the new religion clashes with the old order and the film ends. However, there is a wide gap between the arrival of the new religion and the arrival of the warriors which a montage shot could have covered.

Strictly speaking, *The king and the Sword* directed by Magnate Ngerem wherein the community's sacred sword that symbolized unity and security in the kingdom disappears. The king is worried and sends warriors to retrieve it; else the community will be doomed. The film can be described as presenting auteur director capacity in filmmaking. Auteur director is a term derived from the French *politiques des auteurs* used in film criticism wherein it is applied to critical analysis when a film is reviewed as the product of its auteur or director; and it is critiqued by the quality of the expression captured in the director's personality and aesthetic vision contained in his world view (43).

This is observable in the king and the Sword, when warriors besieged the evil forest in the search of the missing sword. The obstacles encountered in the journey such as in the scene Mother of mothers or princess of the forest; the midgets, dizzying images confronting Umuagada warriors and the deaths they experienced in the process was to remind the macrocosmic Nigeria of our poor security network which could have been worse. The chief priestness of Umuagada is symbolic of the Nigeria Police and Umuagada is representative of our country. The point being made is that only an auteur director could drive the film to that length.

#### **4.9. Impact Analysis of the Six Films Screened in Three Designated Streets at Ikenegbu Housing Estate, Owerri, Imo State**

The six films screened are to assess the impact of the films on spectators as to arouse curiosity, tension and engender attention of the audience to deepen meaning and hence;



stem the incidence of loss of memory which has been the lot of individuals and members of the Nigerian society.

The attempt was however, essentially aimed at curbing the pervasive loss of memory and recollection of Nigerians through the use of film and avert further sliding of the nation into oblivion. The six selected Nollywood films for the investigation are as follows: *Cry of the Motherless Child*, *The Prince and the Slave*, *When the King Dies*. Others include, *Figurine*, *October 1* and *The King and the Sword*.

At the beginning of chapter three of the study showing *Cry of the Motherless Child*, the film director would have done well if the action when Emma was a child, poured hot oil on his elder sister Peace disfiguring her face. If the image of Peace being consoled by her mother is juxtaposed showing the resultant effect of Emma's action; memory and recollection of the incident would have been understood intensely generating more empathetic response from the audience who would have first hand understood what has befallen Peace and her consequent morose disposition.

The second action in the film which appeared to have slowed down memory and recollection was the film director not-using a series of close-up shots to foreshadow what is expected to happen when Emma was driving her wife and two children home. In the car, they began to sing and Emma was distracted and got involved in a road mishap causing his loss of memory; and the wife Endurance her life. This event would have generated more tension in the audience if series of collision shots were utilized to call attention to what was about occurring. Collision shots are montage shots that intensify tension and reaction of members of audience to foreground memory and recollection, used it inappropriately in the picture frame hanging in the parlour of Sola and Mona.

In *The Prince and the Slave*, the action Okpaleze the Palace attendant is allegedly roped - in as he tried to have carnal knowledge of the king's second wife; and was marked

out to die by hanging on a tree branch; the scene suffered in elevating tension and recollection as the use of a cut from another action did damage to the understanding of the sequence when the juxtaposition of the image of Okpaleze who attended to the King sentenced him to death. If the action in the hospital is merged with a juxtaposition of the two images, memory and recollection would have been enhanced.

Again, the action on the mainroad wherein Olanma's mother lamented over the alleged stealing of cassava tubers of neighbours in the community - would have been more effective if a collision shot montage is explored to show Nneolaedo consulting a native doctor and bemoaning her misfortunes for Olaedo, her daughter's problem in marriage.

Nevertheless, the portrayal of these two events in a montage shot would have extended meaning to spectators deeply if the film director constructed the scene with collision montage in a sequence so as to intensify understanding of meaning and consequently leverage memory and recollection.

In *When the King Dies*, the value of memory and recollection characteristic of mainstream films was sacrificed at the scene when Izunna and Ikediobi clashed and tempers rose in the bid to outdo each other. A collision montage shot would have elicited deeper audience response to intensify memory in the scene.

