Folklore Adaptation in Hausa Home Videos: A Textual Analysis of Two Kannywood Films with Their Oral Versions

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ABSTRACT
This study is a folklore adaptation of two different Kannywood films with their oral versions. Adaptation as defined by Hutcheon (2006) 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. The paper discusses how the inclusion of folktales in Kannywood has led to a cultural shift from orality to digital media and its subsequent preservation. This paper therefore will carry out a text analysis of some of the folklore tales' films which are Das-kin-da-ridi and ruwanbagaja which are all Kannywood films. The paper also looks at what elements are changed in the storylines under including the elements that are added. The additions help in assessing African culture in general, its flexibility and the effect of globalization on Kannywood as an industry in particular. The study seeks to achieve some objectives which are: to explore the differences and similarities in textual interpretation between the original versions and the adapted versions, and tostudy the level of plot extension and reduction of the original text in the adapted films. The study will apply the textual analysis method of gathering data as its methodology, and adaptation theory will be used as its theoretical frame work.

Key Wrods: Kannywood, Falkore, Adaptation, Films, Storytelling

INTRODUCTION

The adaptation theory has covered a long period 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 ground breaking (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 have formed the theoretical landscape of film adaptation (McFarlane,1996; Naremore,2000; Stam, 2005; Hutcheon, 2006).

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 s cholars 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 how to evaluate the procedure's success or failure afterwards.

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 art is necessarily better art. This is through what Mcluhan calls "the rear view mirror" logic (year), 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 like Mcfarlane (1996) and Hutcheon (1996) argue that the process of adaptation undergoes some changes, ranging from the reduction and extension of the adapted text from the original source.

Problem Statement

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 such as Usman et al. (2013). This Kurfi (2014) concurs in his study of adaptation and text analysis. He says due to the fact that cultural studies are considered a new approach in media studies, the general literature on adaptation is very scanty, particularly in Nigerian universities offering Mass Communication courses. It is based on the above that the researcher is set to carry out a study that will examine the issues of adaptation into Kannywood film with regard to folklore. Also, it is within the parameters of this study to find out how or in which manner the adaptation is done, and what are involved in the process of adaptation.

Aim 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.

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?

Literature Review

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 hisfilm, 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 Connor (2007) points out in his article "The Persistence of Fidelity: Adaptation Theory Today," that 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 an evaluation criterion. The discourse on fidelity is based on the assumption that an adaptation is meant to simply reproduce the source text. According to McFarlane (1996), 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 film-maker 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 (Mcfarlane, 1996).

The expression being faithful to the latter becomes loose after Leitch 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).

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.

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) observesin his paper titled, 'From Oral to Visual: the adaptation of *Daskin-Da-ridi* to home video', adapted films are reproduced with changes in the characters and the plots with a view to achievingmany objectives, which include aesthetics and emotion 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 novels suggest futility and the cyclical nature of human existence, engaging themes of Christianity, reproductive rights, political corruption.

According to Jackson (1989, cited in Koven, 2003), one area 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 (1996) 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 is a continuous social process of telling and retelling, constructing and reconstructing, adapting and retelling, using whatever media available.

Theoretical Framework

The study adopts the Adaptation theory which was propounded by Linda Hutcheon (1996) 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.

Methodology

The overall research design is qualitative, and the main method of data collection in this study is 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. An in-depthinterview was also used as a supplement in the study, to interview the directors and producers of the two films. Interview is

an extended conversation, but it has a different purpose from that of an ordinary conversation (Berger, 1998). Berger (1998) further explainsthat an in-depth interview is conducted to get a particular issue, such as hidden feelings or attitudes and beliefs of which a Respondent may not be aware or that are only dimin his or her consciousness.

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 reviewed for this research. This is done based 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.

Daskindaridi Story Line

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.

