

**FOLKLORE ADAPTATION FROM ORALITY TO VISUALITY: A COMPARATIVE
TEXTUAL ANALYSIS OF DASKINDARIDI AND RUWAN BAGAJA FILMS**

BY

UMMI MUHAMMAD HASSAN

SPS/13/MMC/00004

**A THESIS SUBMITTED TO THE DEPARTMENT OF MASS COMMUNICATION,
BAYERO UNIVERSITY KANO IN PARTIAL FULFILLMENT OF REQUIREMENT
FOR THE AWARD OF MASTER OF SCIENCE IN MASS COMMUNICATION**

March, 2017

DECLARATION

I hereby declare that this work is the product of my own efforts undertaken under the supervision of Professor Abdalla Uba Adamu and has not been presented elsewhere for the award of a degree or certificate. All the sources have been duly acknowledged.

Ummi Muhammad Hassan

SPS/13/MMC/00004

CERTIFICATION

This is to certify that the research work for this thesis and the subsequent of this thesis by Ummi Muhammad Hassan (SPS/13/MMC/00004) were carried out under my supervision

Professor Abdalla Uba Adamu

Research Supervisor

Dr Suleiman Yar'adua

Head of Mass Communication Department

APPROVAL PAGE

This research work has been examined and found to have met the requirements for the award of the degree of Master of Science in Mass Communication at the Department of Mass Communication, Bayero University, Kano.

Prof Mark N. Okoro

External examiner

Date

Dr. Muhammad Bashir Ali

Internal Examiner

Date

Professor Abdalla Uba Adamu

Supervisor

Date

Dr Suleiman Yar'adua

Head of Department

Date

ACKNOWLEDGEMENT

Alhamdulillah! All praises are due to Allah S.W.T, the Lord of the world, the Master of the Day of Judgment. May Allah's peace and blessings be upon our beloved prophet, Muhammad (S.A.W), his family and his companions.

I am greatly indebted to all those who assisted me in one way or the other during the course of carrying out this study. I am grateful. My special appreciation goes to my supervisor in the person of Prof. Abdalla Uba Adamu for his supervision, guidance and counseling. I will also like to express my gratitude to the head of department, Dr Suleiman Yar'adua.

I want to express my gratitude to Prof. Umar Pate, Prof. Mustapha Malam, Dr. Umar Faruk Jibril, Dr Balarabe Maikaba, Dr Muhammad Bashir Ali, Dr Gausu Ahmad, Dr Nura Ibrahim, Dr Mainasara Kurfi, Dr. Hadiza Ibrahim, Dr. Usman Abubakar Ashiru T Inuwa and Muhammd Ibrahim Danja to mention but a few. And to those I have not mentioned I am also grateful. May Allah reward you abundantly.

Special thanks to members of my family, especially my parents, the late Alhaji Muhammad Hassan K/Na'isa, and my mum, Hajiya Aisha Muhammad Hassan.

I can also not forget the contribution of my husband, Malam Musa Labaran, for his support towards the actualization of the work. I really appreciate you. Thanks.

To my siblings: Hadiza, Farida, Abubakar, Aisha and Ahmad for always being there for me. Thank you.

Finally, I acknowledge all the staff of the Department of Mass Communication and Abdurrahman Abdullahi for their help.

DEDICATION

To my mentor, my role model, my loving father, the late Alhaji Muhammad Hassan K/Naisa, whose love, support and words of encouragement kept me going.

TABLE OF CONTENTS

Title page	i
Declaration	ii
Certification	iii
Approval	iv
Acknowledgement	v
Dedication	vi
Table of content	vii
Abstract	xi
 Chapter one Background of the Study	
1.1 Introduction	1
1.2 Background of the Study	1
1.3 Celebrated cases of cinematic adaptation	6
1.4 Folklore: history context and adaptation	8
1.5 Statement of the Problem	12
1.6 Aims and Objectives	13
1.7 Research Questions	13
1.8 Scope and limitation of the study	13
1.9 Significance of the study	14
1.10 Definition of key terms	16

Chapter two Literature Review

2.1 Introduction	17
2.2 Adaptation in Kannywood Industry	19
2.3 Adaptation in Bollywood Industry	23
2.4 Adaptation in nollywood industry	24
2.5 Adaptation in Hollywood industry	25
2.6 The history of film adaptation	29
2.7 Classification of folklore	42
2.8 Functions of folklore	42
2.9 Types of folklore	40
2.10 Theoretical framework	45

Chapter three Research Methodology

3.1 Introduction	48
3.2 Research Design	48
3.3 Textual analysis	49
3.4 Population	51
3.5 Sampling	52
3.6 Units of analysis	52
3.7 Method of data analysis	52

Chapter four Data Presentation and Analysis

4.1. Synopsis of the films	55
4.2. Data analysis and interpretation	55
4.3. Summary of Daskindaridi oral version	55
4.3.1 Comparative analysis of the oral and written version	56
4.4. Summary of Daskindaridi adapted version	58
4.4.1 Comparative analysis of the oral and adapted film version	59
4.5. Summary of Daskindaridi written version	61
4.5.1 Comparative analysis of the written and adapted version	62
4.6. Summary of Ruwan Bagaja oral version	63
4.6.1 Comparative analysis of the oral and the written version	65
4.7. Summary of Ruwan Bagaja film version	67
4.7.1 Comparative analysis of the oral and the film version	69
4.8. Summary of Ruwan Bagaja written version	71
4.8.1 Comparative analysis of the written and the film version	73
4.9. Analysis of data	75
4.9.1 Similarities and differences	75

4.9.2	Plot extension and reduction	77
4.9.3	Enriching the originals	79
4.10	Discussion of findings	81
 Chapter five Summary, Conclusion and Recommendation		
5.1	Introduction	85
5.2	Summary	85
5.3	Conclusion	89
5.4	Recommendations	92
	References	94
	Appendix 1	98
	Appendix 2	104

ABSTRACT

This study is on folklore adaptation from orality to visuality: a comparative textual analysis of Daskindaridi and Ruwan Bagaja films. The study analysed two films from the Kannywood Industry, Ruwan Bagaja and Daskindaridi, with their oral versions in relation to how they are converted into visual content. It examined the nature of the films adaptation from orality to visuality and the relationship between the two adapted films with their oral versions. The study seeks to achieve some objectives which are: to explore the differences and similarities in textual interpretation between the folklore text and the adapted films, to find out the level of plot extension and the reduction of the original text in the adapted films; and to find out the cinematic features added to the adapted films to enrich the original narrative. The study applied textual analysis as the main methodology for gathering data on the two adapted films and their oral versions. In-depth interviews were also used as supplementary data for the study and were conducted with the directors of the two films. The study uses the adaptation theory as its theoretical framework. Data were analysed using textual analysis. Findings indicated that there exist some similarities and differences between the two adapted films and their oral versions and that the two adapted films introduced new things into their plot which were not in the original versions. The study also shows that there is the presence of the application of some cinematic features in both the two adapted films to enrich the narrative and make it more realistic. It concludes that, based on the data gathered, there is an intratextual relationship between the story of Daskindaridi and Ruwan Bagaja, because of the commonly shared perspective of stepmother tales and the hero's journey in both tales. The research recommended that an intratextual study should be done by gathering all the tales of the female heroines in Hausa folktale in order to study their relationships and find out their similarities with each other.

CHAPTER ONE

INTRODUCTION

1.1 Background to the study

The adaptation theory has covered a long path during which outstanding progress and changes of direction have taken place at different points in time (Cardwell 2002). Adaptation is a creative process, which constitutes the transposing of a well-known work of art into a new work. The topic has been widely discussed and the range of scholarly work about adaptation reflects the importance of the process for art in general and for film in particular. From Eisentein's (1944) first considerations about the peculiarities of film language as opposed to the written word over George Bluestone's groundbreaking (1957) to structuralist approaches on the comparative analysis of mediatic differences by Metz (1974) and others, the selection of adaptation is vast. In more recent years, researchers such as Brian McFarlane (1996), Naremore (2000), Stam (2005) as well as Hutcheon (2006) have formed the theoretical landscape of film adaptation.

Adaptation is as old as the cinema itself and shows no signs of weakening. Jenkins (1992, P.27) has observed that adaptation "is a presence that is woven into the very fabric of film culture". Although this statement is true, no definitive theory of adaptation exists. Critics and scholars ponder adaptation, yet cannot seem to agree on what makes an adaptation good or bad, a success or a failure. Again, Jenkins argues that: adaptation represents such a dark and enigmatic thread that it has elicited disparate and sometimes diametric opinions. Even among those who champion faithful adaptations, there is no clear formula concerning how generally to implement the procedure or afterwards how to evaluate the procedure's success or failure.

Yet, in later years, Stam (2002) is of the opinion that an older or senior art enjoys a priority in the adaptation context. His assumption is that older arts is necessarily better arts. This is through

what McLuhan calls “the rear view mirror” logic, meaning the art accrues prestige over time. The vulnerable art of literature, Stam added, is inherently seen as superior to the younger art of cinema due to its derivative nature, which is itself superior to the even younger art of television and so forth infinitum.

Discussing the process of adaptation as translation, Cattrysse (1992 in Liyange 2013) notes that it is a mistake to consider translation as something more related to faithfulness to the source text than any other kind of adaptation. Adaptation as translation also follows the criteria of approximation and distance from a source text and thus it cannot be separated from those employed in translation practice. The central idea of Cattrysse’s discussion is that linguistic or literary translation and film adaptation are distinguished under the perspective of the process of production, because the filmic process of creation occurs in social contexts different from those of the reception process since the social context of the reception of a literary text is different from that of a cinematographic one.

In adapting from an original source text into another text/format, some scholars argued that the process of adaptation undergoes some changes, ranging from the reduction and extension of the adapted text from the original source. Cattrysse (1992) is of the opinion that film adaptation and translation studies are concerned with the transformation of the source text into target texts under some conditions of indifference and similarities. To Cattrysse, imitating or transforming an original source (text) into another text in a different format without much of a variation from the original text implies film adaptation.

Andrew (1980) claims that the distinctive feature of film adaptation is the matching of the cinematic sign system to a prior achievement in some other system. He further argues that adaptation can be considered as “the appropriation of meaning from a prior text.” The fact that

novel, graphic novel and film draw upon different signifying systems, verbal as far as the novel is concerned, visual and verbal in terms of the graphic novel, and visual, verbal and aural for the film requires adaptation and raises questions, such as, for instance, to what extent do the visual suggestions of the novel have been picked up? To Andrew, to appropriate meaning in film adaptation requires the use of cinematic features applicable in film, thereby making it realistic and different from the prior text. From what Andrew says, the novel using more of the verbal signs signifies a tale in such a way that it carries the readers along and left them to imagine what a character might look like, for example. While the film, which through the use of visual signifiers, shows what is hidden in the novel, leaves the audience with the perception process.

Bodeen (1962 in Andrew 1980) claims that adapting literary works to film is without doubt a creative undertaking, but the task requires a kind of selective interpretation along with the ability to recreate and sustain an established mood. This is also in relation to what McFarlane (1996) has pointed out that the verbal sign, with its low iconicity and high symbolic function, works conceptually, whereas the cinematic sign, with its high iconicity and uncertain symbolic function, works directly, sensuously and perceptually.

Often, the viewers' dissatisfaction with a film adaptation is due to the high iconicity of the film medium, which constricts the audience's potential to use their imagination, whereas part of the pleasure of reading lies in the reader's visualisation activity. Consequently, according to McFarlane (1996), the aim of adaptation is to offer a perceptual experience that corresponds with one arrived at conceptually. He added, however, that, since the 'appropriation of meaning from a prior text' is rarely achieved successfully, adaptation should aim at transferring the narrative basis of the source and adapting those aspects of its enunciation, which are worth retaining in

order to create a similar affective response in spite of the different means of signification and reception.

In their discussion of the adaptation and transposition of literary texts for stage performances, Kofoworola and Lateef (1987) assert that “adaptation of literary texts for stage performance can be comparable to what a tailor does when he applies his pair of scissors to cut the cloth to produce his required design”. Adaptation is thus defined in terms recasting the literary text into television film, celluloid film or stage drama. Hutcheon (2006), for instance, having identified the ambiguous feature of adaptation, has acknowledged the difficulty of addressing the various dimensions of the broader phenomenon of adaptation. The definition which she proposes considers adaptation as a product and as a process and examines the bi-directional movements between three modes of engagement: telling, showing and interacting. The important elements to this definition are telling, showing and interaction in the sense that Hutcheon pictures adaptation as a process of transforming an oral work, which is being told into a visual format, thereby allowing for the interaction of the two different forms of texts.

In his study of ‘hypertextuality’, Genette (1987 cited in Sanders 2006) described the act of writing a text, in whatever genre, with other texts in mind as a ‘transgeneric practice’. Adaptation is, however, frequently a specific process involving the transition from one genre to another: novels into film; drama into musical; the dramatization of prose narrative and prose fiction or the inverse movement of making drama into prose narrative. According to Sanders (2006), adaptation can be a transpositional practice, casting a specific genre into another generic mode, and an act of re-vision in itself. It can parallel editorial practice in some respects, indulging in the exercise of trimming and pruning; yet it can also be an amplificatory process engaged in addition, expansion, growth and interpolation (compare, for example, Deppman *et al.* 2004 on

‘genetic criticism’). To him adaptation, being a transpositional practice, is an act of transforming a specific format/text into another format. It’s an act of change in itself, engaging in the reduction and addition of a specific genre into another genre. Yet, adaptation to Sanders can also constitute a simpler attempt to make texts relevant or easily comprehensible to new audiences and readerships via the processes of proximation and updating. Makoveeva (2001, P.112) also argued that “the visual text can hardly exhaust the verbal text because the two aspire to different ways of looking at and presenting the same objects, hence creating non-coinciding images. In the case of literary adaptations, this issue leads to two possible extremes for the filming of a written text: to follow the original text’s approach to the raw material or to suggest a new interpretation based on the limits of cinema”.

Transposition is another expression for adaptation, especially in a context where the text changes its position from the written to visual or musical format. In the opening remarks of her book on the theory of adaptation, Linda Hutcheon (2006,P.8) reveals that adaptations are everywhere today: on television and the movie screen, on musical and the dramatic stage, on the internet, in novels and comic books, in your nearest theme park and video arcade. Simply put, Hutcheon (2006) defines adaptation as a movement of literary and cultural texts from one genre to another or from one medium to another; but there are instances in which adaptation is carried within the same genres and media, as in the case of different versions of films and musical composition.

Hence, adaptation can be transformed into different formats, ranging from television to film, music, stage performances, novels and so forth. Normally adaptations are done between two different mediums but sometimes it can be carried out within the same genre, for example, the popular Filipino series ‘Dyesebele’ of a mermaid, which was originally adapted from a myth has been adapted to different versions of a film from 1956 up to the last version adapted in 2014.

It is often suggested that one must approach an adaptation as an intertext and should not limit one's study of film adaptation to a single literary source, but should have regard to other works in the intertextual field (e.g. Stam 2005, and Leich 2005, 2007 and 2008). As Dennis Cutchins, Lawrence Raw and James Welch (2010) put it, an adaptation study seeks to understand not individual texts but rather the relationship between texts. The original use of the term "intertextuality" referred not to relations between individual text but to the participation of a text in a 'discursive space of a culture' (Culler 2008 in Welsch et al 2010).

In all the cases of adaptation, there are broadly speaking no clearly established rules of the game. What is coherently certain about this development is that the transmutation processes of adaptation have been deliberately and consistently submitting themselves to the defining identities of the genre or form that a text is transformed into.

1.2 Celebrated Cases of Cinematic Adaptations

The commonest samples of adaptation are easily found in the transposition of literary texts into cinema. The television rendition of Shakespearean plays have transformed what is widely considered as high culture stage plays into popular culture, which is attracting even people that are averse to reading the play texts. Classical and popular literary products have been variously adapted from the middle decades of the twentieth century, especially the famous literary texts transposed into visual cinematic images have received different degrees of reception from diverse audiences across the world. Some of the renowned cases of literary adaptation include William Shakespeare's plays; Jane Austen's *Pride and Prejudice* and *Sense and Sensibility*; Charles Dicken's *Great Expectations*, *David Copperfield* and *Oliver Twist*; Earnest Hemingway's *A Farewell to Arms*. Other cases of popular transposition are Joseph Conrad's

Hearth of Darkness (Apocalypse Now), John Steinbeck's *East of Eden*, Rudyard Kipling's *The Jungle Book*, Ian Fleming's *Goldfinger* and the rest.

In all these celebrated cases of adaptation, there are, broadly speaking, no clearly established rules of the game. The relationship between literature and film is everywhere throwing up limitless experimental possibilities. What is coherently certain about this development is that the transmutation processes of adaptation have been deliberately and consistently submitting themselves to the defining identities of the genre or form that a text is transformed into. Makoveeva (2001) has underscored the inevitability of textual variability when a so called original text is adapted: the visual text can hardly exhaust the verbal text because the two aspire to different ways of looking at the same objects, hence creating non-coinciding images. In the case of literary adaptations, this issue leads to two possible extremes for the filming of a written text: to follow the original text's approach to the raw material or to suggest a new interpretation based on the limits of cinema. Hence, it's not in all cases that the adapted text must be exactly the same with the original text because the two texts differ in their approach and the way they look at the world.

Thus, even in instances where the film versions try to signal convergence or attempt to faithfully approximate to the literary texts that are transposed into film. Points of departure suddenly appear. And this is obviously necessitated by the differences of form rather than content in especially inter-generic or sometimes even trans-generic adaptation cases. Because of the difference of form of the two texts in the adaptation process, even where the adapted text is being faithful to the original text, there must be some dissimilarities between the two texts.

1.3 Folklore: history context and adaptation

Folklore, seen as the medium of transmission by some scholars, is the most persistent in folklore definition. Almost from the beginning, the most accepted characteristics of folklore whether conceived of as knowledge, thought or art has been its transmission by oral means; in order for an item to qualify as folklore, the prime prerequisite is that it has been in oral circulation and passed from one person to another without the aid of any written texts. Mishi (1909 in Dundes & Bronner 2007) has given his conception of folklore to be the entire body of ancient popular beliefs, customs and traditions, which have survived among the less educated elements of civilized societies until today. It thus includes fairy tales, myths and legends, superstitions, festival rites, traditional games, folk songs, popular sayings, arts, crafts, folk dances and the like. Mishi's definition covers both the material and oral aspect of folklore but has confirmed it to exist among the less educated. It also includes the performing arts of the folk. But though it is ancient, it still continues to live.

When a visual, musical or kinetic form is considered, the transmission can be through imitation. The basic assumption is that this particular form of transmission introduces some distinct qualities into the materials that would be lost otherwise. In this sense, folklore as a discipline preceded Marshall McLuhan in declaring "the medium is the message" (McLuhan 1964, P. 23). For Dundes (1965), the most common criterion used to define folklore is the means by which it is transmitted. Basically, most people who define folklore say that it is an oral tradition. However, even this criterion is not satisfactory for three reasons put forward by Dundes (1965). First, in a culture without writing, almost everything is passed on orally and the question is to know whether all that is transmitted orally, for instance, language, hunting techniques and so on, is part of folklore. Second, in a society with writing, some forms of folklore, like autograph-book

verse, book marginalia, epitaphs and traditional letters, are almost all passed on by writing, but still these are considered as part of folklore. Finally, some forms of folklore, folk dance, for instance, are transmitted by means of body movements.

Burns (1969 in Dundes & Bronner 2007) attempted to develop a methodology for identifying any expression of folklore in popular film and television texts. When an item of folklore is identified in the mass media, Burns proposed a rigid paradigm for distinguishing the item's validity as folklore. He recognized that mass media uses a variety of folkloristic materials, including traditional music and song, belief, gesture, narratives, proverbs and custom; but it was only when they had contextualized these items within a framework of ethnographic verisimilitude that they could be considered as true folklore. From this point of view, a 'true' folklore item consists of traditional text, the traditional performance of that text and a traditional customary situation in response to or in conjunction with a traditional audience.