Similarly, a montage of attraction would have been more enriching if the graveside of late King Morrison is shown with community members scampering to safety; and juxtaposed in the scene Izunna the felon is seen frolicking with ladies in his apartment to expose his philandering nature and thus; foster memory and recollection in the spectators.

The fourth film shown in the experiment is *October 1* wherein Kunle Afolayan tried to bring to memory and recollection the historical past of Nigeria when imperialism was about to end in the country.

In October 1, the stage was set for the independence of Nigeria, Danladi Waziri a northerner in the police service of the British government is incidentally requested to present a truthful account about Akote to the British overlords who are against his telling the whole truth about British way of life. A compare and contrast montage cinematic technique shot would have been appropriate to foreground memory and recollection to unravel the criminal who perpetrated the killings of virgins in Akote; and contrast it with shots of Waziri ordering his immediate subordinate to arrest Baba Ifa suspected to be the killer – but Sergeant Omolodun refused to carry out the order.

In addition, a compare and contrast montage shot of the orderly colonial police post in Akote is contrasted with the disorderly corp members drilling activities in camp, this is capable of extending memory and recollection to great heights and thus; reduce loss of memory and recollection.

In Figurine, the cut to shots of Figurine an artwork of Nigerian origin should have been associated with the image of the National theatre Iganmu, built in commemoration of the 1977 FESTAC a juxtaposition will communicate and instill memory of our cultural heritage and Nigerian's sense or history.

Again, the shots depicting the first seven years of good harvest following the blessings of the goddess Araromire which is followed by the next seven years of famine and despondency, inflicted on the people by the goddess needed to be associated by juxtaposition to easily relate the occurrence with the same goddess that possesses the twin capacity to bless and curse its people after seven years interval. An idea associative montage shot of the two actions would elongate meaning and understanding of spectators of the dual personality of the goddess, and as such, foster memory and recollection of spectators.

On *The King and the Sword*, the footage of Nwanyieke, priestess of Umuagada kingdom diminished her capacity to defend the kingdom. The movie ought to have rightly elevated Nwanyieke personality to the status of an heroine and saviour, by using superimposition to emphasize her presence in the scene and the king and the entire Umuagada people gathered to deliberate about retrieving the missing sword. With this singular introduction of Nwanyieke in the movie, audience members thought of her magical disposition would have firmly been established from the outset and memory and recollection engraved in their subconscious.

Furthermore, the cut from an action where the Igwe and his people gather at the market square after a period of fourteen days to welcome Umuagada warriors from the dangerous forest for the retrieval of the missing sword. The action driving the event in the film would be enhanced considerably if the director of the film injected a montage of attractions kind, juxtaposing a sequence of actions showing the scene a young man takes his life by suicide; the action is unrelated with the preceding event and typical of a montage of attractions which some serious filmmakers can ill-afford. In fact this kind of action in any movie sustains attention, arrest and intensifies memories of audience members who are already glued to the dramatic action.

It is therefore reasonable to suppose that; if the identified poor scenes in the selected Nollywood films are revisited, and proper montage techniques infused; loss of memory by a cross section of Nigerians shall be a thing of the past.

Clearly, Nollywood film directors need embrace these kinds of montage cinematic techniques in films or in filmmaking, for the road map of future greater Nollywood filmmaking to be laid.

In all, an evaluation of the impact analysis of the six selected Nollywood films in the experiment show that memory and recollection of audience in the experiment were impaired because of inappropriate deployment of cinematic shots.

## CHAPTER FIVE CONCLUSION

### 5.1 Summary of Findings

The study revealed that the quality and functions of Nollywood films can improve with the utilization, understanding and adoption of sophisticated montage techniques by filmmakers. Regarding the potential of a montage shot to engender recollection, the study proved that montage techniques can engender memory and recollection among actors and audience.

Criticisms of quality in Nollywood films stem partially from the negation of theories by Nollywood directors as well as underutilisation and poor application of montage techniques as an instrument for recollection and indeed, this has led to loss of cinematic effects of these techniques on the audience and the outcome becomes unnecessarily long, weak and boring narratives.