Adaptation Skill in Daskindaridi

a. The Theme

The theme of the oral version and the adapted film are the same with some modifications in the adapted film. In the adapted film, apart from the major theme of the story, which is that of unfair treatment, another subtheme of jealousy is introduced hence adding to the original theme of the story.

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 it ends in the oral version but rather extended by introducing new elements.

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.

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) with their daughter do all they can in order to make Indo's life miserable. The two versions of the stories do not mention a specific place where the story takes place.

Ruwan Bagaja Story Line

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 wet 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 moves 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 rivers also offer 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 to go and wash the beddingin 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 beddingand 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 beddingin 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 bedding. But instead of her to plead with the river, she puts the beddingand washes it. She returns home with nothing

and her mother says she did not wash the bedding. 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 bedding. Again, the river says it will not allow her to wash the bedding. She still disobeys and washes the bedding. In the morning, her body is covered with rash. 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.

Ruwan Bagaja Adaptation Skill

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 as well as her daughter. Other subthemes of the two stories include greed and patience.

Jealousy as a sub-theme arises when Yar Bora returns home with 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

Bothversions of the stories have similar plot but with 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. In the written version, Yar Bora meets a human thigh and a talking dog on her way to Ruwan Bagaja but in order to be realistic, she met an old man in the adapted 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. Nothing of this nature is mentioned in the written version. In the adapted version however, 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.

c. The Characters

The characters Yar Bora and her mother are kind and patient while of the other characters, Yar Mowa and her mother, are 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.

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 intensifies in both stories when Yar Bora is sent to go in search of Ruwan Bagaja, which 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 beddingin River Bagaja so that she will return with a lot of wealth too. However, she returns on a donkey's back in the written version and while she returns with nothing in the oral version.

e. The Setting

The settings of both stories begin with a domestic family, which consists of a husband, his two wives and their two daughters. 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 plainly makes it clear that it's a village setting.

Data Analysis

Similarities and Differences

Based on the analysis of the stories carried out earlier in this chapter, the story of *Daskin da ridi* carries variation that exists between the two versions in character and characterization. The characters of grain in the story were exchanged with that of real girls in the adapted version, thereby making 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 that of the adapted film is the same but with some slight differences. Both stories have the same theme up to where the secret name of the Prince is revealed. However, a sub-theme of jealousy was introduced in the adapted version 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 other wives together with her guardians do all they can to break the marriage and they succeeded. The Prince is later disenchanted by an old man and isable 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 replaced the names with renownedwomen 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 a bath who asked 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's 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, but we added another song Ruwa-mai-malale-dagogwarago instead. 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, 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 but, 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 resent several times until the rivers get tired of her and disappeared, which makes her return home with nothing. In the adapted version however, Ladiyo returns on donkey back accompanied by lepers and cripples.

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

Folklore in the olden days is known to be very short, narrated, and usually lasts for five minutes, which is not the case in film which is prolonged and has to be watched/viewed by the audience. Hence while the folktale is listened to within a short period time, film is watched by audience and usually takes time. This is because 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 will definitely see some variations. It is in the nature of human beings to like conflict, and the whole Yar Bora and Yar Mowa scenario of Ruwan Bagaja can be completed in five minutes. But because of the human nature, 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 with 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.

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 the oral version did; 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, whom she married after he was disenchanted by an old man. 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, Seeearlier (Sabo, 2016), said:

The plot extension introduced in *Daskin da ridi* 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 *Daskin da ridi*, 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. 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. 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.

Discussion of Findings

The two research questions in this study were answered by the use of textual analysis and in-depth interview methods. Based on the findings of research question one, 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 most undergo a series of processes before it is effectively sent, because it is a visual medium 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.

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 adapted films used in telling 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.

Conclusion

Based on the data gathered and analysed, this study was able to discover that there exist some differences and similarities between the oral folklore and the adapted films. 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. 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 both different stories were products of two different mediums.

Recommendations

Based on the data gathered, some recommendations were made. It is, therefore, recommended that similar studies 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.

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