Déghe (1994) approach towards understanding the relation between folklore and mass media significantly starts with an attempt to redefine "folklore" itself. Recollecting the ideas of German folklorist, Rudolf Schenda, she points out that he "never separated the lore from the folk, nor did he speak of an independent and superior oral tradition" (Déghe, 1994 in Koven 2003). She thus summarizes the idea of Schenda as follows:

"For him, the folk was never an idealized rural isolate unwittingly preserving national values but rather a collaborative product of negotiations between social classes... Folklore thus is the product of an ongoing historical process that consolidates the interaction of literary and oral, professional and nonprofessional, formal and informal, constructed and improvised creativity. With the advent of mass production, book printing and audiovisual reproduction, the earlier

harmonious give-and-take between oral and non-oral folklore ceased to exist and technical productivity dictated a different pace for folklore communication through new media”.

Though folklore can be categorized in many ways, based on its characteristics or how it functioned, three broad categories often used to describe folklore are verbal, material and customary. For the purpose of this study, verbal folklore which is equivalent to oral literature in other studies is my concern.

Among other genres, oral literature encompasses epics, myths, folktales, praise-songs, riddles and proverbs (Dundes & Bronner 2007). In the olden days of Africa and in Nigeria precisely, oral texts were being adapted into performances on stage before the development of home video film. Though the stage performance of Ruwan Bagaja of Abubakar Imam has been done earlier on in Zaria, it was with the emergence of home video, oral tale from the Hausa society like Ruwan Bagaja and Daskindaridi were later transformed into popular home video in 2008 and 1999, respectively.

To Sims & Stephens (2005), Verbal folklore includes any kind of lore involving words, whether set to music, organized in chronological story form or simply labeling an activity or expressing a belief in a word or phrase. He added that some of the most recognizable forms of verbal lore studied by folklorists are folk songs, myths and folk tales. Folklore is informally learned, unofficial knowledge about the world, ourselves, our communities, our beliefs, our cultures and our traditions that is expressed creatively through words, music, customs, actions, behaviours and materials. It is also the interactive, dynamic process of creating, communicating and performing as we share that knowledge with other people (Sims & Stephens, 2005).

Other authors who attempted to define folklore came up with the following definitions, all cited in Boswell and Reaver (1962, P.11 in Sims & Stephens 2005): According to Richard A.

Waterman (1952), folklore is that art form, comprising various types of stories, proverbs, sayings, spells, songs, incantations and other formulas, which employs spoken language as its medium. In Aurelio N. Espinosa's terms, folklore, or popular knowledge, is the accumulated store of what mankind has experienced, learned and practiced across the ages as popular and traditional knowledge, as distinguished from so-called scientific knowledge. Okpewho (1990, P.12) further argues that the "the African incorporated the everyday rhythms of life into his expression. African communalism, respect for elders, rituals of life and death, child rearing practices and storytelling were to later appear in the Western hemisphere, having been brought by the enslaved Africans".

The overlap between the genres of myth, legend, folklore and fairy tales has excited many scholars (Sale 1978 in Okpewho 1990). He added that the well-known story of Robin Hood, for example, moves at various times from exhibiting the conventions of legend to serving as local folklore, while also invoking the witches and fairies from fairy tale. One of the reasons fairy tale and folklore serve as cultural treasures to which we endlessly return is that their stories and characters seem to transgress established social, cultural, geographical and temporal boundaries. They are eminently adaptable into new circumstances and contexts, making themselves available for 'other versions' (Atkinson, 1997 in Dundes & Bronner 2007). Writers, artists and directors as diverse as Salman Rushdie, Angela Carter, Paula Rego, Kate Atkinson, Walt Disney and Jean Cocteau have all turned to the potent form of the folk story or fairy tale as inspiration for their re-imaginings, postmodernist or otherwise. Recent comic, even parodic, versions of the fairy tale include the hugely popular animated 'Shrek' films (2001; 2004) and Stephen Sondheim's 1987 musical, *Into the Woods*. Both of these are, like the dark, suggestive paintings of artist Paula Rego, an attempt to resist the so-called 'Disneyfication' of the form. Walt Disney's animated

film versions of *Snow White and the Seven Dwarves*, *Cinderella*, *Sleeping Beauty* and *Beauty and the Beast*, among others, with their explicit stress on happy endings, usually consisting for their female protagonists in marriage and the finding of their personal Prince Charming, have had a profound influence on modern understandings of the form. Nevertheless, these rich repositories of stories have also become a focus for scholarly interrogation; Marina Warner, to cite just one prominent example, is a veritable historian of the form (see, for example, Warner 1994), a fact which has influenced her fictional as well as non-fictional output.

1.4 Statement of the Problem

Despite papers, journals and even research works on adaptation, the area of adaptation in relation to folklore has been neglected by researchers, especially in relation to the Kannywood home video. There are few studies that examine the issue of adaptation with regard to folklore in the Kannywood home video and even in the Nollywood home video. This concurs Kurfi (2014) in his study of adaptation and text analysis. He says due to the fact that cultural studies are considered as a new approach in media studies, the general literature on adaptation is very scanty, particularly in Nigerian universities offering Mass Communication courses. He added that his study on adaptation is the first of its kind among the previous studies carried out in the Department in B.U.K. It is based on the above that the researcher set to carry out a study that will examine the issues of adaptation into film with regard to folklore. Also, it's within the parameters of this study to find out how or in which manner is the adaptation done, what and what are involved in the process of adaptation. That is why the researcher decided to carry out a study in the area of folklore adaptation in the Kannywood home video.

1.5 Aims and Objectives

The broad aim of this study is to examine the two films selected as folklore adaptation from Kannywood: Daskindaridi and Ruwan Bagaja. More specifically, the objectives of the study are to:

1. To explore the differences and similarities in textual interpretation between the folklore text and the adapted films of both Daskindaridi and Ruwan Bagaja.
2. To study the level of plot extension and reduction of the original text in the adapted films.
3. To find out the cinematic features added to the adapted films to enrich the original narrative.

1.6. Research Questions

The following are the questions which this study attempted to answer:

1. What are the differences and similarities in textual interpretation between the folklore text and the adapted films of both Daskindaridi and Ruwan Bagaja?
2. What is the level of plot extension and reduction of the original text in the adapted films?
3. What are the cinematic features applied to the adapted films to enrich the original narrative?

1.7 Scope and limitation of the study

The study is on folklore adaptation in Kannywood video films in Northern Nigeria. It thus focuses on the way the oral communication (folktales) are being converted into live action (visual communication), are the techniques used and the process of using these techniques. The study covers two video films from the Kannywood home video: ‘Daskindaridi’ (dir. Aminu

Ahmad Sabo, 1997) and ‘Ruwan Bagaja’ (dir. Iliyasu Abdulmuminu, 2008), which were all adaptations of folktales into films. Through the exposition of these plays, the crucial issues raised in the objectives above will be responded to.

The research analysed the transcriptions of the two different categories of films and their plots in relation to their original versions, with a view to examining the significance of folktale in the movie industries. This research set to find out the relationship between the folklore texts and their adapted versions into Hausa home video films and how they are used to depict and transmit Hausa culture to the society. It also sought to understand why the producers of the Hausa movies engaged in plot extension/ reduction of the original text in the Hausa movie in an attempt to be realistic.

One of the limitations to this study is that two Kannywood films selected, i.e. ‘Daskindaridi’ and ‘Ruwan Bagaja’, were selected based on availability. This is because the two films were the major films based on an adapted folklore text, and the folklore text available. Another major restraint to this study is that it was not able to carry out a research on folklore adaptation on other parts of Nigeria, but rather only on a section of the country, i.e. Northern Nigeria. This is so because the researcher was not able to find out an adapted folklore film in Igbo and Yoruba land and, even where there was a film based on folklore in the other two languages, the folklore text after a series of searches was not available to the researcher.

1.8. Significance of the study

As there are few Hausa folklore adaptations and only two adaptations seem to be available in the Kannywood home video, this study contributed to the body of knowledge because, based on the research carried out so far by the researcher, there is scanty literature on the study of Hausa

folklore adaptation to film in the area of mass communication. Since the majority of folktales adapted in Europe are targeted at children because of the fantasy involved, this study will be significant to Nigerians in that it will open up children's cinema, which will provide the identity and entertainment of the community. The study is significant because it is only an exposition of the fact that most film producers in Nigeria use what Leslie Ogunbiyi refers to as 'borrowing'. It has also gone a long way to look at the methods used by the producers to incorporate the oral narrative form into the film/visual medium. It is also important because it gives room into investigating the relationship between the oral tradition and visual communication.

Definition of key terms

The following are the definition of key terms used in this study. The definition was given based on the context of the research work.

Adaptation: This refers to the remake/imitation of story/book into film

Folklore: This refers to oral tales of different existing cultures

Kannywood films: refers to the film adaptation of the Kannywood industry

Text: This refers to any documented media text whether written or filmed

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Studies on the study on folklore can date back to the 1960s. Alan Dundes's "Advertising and Folklore" (1963) and Tom Burns "Folklore in the Mass Media" (1969) are important forerunners in this regard though they vary in their aim, scope, and methodology. For Dundes (1965), the most common criterion used to define folklore is the means by which it is transmitted. Basically, most people who define folklore say that it is an oral tradition. However, even this criterion is not satisfactory for three reasons put forward by Dundes (1965). First, in a culture without writing, almost everything is passed on orally and the question is to know whether all that is transmitted orally, for instance language, hunting techniques and so on, is part of folklore. Second, in a society with writing, some forms of folklore, like autograph-book verse, book marginalia, epitaphs and traditional letters, are almost all passed on by writing, but still these are considered as part of folklore. Finally, the third reason is that some forms of folklore, folk dance for instance, are transmitted by means of body movements.

Koven (2003) presents a survey of the literature on folklore in film and television. At the end of a detailed discussion that covers a considerable number of studies that has been tried out in the field, Koven concludes that looking for folkloric motifs and tale types in popular fiction, films and television have tended to dominate the research whether from myth, Märchen, legend or other folkloric sources. He adds that these studies can be divided into two categories: those that suffice to identify the folklore within and those that look to analyze the changes in the story's meanings when transferred/adapted/translated from one medium to another. Koven's suggestion to the folklorists is that as there are many aspects yet to be explored regarding the relation

between folklore and popular films and, television and as popular cinema still remains tangential and an adjunct to the main tenants of folkloristics, it is time to think about popular cinema and television and their relevance to folklore studies.

(Deigh, 1994 cited in Koven 2003) argues on the relationship between folklore and the mass media and said that whatever the form in which it makes its manifestation, folklore has been and continues to exist in every society; it's a continuous social process of telling and retelling, constructing and reconstructing, adapting and resisting, using whatever available media. The process of adaptation that is the concern of this work is in many respects a sub-section of the over-arching practice of intertextuality. The notion of intertextuality is most readily associated with Julia Kristeva, who, invoking examples from literature, art and music, made the case in essays such as 'The Bounded Text' (1980) and 'Word, Dialogue, Novel' (1986) that all texts invoke and rework other texts in a rich and ever evolving cultural mosaic.

In a very suggestive account of film's impact upon our experience of canonical literature, Ellis (1982) argues that adaptation enables a prolonging or the extension of pleasure connected to memory: 'Adaptation into another medium becomes a means of prolonging the pleasure of the original presentation, and repeating the production of a memory'. According to Stam (2002), film adaptations owe their existence to "the ongoing whirl of intertextual reference and transmutation, of texts generating other texts in an endless process of recycling, transformation, and transmutation, with no clear point of origin. Hutcheon (2006) reveals that "adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the internet, in novels and comic books, in your nearest theme park and video arcade". Simply put, adaptation is a movement of literary and cultural texts from one genre to another or from one

medium to another; but there are instances in which adaptation is carried within the same genres and media, as in the case of different versions of films and musical composition.

2.2 Adaptation in the Kannywood industry

The elegance and development of the Hausa home video popularity known as Hausa films in Nigeria films in Nigeria started about three decades ago with films such as Shehu Umar and other televised Hausa drama series (Abdurrahman, 2006). Also, among the inspirations from which Kannywood pioneers tapped include stage drama and Indian films (Bollywood movies). On its rise and development, the colonial film and the emergence of *Littattafan Soyayya* (Love Books) written by Hausa authors are some of the factors that set the trend for the development of the Kannywood industry. As the colonial film helped the natives in creating a film culture or practice free from the shameful act of nudity and the promotion of un-Islamic religious and cultural values, the film also serves as a tool for the colonialists as a means for presenting and inculcating state ideology. On the other hand, *Littattafan Soyayya* (Love Books), which stated in 1989, created a space for young urban boys and girls to adapt a style of romance interaction presented in the books. In addition, filmmakers extend the adaptation by using the plots of these love books in Kannywood videos. The subsequent result of this is that Kannywood videos were received with overt criticisms from ethnic Hausa, who see the films as a pollution of their cultural values (Adamu 2011). One of the critics openly states that,

All dances copied from Indians are a form of worship of Indian gods depending on the signs made in the dance.....In this respect Hausa home videos are serving as agents for the spread of Indian culture of love singing and worship of Hindi gods in contravention of the teaching of the Prophet (SAW) that prohibit such actions. The Indians would be very pleased for this unsolicited propaganda (Ado-Kurawa, 117).

Even though the Kannywood film industry is seen as an industry that completely relies on other film industries, especially Bollywood, as the main source of their storylines, some stories in the Kannywood film industry are based on oral tales, which include: Ruwan Bagaja, Daskin-de-ridi, Sangaya. Mu'azau (2011) writes that the Kannywood film industry drew a lot from storylines and casts from Indian love and thriller movies due to cultural similarity. Films such as “So”, “Katanga” and “Zuri’a”, to mention but a few, are direct adaptations of “Mohabbatein” , “Aitbaar” and “We ‘re family”.

Some of the identified adaptations from book to films in Kannywood film industry, as observed by Adamu (2004 cited in Adamu, 2004, P. 18), include:

- | | |
|---------------------------|---------------------|
| 1. Abba Bature | Auren Jari |
| 2. Abdul’aziz Maigini | Idaniyar Ruwa |
| 3. Abubakar Ishaq | Da kyar Na Sha |
| 4. Adamu Muhammad | Kwabon Masoyi |
| 5. Ado Ahmed Gidan Dabino | Inda so Da Kauna |
| 6. Aminu Aliyu | Haukar mutum |
| 7. Auwalu Yusuf Hamza | Gidan Haya |
| 8. Bala Anas Babanlita | Tsuntsu mai wayau |
| 9. Balaraba Ramat Yakubu | Ina Sonsa Haka |
| 10. Balaraba Ramat Yakubu | Alhaki Kwikwiyo |
| 11. Bishir Sanda Gusau | Auren Zamani |
| 12. Bashir Sanda | Babu Maraya |
| 13. Bilkisu Funtua | Kiyarda Dani |
| 14. Bilkisu Funtua | Sa’adatu Sa’ar Mata |

15. Dan Azumi Bala	Nasan A Rina
16. Dan Azumi Bala	Idan Bera da Sata
17. Dan Azumi Bala	Bikin Duniya
18. Dan Azumi Bala	Kyan Alkawali
19. Halima B. H. Aliyu	Muguwar Kishiya
20. Ibrahim M. Kofar Nasarawa	Soyayyar Cikin Ruwa

Daskindaridi, a popular Hausa tale, recorded in several anthologies of tales, including Ibrahim Y. Yahaya (1976:vol.3 P. 12), David Westley (1986:) and Sa'idu B. Ahmad (1997: 266-213), was adapted by Sarauniya Productions into a Kannywood home video film. The story was skillfully adapted from oral to film, thereby converting oral and traditional into a visual and modern medium (Babura 2000). Though the adapted story is an extended version of the oral tale, it was able to adapt the oral tale from beginning to end and make it suit reality.

Ruwan Bagaja or Kogin Bagaja as some called it is another oral Hausa tale which was converted into a Kannywood home video film by Dantata motion pictures. The story was adapted by applying the cinematographic effect of the film medium by making effective use of the camera, setting, lighting and make-up, on one hand, and craftily composing story to achieve its objective. The adapted film was adapted to suit a film setting by making necessary changes in the characters and the plot and by generally making the story more sensational. This is in concur with Liman (2012) who said the adapted version of the Bagaja tale effectively avoided the hut scene where the thigh and the dog live, which the oral version lucidly captures. Rather, it presented the genie episode to replace the hut scene.

Sangaya, on the other hand, is another adaptation of oral tale called Zubaina by Sarauniya Production. Zubaina is one of the series of folktales read by the late Abdullahi Sani Makarantar

Lungu and aired by Kano State Radio Corporation, Kano. According to Adamu (2007), the trailers of the home video, with the lead song, Sangaya, being performed in the background complete with choreography immediately captured the imagination of Hausa urban audience and was helped along by the inclusion of a whole array of instrument sound samples, such as flutes and African drums.

Another Kannywood adaptation is ‘So’ (2001, dir. Hafizu Bello) which was a remake of Mohabbatein (2000, dir. Aditya Chopra) in India (Bollywood). Both the two titles mean the same thing: love. According to Adamu (2010), the single commonality that blends the two films is the desire for change from the status quo. He added that the impetus is not to change a group in ‘Mohabbatein’ but an individual, while in ‘So’ the change is directed towards a group of individuals. The director of ‘So’ was able to appropriate the culture of Hausa land into the adapted film ‘So’ thereby localizing it to suit the Hausa setting.

2.3 Adaptation in the Bollywood Film Industry

The term “Bollywood” refers to the Indian film industry and just like its counterpart, Hollywood, it is not left behind in adapting many texts into films from books. In fact, adaptation has been in practice in Bollywood film industry for a long period of time. Books attract continuous patronage from film producers as sources for their films almost every year. Film producers strongly believe that, when a bestselling book is adapted to film, it automatically becomes necessary for the person who has interest in the book to watch the adapted film. However, there are many examples of great books being turned into great films, which, unfortunately, did not record substantial sales.

It is a well known fact that in the Bollywood film industry when one talks about film adaptation, the first name that comes to mind is Sarat Chandra Chattopadhyay’s Devdas. This classic

Bengali novel is one of the five of the author's books that were adapted into movies and perhaps the most popular and acclaimed of the lot. Devdas has been adapted many times over with the latest adaptation being the contemporary version of the classic love drama. Dev. D by Anurag Kashyapp. Umrao Jaan, starring Rekha, is another timeless classic version of Devdas, adapted from the Urdu novel by Mirza Hadi Kuswa. This vintage saga was years later adapted by J. P. Dutta and re-makes emerged as the new and upcoming trend. In recent times, films like Om Shanti Om, Don and Agneepath are adaptations of successful Hindi films of the 70s and 80s. Several recent blockbusters like Bodyguard, Kick and Ready are adaptations of successful films from South India. A lot more filmmakers are now re-telling classic stories, adding new dimensions to it to make the story fit the present day sensibilities of the audience.

It is important to say at this juncture that, apart from book adaptations to films, international films like Hollywood, Korean, and Phillipino films, also provide significant source material. Of this India was Bheja Fry, which started the trend of India, small budget, story-oriented films. Korean thrillers and horror, French romance and comedies, etc. are all great material for an Indian romance. Authors are now being recognized for their commercial success in addition to their literary acumen. Media has also started talking about the book attention on adaptations; the India masses are becoming increasingly informed about these movies that have been adapted from some platform or the other. Be it the recent Abishek Kappor's Kai Po Che or the blockbuster hit 3 Idiots, people are now aware of the original source of the story, so much so that the author's and book's names are used as primary hooks in the film promotion (*The Times of India*, 2013, P.23).

2.4 Adaptation in the Nollywood film Industry

Contrary to what is obtainable in Hollywood and Bollywood, the Nollywood film industry did not take adaptation from book to film very seriously. Studies indicate that very few films are an adaptation. Ajeluoroon (1991, P.60) maintains that “in spite of the success Nigerian literature has had over the years, Nollywood has till date maintained a respectable distance from it”, very few works of literature are made into films. This unserious nature in adaptation in Nollywood film industry might not be unconnected with the fact that most of the storylines are more or less related to contemporary life styles in urban areas, such as prostitution, rituals, love and living a flamboyant life in mansions and flashy cars, among others. And another reason why adaptation is insignificant is the notion that films produced in Nollywood are regarded as a commercial commodity and creative ones. Thus films are produced to promote sales not to promote culture, tradition or the literature of a particular community.

