AN ASSESSMENT OF INTERPELLATION IN SELECT HAUSA HOME VIDEO MOVIES

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Declaration

I hereby declare that the work in this Dissertation titled"An Assessment of Interpellation in Select Hausa Home V ideo Movies" was performed by me in the Department of African Languages and Cultures under the supervision of Dr. Balarabe Abdullahi and Dr. Shuaibu Hassan. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this work has been presented for another degree or diploma at any institution.

…….. …… ……..

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Certification

This dissertation entitled **AN ASSESSMENT OF INTERPELLATION IN SELECT HAUSA HOME VIDEO MOVIES by Bala Abdullahi** meets the regulations governing the award of Master of Arts in (African Literature) Hausa of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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Dedication

This dissertation is dedicated to my wonderful parents Malam Ahmad Abdullahi and Malama Fatima Abdullahi for the pains they had to endure in nurturing me right from infancy to adulthood.

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Abstract

The Hausa culture just like many has been infiltrated by foreign ideologies. Hausa home video movies as a veritable tool for projecting and preservation of the Hausa culture have been perceived to be promoting and depicting foreign ideologies which are at variance with the tenets of the Hausa value system. These home videos movies have effectively become a platform for Hausa filmmakers at promoting the Euro-American and Indian ideologies which influence the target audience through a process known as Interpellation. Althusser describes Interpellation as a process through which people encounter their cultural values and internalize them. It basically explains the ways in which ideas get into people's heads and have an effect on their lives so much so that the people believe in the ideas. Interpellation happens through ideological and repressive means. Therefore, the study will apply the theory of interpellation on a select Hausa home video movies which are fictional but mirrors reality and the society, then examine the interpellative functions of Hausa home video movies, and the likely influence of the ideologies depicted in Hausa home videos on the target audience laying credence to the fact that home videos are a powerful ideological weapon. This study will establish how the interpellative functions of Hausa home video movies undermine the essentials of Hausa value system in aspects of marriage, mannerism, morality, dressing etc. the methodology adopted will be issuing out questionnaires to sample opinion of various strata of respondents and subsequent analysis of the content and main thrust of five different Hausa home videos namely *Basaja* (2012), *Mata da Kuɗi* (2014) *Zee-Zee* (2014), '*Yar Mace* (2014) and *Mulkin Mallaka* (2014).

Chapter One

General Introduction

1.1 Introduction

Literature is often influenced by the culture and society in which it is produced and as the imitation of life, it creates not only serious, and substantial literary pieces but also composes conventional and melodious works of art which more often is expected to influence, convince or persuade the people (Kabir, 2013). It is against this backdrop that scholars like Agyekum (2013), Chapman (1992:619), Hogins (1984), Ladyina (1976) to mention but a few have described literature from different perspectives but all have underscored the strong relationship that exists between literature and society. Literature deals with experience which may feature philosophical ideas that could be presented in terms of personal experiences which normally reflect the experience of the entire society over a certain period of time.

The term interpellation as a noun, has its root from Latin as *interpellare,-atum* which means to disturb by speaking. Interpellation according to the French Marxist Philosopher, Louis Althusser (1972) is the process by which ideology embodied in major social and political institutions, constitutes the nature of individual subjects' identities through the very process of institution and discourse of praising them in social interactions. It basically explains the ways in which ideas get into peoples' heads and have an effect on their lives, so much so that they believe they are their own. Interpellation is a process which people encounter their cultural values and internalise them.

Hausa home videos according to Dakata (2004) are audio visual tapes or discs relaying plays and dramas that are recorded for commercial purpose. They are purchased and viewed at

home with the sole intent of acquiring the required entertainment and education where possible by the viewers. These home videos bring people into contact with their culture while they are being entertained, even though interpellation could acculturate the audience with a culture other than theirs.

Since literature mirrors the cultural and societal life of a people as opined by Ladyina (1976), a conscious effort will be made in this study to examine the processes in which people subject to various ideologies as depicted in some Hausa home video movies like *Basaja*(2012), *Mata da Kuɗi* (2014), *Zee-Zee (*2014) '*Yar Mace* (2014) and *Mulkin Mallaka* (2014). Also, to establish how these foreign ideologies undermine some essentials of the Hausa value systems especially in aspects of marriage, morality, norms and values etc.