Therefore montage cinematic techniques can be creatively utilised to significantly instil recollection in Nollywood films through the knowledge of montage theory. That the future of cinematic after cinema is unremittingly bound up with the future of memory as it comes to be rethought in complete new ways because “cinema ... carried the burden of memory in modernity” (247).

This attempt led to the selection of three streets – Ekwema Crescent, Umez Eronini and Louis Mbanefo Streets, all situated at Ikenegbu Housing Estate Owerri where a fair distribution of knowledgeable film audience members are located in view of the reasonable number of video bars existing in these streets.

Lack of variety in the use of montage techniques in Nollywood films example in montage of attractions that can enforce tension, stimulate imagination and deepen audiences’ tendency to recollect past experiences are rare.

Furthermore, the films shown were bereft of new ideas on montage cinematic techniques which are regular features or occurrences in mainstream films whose memories are evergreen. But in the screening of the six Nollywood films it was observable that there was lack in the intensification of memory and recollection and as such endangered remembrance of important actions that ramify the six films as submitted by focus discussion group members.

That notwithstanding, those films experimented on lacked adequate potentials for montage cinematic techniques to resurge and enhance re-awakening of memory of individuals and society necessary in resolving conflicts among nations.

And because of the relative paucity of different kinds of cinematic montage techniques deployed in the films, fostering of effective recollection of messages or events appeared endangered. Moreover, the place of flashback montage technique in establishing geographical sites, cinema being a recordable material that enhances recollection of the past and infact an archives of a sort like the museum could not sustain if seriously questioned because the usage of the kinds of montage cinematic techniques in the films were poor and thus lacked the capacity to foreground recollection.

In October 1, the potentials of montage technique as an instrument for re-awakening collective and individual memories came to the fore when members of audience remembered the haircuts reminiscent of the 1960's, Inspector Waziri's uniform and the colonial police uniform and even antique vehicles like 403, 304, Morris Minor vehicles that were the fad in those days. In addition the general functions of montages in Nollywood films that emphasized how it can help Nollywood expand its viewership was discovered.

Primarily, it is an indisputable fact that usage of montage cinematic techniques in films worldwide are undoubtedly aimed at fostering image intensity to be able to re-awaken audiences' memory especially to prevent images from being frozen because of weakly or improperly stored images which are important to intensifying memory of events recorded in films.

In the main, Nigerian filmmakers should be supported and encouraged to get used to deployment of the montage cinematic technique of flashback which helps sequence events in films and more importantly link essential past experiences with the present - making it possible to promote remembering of events and projection into the future.

Similarly, cinema is known for privileging reality which therefore makes it mandatory to acquire the potentials of "mimesis" and "diegesis" – showing and telling, an attribute that stands it out. Cinema therefore cannot afford not to be realistic in portraying events or experiences hence the essence of flashback technique is to intensify geographical sites of actions in films to prove reality and authenticity.

Clearly therefore, for Nollywood to escape artistic or filmic stasis and recapture its essence is the desirability for it to rallyround and devise film methods that support exploring montage cinematic techniques to accelerate recollection in its films and thus be internationally recognized and accepted as a custodian in mainstream films.

## **5.2. Recommendations**

The researcher recommends the following:

A total restructuring and reorganization of the Nigerian film industry like most mainstream industries to save them from collapse because it has become an all-comers affair.



Restriction of filmmakers by Nollywood artists whose only pre-occupation is money-making, excluding its social responsibility requirements to project our nation right internationally.

Nollywood operators who do not place emphasis on necessary film ideology the nation professes should be shown the way out.

Government should match words with action against pirates by bringing to book operators who run foul of the laid down laws that govern the operations of Nollywood. This is so because acts of piracy are detrimental to the smooth running of any serious film industry – Hollywood typifies this practice.

As montage technique has been identified as critical to engendering memory and recollection in films thus making spectators retain film messages because of the intensity of its effects; it is therefore imperative government makes it compulsory for filmmakers to embrace experimenting with such techniques to enforce their utilization in filmmaking.