Though before the emergence of Nollywood as a film industry, there were attempts to adapt some famous books into films. Some examples of these films include: *Kongi's Harvest* (1978), which is believed to be Nigeria's first independence feature film, *Culture In Transition* (1963), *Bullfrog In The Sun*, *Things Fall Apart* (1987), *The Gods Are Not To Blame*, *Half Of A Yellow Sun*, *When The King Decides*, and *Akpakaland* (2006), among others (Wachuku and Ihentuge, 2010). Lamenting on the adamant attitude of the Nollywood film industry in adapting literary books to film, Wachuku and Ihentuge (2012, P.125) write that “ in any case, Nigerian literature has a global impact that Nollywood cannot ignore forever. Such classic Nigerian writers as Chinua Achebe, Wole Soyinka, Isidore Okpewho, J. P. Clark, Ben Okri, Femi Osofisan, Esiaba Irobi and Chimamanda Adichie are too powerful to be ignored”. To sum up, it can be concluded

that there is no significant number of films that can be said to be products of adaptation. The ability or inability to adapt entirely depends on the industry.

2.5 Adaptation in the Hollywood Industry

The influence of adaptation of media contents evolved in Europe on culture in various stages and situations, which began in the ages of entertainment. Though there was the adaptation of old European tales, European medieval romances were adapted to stage play prior to film production. According to Kurfi (2014), some of the notable adaptations from books to films in Hollywood film industry these are:

1. *Great Expectations By Charles Dickens.*

Published: 1861

Film adaptation: 1946

Director: David Lean

2. *Withering Heights By Emily Bronte*

Published: 1847

Film adaptation: 1939

Director: William Wyler

3. *To Kill A Mocking Bird by Harper Lee*

Published: 1960

Film adaptation: 1962

Director: Robert Mulligan

4. *Doctor Zhivago by Boris Pasternak*

Published: 1957

Film adaptation: 1965

Director: David Lee

5. *The Leopard By Giuseppe By Tomasi Di Lampedusa*

Published: 1958

Film adaptation: 1963

Director: Luchino Visconti

6. *The Silence Of The Lambs By Thomas Harris*

Published: 1988

Film adaptation: 1991

Director: Jonathan Demme

7. *Dangerous Liason By Pierre Choderlos Laclos*

Published: 1782

Film adaptation: 1988

Director: Stephen Frears

8. *The Big Sleep By Raymond Chandler*

Published: 1939

Film adaptation: 1946

Director: Howard Hawks

9. *The Thirty Nine Steps By John Buchan*

Published: 1915

Film adaptation: 1935

Director: Alfred Hitchcock

10. *The Prime Of Miss Jean Brodie By Muriel Spark*

Published: 1961

Film adaptation: 1969

Director: Ronald Neame

11. Moby-Dick By Herman Melville

Published: 1851

Film adaptation: 1956

Director: John Huston

12. Brighton Rock by Graham Greene

Published: 1938

Film adaptation: 1947

Directors: John and Roy Boulting

13. Dracula By Bram Stoker

Published: 1897

Film adaptation: 1931

Director: Tod Browning

14. The Day Of The Jackal By Frederick Forsyth

Published: 1971

Film adaptation: 1973

Director: Fred Zinnemann

15. All Quiet On The Western Front By Erich Maria

Published: 1929

Film adaptation: 1930

Director: Lewis Milestone

16. Empire of the sun by j. G. Ballard

Published: 1984

Film adaptation: 1987

Director: Steven Spielberg

17. Train Spotting By Irvine Welsh

Published: 1993

Film adaptation: 1996

Director: Danny Boyle

18. Heart Of The Darkness By Joseph Conrad

Published: 1902

Film adaptation: 1979

Director: Francis Ford Coppola

19. No Country For Old Men By Cormac Mccarthy

Published: 2005

Film adaptation: 2007

Director: Joel and Ethan Coen

20. The Harry Potter Series by J. K. Rowling

Published: 1997-2007

Film adaptation: 2001-2011

The above film adaptations are among the many film adaptations in Hollywood. They were able to use different adaptation techniques and styles in their remakes. Though sometimes viewers have no idea that some of the films were adapted from books, there are incidences when the adapted films excelled and make huge sales more than the original book or story.

2.6 A History of Film Adaptation

The history of adaptation thinking is brief, as it is connected to film production, yet it has quickly developed after the 1960s when a lot of American and British universities established new film studies (Bubenicek, 2010 cited in Prace 2013). Until the cinema studies came of age academically in the 1970s, enthusiasm during the 1960s produced the film generation, picking up on the excitement created by the inventive filmmakers of the French New Wave, followed by the rest of Europe (Welsh et al., 2007). As the field of study was not fully distinguished at that time, the problem occurred that adaptations were beyond the scope of film studies. This approach has dominated a half century of adaptation studies for several reasons. None of the first generation of scholars who led the charge to introduce film studies to the academy had received formal training in film studies themselves. Most of them came from English departments where they had absorbed the pedagogical habits of close readings and the aesthetic values of literature (Leitch in Welsh et al., 2007). He adds: One reason why the adaptation theory has had so little impact on studies of specific adaptations is that until quite recently, adaptation study has stood apart from the main currents in film theory. As the titles of most of the volumes indicate, they trace their descent more directly from literary studies. Studies of *Shakespeare on film*, for example, use Shakespeare as a locus around which to organize their analysis of film adaptation (in Welsh et al., 2007). Bubenicek (2010 cited in Prace 2013) adds that shallow interest in false cinematography (subjected to literature) was caused by the interdisciplinary rivalry, which did not start to change until the 1980s and 1990s. By the end of the 20th century, the discipline was in the open or hidden struggle of word versus image at least on the level of analysis, models, categories and critics until structuralists declared literature and film as equal. They say that the relationship of both media is not based on the logic of hierarchy or competition but on the

legitimate share in whole culture, which they jointly form (Bubenicek, 2010 cited in Prace (2013). By that time, film adaptations became a problem even for structuralists mainly because of two reasons: 1) a denial of the stabilized concept of non-transferability of word into image and 2) a violation of the existing concept of inseparability of the content and the form, i.e. 10 characters, plots, motives and prose rhetoric are integrated into the content independently of language form and are converted into the film form. Unwillingness to accept the possibility of the separation of the content and the form had become the main reason for resigning the concentrated academic interest in adaptation processes. This was changed by poststructuralists who claimed that the content disappears completely to the benefit of the pure form. Their rethinking of the discourse is one of the enduring axioms of medial specificity, which remains until the present time (Bubeníček, 2010 cited in Prace 2013).

2.3.1 Fidelity in Oral Visual Narrative

One of the difficulties of film adaptations is that viewers constantly compare their own mental images with those created by a film-maker. As Metz (1977) points out, the reader will not always find his film, since what he has before him in the actual film is now somebody else's work. The audio-visual images created by the filmmaker can or cannot correspond to the conceptual images created by the reader. As Burgess (1975 cited in Hutcheon 2006) puts it, the verbal shadow has to be turned into light and the word has to be made flesh. Nevertheless, despite these difficulties, there seems to be a constant need of having verbal concepts transformed into perceptual concreteness.

Up until the early 1990s, fidelity to the source used to be the main criterion in evaluating the merit of an adaptation, a discourse which is based on the assumption that the adapter is interested in reproducing the source text. McFarlane's *Novel into Film* (1996) has introduced a new wave

of criticism that challenges 'fidelity criticism'(2006) but as J. D. Connor (2007) points out in his article "The Persistence of Fidelity: Adaptation Theory Today," despite the efforts of critics, such as Robert Stam (*Beyond Fidelity: The Dialogics of Adaptation*, 2000), Linda Hutcheon (*A Theory of Adaptation*, 2006) or Orr (1984) ("The Discourse on Adaptation,") to change the agenda of adaptation studies, even contemporary film studies still rely on fidelity as evaluating criterion. The discourse on fidelity is based on the assumption that an adaptation is meant to simply reproduce the source text. However, as Hutcheon (2006) puts it "adaptation is repetition, but repetition without replication." Even the dictionary meaning of the verb 'adapt' makes it clear that it means 'to change something to make it more suitable'. Hutcheon also compares adaptation to the idea of a paraphrase which in one of its principal meanings is defined as a free rendering or amplification of a passage. According to McFarlane, the insistence on fidelity has led to a suppression of potentially more rewarding approaches to the phenomenon of adaptation. He sees adaptation as an example of convergence among the arts, perhaps a desirable, even inevitable process in a rich culture. He suggests approaching adaptation in terms of intertextual references to the source, thus transforming it into a true resource for the derivative work of art.

McFarlane (1996) defines fidelity criticism as something that depends on a notion of the text as having and rendering up to the (intelligent) reader a single, correct meaning, which the filmmaker has either adhered to or in some sense violated or tampered with. There will often be a distinction between being faithful to the latter, an approach which a more sophisticated writer may suggest is no way to ensure a successful adaptation and to the spirit or essence of the work. The expression being faithful to the latter becomes loose after Leitch has argued that we live in a culture marked by the traces of thousands of texts and that any original novel or play from which

a film is adapted itself has an infinite number of sources, which he labels “intertexts” (in Welsh et al., 2007). This statement transformed adaptation studies into intertextual studies in which every text is a rereading of earlier texts and every text, whether it poses as an original or an adaptation, has the same claim to an aesthetic or ontological privilege as any other (in Welsh et al., 2007).

Cartwell and Whelehan (2000) examined the adaptation of Harry Potter’s book of J.K Rowlings, *Harry Potter and The Philosophers Stone* (1997) and the subsequent adaptation of the book to film titled “*Harry Potter and the Sorcerer’s Stone* (2001). The scholars tried to show how a commitment to fidelity in regards to the perceived demands of readers and viewers compromises the processes of adaptation in Harry Potter’s book to film. Cartwell and Whelehan analysed the film with a view to identify what was retained and what was dropped. Specifically, they focus on issues related to narrative

Few writers on adaptation have specifically questioned the possibility of fidelity; though some have claimed to embrace it, they still regard it as a viable choice for the film-maker and a criterion for the critic. Beja is one exception cited in Macfarlane (1996). In asking whether there are guiding principles for film-makers adapting literature, he asks: what relationship should a film have to the original source? Should it be faithful? Can it be? To what? When Beja (Macfarlane 1996) asked ‘to what’ should a film maker be faithful in adapting a novel, one is led to recall those efforts at fidelity to, say, Dicken’s London or to Jane Austen’s village life, is to produce a distracting quaintness. In the last decade of research, there has been a significant shift toward this dehierarchizing attitude. The discussions “have moved from a moralistic discourse of fidelity and betrayal to a less judgmental discourse of intertextuality”. Adaptations are now being analysed as products of artistic creativity “caught up in the ongoing whirl of intertextual

transformation, of texts generating other texts in an endless process of recycling, transformation and transmutation, with no clear point of origin” (Stam, 2000). When an adaptation is compared with the literary work it is based on, the stress is on the ways the film creators move within the field of intertextual connections and how they employ the means of expression offered by the filmic art to convey meanings. An adaptation is seen as interpretation, as a specific and original vision of a literary text, and even if it remains fragmentary, it is worthwhile because it embeds the book in a network of creative activities and interpersonal communication.

Writing on adaptation in the Kannywood film industry, Mu’azu (2011, P.14) maintains that:

Creating an adapted screenplay is a challenging process. A writer may or may not be concerned with being faithful to an original work, and sometimes the author of the original work has enough power to exert considerable influence over the screenplay writing process. The writer of the screenplay adaptation however is trying to morph one form of art into another. Film is a different medium than a play, a novel, or a short story, and what works in a particular source may not translate well to film. As a result, the adapted screenplay is always a critical interpretation of the work, rather than an exact copy. In fact, sometimes the most faithful copies of a work make poor films.

2.7.2 Plot Extension and Reduction in Adapted Visual Narratives

In film adaptation, some scenes or even characters may be illuminated to achieve the desired objective. Likewise, producers and directors may introduce new scenes or characters into the adapted film that were not in the initial text. As Babura, (2004) observed in his paper titled, From Oral to Visual: the adaptation of Daskin-Da-ridi to home video that adapted films are reproduced with changes in the characters and the plots with a view to archive many objectives, which include aesthetics and emotional in order to make it more interesting in the eyes of the viewers. Babura (2004) went further to justify why the changes in adaptation occur by saying:

To establish an emotional relationship between the viewers and the characters in the film, the characters would have to be built in such a way as to embody the hope and aspirations of the (young) viewers. People watch film in order to escape from mundane reality and the frustrations of the day to day living. Psychologically, film watching enables the viewers to actualize their dreams and forget their worries.

A film cannot be effectively compared to the novel it has been adapted from unless we acknowledge the essential differences at the core of the two systems, all the while finding a way to transcend them (Kemlo, 2008). To use Hutcheon's terms, *telling* does not function like *showing* does; but to relate what has been *told* to what has been *shown* is feasible if we find a way of articulating divergences and convergence.

In the study of Cauron (2004 in Kemlo 2008), any exposure to both the novel and film versions of children and of men immediately reveals considerable and obvious changes in plot, characterization and thematic concerns, while the James novels suggest futility and the cyclical of human existence, engaging themes of Christianity, reproductive rights, political corruption.

According to Jackson (1989, cited in Koven 2003), one area of popular film folklorists have considered is the area of folklore in film. "With ordinary film, it's usually a matter of folklore in film, the equivalent of folklore in Faulkner or folklore in Shakespeare...things to be plucked out of a context otherwise lacking folkloric moment. *Journal of American Folklore* regularly reviews films about folklore events or folk processes or folk performers, but it has never published a review or article dealing with feature films or narratives". The idea behind Deigh's argument on the relationship between folklore and the mass media is that whatever the form in which it makes its manifestation, folklore has been and continues to exist in every society; it's a continuous social process of telling and retelling, constructing and reconstructing, adapting and retelling, using whatever media available.

The debate on cinematic adaptations of literary works was for many years dominated by the questions of fidelity to the source and by the tendencies to prioritize the literary originals over their film versions (Whelehan, 2006 in Shermern and Koven 2007). Adaptations were seen by most critics as inferior to the adapted texts, as “minor”, “subsidiary”, “derivative” or “secondary” products, lacking the symbolic richness of the books and missing their “spirit” (Hutcheon, 2006). Critics could not forgive what was seen as the major fault of adaptations: the impoverishment of the book’s content due to necessary omissions in the plot and the inability of the filmmakers to read out and represent the deeper meanings of the text.

2.7.3 Enhanced cinematic adaptations

Every film whether adapted is produced with audiences in mind. This is pertinent because film producers want to succeed in ensuring that their films are accepted. And for them to be successful there has to be that relationship between the film and the audiences, as pointed out by Babura (2004). This relationship is both artistic and emotional. Artistic consideration has to do with applying most of if not all the conventional technicalities in film production and in ensuring that the audiences are carried along in watching the film interestingly from the beginning to the end. These are certainly one of the reasons why there has to be changes in characters, plot, setting and sometimes even in the story line.

Cohen (1980) argues that, in spite of the stretching arguments on the influence of book over film or vice versa, verbal and cinematic signs share a common fate: that of being condemned to the connotative. And since the implicative power of literary language and of cinematic signs is a function of use as well as of system, adaptation analysis ultimately leads to an investigation of film style and periods in relation to the literary styles of different periods. This drops the adaptation of all studies of film out of the realm of the external principle and civil generalization

and onto the uneven but solid ground of artistic history. Practice and discourse supposed to be approached as acts of discourse partaking of a particular era's cultural and aesthetics need pressures and such approach requires both historical labour and critical acumen.

Hutcheon (2006), in her theory of adaptation, tries to find out why anyone would agree to adapt a work knowing their effort would likely be scorned as secondary and inferior to the adapted text or to the audience's own imagined versions. She comes to the conclusion that it may be fruitful to think about adaptations in terms of pleasure. The source of this pleasure seems to derive from the combination of the known with the unknown. It appears almost certain that the appeal of adaptation lies in their mixture of repetition and difference and of familiarity and novelty, which can be compared with a child's delight in hearing the same nursery rhymes or reading the same books over and over.

Hutcheon continues to outline some other reasons for the enormous attractions of making and watching adaptations. One of them lies in the urge to create. Being fascinated by a writer's creation, filmmakers may find pleasure in sharing the aesthetic experience by completing the literary work and stilling their insatiable curiosity to find out how this "unwholesome" work can be transformed to the filmic medium. Cinematic adaptations blur the boundaries between different media; they force the filmmakers to penetrate the surface of a written text, to read out what lies beneath this surface and recreate it in the visual and aural medium.

Cattrysse, (1992 cited in Liyange 2013) discusses the presentation and the functioning of a film adaptation within its filmic context and reinforces the idea that films are not presented to the public by their credits alone. They are also presented by a set of parafilmic activities, such as previews, critical reviews and promotional activities, etc., which are important to the process of reception in the target system. Thus, a description of the context of the production of the object

of study and its reception should be taken into account, since the functioning of a film adaptation varies in time and space.

In a study of the *Mrs. Dalloway* adaptation, for example, this situation may be observed through the way some themes are developed and some characters constructed. By the use a flash-forward in the very first scene, Septimus, the war neurotic character, is shown in the trenches at the moment of his friend Evans's death. In the novel, discussions on the war are constant, but its development is presented through the characters' insights and reactions. In the film, the visual appeal seems to bring something more attractive or with more impact to spectators at the very beginning of the narrative. Pruzan, (2002), in the text 'Adapting *Mrs. Dalloway*', reinforces that to Eileen Atkins, the screenwriter, the main objective of this strategy was to make clear to spectators the connection between the characters since the beginning. Once more the idea of directing the literary universe is transmitted to the audience. In theatre, film/movie and fiction, there have been several adaptations but it is often difficult to define precisely what constitutes adaptation. For example, the almost universal haziness, among filmmakers and film critics, about what adaptation is and what it should do makes any authoritative definition similar to walking a minefield. But there have been a few bold attempts. Dudley Andrews (1976, p.13) says that the distinctive feature of adaptation is the "matching of the cinematic sign system to a prior achievement in some other system and every representational film adapts to a prior conception" He argues further that adaptation must delimit representation by insisting on the cultural status of the modes. As conclusion to this definition, he suggests that, in a strong sense, adaptation is the appropriation of a meaning from a prior text. Early (1989 in Hutcheon 2006) suggests that, in order to understand the demands of adaptation, the peculiarities of both the source and the adapting medium must first be understood.

In transferring novel into film, for instance, numerous differences exist. Faint praise and searing criticism often result when those already familiar with the novel view the film version. The novel depends upon individual creation and language and often has a limited audience. The film, on the other hand, depends upon a moving image and industrial production to achieve its effects and its appeal to a mass audience. It makes it appeal to the perceiving senses and is free to work with the endless variations of physical reality, while literature is a symbolic medium that stands between the perceiver and the idea.

Metz (1977), discussing film narrativity, writes that ‘film tells us continuous stories, it says things that could be conveyed also in language of words, yet it says them differently’. This is a reason for the possibility as well as for the necessity of adaptations. In his *Novels into Film*, Bluestone (1957) describes the “camera’s effect on our way of seeing, the centrality of editing and its effect on the narrative form: The film, then, making its appeal to the perceiving senses, is free to work with endless variations of physical reality... Where the moving picture comes to us directly through perception, language must be filtered through the screen of conceptual apprehension”. He also discusses the two media’s differing ability to handle time and space. He defines language as a medium consisting of three characteristics of time –transience, sequence and irreversibility, but in film the camera is always the narrator; we need concern ourselves only with the chronological duration of the viewing and the time span of narrative events. It is precisely due to the difference between the two and the gap between the forms that adaptation is rendered into a far more creative and constructive process than simple translation.

Hutcheon (2006) considers that if one only considers novels and films when referring to adaptation, then one is unable to completely understand the process. When referring to the process of adaptation, there are many aspects to be taken into consideration; perhaps the most

important ones, the ones without which adaptation could not take place, are the story and the discourse. The story includes the content behind the narrative, comprising the chain of events, the characters and the setting, whereas the discourse is the means by which the content is communicated. As Desmond and Hawkes (2006), put it in simple terms, the story is the ‘what’ in the narrative that is depicted, discourse is the how. According to the same critics, it is imperative for an adapter to identify the story behind a narrative in order to transpose it onto screen. It seems that being aware of the conventions of the literary story and the cinema is highly important.

In film, adaptation is seen as the process of adapting a book or a play onto screen. A common form of film adaptation is the use of a novel as the basis of a feature film, but film adaptation includes the use of non-fiction, autobiography, comic book, scripture, plays and even other films. From the earliest days of cinema, adaptation has been nearly as common as the development of original screenplays. Adaptation may certainly be seen as an interpretation, involving at least one person’s reading of a text, choices about what elements to transfer and decisions about how to actualize these elements in a medium of image and sound. Hutcheon (2006) analyzes adaptations as entities haunted at all times by their adapted texts. According to her, if one knows the primary text, one always feels its presence shadowing the one experienced directly. When a work is labeled as an adaptation, the author argues, its overt relationship with another work is openly announced. It is for this reason that adaptation studies are mainly comparative; clearly, adaptations are also autonomous works that can be interpreted and valued as such. Therefore, the proximity and fidelity to the adapted text should not be the criterion of judgment or the focus of analysis.