1.2 Background of the Study

This research depicts the strong relationship that exists between literature and philosophy as a discipline. According to Chapman (1992), literature in the real sense is philosophical because it does not just portray the experiences of a people over a certain period of time; it represents the mindset, perceptions, religion and cultural beliefs of a people. It is worthy of note to state that students of literature share the desire to integrate literary experience with other cultural phenomena such as historical change, philosophical concepts and social movements.

The study, therefore, examines the interpellative functions of Hausa home video movies and how it undermines the essentials of Hausa value system in aspects of marriage, norms and values, mannerisms, dressing, morals etc. Film as opined by Mohammed (2004) is designed primarily to inform, influence or inspire. And according to Krings (2004), Film is a medium which can be used to give life to the imaginative, to what could be, to the dreams (bad and good)

of a given society. Therefore, one finds it expedient to apply the philosophical concept of interpellation on select Hausa home video movies. This is by examining how ideology operates in Hausa home video movies. The unconscious exploitation of the concept of interpellation by producers and scriptwriters of Hausa home videos deliberately or otherwise to get to their target audience, and also examine the effect of foreign ideoloies on the target audience who view these home video movies by issuing out questionnaires to various respondents.

1.3 Statement of the Problem

Researches have been conducted on Hausa drama, home video movies inclusive but none has to the best of this research focused its attention on the interpellative functions of the Hausa home videos. This work therefore states the problem as follows:

Most Hausa home video movies since inception have been perceived to depict foreign ideologies. These foreign ideologies are at variance with the tenets of the Hausa value system. The research sets to exploit the interpellative functions of select Hausa home video movies and how they undermine the essentials of Hausa value system in aspects of marriage, norms and values, mannerisms, dressing etc. The high rate of immorality in the 21st century Hausa society may not be unconnected with the ideals which some Hausa home video movies depict.

What then is the likely fate to befall the Hausa value system if the Hausa filmmakers who should consider themselves as moral and social agents of Hausa culture continue to depict ideals that are at complete variance with that of the Hausa value system.

1.4 Aim and Objectives of the Study

This research deals with the relationship between the ideologies portrayed in Hausa home video movies and its aftermath effect it has on the target audience through a process known as

interpellation. Therefore, the integration of the philosophical concept of interpellation to Hausa home video movies is the focus of this study, as such has some objectives. Some of the objectives of this study are:

1) to examine the process through which ideology operates in within the context of a work of art;

2) identify the likely influence of interpellation on Hausa society and the target audience as it appears consciously or unconsciously in Hausa home video movies;

3) find explanations to some human traits in aspects of culture, philosophy and perceptions as exhibited in the society which has great influence on works of art like Hausa home video movies.

1.5 Research Questions

Hausa home video movies have enjoyed some level of attention from different literary scholars which explains why there are diverse opinions on these home videos. This research attempts to contribute its quota by examining the applicability of the theory of interpellation on the study of Hausa home videos. Therefore the research questions for this study are:

1) to what extent is the theory of interpellation applicable to the study of Hausa home videos?
2) do Hausa home videos perform the functions of informing, educating and enlightening viewers?
3) do Hausa home video movies erode the rich cultural heritage of the Hausa people as a result of interpellation?

4) to what extent do the Hausa home video movies portray foreign ideologies like that of the Euro- American, India and China-Korea?
5) what is the likely influence of foreign ideologies depicted in some Hausa home video movies on the target audience?
6) Is the Hausa home video movies an effective tool for public sensitization through interpellation?
7) is the Hausa home video movies a powerful ideological weapon that could be used to promote foreign ideals that are detrimental to the Hausa ideals?

1.6 Significance of the Study

This study hopefully will be of great benefit to a lot of readers and students of literature. Some of the importance this study and how it may benefit readers and other students include:

1) this study will highlight the relationship that exists between literature and other spheres of human activities especially philosophy.
2) the research, hopefully, would be a guide to other students that may decide to apply the philosophical concept of interpellation on other Hausa home video movies in future.
3) the study would further boost the image of one very vital aspect of Hausa literature – that is contemporary drama known as Hausa home video movies in the context of this study.
4) students of literature will benefit from this study because they will exhibit some level of acquaintance with Hausa home video movies.
5) students of philosophy will benefit in such a way that they will further realize that philosophy cuts across so many boundaries including literature.

6) the study would hopefully educate readers and other researchers on how ideology operates in every society so much so that it is portrayed in their home video movies.