A corollary to this recommendation is the need for Nollywood industry to as a matter of policy request film directors to embark on rigorous film theory formulation which guides and determines practice in the art of filmmaking; without which devising new techniques or practices in filmmaking becomes impossible.

It is further recommended that periodic cultural exchange programmes be encouraged in Nigeria whereby artists from diverse cultures of the world interact and collaborate with one another in search of innovative new filmmaking ideas that is capable of taking Nollywood to the next level.

Industries and strong financial bodies in Nigeria shall do well to sponsor the training and retraining of personnel in film making; such ventures stand to uplift and

launder Nigeria's battered image overseas because no entity or institution can tell a story of Nigeria more than Nigerians.

Also Nollywood operators should be made to understand that film content, good film ideology, expressive technical input and good marketing strategies are building blocks in filmmaking business and therefore need not be compromised. Again, let government institute awards for veteran filmmakers who budding artists must understudy and such veteran artists have their pictures and names placed or embossed in the yet-to-be established 'Hall of Fame' to immortalize such legends as is popular in politics, music and football professions.

### **5.3 Conclusion**

Evidently, Ekwema Crescent, Louis Mbanefo and Umez Eronini streets in Ikenegbu Housing Estate justified their selection in the study as spectators from the selected areas showed knowledge of film to a reasonable extent. Some were able to identify montage scenes, while most of them knew a little about recollection in the selected films: *Cry of the Motherless Child (2014)*, *The Prince and the Slave (2014)*; *When the King Dies (2013)*, *The King and the Sword (2014)*, *Figurine (2009)* and *October 1 (2014)*. Interestingly, the study discovered the extent montage cinematic technique can enhance recollection through the views of the audience.

In conclusion, the researcher's analysis and the results obtained from questionnaires, the focus group discussions and content analysis of the film affirmed that more number of spectators agreed with the view that montage techniques apart from their artistic functions, can engender recollection in Nollywood films. However, it is true that it is not yet properly used in Nollywood and popular among the audience because of poor knowledge of theory and underutilization of the technique in

Nollywood films. Therefore, it becomes needful for Nollywood to infuse more montage shots in its films to foreground memory and recollection in films to expand its interest and viewership.

Apparently, it is common knowledge that Nollywood films rating have been discouraging; prompting film followers and scholars to describe it as below international film standard. This unenviable placement of films produced in Nigeria was occasioned by lack of sufficient recollection potentials important to retain and reproduce past experiences, thoughts and sensations which dominate mainstream films.

The researcher in a renewed vigour sought to reduce and if possible; curb this worrisome trend. In doing this, the researcher utilized several kinds of montage cinematic techniques in the Nollywood films screened to spectators in the six-day experiment to enhance remembering of events and actions in films.

Apparently, the investigation was principally designed to optimize utilization of montage cinematic techniques to foster memory and recollection in the spectators in contrast to its earlier use as part and parcel of film narrative- the primary reason behind foregrounding memory and recollection in the face of lingering loss of memory among Nigerians.

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**APPENDIX I**  
**QUESTION GUIDE FOR FOCUS GROUP DISCUSSION**  
**GROUP A**  
**TWO THEATRE ATRS LECTURERS UNIVERSITY OF UYO, AKWA IBOM**  
**STATE**

Researcher: What is your take on the injection of many more montage cinematic techniques in Nollywood films?

Respondent: That would be nice because it would increase its appeal.

Researcher: How exactly do you mean?

Respondent: Be it known to you that montage cinematic technique is of different kinds and can be utilized to create some effects by a film director to lift its attraction.

Researcher: What and what do you, consider as factors militating against the quality of Nollywood films?

Respondent: The inability to utilize effective montage cinematic technique to excite and infact mesmerize the audience.

Researcher: In that case, can flashback technique of the montage cinematic technique play this role?

Respondent: Flashback techniques in films are good examples of filmmaking technique that link past happenings with present ones in other to project for the future but that does not mean flashback alone suffices.

Researcher: Can flashback technique be adjudged a kind of montage cinematic technique? Can it engender recollection?