Intertextuality is another concept that can be integrated in the process of analyzing adaptations. Structuralists and Poststructuralists, such as Roland Barthes, Kristeva and even Hutcheon, have dealt with the matter of the interdependence of any one literary text with all those that have gone before it. According to Kristeva, literary texts are not isolated phenomena, but instead are made up of a mosaic of preceding elements. Some theorists even believe that intertextuality is the very condition of literature, that all texts are woven from the tissues of other texts, whether their authors know it or not. Stam (2002) also looks at adaptation through the eyes of poststructuralist and postmodernist perspectives; in doing so, they mention critics such as Mikhail Bakhtin and Michel Foucault: Bakhtin's conception of the author as the orchestrator of a pre-existing discourse, along with Foucault's downgrading of the author in favor of a pervasive anonymity of discourse, opened the way to a non originary approach to all arts. The authors of *Literature and Film: a guide to the theory and practice of film adaptation* explain that the critics' attitudes toward the literary author suggested a devalorization of artistic originality. Adaptation can be seen as an orchestration of discourses, a hybrid medium mingling different collaborations.

In his *oral tradition and the contemporary theatre in Nigeria*, Adeji (1971) provides a working definition of oral tradition, which details the purpose and mode of acquiring this verbal act. He suggests that oral tradition is the complex corpus of verbal or spoken art created as a means of realizing the past. For him, it is based on ideas, beliefs, symbols, assumptions, attitude and sentiments of peoples and the mode of acquisition is through a process of learning or imitation and its purpose is to condition social action and foster social interaction. Gayton (1951 cited in Finnegan 1970), in his perspective in folklore, argued that the mythological system of a people is often their educational system and that the children who sit listening to an evening's tale under the bright moonlight are imbibing traditional knowledge and attitudes.

Orality, according to Buchannan, (2010 cited in Okoh 2014), simply refers to the state of language, which has no written form but exists only as spoken words. It is the state or quality of being oral. It also refers to the preference for or tendency to choose the oral form of language. The recourse has always been to traditional oral art forms, which, according to Finnegan, (2012) consists of history, religious practices, cosmology, rituals, folktales, proverbs, riddles, games, songs, dance, magic, epic tales, myths and narratives. Okoh (2014) has surprisingly and controversially ruled out the existence of text in oral literature. But text can still be argued that it is the domain of discourse which is purposefully generated for analysis, categorization and classification. In 1938, Benjamin Botkin, folklore editor for the WPA Federal Writers' Project, offered the following forward-thinking definition:

“Folklore is a body of traditional belief, custom, and expression, handed down largely by word of mouth and circulating chiefly outside of commercial and academic means of communication and instruction. Every group bound together by common interests and purposes, whether educated or uneducated, rural or urban, possesses a body of traditions which may be called its folklore. Into these traditions enter many elements, individual, popular, and even ‘literary,’ but all are absorbed and assimilated through repetition and variation into a pattern which has value and continuity for the group as a whole”.

In literary discourse, textual fluidity is associated with oral text as one of their distinguishing characteristics. It is argued by some prominent scholars in the field of Orature that most oral texts and performances, including epic, folk narratives, folk song, proverbs and wise sayings, undergo remarkable changes in their journey through time and space (Finnegan 1970).

2.8. The Classification of Folklore

According to Dorson (1972 cited in Dundes & Bronner 2007), folklore can be divided into four categories. These are termed oral literature, material culture, social folk custom and performing folk arts. Each of these is, in turn, divided into different subdivisions. The first category, the oral literature, is composed of folk narrative, folk song or folk poetry, with their subclasses. Folk narrative consists, for instance, of myths, legends, folk tales, proverbs and riddles and so on, most of which are genres that are, according to Dorson (1972), passed down from generation to generation orally and without known authorship. Folk poetry consists of different kinds of poems, including narrative folk poetry, folk epics and so forth. The second category, namely material culture, responds to the techniques, skills, recipes and formulas transmitted across the generations and subject to the same forces of conservative tradition and individual variation as verbal art. This is concerned, for instance, with how societies build their homes, make their clothes, prepare their food, farm and fish and do all their other everyday activities. It is concerned in brief with the society's craft arts. With regard to the third category, that is social folk custom, it relates to community and family observances in connection with villages, households, churches, holidays and rites of passage, such as those performed at different occasions like birth, initiation, marriage, death and so on. It includes the customs and beliefs of a given folk. And, finally, the fourth category, that of performing folk arts, includes genres like folk music, folk dance and drama.

2.9. The Functions of Folklore

Dundes (1965) discusses four main functions of folklore. The first function is that it serves as a form of amusement or entertainment. The second consists in the role it plays in validating culture. The third function of folklore is found in the role that it plays in education and the fourth

function consists in maintaining the stability of a culture. As Dundes (1965) says, different genres of folklore can fulfill similar functions despite their forms being different. However, he also says that the functions of different genres are to some extent distinctive (Dundes, 1965).

The first function of folklore, that is of amusing both people who tell it and those who listen to it, is very important. Most folklore is told at leisure time, after a hard working day, in order to amuse both the teller and the listeners and, as Thompson (1951) says, to relieve the overpowering monotony of one's life. This is the case, for instance, with folktales in the Rwandan context. These are told only in the evening and it is a nationwide belief that whoever tells a folktale during the daytime runs the risk of becoming a lizard (which is believed, in Rwandan culture, to be lazy because it likes sunbathing). So, people are supposed to work during the day and listen and /or tell folktales at leisure time.

As to the second function, which consists in validating culture, it is, according to Dundes (1965), fulfilled by justifying its rituals and institutions to those who perform and observe them. Dundes (1965) illustrates this function by saying that myths, for instance, serve as a 'warrant, a charter, and often even a practical guide' to magic, ceremony, ritual and social structure. This is, however, not only applicable to myths. It also applies to many other genres of folklore. As far as the third function is concerned, it is also important in the sense that most folklore is intended for younger generations in order to teach them manners, customs, beliefs, practices and so forth. As an example, Dundes (1965) says that ogre tales serve the purpose of disciplining young children and lullabies are sung in order to put them in good humour. Fables and folktales are used to teach general attitudes and principles and to ridicule vices and misbehaviour; proverbs are used as a means to warn them against what is bad and, as Dundes (1965) puts it, 'to warn the dissatisfied

or over-ambitious individual to be content with his lot, to accept the world as it is and thus to conform to the accepted patterns.'

Finally, folklore fulfils the function of maintaining the stability of culture in the sense that it operates within a given society to ensure conformity to the accepted cultural norms and continuity from older generations to younger ones through the role it plays in education. The genres of folklore that fulfill this function do so by applying pressure and exercising control over the members of a society with a view to maintaining its culture and disapproving individuals, who attempt to deviate from social conventions. Folklore also fulfils this function by expressing the social approval of individuals who conform to social conventions

2.10. Types of Folktale

Folktales can be put into categories according to different criteria. These include, as put forward by Thompson (1951, p. 7), origin, form or content. Thompson (1951: 7-9) distinguishes six types of folktales. These are termed Märchen (fairy-tales), the novella, hero tales, local tradition or local legend or migratory legend, explanatory tales and animal tales.

A Märchen is a tale of some length involving a succession of motifs or episodes. It is a kind of tale which moves in an unreal world without definite locality or definite characters and is filled with the marvellous. In this kind of tale, which deals with the chimerical world, heroes kill adversaries, succeed to kingdoms and marry princesses. Some of these kinds of tale include fairies. The novella is similar to a Märchen in general structure but the action in it occurs in a real world with definite time and space. As for hero tales, they are characterised by superhuman characters. This kind of folktale is more inclusive than either of the two kinds mentioned above. A hero tale may move in the fantastic world of the Märchen or the pseudo-realistic world of the novella. Concerning the local tradition, it is an account of an extraordinary happening believed to

have actually occurred or may tell of an encounter with marvellous creatures, which the folk still believe in fairies, ghosts, the devil and so on. As far as explanatory tales are concerned, they are stories that account for the explanation of the existence of some hill or cliff or the origins and characteristics of various animals, plants, mankind and so forth. This kind of tale is also termed the 'etiological tale', or 'naturesage' or *pourquoi* story. And, finally, animal tales are stories with animal characters, which are designed to show the cleverness of one animal and the stupidity of another (Thompson, 1951, p. 8-9).

Norton (1987: 203-204 cited in Thompson 1951) also distinguishes six subcategories of folktales. He terms them cumulative tales, humorous tales, beast tales, magic and wonder tales, *pourquoi* tales and realistic tales. Some of these categories overlap with Thompson's categories. Cumulative tales are tales that repeat the action, characters or speeches in the story until a climax is reached. Humorous tales are tales which allow people to laugh at themselves as well as others. As for beast tales, they are tales in which beasts talk and act quite like people. Magic and wonder tales are those which contain some element of magic. *Pourquoi* tales are concerned with tales which explain how animals, plants or human beings were created and why they have certain characteristics. Finally, realistic tales are stories that have unlike the majority of folktales, which include supernatural characters, magic or other exaggerated incidents, realistic plots involving people who could have existed.

2.11 Theoretical Framework

The Adaptation Theory was propounded by Linda Hutcheon and she proposes its definition as a product and as a process of creation and reception and examines the bi-directional movements between three modes of engagement: telling, showing and interacting. The theory also represents various ways of engaging the audience. Greenberg (1998) is of the opinion that adaptation is

repetition but repetition without replication and there are manifestly many different possible intentions behind the act of adaptation: the urge to consume and erase the memory of the adapted text or to call it into question is as likely as the desire to pay tribute by copying. Adaptations such as film remakes can even be seen as mixed intent.

Although literature and film are two completely different media with their specific means of expression, both have a common goal: telling a story. The necessity for the serious interest in the whole issue of adaptation is governed by the fact that the adaptation of literary works represents almost half of the whole cinematography and this tendency is still increasing (Novak, 2002 cited in Prace 2013). Kemlo (2008) believes that, in order to fathom the mechanisms of the procedure of adaptation and thus comprehend and possibly redefine the balance of power between the elements present, a methodological framework is needed. It should be flexible enough to allow correlations and, therefore, contrast between the examined objects. It is only in this fashion that conclusive findings on the nature of adaptation as a process can be gained from the observation of adaptations as products. A film cannot be effectively compared to the novel it has been adapted from unless we acknowledge the essential differences at the core of the two systems, all the while finding a way to transcend them. To use Hutcheon's terms, *telling* does not function like *showing* does; but to relate what has been *told* to what has been *shown* is feasible if we find a way of articulating divergences and convergences.

Hutcheon (2006) also explains that an adaptation is seen first as a formal entity and then a product, which is an announced and extensive transposition of a particular work or works. This 'transcoding' can involve a shift of medium (a poem to a film) or a genre (an epic to novel) or a change frame. Therefore, context: telling the same story from a different point of view, for instance, can create a manifestly different interpretation. Transposition, which is sometimes used

in place of adaptation, means a shift in ontology from oral to fictional, from a historical account or biography to a fictionalized narrative or drama. Sanders (2006), says; that adaptation can be a transpositional practice, casting a specific genre into another generic mode, an act of re-vision in itself. It can parallel editorial practice in some respects, indulging in the exercise of trimming and pruning; yet, it can also be an amplificatory procedure engaged in addition, expansion, accretion, and interpolation. In his study of 'hypertextuality', Genette, (1997 cited in Sanders 2006) described adaptation as a frequent and specific process involving the transition from one genre to another: novels into film; drama into musical; the dramatization of prose narrative and prose fiction; or the inverse movement of making drama into prose narrative.

Hutcheon (2006) distinguishes between three modes of engagement, the 'telling mode', which immerses the receiver in a fictional world through imagination, the 'showing mode', which adopts aural and visual elements to engage the audience with a text and, finally the 'participatory mode' typical of videogames and theme parks, which immerses an audience physically and kinesthetically. For this study, only the first two modes are relevant insofar as this thesis focuses on the adaptations of folktales into film. As Hutcheon (2006) points out, telling a story in words, either orally or on paper, is never the same as showing it visually and aurally in any of the many performance media available. Or, as McFarlane (1996) states, the novel's metalanguage (the vehicle of its telling) is replaced, at least in part, by the film's *mise-en-scène*. In a sense, the film's story does not have to be told because it is presented.

Thus, the adaptation theory will be suitable to carry out this study. Adaptation simply put is when a text is interpreted from one media system to another, such as parody, format change (the production of a text in another media) and remakes (Williams 2012).

CHAPTER THREE

METHODOLOGY

3.1 INTRODUCTION

Methodology, according to Bainbridge (2008), is the systematic way of producing knowledge that involves both the production and analysis of data; a way of testing, accepting or developing or rejecting a theory. Research method or technique, according to Kothari (2004), refers to all those methods/techniques that are used for conducting a research work. This research carries out a textual analysis of the two folklore adaptations of the Kanywood home video, which are: Daskindaridi and Ruwan Bagaja. This research work, therefore, used the text and textual analysis method.

3.2 Research Design

The overall research design is qualitative and the method available to this research is textual analysis. Babbie (2007) describes the purpose of qualitative research as discovering underlying meanings and patterns of relationships. These patterns and the underlying meanings of social phenomena are analysed through language. Durkheim (1999) states that qualitative data are collected in the form of language whether it is written, spoken or visuals translated into language, as opposed to data collected in numerical form within quantitative research. An analysis of media texts is then, by definition, grounded within the interpretivist paradigm, as Crotty (1998, p.87) states, that “a characteristic of interpretivism is the study of texts, in order to gain an understanding of the meaning within texts”. Texts, in the form of films, were analysed within this study. Therefore, this study is using language“ not only as a tool to read“ and make

sense of the text but also to gather the data so as to interpret the text. Interviews were also conducted in order to support the fact and available data gathered by the researcher.

This study used in-depth interview as its supplementary research design. The interview was used to supplement the main method of data gathering. An in-depth interview is qualitative in nature and useful in generating data. The producers and directors of Ruwan Bagaja and Daskindaridi were interviewed with a view to gathering additional data with regard to how they adapted the oral tales into visuals, their variation and what features they used in producing the adapted films. The indepth interview is a method of “conversation between a researcher and an informant” Berger (2000, p.111 cited in Asemah et al 2012). It is basically a more detailed or hybrid form of personal or one-on-one interview (Wimmer and Dominick, 2003).

Similarly, Osuala (2001 cited in Asemah et al 2012) views the in-depth interview as a conversation carried out with the definitive aim of obtaining certain information. It is designed to gather valid and reliable information through the responses of the interviewee to a planned sequence of questions. Therefore, an in-depth interview was employed for this study because of the following reasons: first it’s more detailed and longer than personal interviews. Second, it uses smaller samples. Third, the respondents are purposely selected on the basis of their background knowledge of the subject matter. Fourth, the indepth interview usually gives accurate responses from the respondents because they possess considerable knowledge on the topic of research (Wimmer and Dominick, 2003).

3.3 Textual Analysis

Textual analysis is one of the methodologies for testing and developing theories raised about texts in a research. Thus, it is a useful methodology to this study because it focuses on the media texts themselves. Textual analysis, according to Frey, Botan and Kreps (1999), is the method

communication researchers use to describe and interpret the characteristics of a recorded or visual message. According to them, textual analysis has four approaches, which include: rhetorical criticism, content analysis, interaction analysis and performance studies. Textual analysis is used to interpret texts. These texts can be television programmes, magazines, advertisements, clothes and film. The interpretation of the text will assist in making sense of the ways in which particular cultures at a particular time have made sense of the world around them (McKee 2003). Texts, McKee (2003, p.15) argues, are “the only empirical evidence we have of how other people make sense of the world”. It is important to reiterate that this study is not an audience study and is, therefore, not an attempt to understand how the audience makes sense of their world. Rather, as Larsen (2002, p.119 in Mayring 2014) explains, “textual analysis is used to discover meaning in a text, and how that meaning has been constructed”. According to Hijams (1996 in Gunter 2000), the range of qualitative method of analysis applicable to the analysis of media content include: text analysis, narrative analysis, rhetorical analysis, discourse analysis, interpretative analysis, and semiotic analysis, as well as some of the techniques used in literary studies such as critical analysis.

The first stage of this study applied the content analysis approach to textual analysis, which was be conducted in analyzing the text of the two different categories of the films. Within the broad hermeneutic tradition concerned with text analysis, there are two main strands particularly relevant to qualitative content analysis. The first, **narratology** focuses on the narrative or story-telling within a text with emphasis on meaning that may be produced by its structure and choice of words. The second draws on **semiotics** and focuses attention on signs and sign systems in texts and how readers might interpret (decode) those signs (Newbold et al., 2002, in Mayring 2014).

The text analysis method was used to analyse how orality is converted into visuality and the cinematographic characteristics used in the film adaptation. In doing so, more attention is paid to qualitative content and the meaning associated with the text rather than the quantity of the messages in the texts. Therefore, this study used the textual analysis method because it's concerned with finding out the level of fidelity and variation between the two adapted films and their oral versions. That is how faithful and accurate the two films are to their original source and also to which extent exists a difference or dissimilarity between the adapted films and their oral versions.

3.4 POPULATION

“The target population for a study can be defined as the group of units to which findings from the study can be generalized” (Du Plooy 2002:53). Applying this definition to this study with the stated unit of analysis, the target population includes all films that are categorised as the folklore adaptation. A sample is a subset of the population that is representative of the entire population (Wimmer & Dominick, 2011). In many situations, an entire population cannot be examined due to time and resource constraints. Studying every member of a population is also generally cost-prohibitive and may, in fact, confound the research because the measurement of a large number of people often affects measurement. Du Plooy (2002, p.101) suggests “the use of an accessible population to ensure ease of access to the population, as well as to minimise cost, time and personnel”. Thus, the population for the textual analysis to this study is all the folklore film adaptations, but because it is not possible to study all of the population, the study selected Daskindaridi and Ruwan Bagaja based on their availability to the researcher, while the two directors of the two films were purposively selected for the in-depth interview.

3.5 SAMPLING

This study used purposive sampling, which is a non-probability sampling. Purposive sampling, according to Wimmer and Dominick (2011), includes respondents, subjects or qualities and eliminates those who fail to meet these criteria. In using purposive sampling, the researcher only sought the views of acknowledged experts. Therefore, he purposely selected the sample of his study based on their background knowledge on the subject matter. Hence, for the in-depth interview this study used purposive sampling to select the two directors of the two films. This is done base on their background knowledge of the subject matter. As for the textual analysis, this study selected two Kannywood adapted video films: ‘Daskindaridi’ (dir.Aminu Ahmad Sabo, 1997) and ‘Ruwan Bagaja’ (dir. Iliyasu Abdulmuminu, 2008) based on their availability to the researcher. This is because they are the only ones available and accessible.

3.6. Units of Analysis

The unit of analysis for this study is the two transcribed Kannywood folklore adaptations alongside their transcribed oral tales in form of media texts. This is to ensure that each of the films fit with the required genre and that each film is based on its adapted oral tradition in order to be analysed.

3.7. Method of Data Analysis

According to Bainbridge (2008), some tools/steps are applicable for the analysis of all types of text, regardless of whether they are image or written text and irrespective of whether they are primary or secondary text. The tools are:

1. Encountering the text

This is the first step of analyzing a textual data. Under this step, the researcher tried to compare the two folktales of Daskindaridi and Ruwan bagaja in the book of Ibrahim Yaro Yahaya titled “Tatsuniyoyi da Wasanni” Book Three and Four respectively with their adapted films produced by Kannywood home video. The researcher using this tool was able to compare and contrast the two different medium, which facilitate the building of a relationship between the two different mediums of communication.

2. Analyzing the text

At this step, the text was divided into five different components, i.e. theme, plot, characters, setting and conflict. These components were the basis for unit analysis in this study.

3. Encoding the text

Encoding of message is a very vital element in the communication study, which involves converting the source information into another form. The sender encodes the text in a certain way, allowing the receiver to also interpret it in his own way. Therefore, this study examined the text at the level of the sender of the message in order to find out how the message is packaged and send to the audience.