1.7 Justification of the Study

To justify any research, one must state clearly the reasons that necessitated the research. Therefore, the justification of this study is:

1) to undertake a research that attempts to test the applicability of the theory of interpellation on the study of some Hausa home video movies.
2) to evoke a consciousness amongst the Hausa populace on the role some Hausa home video movies play in influencing the culture of the people.
3) to establish that foreign ideologies depicted in Hausa home video movies have the tendency to influence the culture of the target audience through the process of interpellation.
4) to address the general notion that just as Hausa home video movies contribute to moral decadence in the society, it could also be used as a veritable tool for projection and preservation of the rich cultural heritage of the Hausa people.
5) to establish that home video movies as a powerful ideological tool could be used for the propagation of the Hausa ideals.

1.8 Scope and Delimitation of the Study

This study applies the theory of interpellation on some select Hausa home video movies by way of content analysis. Therefore, the study limits its scope to the application of the theory on only five Hausa home video movies namely: *Basaja (2012) Mata da Kuɗi (2014), Zee-Zee (2014) 'Yar Mace (2014)* and *Mulkin Mallaka* (2014). Suffice to also state that this study does not include in its focus other variables that concern the study of Hausa home video movies like

characterisation, theme, language style, setting unless they are able to present the required interpellation.

1.9) Definition of Operational Terms

a) Interpellation – a process through which ideas gets into peoples' minds and have an effect on their lives.

b) Ideology – The doctrine, philosophy, body of beliefs or principles belonging to an individual or group.

c) Acculturation – a process by which the culture of an isolated society changes on contact with a different one especially a more advanced society.

d) Enculturation –the process by which an individual adopts the behavioral pattern of the culture in that person is immersed.

e) Cultural synchronization- a process whereby an external culture that is welcomed and imitated by another culture which the external supersedes in an evolutionary fashion is more likely to be suitable.

1.10) Conclusion

This chapter has tried to highlight the background of the study, statement of the problem, objectives of the study, the importance of the study, research methodology, research hypothesis and the scope of the study. Also, the chapter gave an insight to the bearing and direction of the study by providing an overview of the key variables of this study such as the theory of interpellation and Hausa home video movies. The chapter also brought to the fore the feasibility of applying the theory of interpellation on the study of Hausa home video movies and points out clearly the problems the research would tackle.

Chapter Two

Review of Related Literature

2.1 Introduction

This chapter examines previous works that have a relationship with this study. Emphasis will be laid on the concept of interpellation and its application on different works of art. Thereafter, focus is given to the Hausa home video movies by examining its evolution, and different scholarly opinions on these Hausa home video movies. Suffice to add that the review is aimed at comparing this study to other works that have been done in the past to examine their similarities and also point out areas of divergence between this particular study and the others.

2.2 Concept of Interpellation

The French philosopher, Althusser (1972) first popularized the word interpellation in his seminal essay *Ideology and Ideological State Apparatuses (Notes towards an investigation*). In the essay, Althusser explores the relationship between the states, mode of re (producing) power and ideology from a Marxist perspective. The term interpellation was an idea introduced by Althusser to explain the way in which ideas get into people's minds and have an effect on their lives, so much so that cultural ideas have such a hold on the populace that they believe they are theirs. Interpellation is a process, in which people encounter their cultural value and internalize them.

Interpellation is the constitutive process where individuals acknowledge and respond to ideologies, thereby recognizing themselves as subjects. Interpellation is basically the idea that the audience are "bred" to think, act and react in certain ways. People are interpellated from the day they are born into specific roles that society has created for them. For instance, girls being

portrayed in magazines playing with dolls and loving the colour pink are an example of gender role interpellation. Interpellation is subtle that is to say the point of interpellation is for a person to feed into something without even realizing that they are doing so. It is used in almost every aspect of our society, especially in the advertisement and marketing of merchandize. Interpellation can be found in many situations, but most prominent example of interpellation is the typical male and female roles that we are "assigned" from a very early age. There are certain things that are 'normal', and are expected of a boy, simply because he is a boy. By the same token, there are certain things that would be expected of a girl so as to maintain her societal femininity. From a young age, we are led to believe that boys are the dominant, more powerful sex. Female are portrayed as caretaker and are often seem as being more compassionate and caring than males are. Men are expected to act rougher and less sensitive. The men are expected to work hard to bring home money to support their families. Females are often portrayed as being more in touch with their emotions. None of these ideas applies to any one person anymore so then do personality traits, but our society interpellates these ideas into people's minds every minute of every day. The society seems to idolize wealthy families because people are under the warped impression that they are happier than the poor because they have everything they want. Also, the society is interpellated to believe that the main centers of power and authority in our society that is the government, our parents, the president, are inherently good and always right – they (the power that be) do this to try and keep us in our place. They want to keep power in the hands of those who always had it, and usually one of the only ways todo that is to interpellate society to believe that, that is where the powers and authority belong in the first place.