Respondent: Yes, it can in that it establishes link from the past to present and help spectators beginning from project in the future. It has the capacity to engender memory and collection in filmmaking ventures.

Researcher: Anyway, what is your opinion on using flashback technique to re-

awaken a society's collective memory in the event of cultural trauma or society's tendency to suffer amnesia?

Respondent: It is worth the try because our society appears to be drifting in view of the fact there is a general tendency to forget due to general disinterest in things and apathy.

Researcher: What are the distinguishing features that set mainstream film industries apart from the mediocre ones?

Respondent: Simple. Their films are exciting and thought-provoking in that, there is always something to learn and remember in mainstream films as against the run-of-the mill storyline of structures typical unserious film industries-suggestive of an infantile artistic development.

Researcher: What then can be done to upgrade the film status of the poor film nations?

Respondent: Rigorous training and retraining of filmmaking personnel and intercultural exchange programmes among filmmaking nations of the world to film development initiatives.

## APPENDIX II

### QUESTION GUIDE FOR GROUP B

#### TWO THEATRE ARTS LECTURERS IMO STATE UNIVERSITY, OWERRI

- Researcher: What is your assessment of how effective the deployment of montage cinematic techniques have been on the audience in the films screened?
- Respondent: Personally, it can be said to be effective.
- Researcher: What specific attributes can you ascribe to montage cinematic technique?
- Respondent: Apart from being magical and tension-stimulating, it has potentialities to foreground memory and recollection of experiences of the audience which are necessary in occasions when doubts set in and clarification desired.
- Researcher: Is it possible to expect the montage cinematic technique to resurge and revivify frozen images in a period of stress, cultural trauma or loss of memory?
- Respondent: Yes! I believe so because in this era of socio-economic despondency occasioning diffidence in our people, it is hardly unusual to find a citizen who is insulated from loss in memory; and therefore it can serve as a veritable instrument to re-awaken frozen images in the consciousness of an average citizen.
- Researcher: What practical steps can Nollywood film industry take to catapult it from a not-too impressive categorization of poor-quality film industry and position it as a mainstream film industry?
- Respondent: Film operators in Nigeria must see the need of regular refresher

courses on filmmaking and more importantly, embark on series of filmmaking experimentations with a view to leveraging its filmmaking capacities.

**Researcher:** How can memory and recollection in films be foregrounded in Nollywood film industry?

**Respondent:** This can be done by intensifying use of montage cinematic techniques through creative infusion of eccentric personalities like in avant – garde theatre.

**APPENDIX III**  
**QUESTION GUIDE FOR GROUP C**  
**TWO THEATRE ARTS LECTURERS ALVAN IKOKU FEDERAL COLLEGE OF**  
**EDUCATION, OWERRI.**

- Researcher:** For how long have you been teaching at Imo State University Owerri.
- Respondent:** For close to 13 years now.
- Researcher:** What and what do you consider major setbacks to the effectiveness of Nollywood films?
- Respondent:** Many factors could militate against its effectiveness. But for sure, its film content in view of its limited utilization of many kinds of montage cinematic techniques in her films.
- Researcher:** Can you expatiate on the use of montage cinematic technique?
- Respondent:** Yes of course. The combination of Montage of Attractions, intellectual montage and metric montage along other kinds of montage cinematic techniques popular in the Oriental nations. Hollywood and Bollywood also display commendable film techniques. At times there is a disconnect in Nollywood industry – the storyline of its films are mostly not - attuned to the professed ideology.
- Researcher:** What is supposed to be the basic requirement for or ingredient of a montage cinematic technique for it to be effective?
- Respondent:** Cinema is essentially meant to communicate and thus culturally relevant.
- Researcher:** Can the flashback techniques be explored to elevate the attraction of Nollywood films
- Respondent:** Yes it can, because it sequentially links seemingly different experiences and images into a coherent whole which becomes comprehensible to the

viewing audience.

**Researcher:** Do you think Nollywood film industry can grow at this rate?

**Respondent:** It will certainly grow and attract more viewership when its montage cinematic techniques are increased in number of memory and recollection.