4. Framing the text

Framing text involves finding out the way the text is presented to us by identifying the different characteristics of the two medium, film being a visual medium while oral is spoken words, the context the text is located. This study, therefore, at this stage will try to find out what is added or reduced in the adapted versions/films. Example include characters, theme, plot, etc.

5. Context

In looking at the context of the two adapted films, the time in which the text was created, the type of media product in which the text was located, the country of origin of the media text and the industry responsible for the text creation were looked at.

6. Intertext

While the primary text should remain the focus of textual analysis, two other types of text can help us to understand how meaning is produced by a text. Intertexts are interrelated, interdependent texts that relate to either primary or secondary texts and can inform us about how meaning is made from the primary text. In view of the above, this study analysed and compared the primary texts of the two tales, Tatsuniyoyi da Wasanni; Daskindaridi and Ruwan Bagaja and their adapted versions, which are the secondary texts.

7. Analysing the image text

Films can provide us with a vocabulary that we can use to analyse both still *and* moving image texts (photographs and films). This involves breaking down these image texts into their individual components, naming each component and seeing how each works as a unit of meaning. Bainbrige (2003) says that when we read a moving image text such as film or television, we look at the form and the content, as well as the camera movement, the sound and the editing the way the film is put together.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1. Synopsis of the films

This study compared and analysed two folktales (oral and written) and their adapted film versions. Two methodologies were used in this study, textual analysis and in-depth interview methods. Five story elements were used as the analytical framework for this study, i.e. theme, plot, characters, settings and conflict.

4.2. Data analysis and interpretation

The comparative analysis of this study was carried out at three stages. The oral version of the stories was compared to their written form and the oral form was later compared to its adapted film; so also the written form was compared with the adapted version. The analysis begins with the story of Daskindaridi, and later the story of Ruwan Bagaja was also analysed.

4.3. Summary of Daskindaridi in the oral version

There lives a man who was more handsome than all the other men in town. Not only was he more handsome but he had money, too. He said that he would marry no one but a girl who knew his name. He would marry whoever could give his secret name correctly. So, all the grains, such as Millet, Acca, Rice, Aburo, Wheat, White Guinea-corn, Red guinea corn and the Infected Guinea corn (Burtuntuna), etc. got dressed up to go to his house in order to reveal his secret name.

On their way to the gentleman's house, they met an old woman who was about to take her bath by the edge of the stream. The old woman pleaded with all the grains to help her to scrub her back. They all refused except Burtuntuna, who readily accepted to do so. As she was scrubbing the woman's back, it caved in. Burtuntuna became afraid but the old woman told her not to be

afraid. She asked the girl to bring out all that she saw inside her back. When she brought them out, she saw clothes and jewelries of different kinds. The old woman then told her the name of the handsome man, which is Daskindaridi, and asked her to call him by the name when she got to him.

On reaching the house, each of the grains announced her name, praising herself and the young man. But when he asked each of them to reveal his name, she failed to and the young man asked her to go back and cry. The turn of Burtuntuna came and the other grains tried to send her away, saying she too would definitely fail, since they failed to say the name of the Prince. But she was determined and was able to reveal his name. He thus accepted and married her. Later on, the other grains pleaded with her to be her servants and she agreed.

4.2.1 Comparative Analysis of the Oral and the Written Version

a. The Theme

The oral and the written versions of Daskindaridi have the same central idea. Both the two stories are based on a story of a handsome man/Prince who vows to marry any girl who is able to reveal his secret name correctly. Though both the written and the oral use grains as girl, one of the variations between the two versions is that some of the grains mentioned in the oral form like Acca and Aburo were not mentioned in the written form. Another variation is that the young man is described as a Prince, i.e. the son of the Emir in the written form while he is stated as rich and handsome in the oral version. The old woman the grains met on their way to the prince transforms Burtuntuna into a beautiful maiden in the written form, gives her clothes and reveals to her the name of the Prince in the written form. While the old woman only gives Burtuntuna clothes to wear and reveals to her the name of the young man in the oral version.

b. The Plot

Both the two versions of the story were designed in such a way that they have a beginning, a middle and an end. The two stories start with some girls going to a man who would marry any girl who is able to reveal his secret name correctly. The middle of the story is where the grains meet the old woman on their way to the Prince/young man's house. The story ends where Burtuntuna reveals his name. Thus, she is accepted by the Prince. Hence, the plot of the two versions is basically the same.

c. The Characters

The oral version of the story and its written version have the same characters with some slight differences. The character of the rich and handsome young man in the oral version is changed into that of a Prince in the written form. And the character is that of a noble young man whom any girl would want to have as a husband. The character of Burtunatuna is a protagonist character that the story centres on while the other grains are the antagonists, who Burtuntuna is able to overcome at the end of the story.

d. The Conflict

Conflict starts from the beginning of the two different versions of the stories. From the beginning, Burtuntuna is despised and looked down upon by the other grains because she is poor and ugly. This continues until they go to the contest and she is able to reveal the young man's secret name. Thus, this is where the conflict is resolved.

e. The Setting

The setting of both the two stories begins with a young man who is willing to marry any girl among the grains able to reveal his secret name correctly. However, both the two stories do not specify which location or what place the story take place. The only thing that the story states at

the beginning is that it happens in a town. The setting of a town is larger than that of a village but is not up to a city.

4.4. Summary of the Daskindaridi in the Adapted Version

Sarauniya Production adapted the tale of Daskindardi into a film with the same title. It begins with an announcement of a contest for the girls in an Emirate. The Prince will marry whichever girl that reveals his secret name correctly. All the girls of the Emirate dress up to attend the contest. Among the girls are two from one poor family of Kyauta and Indo. Kyauta is the real daughter of the family while Indo is adopted. Indo's adopters severely maltreat her and she is made to do all the house chores. Even outside her home her friends despise her.

On the contest day, Kyauta is given beautiful clothes to dress up for the occasion while they reluctantly allow Indo to go but in a wretched outfit. On their way to the Prince's house, they meet a mysterious old man who asks each of them to help him place a bundle of stalks on his head. But all the girls refuse to assist him except Indo, who kindly assists him and even offers to carry them herself. The old man is pleased and, therefore, gives her gorgeous clothes to wear for the occasion and tells her the Prince's secret name. At the palace, each girl sings a song praising her qualities and the prince's, but when he asks her to reveal his name she cannot tell. Thus the Prince asks her to go back and cry. It continues like that until it is the turn of Indo and she reveals the name correctly. He joyfully accepts her and they got engaged afterwards. The guardians of Indo are not happy with the outcome and become very jealous because they wish their daughter were selected.

A few days later the Prince came out strolling with his friends on their horses. The mysterious old man Indo met before asks for the prince's help and he willingly offers it.

The guardian of Indo starts pushing Kyauta to the Prince when he visits Indo but to no avail. Therefore, in order to destroy Indo's engagement with the Prince, they seek the help of a wizard doctor (boka) who casts a spell on the Prince to leave town and wander in the wilderness. After the disappearance of the Prince, a business man (Alhaji) seeks the hand of Indo in marriage. The guardian also tries to kick the matter away but does not succeed; Indo and Alhaji get married. Indo's guardian and Alhaji's two other wives do all they can to break the marriage. They finally succeed and Indo is divorced. The mysterious old man sees the Prince wandering in the wilderness and not forgetting the Prince's help, he breaks the spell and the Prince returns home and marries Indo.

4.4.1 A Comparative Analysis of the Oral and the Adapted Film Version

a. The Theme

The theme of the oral version and the adapted film are the same with some modifications in the adapted film. The story in the oral version starts with an announcement made by a young handsome man who says he will marry any girl who is able to reveal his secret name correctly. In the adapted film, on the other hand, it's an Emirate that announces the Prince's intention of marrying any girl who is able to reveal his secret name. The story ends where Burtuntuna is able to reveal the secret name of the #Prince. While in the adapted film, apart from the major theme of the story, which is that of unfair treatment, another subtheme of jealousy is introduced.

b. The Plot

The oral version of the story has basically the same plot with that of the adapted film. But in the adapted film, plot extension is introduced. The story in the adapted film does not end where Burtuntuna reveals the Prince name but extended the plot by introducing new elements. The story continues with the disappearance of the Prince who was enchanted by Indo's guardian.

Indo later marries one Alhaji whose his other wives did all they can to break the marriage and they succeeded. The Prince is later disenchanted by an old man and he is able to marry Indo.

c. The Characters

The characters of the grains in the oral version are exchanged with that of girls in the adapted film, which makes it more realistic. Indo's character in the film as well as Burtuntuna's in the oral version is that of a humble, gentle, patient and obedient girl. The character as well is a protagonist that the story centres on. While her guardians alongside their daughter whom she is maltreated by are the antagonists character that Indo must overcome in the story. Other antagonist characters are the other wives of the Alhaji that Indo get married to. The character of the Prince is that of a noble, generous and kind-hearted man who any girl would love to have as her husband.

d. The conflict

Conflict begins from the beginning of the two versions of the stories. Burtuntuna in the oral version is despised by her friends while Indo is maltreated by her guardians alongside their daughter. Conflict is resolved in the oral version when Burtuntuna reveals the secret name of the young man. In the adapted version on the other hand, conflict was intensified after the disappearance of the Prince who is enchanted by Indo's guardian. Conflict continues to rise up to when Indo marries one Alhaji whose other wives always plot against in order to break the marriage until they succeeded. But in the end, conflict is resolved when an old man breaks the charm and the Prince returns and marries Indo.

e. The setting

The setting in the oral version of the story is that of a town, which is larger than a village but not up to a city. While in the adapted film, the setting is that of a poor family, which consists of a

husband, his wife, their daughter and another adopted daughter. The guardians of the adopted daughter (Indo) alongside their daughter do all they can in order to make her life miserable. The two versions of the stories do not mention a specific place where the story takes place.

4.5. Summary of Daskindaridi's Written Version

Once upon a time, all the major grains that comprise millet, rice, corn, wheat and burtuntuna (infected guinea-corn), the ugliest of all grains, hear a report about a certain youth named Daskindaridi. The youth is beautiful and the son of the Emir. The grains, therefore, set to go to the Prince since he vows to marry whoever among them says his secret name correctly.

Therefore, all the grains dress up, except Burtuntuna, who doesn't have any clothes to put on. Burtuntuna is driven off by the other grains. But she keeps on following them behind until they reach a certain place where they come across an old woman about to take her bath. She (the old woman) asks each one of them to kindly scrub her back, but they all answer rudely and refuse, except Burtuntuna who readily accepts to do so. The old woman is pleased and as a reward she transforms her into a beautiful maid and dresses her up in exquisite attire. She then tells her the young prince's secret name, which is Daskindaridi.

On reaching the young man's house each girl announces her name and praises herself in a song. The prince, in response, asks for his name and by failing to do so, he asks her to return home and cry. When it is the turn of Burtuntuna, she reveals his secret name and thus selects and marries her. On hearing this, the other grains beg her to allow them to become her servants, which she willingly does.

4.5.1 Comparative Analysis of the Written and the Adapted Version

a. The Theme

The written version of Daskindaridi is the same with the adapted film up to where the Prince's name is revealed. The adapted version introduces a new sub theme where the oral version ends. From the beginning, the main theme of the two stories is that of unfair treatment. Later the adapted film introduces another subtheme, which is that of jealousy between co-wives.

b. The Plot

The written version of the story has basically the same plot with the adapted film. But the adapted film extends its plot where the written version of the story ends. The written version ends where Burtuntuna is able to reveal the secret name of the Prince. But in the case of the adapted film, the plot is extended to portray the life of a polygamous family in a typical Hausa setting.

c. The Characters

The character of the grains (millet, corn, guinea corn and Burtuntuna) in the written version is exchanged to girls in the adapted films, which makes it more realistic. The character of Burtuntuna in the written version is that of a humble and patient girl, so also is the character of Indo in the adapted film. The characters of Burtuntuna and Indo in the two versions of the stories are the protagonists that the story centres on. While the guardians alongside their daughter and her co-wives in the adapted version are the antagonists character. The #Prince character in the film also is that of a noble, generous and kind-hearted man who is loved by all and is always willing to help others.

d. The Conflict

From the beginning of the written and the adapted film there is conflict. Burtuntuna in the written version and Indo in the adapted version are despised. This marks the beginning of conflict in both stories. The conflict is resolved in the written form when Buruntuna reveals the name of the Prince. In the adapted version, it escalates with the disappearance, which makes Indo marry one Alhaji. She faces unfair treatment and jealousy from her co-wives, but the conflict is later resolved in the film when the Prince returns and marries her.

e. The Setting

The setting of the film begins with a poor family of four, which consists of a husband, his wife and their daughter, alongside another adopted daughter. The guardians together with their daughter do all they can to make the life of the adopted daughter miserable. However the film does not state any specific place where the story takes place. The written version, on the other hand, begins with a story of a young Prince who lives in a town, and will marry any girl that reveals his secret name correctly. Also, no specific place is mentioned as the place where the story takes place in the written version.

4.6. Summary of the Ruwan Bagaja Oral Version

There lives a man who has two wives, named Mowa and Bora. Each one of them has one daughter also named Yar Mowa and Yar Bora, respectively. Bora and her daughter are always maltreated and made to do all the chores of the house whereas Mowa does nothing. One day, Yar Mowa wets the bed but Yar Bora is asked to wash it. As she is about to wash it at home, she is asked to go and do so in Ruwan Bagaja, which is seen by no one. She thus sets out to go in search of Ruwan Bagaja without any hesitation. On her way, she meets a river whom she asks in a melodious song whether it is that of Bagaja. The river answers her that it's not that of Bagaja but

that of meat and that she is free to eat if she wants to. She politely refuses, thanks the river and move on in search of Ruwan Bagaja. She meets several other rivers, including that of rice and meat, honey and milk and so on. She asks them using the same song she sang to the first river but each of them tells her that it's not the river Bagaja she is looking for. The river also offers her food, which she politely refuses and moves on in search of Ruwan Bagaja. She keeps on searching until she finally finds Ruwan Bagaja. She asks the river whether it's that of Bagaja using the same song she asked the other rivers. The river replies in the affirmative and asks her what she wants to wash in the river. Yar Bora then tells the river how her sister bed-wets but she was instead asked to wash it in Ruwan Bagaja. The river then allows her to wash it. She washes it after which she is given a lot of wealth by the river to take home. She thereafter takes all that she has gotten from the river to her mother.

Meanwhile not happy with the fortune of Bora and her daughter, Mowa also sends her daughter Yar Mowa too to go and wash the beddings in Ruwan Bagaja, so that she will also be fortunate and bring back wealth with her like Yar Bora did. She thus set to go and wash the beddings and meets all the rivers that her sister Yar Bora meets, including that of meat, rice and meat and honey and milk, but she accepts from any river that offers her food. Off she goes until she finds Ruwan Bagaja, she asks if it's that of Bagaja. The river replies in the affirmative asking her what she wants to wash. She replies that she was made to wash the beddings in River Bagaja, as if it's the only river or it surpasses all the other rivers. The river says to her that it is only the River Bagaja and no more and it will not allow her to wash the beddings. But instead of her to plead with the river, she puts the beddings and washes it. She returns home with nothing and her mother says she does not wash the beddings. Therefore, she must go back to wash it, so that she will bring to her tons of wealth. Hence, she returns to Ruwan Bagaja to wash the beddings.

Again, the river says it will not allow her to wash the beddings. But she disobeyed and washes it. In the morning, therefore, she sees her body covered all over with rashes. She returns home again but her mother resends her several times until all the rivers get tired of answering her. When she finally returns her greedy mother said that this time around she will accompany her to find Ruwan Bagaja, so that they will get the wealth. But when they return the river is nowhere to be found.

4.6.1 A Comparative Analysis of the Oral and the Written Version

a. The Theme

The major theme of both the oral and the written version of the story is the unequal treatment between two wives and their two daughters. The two different versions of the stories have the same central idea. Bora and her daughter are always maltreated by her husband and the senior wife alongside her daughter. She and her daughter do all the household chores but are given burnt food as their only share. Other subthemes of the two stories include greediness and patience. In the course of the analysis, there are scenes that vary between the two different versions of the stories. For example in the oral version of the story, Yar Bora gets her wealth directly from the river, while she is given an egg by the river in the film, which after breaking it becomes her source of wealth.

Jealousy as a sub-theme arises in when Yar Bora brings back home a fortune from her search of Ruwan Bagaja. Mowa, who is the jealous type, decides to send her daughter in search of Ruwan Bagaja, so that they will also be fortunate. Self contentment is also one of the sub-themes in this story. Yar Bora, who is despised by her step-mother, her step sister and her father, is always content with whatever she is given, while Yar Mowa and her mother are the greedy types who are always not content.

b. The Plot

The two versions of the stories have almost the same plot with but some variations therein the two stories. Yar Bora sets off to go in search of Ruwan Bagaja, but on her way the two different versions differ in telling the story. One of the variations is that in the written version, Yar Bora meets a human thigh and a talking dog on her way to Ruwan Bagaja but nothing like that features in the oral version. Also, Yar Mowa in the oral version is resent to Ruwan Bagaja until both the river and the other rivers get tired of her and disappeared. But nothing of this nature is mentioned in the written version. In that Yar Mowa returns on a donkey accompanied by lepers and cripples. The story is designed in such a way that it has a beginning, a middle and an end. Both the oral version and the written version try to capture at the beginning of the story the setting of a family, consisting of a husband, two wives and their two daughters. The plot also makes it clear how Mowa and her daughter are preferred by her husband over Bora and her daughter.

c. The Characters

The character of Yar Bora and her mother is kind and patient. While that of Yar Mowa and her mother is unkind and impatient. Yar Bora is the protagonist that the story centres on, while Yar Mowa is the antagonist that the protagonist character must overcome in the story. The character of the husband is secondary and deputizes for Yar Mowa in executing her role. Both the oral versions and the written version have the same major characters. These are Mowa and her daughter Yar Mowa and Bora and her daughter Yar Bora and the husband.

d. The Conflict

Conflict begins right from the beginning of the two different versions of the stories; the story itself revolves around the conflict. From the beginning of the story, conflict is introduced as a

result of the unequal treatment between the two wives and their two daughters. However, conflict intensified in both the two stories, when Yar Bora is sent to go in search of Ruwan Bagaja. This is because Ruwan Bagaja is never seen by anybody and the belief is that anyone who sets to go and find it never returns. Conflict continues until Yar Bora returns with a triumphant entry and a lot of wealth. This marks yet another stage of conflict. The jealous Mowa decided to send her daughter to wash beddings in River Bagaja, so that she will return with a lot of wealth too. But she returns on donkey back in the written version and with nothing in the oral version.

e. The Setting

The settings of the two different stories begin with a domestic family, which consists of a husband, his two wives and their two daughters. The husband prefers the senior wife and her daughter, while the second wife and her daughter are treated like servants in the house. In the written version, a town is made mention as the place where the story takes place. Otherwise no specific location is made mention of in the story as the place where it takes place. Even though no specific description of the setting is given in the oral and written form, there are certain things that will make us understand which type of setting exists in the two different versions. For example, the term (kirgi) used in both the two stories is used when referring to sleeping materials in a typical village setting. The use of the term plainly makes it clear that the setting is a village.

4.7. A Summary of Ruwan Bagaja Film Version

The film, Ruwan Bagaja, is an adaptation of the famous Hausa folktale of the same title. The film revolves around a man with two wives: Zulai and Hama. The man prefers Zulai over Hama. Thus, she controls him. The husband's love for Zulai extends to her daughter, while also his extreme dislike for Hama extends to her daughter. Despite being maltreated by her husband and her co-wife, Hama does all the house chores everyday. She is regarded as a cook and a maid, not

a wife like Zulai. Whenever she prepares food, she serves Zulai while she (Hama) starves in the midst of plenty.

Initially, neither Zulai nor Hama has a child. Zulai is much more disturbed by her barrenness that she pressures her husband to seek for help from a witch doctor. But as destiny has it, the two wives become pregnant at almost the same time and gave birth to two children (both girls). The two children, Ladiyo, Zulai's daughter, and Uwani, Hama's daughter, grow up receiving the same treatment from their father as their mothers.

One day, it happens that Zulai's daughter bedwets while sleeping at night. When they wake up in the morning, Zulai tries convincing the husband that it's not her daughter that bed-wets and that it is Hama's daughter. Therefore, the father orders Hama's daughter to go and wash the beddings in the River Bagaja, which is very far and difficult to reach. He says if she is not able to find the river, she should never come back to his house again. She obeys her father and sets to go in search of Ruwan Bagaja. During the search, she meets an old man who asks her something to eat but she replies that she is also starving and has nothing to eat. He therefore asks her where she is heading to and she tells him everything. The old man, therefore, warns her not to eat anything offered to her until she finds Ruwan Bagaja. She sees several rivers on the way. She politely and lyrically asks if they are the Ruwan Bagaja she is looking for. She is offered food at each river, but she declines to eat.

At last, she finds Ruwan Bagaja. She washes the beddings. While leaving, the river offers her some eggs to choose one among them and instructs her on how to break it. She follows the advice after which she finds miraculous wealth awaiting her on her way back home from River Bagaja. She returns to the city on horseback along with servants as escorts, drummers and praise singers-befitting a Princess. She and her mother continue their lives in peace and in wealth. This

marks the beginning of a turning point in their lives. Having seen Hama and her daughter in this honour, the jealous Zulai instructs her daughter to bed-wet, so that she will go and search for Ruwan Bagaja in order to get fortune like her sister. In like manner, she is asked to go and wash the bed-sheets. As a spoilt kid, she shows disrespect. As such, she comes back home on a donkey along with lepers and blind men as escorts with a company of a swarm of flies. This makes her mother go crazy; she and her mother continue to live in poverty for the rest of their lives.

4.7.1 A Comparative Analysis of the Oral and the Film Version

The Theme

The oral and the adapted film have the same central idea, which is unequal treatment among house-holds. In both the two stories, Yar Bora and her mother who featured as Uwani and Hama respectively in the adapted film are maltreated to the detriment of their position in the house. Other sub-themes of the story include greediness, patience, etc.

The Plot

The plot of the two different stories is the same with some slight differences. The oral version begins the story with children, while the adapted version gives a background of the story by starting it with the parents, i.e. the husband with his two wives. In the adapted film, the children are later born after the husband seeks the help of a witch doctor. Another variation is that in the oral version Yar Bora does not meet an old man on her way to Ruwan Bagaja as does Uwani in the adapted version. Yar bora is also given a lot of wealth by Ruwan Bagaja in the oral version but only gives Uwani an instruction on how to get it in the adapted version, thereby making it more realistic. Also, Yar Mowa in the oral version returns home with nothing; she is also resent by her mother to the river on and on until all the rivers get tired of her and disappeared. Ladiyo,

on the other hand, in the adapted version does not follow the instruction given to her and thus returns home on donkey back with a company of lepers and cripples.

The Characters

The characters of Mowa, Bora, Yar Bora and Yar Mowa are changed to Zulai, Hama, Uwani and Ladiyo, respectively. This is done to suit the setting, culture and society in which we live. Zulai and Ladiyo are the antagonists who are always against the character of Hama and her daughter Uwani. Hama and Uwani are the protagonists that the story centres on. They are patient characters that always look away and easily forgive any wrong done to them. While the antagonists are impatient and unkind that always wants to find fault in the character of Hama and Uwani. Likewise the character of Mowa and her daughter in the oral version is greedy and impatient. While that of Bora and her daughter is patient and kind.

The Conflict

Conflict begins from the beginning of the two storylines due to the unequal treatment between the two wives and their children. Conflict starts to rise in the adapted version when Zulai realizes that Uwani has many more suitors than her own daughter. Conflict escalates when Uwani is sent to find Ruwan Bagaja. Zulai and her daughter find it necessary to make the life of Hama miserable by telling her that her daughter is dead long ago and thus will not come back. But when Uwani does return in triumphant entry, Zulai becomes jealous and decided to send her daughter, too. Ladiyo, Zulai's daughter returns on donkey back accompanied by lepers and cripples, which marks the end of the conflict.

The Setting

The adapted version of the story begins in a typical village setting. The clothes they wear and the houses they live in portray a typical village setting consisting of mud houses and thatched roofs. The oral version, on the other hand, does not specify a location as the setting of the story. Rather a set-up of a family with a husband, two wives and two daughters.

4.8. A Summary of Ruwan Bagaja Written Version

There lives a man in a town who has two wives, named Mowa and Bora. Each one of them has one daughter also named Yar Mowa and Yar Bora, respectively. Bora and her daughter are always maltreated and made to do all the house chores whereas her co-wife, Mowa and her daughter, do nothing.

One day, Yar Mowa wets her beddings, but Yar Bora is asked the next morning to go and look for the river, Ruwan Bagaja, to wash the beddings. Yar Bora sets out without any hesitation to go and look for Ruwan Bagaja. On her way to the river, she meets different kinds of rivers, where if they ask her to eat, she refuses politely, thanks them and move on in her search. She finally finds the river. She is about to wash the beddings when a dark cloud covers the skies and thus rain starts falling. In her current situation, she searches for a shelter but was not able to find one until she searches again, and gets to a hut. When she enters the hut, she is surprised to see a thigh and a dog living in there. The dog understands and interprets the language of the thigh. It tells her that the thigh welcomes her and asks how she came to the place. She tells them everything that happens. She spends three nights in the hut. On the third day the thigh assigns the dog to go and wash the beddings for her.

The girl is given two eggs, a big one and small one to choose. She chooses the smaller one. She is then asked to break the egg only when she comes to a silent place where when she asks to break it, no answer is heard. She thanks them and sets out to her hometown. She follows all the instructions given to her by the thigh and the dog and breaks the egg in a quiet place. Afterward, she sees herself with men on decorated horses accompanying her and playing flutes as if she were a Princess. She is welcomed by her mother, Bora, joyfully.

Meanwhile Mowa, not happy with the fortune of Bora and her daughter, is determined to send her daughter to search for Ruwan Bagaja to get the same wealth. She thus tells the daughter to bed-wet. The next morning, Yar Mowa bed-wets and prepares to go in search of Ruwan Bagaja. On her way, she meets different kinds of rivers, including that of 'tuwo' (a traditional Hausa food), honey, meat, etc. but when each river asks her to eat if she wants to, she greedily sits and eats. She keeps walking until she reaches Ruwan Bagaja and when she asks the river whether or not it's that of Ruwan Bagaja, the river answers in the affirmative and says she should put her beddings and wash them. But before she washes the beddings, a dark cloud covers the sky and it is about to rain. She searches for a shelter just like her sister and is able to find a hut where a thigh and a dog live. She enters straight ahead without requesting for permission and when the thigh asks what brought her to the place, she replies arrogantly, saying to the thigh to mind its own business. Nonetheless, the thigh and the dog give her food and allow her to stay with them. She spends three nights and when she is about to live, she is also given two eggs to choose between a small and big one. She was given same instructions as her sister. She chooses the big one and disobeys all the instructions given to her. She breaks it in a noisy place. She then sees herself surrounded by a crowd of lepers and cripples on donkeys, smelling and a swamp of flies

accompanying her. When she arrives home, her mother, Mowa, starts crying and they live in a state of unhappiness and Bora and her daughter live happily ever after.

4.8.1 A Comparative Analysis of the Written and the Film Version

The Theme

The theme of both the written and the adapted version of the story centres on one central idea which is the unequal treatment between wives. Both the two stories are that of a man who has two wives and two daughters but prefers the senior wife and treats the second wife like a maid to the detriment of her marriage. The love for the senior wife extends to her daughter while the extreme dislike for the second wife also extends to her daughter as well. Because of the extreme dislike for the second wife and her daughter by the husband, the daughter is sent in search of Ruwan Bagaja to wash the beddings that her step sister bed-wets on. But she afterwards returns in a triumphant entry and the extreme dislike towards her and her mother by her father changes into love. Other sub-themes of the two versions of the stories include greediness and patience.

The Plot

The plot of the two stories is the same with some modifications in the adapted version of the story. In the adapted version, some scenes in the story were removed and others replaced with more realistic scenes. For example, the scene where Yar Bora meets the human thigh and the talking dog in the written version was removed in the adapted version. Rather than meeting a human thigh and a talking dog, the adapted version introduces a scene where Yar Bora meets a mysterious old man, who replaces some of the functions of the human thigh and the talking dog in the written version. This makes it more realistic. Another variation is that, in the written form, the egg is given to Yar Bora by the human thigh and the talking dog but in the adapted version it

is Ruwan Bagaja that asks her to choose between eggs behind her when she finishes washing the beddings.

The Characters

The characters of Mowa, Bora, Yar Mowa and Yar Bora in the written version were changed to Zulai, Hama, Ladiyo and Uwani respectively in the adapted films. The names were changed to suit that of Hausa traditional society. Zulai and Ladiyo are the antagonist characters while Hama and Uwani are the protagonists that the story centres on.

The Conflict

Conflict begins from the beginning of the two versions of the stories when the husband prefers the senior wife and treats the second wife like a maid to the detriment of her marriage. The husband in the first scene of the adapted version even makes it clear to the second wife that she is answerable to him whenever he is around, but answerable to the senior wife whenever he is away. Conflict continues to rise up to the stage where Uwani's cousin drinks the poison that was meant for her by her. In the end conflict is resolved in the adapted version when Uwani returns with tremendous wealth. Thus, the extreme dislike that her father has towards her and her mother turns into love. Conflict is also resolved in the written version with the return of Yar Bora from the search of Ruwan Bagaja.

The Setting

The written version of the story only makes mention at the beginning of the story of a town as the place that the story takes place. The story starts with a husband, his two wives and their two daughters but no specific place is made mention of as the place where the story takes place.

In the adapted version however, a village setting was featured with mud huts and thatched roofs as houses. The clothes they wear and the food they eat are all atypical examples of a Hausa/Fulani setting. Otherwise no specific place is mentioned as the place where the story takes place.

The story in the adapted film also starts with a family of three, a husband and his two wives. Later on in the story, the two wives give birth to two daughters who are treated like their mothers in the house. The senior wife's daughter is loved by the husband while the second wife's daughter is disliked.

4.9.0 Analysis of Data

4.9.1 Similarities and Differences

Based on the analysis of the stories carried out earlier in this chapter, in the story of Daskindaridi, one of the variations that exists between the two versions is in character and characterization. The characters of grain in the story were exchanged with that of real girls in the adapted version, which makes it more realistic. The adapted version also introduced/created new characters such as Indo's guardians, their daughter, the Alhaji that Indo marries later in the film, his two wives and other characters that are not present in the original version.

Also, the theme of the oral version and the adapted film is the same but with some slight differences. Both the two stories have the same theme up to where the secret name of the Prince is revealed. However, in the adapted version a sub-theme of jealousy was introduced when the plot was extended. Another variation the researcher discovered is that new elements were introduced in the plot of the adapted film. The story in the adapted version continues with the disappearance of the Prince who is enchanted by Indo's guardian. Indo later marries one rich

Alhaji whose his other wives alongside her guardians do all they can to break the marriage and they succeeded. The Prince is later disenchanted by an old man and is able to marry Indo.

In order to supplement the above findings, Sabo (2016), the director, in an interview conducted said:

Well there are about five differences or variations between the original version and the adapted version. Names such as 'Dawa, Maiwa, Acca, Ibru' were the names of young ladies in the original version and these names are names of food not human beings. So we changed the names to Kyauta, Indo, Asabenka and Jummai. We replace the names with renowned women names in traditional Hausa society. Secondly, in the original version, on their way to see the prince, the young ladies saw an old woman taking bath who asks them to rinse her back. This scenario is totally in contrast to our religion and cultural values, so we decided to use a man instead and even showed him seeking the assistance of someone to carry his load. The next variation is that immediately after the prince name was revealed, the original version ended. But we made it the starting point of the adapted version. The fourth variation is that in the original tale the only song was Assalam-salam-Danyaro, instead we added another song Ruwa-mai-malale-dagogwarago. This is because in northern Nigeria, Indian films were popular so we did some Indian style. Again in the adapted film, we showed how when the prince was about to marry Indo, charm was used on him and he fled to unknown destination, this is missing in the original tale. A wealthy man married her after going through terrible experience of her uncle, his wife and daughter but unfortunately landed into another trouble of co-wives who did all they could to break the marriage. At the end they succeeded and she later marries the prince.

On the other hand, based on the findings of Ruwan Bagaja, however, the researcher was able to come up with some variations. For instance, in the original version of the story, it starts with the husband, his two wives and their two daughters. While in the adapted version the story starts with the husband and his two wives and, later on, the two children whom the story centres on are introduced. The adapted version introduces other characters, who are not in the original version. Some of the characters include that of the old man that Uwani meets on her way to Ruwan Bagaja, the friends of Ladiyo and Uwani, Ladiyo's boyfriend, Ilu and Uwani's cousin. Another variation is that Yar Mowa in the original version is resented several times until the rivers got tired of her and

disappeared, which makes her return home with nothing. Ladiyo, on the other hand, in the adapted version returns on donkey back accompanied by lepers and cripples.

Abdulumumini (2016), the director of the film, in an interview conducted states thus:

Folklore in the olden days is known to be very short, it last for five minutes and the story is narrated which is not in the case of film which is prolonged and has to be watched/viewed by the audience. So while the folktale is listened to and in a short period time, film is watched by audience and usually takes time. The world is dynamic, so we expect things to change over time. If you watch my first Ruwan Bagaja of 1998 and that of 2008 which you are carrying out your study on, ten years in between you definitely see some variations. People like conflict, the whole Yar Bora and Yar Mowa scenario of Ruwan Bagaja can be completed in five minutes. Therefore we decided to portray an unimaginable level of patience of someone who is being treated badly continuously. When she gave birth, the hatred rose to an advanced level, but the original story only showed considerable amount of hatred which is at variance to what we have in the film. A film has to be orderly and present scenes to satisfy the needs of viewers, in essence this is the reason for many differences between the film and the original version.

4.9.2 Plot Extension and Reduction

Based on the result of the analysis of the two films, the Daskindaridi adapted version introduced/extended the plot of the original version of the story. The plot of the two stories i.e. oral and written, is basically the same. But the adapted version introduced new elements into the film. This is because the adapted version does not end the story where Indo reveals the name of the Prince, rather it makes it the starting point with another sub-theme in the film. The story of the adapted version continues with the disappearance of the Prince who is enchanted by Indo's guardian. Indo later in the adapted version marries one Alhaji whose his other wives alongside her guardians do all they can to break the marriage and they succeeded. The Prince is later disenchanted by an old man and is able to marry Indo.

Also, the findings of the in-depth interview supplement the above findings by stating that the film *Daskindaridi* introduced plot extension in order to capture reality. For instance, the director of the film, See, earlier (Sabo, 2016) said:

The plot extension introduced in *Daskindaridi* tallies with the white man's saying that our aim is to capture the reality. The original version ends where Burtuntuna reveals the name of the prince, but we made it the starting point of our adapted version. This is done because we want to portray the Hausa man's family setting of rivalry between co-wives, a girl whose mother died being brought up by a step mother normally undergoes series of hardship. But in the case of *Daskindaridi*, the scenario is reversed portraying an uncle instead, who colluded with his wife in maltreating Indo which is very rare in Hausa land. The adapted version also maneuvered a scene in the film that contrasts with what is in the original version.

The findings of Ruwan Bagaja, on the other hand, reveal that the plot of the two different versions of the story is the same but with some variation here and there. The oral version begins the story with the two daughters, while in the adapted version, in order to extend the plot, new elements were introduced. The story of the adapted version begins with the husband and his two wives portraying the level of maltreatment done to the second wife, Hama, by the husband and the senior wife, Zulai. The children were later born after the husband seeks the help of a witch doctor. Each of the children is treated the way her mother is treated. Also the story introduced another element, which is not present in the original version, which is the introduction of an old man whom Uwani meets on her way to Ruwan Bagaja.

In an interview, the director of the film, Iliyasu Abdulmumini, stated:

Folklore in the olden days is known to be very short; it lasts for five minutes and the story is narrated which is not in the case of film. Therefore in order to achieve reality, new elements were introduced in the film so as to prolong it. The world is dynamic, so we expect things to change over time. If you watch my first Ruwan Bagaja of 1998 and that of 2008, ten years in between, you must definitely see some variation. We always want to please the audience, so try to give them what you think is suitable to them.

4.9.3 Enriching the Originals

This research discovers that the folktales were enriched in the following features:

Music

Based on the data gathered, background music was used in both the two films to complement the flow of the film. The background music of Daskindaridi is the instrumental of one song that was sang in the film, i.e. Ruwa-mai-malale-dagogwarago. While in Ruwan Bagaja, flute music is used as background music in the film.

Cinematography

Lighting alongside other camera lens was used to capture objects into real images in both films of Daskindaridi and Ruwan Bagaja. This process helps in enriching the folktales, thereby making the tales visibility available to the audience and helping in bringing about more understanding of the oral tales. Also, based on the data gathered, cinematography makes possible what is read/narrated to the audience into something visible through the use of sound and picture for easy understanding. The film of Daskindaridi was produced using an analogue camera; also, the film was produced on celluloid and was later converted into DVD.

Costumes

Costume is the distinctive style of dress of an individual or group that reflects their class, gender, profession, ethnicity, nationality, activity or epoch. The clothes worn by characters in the film Ruwan Bagaja and Daskindaridi portray conventional Hausa culture. For instance, based on the data gathered, in Daskindaridi the clothes worn portray the type of clothes Hausa society wore as

at the time the film was produced. While in Ruwan Bagaja the clothes worn were the type of clothes worn 100 years back in Hausa society.

Special Effects

Based on the data gathered, the researcher was able to discover that, in both the two adapted films, i.e. Daskindaridi and Ruwan Bagaja, special effects were used. For instance in Daskindaridi a special effect was used in the scene where Indo meets the old man who gives her clothes. The clothes appear from nowhere and this is as a result of camera shot.

Also in an interview, earlier, Sabo (2016) stated:

In film there are visual effects and special effects. We used the effects and some things appear from nowhere. This happens when the old man told Indo to have the clothes and within the blink of an eye they appear before them. The idea first came when we noticed the use of effects in TV series of ‘Dan Magori’ who appears and disappears. We try to imitate that and we ask the cameraman who said he can do more than that.

Ruwan Bagaja, on the other hand, uses some special effect when varieties of food appear in front of different rivers and sometimes in the river during the search of Ruwan Bagaja. To supplement this, in an interview, Abdulmumini (2016) said:

Creating the cinematic feature you are talking about was very simple. What you need to do is to first take a shot of the water and the calabash separately, you then time it depending on how long you want it. After that you mix the two videos using mixer apportioning time on them separately. The trouble lies with the mixer control in order to portray the exact picture at that time. But now computer has solved everything, you can have the calabash on the water even though you take a different shot of the calabash. You can see in the film, there was a calabash on the water and another one beside the water, this is all the work of computer.

4.10 Discussion of Findings

The three research questions in this study were answered by the use of textual analysis and in-depth interview methods. In Research Question One, at the level of textual analysis, the researcher was able to come up with three variations in the film of Daskindaridi that exist between the adapted versions and its original version. It was found out that in the adapted version, a sub-theme of jealousy was introduced. Also, new elements were introduced, which result in the extension of the original plot in the adapted tale. Another variation is that the names of the grains were changed to those of renowned Hausa women in the adapted version in order to capture reality. Findings from the interview, based on the above tale with the director of the film, indicate five variations between the original version and the adapted version, which are: the character's names changed from those of grains to real ladies and plot extension in the adapted film by making the end of the story in the original version the starting point in the adapted version. To make the film appear more realistic, the adapted version replaced the scene where he ladies see an old woman taking her bath to that of meeting an old man who even asked them to help him carry a stalk of corn. Another variation is the introduction of song and dance in the film copying the popular Indian films, which, in turn, will entertain the audience. The Prince is also not able to marry Indo because of the charm used on him, which makes him flee to an unknown destination, as opposed to the original version.

In Ruwan Bagaja, on the other hand, the original version begins with the husband, his two wives and their two daughters while the two daughters are born later in the adapted version of the story. Also, some characters were introduced in the adapted version of the story, such as the old man, Uwani's cousin, Ilu, the boyfriend of Ladiyo, and other characters not present in the original version of the story. Findings from the interview with the director of the film indicate that

folklore is different from film in that it is very short and lasts mostly for five minutes. So, in order to make the film real, some new elements must be introduced. A film has to present scenes in order to satisfy the needs of viewers, whereas folklore is only narrated. In view of this, there must be a way to prolong the adapted version to highlight the essence the differences between the original and adapted version.

Based on the findings of this study, the adapted versions are not faithful to some extent because some needs of the film medium must be reached by the producers/directors of the adapted version. Film comes in scenes while the folktales can be narrated in five minutes and the message effectively sent. But the messages of a film medium must undergo a series of processes before it is effectively sent, because it's a medium of showing as opposed to the original version, which is that of telling. This is why the adapted version introduces new elements, which are not present in the original version in order to reach the needs of the film medium and also to satisfy the needs of the audience.

Therefore, based on the above, out of the three broad types of adaptation enumerated by Hutcheon (2006), loose adaptation is the type of adaptation that both the two adapted films used in adapting their stories. Loose adaptation is the transformation of contents into a different medium, which expresses itself using a different group of techniques, essential materials and rules of creative harmony. Basically, loose adaptation takes the raw content and transforms it into a movie as the director or producer wishes and to reach the need of the film medium. Contemporary cultural norms are often a determining factor. It is vital to note that loose adaptation may add additional sub-plots or characters or change situations or settings. Some of the original in spirit, or in fact, still remains. Loose adaptation can also mean expanding only a few lines from an original text.

Based on the analysis of the second research question, the study discovered that in the film of Daskindaridi new elements were introduced where the plot of the original version ends. The adapted version extended the plot of the story, thereby introducing a new sub-theme of jealousy. The interview with the director of the film shows that plot extension was introduced in order to capture reality. Ruwan Bagaja, on the other hand, introduces new elements within the film, thereby prolonging the adapted version to suit reality. The director of Ruwan Bagaja in an interview reveals that folklore is short and can be narrated within five minutes. Therefore, in order to reach the need of the medium and the audience, new things were introduced so as to prolong the plot of the adapted version.

On the issue of the application of some cinematic features, the study also discovered that both the two films applied some cinematic features, which make the adapted version richer than the original version. Background music was applied in both the two films; in Ruwan Bagaja, flute music was used as the background music while the instrumental of one song that was sang in Daskindaridi was applied. On the issue of cinematography, both the two films use lighting alongside other camera lens objects to capture real images. This helps in enriching the folktales and helps in more understanding of the tales. The film of Daskindaridi was produced on celluloid and later converted into DVD. Distorted sound is also present at the background of Daskindaridi with echoes in the voice of the characters in the film of Ruwan Bagaja. The costumes worn in both films portray a typical conventional Hausa culture. Also, special effects were applied in the two adapted films. The interview with the director of Daskindaridi indicates a special effect was used to make things appear and disappear in the film. This was done with the help of the camera and a camera man. The interview with the director of Ruwan Bagaja indicates that the effect was applied with the help of a computer. What is done is to take a shot of the water and the

calabash separately, depending on how long you mix the two videos then you will get the desired result.

Based on the interview with the two directors of the two different films, the adapted films were inspired based on the oral version of the stories. The director of Daskindaridi in an interview indicates that the film is based on folklore and folklore is a tale which has no source, and makes the film unable to acknowledge its source. The director of Ruwan Bagaja, on the other hand, in an interview indicates that the oral version is the source but since folklore has no origin, he was not able to acknowledge the source in his film.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter provides a summary of the research. It draws a conclusion based on the major findings of the study and offers recommendations for further research on the area of folklore adaptation within the Kannywood video film and other international film industries. The chapter is divided into three sections: section one deals with the summary of the whole research chapters, the second section deals with the conclusive aspect of the research work based on the findings of this study and the third section offers recommendations for further research.

5.2 Summary

This study is on folklore adaptation from orality to visuality in the Kannywood home video: a study of Ruwan Bagaja and Daskindaridi. This thesis analyses the adaptation of folklore from orality to visuality. However, there are few studies that analyse and examine the issue of adaptation in Kannywood video films, especially with regard to folklore. Based on this, therefore, the objectives of the study are: to find out the differences and similarities in textual interpretation between the folklore text and the adapted films of both Daskindaridi and Ruwan Bagaja, to study the level of plot extension and the reduction of the original text in the adapted films and to examine the cinematic features added to the adapted films to enrich the original narrative.

The research aimed at answering the following research questions: What are the differences and similarities in textual interpretation between the folklore text and the adapted films of both

Daskindaridi and Ruwan Bagaja? What is the level of plot extension and the reduction of the original text in the adapted films? What are the cinematic features applied to the adapted films to enrich the original narrative?

Chapter one provides an introductory aspect of the study as well as background to the study, history of folklore worldwide and the context of adaptation were also provided. Under this, folklore definition was given by many scholars, for example, like the one given by Mishi (1909), who sees folklore as “the entire body of ancient popular beliefs, customs and traditions, which have survived among the less educated elements of civilized societies until today. It thus includes fairy tales, myths and legends, superstitions, festival rites, traditional games, folk songs, popular sayings, arts, crafts, folk dances and the likes.”some celebrated cases of cinematic adaptation were also discussed and later the study narrows down to Hausa folklore and adaptation, which is the main focus of the study. Adaptation was also extensively discussed and defined by different scholars, among who are: Cattrysse (1992), Hutcheon (2006) and Sanders (2006). They see adaptation as the transformation of an original text/genre/oral work into another format/genre/visual form. The chapter further stated the problem of the study, that is, what prompted the study; its research objectives and questions as well as significance, scope and limitation. At the end of the chapter the operational definition of key terms used in the study were defined.

Chapter two, which is divided into two sections, reviews the relevant literature on folklore adaptation. The literature review is done at three stages. Each research question is used as a sub-topic under which the relevant literature related to it was reviewed. The first research question looks at issues of fidelity in adaptation. This is based on the assumption that an adaptation is meant to simply reproduce the source text. Scholars like Cattrysse (1992), McFarlane (1996),

Makoveeva (2000) and Hutcheon (2006) are of the belief that the issue of fidelity or faithfulness should not be used in judging adaptation. That the original source and the adapted versions are of different medium and each medium has a different feature, which it must compelled with in producing a text. However, scholars like Stam (2005) are of the opinion that the adapted text must be faithful to the original text in that the original supersedes the adapted version. The second one reviews relevant literature related to plot extension and reduction in the adaptation process. Here Kemlo (2008) reveals that film cannot be effectively compared to the novel it has been adapted from unless their differences are acknowledged. Therefore Cauron, (1992) is of the opinion that in adapting from an original source, considerable change in plot, characterization and thematic concern must be present. This is in line with the second research question of the study, which talks about the addition and reduction of plot in the adapted version. While the third one looks at the cinematic features applied to adaptation in order to improve it. Scholars like Bluestone (1957) and Metz (1977) are of the opinion that film tells a continuous story in different ways through the use of camera effect and the centrality of editing. The gap between the two different mediums makes adaptation a far more creative and constructive process. The second section deals with the theoretical framework of the study, which is the adaptation theory. The theory was propounded by Linda Hutcheon. She proposes its definition as a product and a process of creation and reception. The major tenet of this theory is that an original source text is limited or transformed into an adapted version through a different medium. The theory is based on a process of recreation of a new product out of an old one through different possible ways.

Chapter three highlights the methods used in carrying out the study, as well as its population. Textual analysis was the main method used in the study whereas in-depth interview was used to supplement the study. Textual analysis was used to compare and analyse the adapted versions of

Ruwan Bagaja and Daskindaridi with their original versions. An in-depth interview was used to interview the directors of the two adapted films. The population of the study comprised all the folklore film adaptations in Kannywood. The method of data analysis in the study is the steps designed by Bainbridge (2008). Thus the analytical framework centres on the five conventional study elements are plot, theme, characters, setting and conflict. The research instrument used in data collection at the level of in-depth interview were biro, sheets of papers for making notes, a tape recorder (midget) and a set of designed questions for in-depth interviews. Textual analysis and in-depth interview were used to supplement each other in answering the three research questions in this study. In the first stage of the analysis, which is textual analysis, the two films were textually compared with their original versions in order to find answer to the three research questions. The second one is the interview conducted with the directors of the two different films to supplement the data gathered from the textual analysis based on the three research questions.

Chapter four provides a detailed presentation of the data gathered based on the three research questions. The data gathered based on research question one reveal that there exist some variations and similarities between the original version of the story and its adapted version. For instance, the interview with the director of Daskindaridi supplements the above and mentioned about five variations that existed between the different versions. Likewise, the interview with the director of Ruwan Bagaja also reveals that there must be some variations between the two versions due to differences in medium. The second research question also gathers data that reveal that there is the extension of plot in the adapted version of Daskindaridi where the original story ends. Whereas new elements were introduced within the film of Ruwan Bagaja. This is also supplemented with the interview conducted by the two different directors. The director of Daskindaridi said that the story was extended where the original story ends, thereby introducing

a new subtheme. While the director of Ruwan Bagaja said new elements were introduced in order to prolong and make the film more realistic than the folktale, which is narrated in 2-5 minutes. The third research question presented data that reveals the use of music, cinematographic effect, the use of costumes and some special effects in both the two adapted films in order to enrich them. This was also supplemented by the two interviews. Both reveal the application of special effect to the adapted films.

5.3 Conclusion

Based on the data gathered and analysed, this study was able to discover that there exist differences and similarities between the oral folklore, the written version and the adapted films in the selected films. In Daskindaridi, the name of the characters were changed from that of grains in the oral version to real names in the adapted version. This makes the adapted version more realistic. The character of Indo and Burtuntuna are the protagonist characters and described as patient and kind. The theme of the two different versions of the stories is the same but the difference occurred when the adapted version introduced a new sub-theme by extending the plot of the story from where it ends in the original version. The in-depth interview by the director of Daskindaridi supported this finding by stating some five differences that make a distinction between the two versions of the stories:

It shows that the names of characters in the original version were changed from that of grains (wheat, millet guineacorn and Burtuntuna) to real human names such as Asabe, kyauta, larai and Indo. In the original version of Daskindaridi, the young ladies saw a woman taking bath on their way to the prince while in the adapted version, the old woman was changed to an old man. The plot of the story was extended from where the prince name was revealed in the original version, also songs were sang in the adapted version in order to entertain the audience imitating the popular Indian style. In the adapted version, the prince was not

able to marry Indo as in the original version until the charm done to him was disenchanted.

In Ruwan Bagaja, on the other hand, it was discovered that the storyline and the theme of the original version were the same. The difference between the two is that the original version begins with the husband, his two wives, and their two daughters but the two daughters are born later in the adapted version of the story. Also, some characters were introduced in the film also not present in the original version. Results obtained from the interview with the director of Ruwan Bagaja support this finding by stating that:

Folklore is known to be very short and only lasts for five minutes. The story is narrated as opposed to film which is presented in scenes which is why it must be prolonged. It's watched by audience and therefore the need of the audience must be satisfied.

The study also concludes that in the film version of Daskindaridi, the plot is extended by introducing new elements, thereby making it more realistic. The film makes the end of the original tale a starting point. From the interview conducted with the director of Daskindaridi, the result shows that extension of plot was introduced in order to capture reality by portraying the Hausa man's family setting of the rivalry of co-wives. On the other hand, in Ruwan Bagaja, it was discovered that new elements were introduced within the film. This was done in order to reach the need of the film medium and to prolong the film owing to the fact that the two different stories were products of two different medium. The result of the interview with director of the film states that, in order to achieve reality, new elements were introduced in the film, so as to prolong it. This is because folklore is short, narrated and lasts for five minutes but the film is produced in scenes.

Another major finding of this study is that the cinematic features applied to the two adapted films include the application of instrumental music. Regarding the issue of cinematography, lighting,

alongside other camera lens, was used to capture objects into real images in both Daskidaridi and Ruwan Bagaja. This process helped in enriching the folktales, thereby making the tales visibly available to the audience and helps in understanding of the tales the more. The costumes worn in the adapted films portray a typical conventional Hausa culture. Some special effects were also applied in both the two adapted films. The result of the interview with the director of Daskidaridi supports this finding saying: "The special effect applied in the film was done with the help of a camera and a camera man". The result of the findings of the interview with director of Ruwan Bagaja also supports the above by saying: "All you need is a computer, you take different short of the river and the calabash, and then you time it depending on how long you want it, after which you mix the two shorts".

The study also concludes that, based on the analysis carried out, there exists an intratextual relationship between the story of Daskidaridi and that of Ruwan Bagaja. This is because there are some commonly shared perspectives of stepmother tales and the hero's journey in the two tales. Both the girls are maltreated in their various homes and they are sent to go out on a quest in which they reluctantly become fortunate. The story reverses the situation because, in this context, the heroines are ladies and not men. The two tales have basically the same theme of unequal treatment and that the two tales tend to be recycled and recast in different forms because they look extremely similar. The two tales thus seem to be relaying the same message.

The study was also able to come up with similarities between the tale of Daskidaridi and international folktale of Cinderella without any visible connection between the two different communities. The two stories are those of two girls who live a miserable life with their step-mothers. The theme of both the two stories is basically the same with the universal agreement that step-mothers are bad. Both the two ladies in the two stories engage in what is termed the

hero's journey. On their way, an old woman in the tale of Daskindaridi and a fairy god mother in the Cinderella tale turns the ladies into beautiful maidens by giving them an exquisite attire to wear. They take the chance of attending a gathering at which a Prince will choose a wife to marry. And the ladies, Burtuntuna in Daskindaridi, and Cinderella in Cinderella, are both reluctant to be chosen by the Prince in their stories..

One of the founders of adaptation theory, Bluestone (1957) as well as Metz (1977), is of the belief that film tells a continuous story in a different way through a different medium. Therefore, in adaptation there exists a difference between the original work and the adapted work due to the difference in media and the gap between different medium. This statement is in line with one of the research findings of this study, which states that there exist some differences between the two original stories and their adapted versions. The theory of adaptation, according to Sanders (2006), is of the belief that adaptation indulges in the act or exercise of trimming and pruning; yet, it can also be an amplificatory procedure engaged in addition, expansion, accretion and interpolation. This statement also concurs with one of the findings of this study that says the film Daskindaridi engages in plot extension and Ruwan Bagaja, on the other hand, engages in the introduction of new elements within the film.

5.4 Recommendations

Based on the data gathered, some recommendations were made. It is, therefore, recommended that similar studies should be carried out comparing the transition of Yoruba and Igbo oral tales into Nollywood video films in order to find out the relationship that exists between the two.

This study also recommends that a study should be carried to look at the procedure the Hollywood video films follow in adapting their folklore tales into films and comparing it with the procedure of adaptation of folklore tales into film of the Kannywood video films.

For further study, this study suggests that an intratextual study should be done by gathering all the tales of the female heroines in Hausa folktales in order to study their relationships and find out their similarities with each other.

References

- Adamu, A. U. (2007). *Transglobal Media Flows and African Popular Culture: Revolution and reaction in Muslim Hausa Popular Culture*. Kano; Visually Ethnographic Productions, Limited.
- Adamu, A. U. (2008). *Lost in translation: intertextuality, intratextuality, and intermediality in muslim hausa popular culture*. A research proposal submitted to the program: Passages of Culture: Media and mediations of Culture in African Societies. Volkswagen Foundation, Germany.
- Adamu, A.U. (2004). “*Istanchi*”, “*Imamanchi*”, and “*Bollywoodanci*”: Media and Adaptation in Hausa popular culture”. In: Hausa Home Video: Technology, Economy and Society. (eds)
- Andrew, D. (1980). The well-worn muse: Adaptation in film industry and theory’, in S. M. Conger and J. R. Welsch (eds.) *Narrative Strategies: Original Essays in Film and Prose Fiction*. Macomb, III.: Western Illinois University Press, 9-17
- Asemah, S. E., Gujbawu, M., Ekhareafo, O. D., & Okpanachi, A. R. (2012). *Research Methods and Procedures in Mass Communication*. Jos: Great Future Press Jos.
- Babura, S. A. (2004). “From Oral to Visual: The Adapataion of Daskindaridi to Hausa Home video” In: *Hausa Home videos: Technology, Economy and society*. Adamu, A. U., Adamu, Y. M. and Jibril, U. F. (eds). Kano: Adamu Joji Publishers.
- Baran, S. J. & Davis, K. D. (2012). *Mass Communication Theories, Foundation, Ferment and Future*. Wadsworth: Cengage Learning.
- Bluestone, G. (1957). *Novels into film*. Baltimore: John Hopkins University Press

- Bonnot de, E. C. (2000). *Essay on the Origin of Human Knowledge*. UK: Cambridge University Press.
- Bronner, J. S. & Dundes, A. (2007). *The Meaning of Folklore*. Utah: USU Press Publication.
- Cardwell, S. (2002). *Adaptation revisited: Television and the classic novel*. Manchester: Manchester University Press
- Denis, C., Lawrence, R. & James, W (2010). *The literature/film reader: Issues of adaptation*. Lanham: MD Scarecrow.
- Desmond & Hawkes (2006). *Adaptation: Studying film and literature*. New York: McGraw hill.
- Du ploy, G. M. (2002). *Communication Research: Techniques methods & application*. Lansdowne: Juta
- Durkheim, E. (1999). *Research design in research practice applied methods for the social sciences*. University of Cape Town
- Frey, R. L., Botan, H. C., & Kreps, L.G. (1999). *Investigating communication: An introduction to research methods*. (2nd ed). Boston: Allyn & Bacon.
- Gunter, B. (2000). *Media research methods: Measuring audiences, reactions and impact*. Sage Publications London.
- Holsti, O. R. (1969). *Content analysis for the social science and humanities*. Reading, MA: Addison-Wesley
- Hurskainen, A. (1992). *On the Areal Comparability of Folklore*. University of Helsinki Finland. Vol. 1 (2) 1992.
- Hutcheon, L. (2006). *Beginning to theorize adaptation*. New York: Routledge Publishers.
- Jenkins, H. (1992). *Television fans and participatory culture*. New York: Routledge

- Kemlo, J. (2008): *Different voices: film and text or film as text*. MHRA working papers in the Humanities, V.3.
- Kofowororola, O. & Lateef, Y. (1987). *Hausa performing arts and music Zaria*. Nigerian magazines publication.
- Kothari, C. R. (2004). *Research Methodology Methods and Techniques*. New Delhi: New Age International Publishers.
- Koven, J. M. (2003). *Folklore Studies and Popular Film and Television: a Necessary Critical Survey*. USA: University Illinois Press. Journal of American Folklore, Vol. 116, No. 460.
- Kurfi, M. K. (2014). “Adaptation of Media Content from Book to Films: text and textual analysis of some selected stories in Magana Jari CE”, Unpublished Ph D. thesis. Department of Mass Communication, Faculty of Social and Management Science, Bayero University, Kano.
- Liyanage, D. (2013): *Folklore and Contemporary Mass Media: An Assessment with Special Reference to Sri Lanka*. University of Ruhuna. Social Science and Humanities Review, Vol. 01 no. 01.
- Makoveeva, I. (2001). “Cinematic adaptations of anna Karenina”, at WWW.pit.edu/-slavic/sisc/sic2/makoveeva.pdf.
- Marko, J. (2008). *History and Poetics of Intertextuality*. Indiana: Purdue University Press.
- Mayring, P. (2014). *Content analysis: Theoretical foundation, basic procedures and software solution*. Klagenfurt: Austria.
- McKee, A. (2003). *Textual analysis: a beginner's guide*. London: Sage Publications.
- Mcluhan, M. (1964). *Understanding media- the extension old man*. New York: New American Library

- Mcquail, D. (2011). *Mcquails Mass Communication Theory*. London: Sage Publications Ltd.
- Metz, C. (1974). *Film Language: A Semiotics of the Cinema*. New York: Oxford University Press
- Okoh, N. (2014). “*Intersections, synergies and strategies: Theorizing on oral literature and folklore*” a paper presented at the 11th Nigerian folklore society congress held at the Musa Abdullahi auditorium B.U.K April 2-4 pp1-14
- Okpewho, I. (1990). *The oral performance in Africa*. Ibadan: Spectrum Publication.
- Sanders, Julie. (2006). *Adaptation and Appropriation*. New York: Routledge Publishers.
- Sherman, R.S. & Koven, J. K. (2007). *Folklore/Cinema: Popular Film as Vernacular Culture*. Logan: Utah State University Press.
- Sims, C. M. & Stephens, M. (2008). *Living Folklore: an Introduction to The Study of People and Their Traditions*. USA: Utah State University Press.
- Stam, R. (2002). *Film theory: An introduction*. New York: Oxford.
- Thompson, S (1951). *The folktale* (2 ed). New York: NY: Dryden.
- Williams, K. (2012). Unpublished Literature Review of Novels into Film
- Wimmer, D. R. & Dominick, R. J. (2011). *Mass Media Research an Introduction*. USA: Wadsworth Cengage Learning.
- Yahaya, I.Y. (1971). *Tasuniyoyi da Wasanni: Littafi na Hudu*. Ibadan-Zaria: Oxford University Press.
- Yahaya, I.Y. (1971). *Tasuniyoyi da Wasanni: Littafi na Uku*. Ibadan-Zaria: Oxford University Press

Appendix I

Date: 28/2/2016

Time: 1:00Ppm

Location: Sarauniya Enterprises Gwammaja

The interview was carried out in Hausa language and was later on translated into English language and transcribed.

Interview with Director and Producer of Daskindaridi Aminu Muhammad Sabo of Sarauniya Films Production Kano.

Question 1: The story of Daskindaridi, has two forms (oral and written) before the subsequent production of the film, which one among the two inspires you to produce the film Daskindaridi?

Response: Bismillahirrahmanir-rahim, I was brought up by my grandmother together with my women siblings so I heard the story of Daskindaridi as a child. Another thing is that the famous folklore teller Malam Abdullahi Sani Makarantar Lungu who even tells folklore on radio is my uncle, so that familiarized us with folklore as children. Films like Sangaya, Allura Da Zare and so on were all folklores narrated by my uncle. We were very much motivated by folklores of our uncle especially when we first came into the movie industry. My brother Auwal Muhammad Sabo and I decided to produce a film based on the folklores we memorized called ‘Gwida Yara’ but we found out it was tricky, so we agreed that ‘Daskindaridi’ was then suitable to the lifestyle of a typical Hausa man. Our motivation or source of producing the movie ‘Daskindaridi’ originated from folklore not from the book written, because I have never read a book with that title.

Question 2: In your opinion what variation did you notice between the original version and the film you produced?

Response: Well, there are about five differences or variations. First, the women cast in the original version carried names such as ‘Dawa, Maiwa, Acca, Ibru’, these are the names of young ladies in the original version and these names are names of food not human beings, so we changed the names to Kyauta, Indo, Asabenka, Jummai, we replaced the names with renown women names in traditional Hausa society. Secondly, in the original version, on their way to see the prince, young ladies saw an old woman taking her bath and she asked them to rinse her back,

and this scenario is totally in contrast to our religious and cultural values, we cannot portray that, I doubt very much if any woman will accept that role, we finally concluded that a man fit in the role and even at that we showed him seeking the assistance of someone to carry his load. The next variation is that immediately after the song of Assalam-Salam-Dan-Yaro (Entry Permission Song) and the lady was told Bude-Kishigo-Yarinya-Bude-Kishigo (come in young lady, come in young lady), other young ladies saw her fortune and individually began saying: I will handle your house chores, I will be your maid, that's where the original version of the (Daskindaridi) story ended, but we made the starting point of our movie. The fourth variation is the song we introduced and as you the song in the original version was Assalam-Salam-Dan-Yaro, instead we picked one song that our mother advised i.e 'Ruwa-Mai-Malale-Dagogwarago' because back then in the 1970s-80s in northern Nigeria Indian Films were popular, so we did some Indian style in it, using two sets of dress for the duration of the song, it was the song in the history of film making then that used two sets of dress, it differs with original tale. Again we showed how when the prince was about to marry her, charm was used on him and he fled to unknown destination, this is missing in the original tale. A wealthy man later married her after going through terrible experience of her uncle, wife and daughter, she unfortunately landed into another trouble of core-wives of that wealthy man (Alhaji) she married, she is naïve while the two wives of Alhaji are exposed and very good at making conditions worse for her, she went through bitter experience and survived lots of hardship, rivalry is common among core-wives in typical Hausa family setting.

Question 2: How faithful/authentic is the film Daskindaridi to its original version?

Response: Folklore as we know is a tale which does not have a distinctive source or origin, I have said it earlier that folklore is the source of our story and we were told these folklores by our parents. If we were to go by the story in the book we must surely acknowledge the source but since it was a verbal story we heard from elders. As for the book on Daskindaridi, there were not scenes like Indo's home, Kyauta. We only used some portion of the folklore of Daskindaridi, our aim is to portray how adopted children are brought up, that is why we used the idea of Daskindaridi.

Question 3: In short you intentionally decided to skip acknowledgement because your story was originally a folklore?

Response: That's right, you can hardly trace the source of folklores. Someone called Mahamoud Aminu, I think he is late now, he has published a book entitled 'Tatsuniyoyi Dominku' (Folklores For You). 'Nuni Cikin Nishadi' is also another book on folklore, the story goes on and on, nobody can claim ownership of folklores because they are historically oriented, they can be traced as far back as 600 hundred years ago.

Question 4: I asked the question because I feel viewers will be enlightened by acknowledging that the story originated from a folklore?

Response: Well, we didn't do that because by the time you begin telling children that this is folklore it may probably be something else. We have modernized the story by introducing things such as television, at a particular scene a family were watching a song 'Oh baby don't break my heart' an Indian movie 'Mohabbat', so saying it is based on folklore will contradict children into thinking that years backs there was a song like that and academics like you from the university usually criticize harshly, you will immediately dispute it or say there is relationship between folklore and a modern day experience like that.

Question 5: Unlike today's children you are opportune to have lived with grandparents and heard the folklores directly from them, don't you think acknowledging it as folklore means giving the children the folklore in a modern way?

Response: Now if we do that and these children suddenly find their way into universities and during assignments or some other academic engagements cite reference with folklores having modern day materials such as laces, nice wrappers, etc they watch in our films what happens. We tried to do that in the past and have succeeded but the film was not as popular as Daskindaridi, we shot young ladies singing 'Dan Maliyi Maliyo', later they went to an old woman for folklore, that was the film named 'Gagare', the old woman was our grandmother, we sat and listened, she began narrating, and even that folklore itself was picked up from a book entitled 'Magana Jari', the film's name was 'Zakaran Da Allah Ya Nufa Da Cara', in it some women were fetching water from a well when an old woman came to drink. All the women refuse to give her, except a pregnant woman who gave her water to drink, after which, the thirsty old woman said to the pregnant woman that the unborn will insha Allah become emir. You see that was the folklore we

produced a movie on, and we tried to stick to typical traditional conditionalities of it. But the main reason for not acknowledging Daskindaridi is the modernization brought in it.

Question 6: In both oral and written form of the story, it ends where Burtununa marries the prince, why did you extend the film beyond its original version?

Response: This tallies with the white man's saying that our aim is to capture the reality, we want to portray the Hausa man's family setting of rivalry between core wives, a girl whose mother died being brought up by her step mother, you know she normally has to undergo series of hardship, but in our case of Daskindaridi we reversed this scenario by portraying an uncle to the girl together with his wife colluded in maltreating her which is very rare in Hausa land, but in the end we showed patience yields good result, they did everything to frustrate her, at a time they stopped her from wearing any makeup, even though that is missing in the original version of the story. Their own daughter does whatever she likes unlike the orphan (his brother's daughter), when it time for prince to choose a wife, all the young ladies presented themselves to him, each of them trying to woo his attention, in order to ensure this orphan does not emerge victorious, her colleagues looked down on her, made fun of her, they asked that she does not wear any makeup while allowing their own daughter to appear in the best way and used charm as reinforcement so as to have the prince select her, by God's grace the orphan scaled through successfully. We maneuvered a scene in the film that contrasts what is in the original version, that is when an old man assisted her instead of showing she was swallowed by an old woman which is the folklore we substituted that with an old man who asked her why she was not well dressed, she hesitated for a moment, he asked her to close her eyes, some effects were used and there appeared new sawn clothes, the old man again asked her whether she knows the name of the prince and she said no, he murmured the name of the prince into her ears. If we are to do the film now, we would have been more realistic in terms of displaying village setting.

Question 7: You created some characters which were not in the written form nor they are in the oral form and made them powerful in your film, eg. Indo's two guardians, why did you do that?

Response: Well, most Indian movies have similar settings with ours in Hausa, hardly you find a typical Hausa family comprising just the husband, wife and children, is either your wife adopts a child or the husband adopts, and that's why he adopts the daughter of his brother whom they

have been maltreating, sends her to fetch water even when it is raining because she is not your bloody daughter, towards the end of the story a wealthy man ‘Alhaji’ saw her and expressed his interest of marrying but her uncle said if he can use a charm on her to go into prostitution he will definitely do that, that’s the highest level of hatred. During the wedding the uncle concluded that there will not be any wedding ceremony, she should be taken to Alhaji’s house the way mourners take corpse to the cemetery, he warned his wife not to tell her to obey the husband and live in peace with him, she survived all these nightmares and took advantage of them in the end, so that’s the vital distinction between the original version of story and the film we produced.

Question 8: Why did you use romantic songs in the film featuring Indo and prince while both the written and oral form did not provide it?

Response: It is just for entertainment, it was created to give pleasure to viewers. I think it is one of the factors drew people’s interest in the film, I could remember when we first showed the film song ‘Ruwa Mai Malale Dagogwarago Ko Ba Kaine Ba Dagogwarago’ in Wapa people really enjoyed watching, in essence the song does not have any relationship with the story, it was only introduced on background of entertainment.

Question 9: What cinematic feature did you use in achieving it?

Response: In film there are visual and special effects, we used the effects to some things appear from nowhere, especially when the old man said to Indo have the clothes and they appeared. The idea first came when we noticed the use of effects in TV series of ‘Dan Magori’ who appears and disappears, we imitated that, we told the cameraman who said he can do more than that. We created some friends to the prince a who were absent in oral tale, in the original version the prince mimes ‘Assalam Salam’ alone and we felt it will be awkward to depict that in reality. Two friends were created for him who dresses moderately.

Question 10: What is the logic behind that?

Response: Naturally a Hausa man does not live alone, one must have a friend, associate, teacher or someone else, that’s the reason we provided friends for the prince, as for Indo, a partner was made for her i.e daughter of her uncle Kyauta, and from the name Kyauta it means one without partner or you are the only one (daughter) in the family, and normally Kyauta is cherished so

much by her parents. Someone came from one university asking about the name and I told him it meant highly admired daughter, the parents normally try to make her happy always. As for Indo we thought of the widely used name in Hausa land two names i.e Aisha and Fatima came to our mind, we chose Aisha, in order to localize it, we decided on Indo which is traditional or village name for Aisha.

Appendix II

Date: 2/3/2016

Time: 5:00Ppm

Location: BUK Oldsite

The interview was carried out in Hausa language and was later on translated into English language and transcribed.

Interview with Director and Producer of **Ruwan Bagaja** Ilyasu Abdulmuminu Tantiri

Question 1: The story of **Ruwan Bagaja**, has two forms (oral and written) before the subsequent production of the film, which one among the two inspires you to produce the film **Ruwan Bagaja**?

Response: Its not the book, the ‘Ruwan Bagaja’ folklore is famous especially in those days, but children of today are not well familiar with it as a result of modern day facilities influence like TV, back then there was no TV, the folklore was the topic, it is memorized to the children and they grasp the message physically. Now, film influence has drastically reduced the power of folklores. I produced the first ‘**Ruwan Bagaja**’ in 1998 with cast such as the late Hauwa Ali Dodo, Aisha Yarfulani, Malam Haruna Aliyu, Hajara Usman, Rabi Sufi, the film sold highly and I reproduced the same film ten years later i.e in 2008 with different cast that included Sadiyya Gyale, Zainab Raga, Hussaini Sule Koki, Yahanasu Sani and a new actress Maryam. If you read the book you will find that it is totally different from the folklore because it is hundreds of years old, there are clear differences between the book and the folklore itself.

Question 2: The book ‘**Ruwan Bagaja**’ by Abubakar Imam has no relationship with the film you produced as you said, but the story of ‘**Kogin Bagaja**’ in the collections of folklores by Ibrahim Yaro Yahaya and co are clear folklores.

Response: The book of late Abubakar Imam of blessed memory has no relationship with folklore but other authors had series of folklores compiled in a book. The argument here is, before the book there was a folklore, the author(s) only compiled them in one place, so the ‘**Ruwan Bagaja**’ of Abubakar Imam has no relationship with my film.

Question 3: Is there any relationship between your film and the original ‘**Ruwan Bagaja**’ tale?

Response: Yes there is. Even the author compiled different folklores in a book. The relationship is that we heard of the folklores as children and I now converted it into film, that is exactly what the author did by publishing a book of folklores. What he had in the book and what I turned into movie is the same thing because the tale came from one source i.e oral and from old people.

Question 4: Can we indirectly say the folklore formed part of your story?

Response: No, it is the direct source of my story.

Question 5: In your opinion what variation did you notice between the original version and the film you produced?

Response: Alhamdulillah, folklore in the olden days is known to be very short, it lasts for five (5) minutes and the story is narrated which is not the case in our film. The world is dynamic, so we expect things to change over time. If you watch my first ‘**Ruwan Bagaja**’ of 1998 and that of 2008, ten years in between you must definitely see some variations, we always want to please audience, so you try to give them what you think is suitable to them. People like violence, the whole between Yarbora and Yarmowa scenario of ‘**Ruwan Bagaja**’ can be completed in five (5) minutes. We decided to portray an unimaginable level of patience of someone who is being treated badly continuously. When she get birth the hatred rose again to advanced level, but the original story only showed considerable amount of hatred which is at variance to what we had in the film. A film has to orderly and gradually present scenes in sequence to satisfy the needs of viewers, in essence this is the reason for many differences between the film and the original tale.

Question 6: How faithful/authentic is the film **Ruwan Bagaja** to its original version?

Response: I did not, because I cannot exactly tell you where the original tale came from. I know I when we were children our grandparents do memorize it to us, in school we read it but it is not the source. In those days when night falls we used to gather at Wazirin Kano house, our neighbors and where I grew up, there were his maids (Jakadiya, Shamaki) who normally narrate tales to us such as Dan Sarki, Gwida Yara and the rest. It is very difficult to acknowledge the true source, supposing I want to acknowledge Ibrahim Yaro Yahaya, that will be wrong for me because he also heard it as a tale, ‘**Ruwan Bagaja**’ is over hundred years old and I doubt if

Ibrahim Yaro Yahaya is hundred years, acknowledging is just telling lie, that's the reason I think it should remain as a folklore.

Question 7: We know when you produce films based on true life story you indicate, don't you think you can still state that it is based on folklore?

Response: We produce local films not of international standard, our films cannot be rated as continental let alone international, what we do is drama. For example, the film '**Ruwan Bagaja**' is not meant for other tribes like Igbo, but for Hausas. True life story films are normally stories that are not well known by people while the folklores such '**Ruwan Bagaja**' are generational and day to day tales, at least out of every ten children three or four of them might have heard about it, that's the reason you don't even need to acknowledge because almost everybody is familiar with it. The world is moving at a fast pace, from the time I produced the first '**Ruwan Bagaja**' in 1998 to 2008 when I did the second version and down to this moment, there had been remarkable changes, I'm sure the children born are now adult and they may likely not be aware of '**Ruwan Bagaja**', and my film will be their guide. **Ki Yarda Dani** is a story that has an author, so producing a film on the same story must warrant you to acknowledge the source.

Question 8: You created some additional ideas in your storyline which were not present in the original tale, why did you do so? For example, in both oral and written form Yarbora met the prince when she breaks the egg, why did you create the character of the prince within the village unlike that of the original version?

Response: I think the folklore itself is narrated differently, because the version narrated to me, it was not a prince in the scene you are referring, traditional drummers and trumpeters are on one side with one of the girls, while the leprous and ugly people are with the other, there was no prince. I introduced the prince on the ground of changes that occur eventually, the idea is just to make the film more interesting.

Question 9: why the twist of the role between characters, for example Yarbora is described in both the oral tale and the written form to be more beautiful and fairer than Yarmowa, but your film reversed the features?

Response: I don't know your understanding of beauty, let me tell you that beauty has many forms, to someone Zainab Raga is ten times beautiful than Sadiyya Gyale, so beautiful goes with character and attitude of the person, a girl may be beautiful but if she possess bad habit she may be considered ugly, that's nature. In film not everything is real. My consideration of choosing Sadiyya is her character, she fits the role she played, take a look at how she frowns and grimaces at times, and Zainab Raga her condition is the main concern, always unhappy because of the way she was being treated. So roles are distributed based capacity, attitude and character of artistes, for example, the late Dan Ibro can hardly play a sympathetic gentleman role that Tahir Fagge normally plays, and is always excellent at playing comic roles, film has a certain language or logic different from what people know.

Question 10: You created so many additional characters that were not present in both the oral and written form and made changes in some, like the character of Yarbora's cousin, the old man thatb Yarbora met in the wilderness, why did you do that and what is the logic behind it?

Response: Well, people like violence a lot, during the Saddam Hussain Iraq led war you could see a group of thirty people listening to one radio set just to get information about the war because they are interested. The whole tale of '**Ruwan Bagaja**' is simply signifying that patience eventually leads to success, it shows also teaches too much love for a child can spoil them, there are many lessons in the tale, even the scenario where an egg was broken was a lesson about proper upbringing. Basically what the new things I introduced on the original tale made it more sympathetic, Yarbora's cousin was a kind of relief to her terrible ordeal, he was the supportive and caring person to Yarbora but I framed the story in such a way that he got killed making her life much angrier and disgusting, the idea is to make viewer be more sympathetic to her.

Question 11: Can you compare the character of Hama (Bora) in the film '**Ruwan Bagaja**' and that of Bora of the tale of '**Ruwan Bagaja**'?

Response: Originally the tale focus is not on the parents but on their children, all activities revolve around the young girls, the parents are just there to as overseers. Even the names of Yarbora and Yarmowa are coined traditionally in order to suit the village setting of the story, the tale portrayed one of the two girls as indulgent and the other as stubborn. Film is always trying to

set reality from what is not reality, you construct argument and make people believe. If you watch my **'Ruwan Bagaja'** of 1998 you will understand that Rabi Sufi was badly treated, some people naturally don't bother if they are offended, insulted or even slapped, Hama is a character with an innocent face, sometimes it is difficult to tell if she crying because it may look like a smile, its her nature so nothing can be done to change her.

Question 12: What is your assessment of Hama's role in the film, does she suit the role as you want it or she does not?

Response: She excellently played the role, the original tale is short but I expanded it to include other things, Yahanasu Sani played the role, if I ask you whether or not she suitably fits the role, what will you say? Well, she played the role remarkably. For me to choose another person it will be somehow, Hajara Usman will be suitable too but she appeared in the first version as wicked woman and it will contradict viewers to see her playing differently in the second version.

Question 13: What cinematic feature did you use to in the search of **'Ruwan Bagaja'**? For example the different rivers, different kinds of foods, how did you achieve that?

Response: I think by watching the first and second version, you can generate answers for this question, in the first version of 1998 sophisticated editing equipment were not available, there was not something Casablanca, but I used Linear to edit. Myself and a company called Yakasai Vision were the editors using Linear at that time, Yakasai Vision then produced a film entitled **'Sauran Kiris'** Ali Nuhu and Fati were like kissing themselves on the poster, while I worked with **'Tumbin Giwa'**, the producers of **Gimbiya Fatima** and others. We were the only two editors using Linear in the whole industry. So, creating that cinematic feature you are talking about was very simple, you first take a shot of the water and the calabash separately, you time depending on how long you want it, mix the two videos using mixer apportioning time on them separately, the trouble lies with the mixer control in order to portray the exact picture of blurriness at that time. But now computer has solved everything, you can have the calabash on the water even though you take a different shot of the calabash. You can see in the film, there was a calabash on the water and another one beside the water, it's the work of computer. There is something you have forgotten, I think next two weeks we will a premier show of TV series of **'Ruwan Bagaja'** I did the movie in Daura, it took me about two months, **Alrahus Films** are the

producers, **Ruwan Bagaja** has a number of volumes, if you compare the first version of 1998, second version of 2008 and the new series, you definitely notice many differences, the picture itself will tell you. Stories such as **Ruwan Bagaja** really need a creative person, you have to be creative enough to portray that kind of tale in a film, I wrote the script and directed the movie, and in the first version I acted the role of Yarbora's cousin, drank poison and died. Even though I normally produce comedy films now, the films I don't produce are love films, I love to produce traditional films because I grew up at the heart of our town so I became used to seeing traditional activities around me like where horses are tied and I am an ardent lover of history, if you ask me history of all the gates of Kano I can tell comfortably tell you