2.2.1 Repressive State Apparatuses (R.S.A)

These are mechanisms of power that force people into their place. These mechanisms operate through threats of punishment or through the explicit demonstration of power. Repressive State Apparatuses include: armies, police, prisons or any outright threat of violence. Repressive State Apparatuses are rare and infrequent; force is not the most effective means of maintaining power.

2.2.2 Ideological State Apparatuses (I.S.A)

Ideological State Apparatuses work by manufacturing consent among individuals. It operates through ideas and representation that people encounter throughout their lives, training them and conditioning in them certain attitudes and behaviors that people are led to believe are natural. Ideological State Apparatuses includes large social institutions that train people in thinking in a certain way and bring them into ideology: schools, families, churches, art, toys, movies, books advertising, music, television, fashion, games, technology etc. All these sources of power provide people with certain attitudes, behaviours, ideas, perceptions, feelings, values etc. Interpellation is more about how larger cultural values are shared. For instance, during the World War II; many American women went into factories in order to help with the war movement. After the war, America faced a particularly difficult cultural crisis since women needed to go back to their roles as home makers, but they have had the intrinsic joy of working and the freedom it allowed. During the period, a number of texts appeared to convince women that their happiness would come through returning to their role as homemakers. Television shows, advertisements, movies, magazines, books, soap operas etc. were exploited for this purpose.

2.3 Interpellation in Literature

Ambayec (n.d) examines Althusser's State Apparatuses which are Ideological State Apparatus (ISA) and Repressive State Apparatus (R.S.A) in Joanne Kathleen Rowling's best-selling series, *The Harry Potter*. In the work, The School of Magic in the wizarding world serves as the Ideological State Apparatus and the Ministry of Magic in the series serves as the Repressive State Apparatus. She argues that ideology being a powerful tool affects the world and the people in it. Ideology is in the hands of those who are in the ruling class or the bourgeoisie which gives them the power and authority to make the proletariat the rule abiding and complying individuals. The dominant social order imposes its ideology to the minds of the common people and this phenomenon tends to affect the proletariat's way of thinking and living. Althusser examines "the ways in which the dominant social order propagates its ideology among the common people in the society through his Ideological and Repressive State Apparatuses". Ambayec's (n.d) work asserts that the abuse of power of the Ideological State Apparatus and theRepressive State Apparatus results in revolution of the proletariat especially when the dominant social order can no longer give what is due to the complying individuals.

The work cites examples on ideologies and interpellation from the first book in the series, *Harry Potter and the Sorcerer's Stone* when Hagrid came to rescue Harry from the miserable life he was having under the roof of the Dursleys, Harry becomes interpellated into a new world. Before he met Hargrid, he is forced to believe that he is nobody because of the treatment that was meted on him by the Dursley family. The Dursley's always made him feel like he is a loser, hence, the idea gets into his head and affects him but everything changes the moment he finds out that he is a wizard. He is introduced into a new world with new ideologies to believe in. The fact that Harry survives the killing curse of the Dark Lord made him famous in the wizarding

world. This made people admire him a lot. Due to Harry's miraculous survival, people are interpellated to think of him as some sort of hero. They even label Harry as "the boy who lived" through out his life and maybe even after his death. Apart from being "the boy who lived", Harry is also labeled as "the chosen one in *Harry Potter and the Half Blood Prince*. People refer to him as the hope of tomorrow. He is the chosen one because they thought of Harry as the "chosen one" to defeat Voldemort who incidentally killed Harry's parents. In the magical world, Voldemort's name is a taboo because he is so terrifying that people wouldn't even dare say his name. This they refer to him as "You-know-who" or "He-who-must-not-be-named. Lord Voldemort was interpellated as such.

The work cites how Hogwarts School of Witchcraft and Wizardry function as an Ideological State Apparatus. The school imposes the ideology that young witches and wizards should enter school at the age of eleven. The Hogwarts acceptance letter dictates whoever belongs in the wizarding world because it is the one sole confirmation that one is going to the school, then that confirms that he/she is part of the magical world. Another ideology that the Hogwarts imposes is the need of a student to pass his/her O.W.L.S (Ordinarily Wizard Level Examination), N.E.W.T.S (Nastily Exhausting Wizarding Tests). Students are required to take the O.W.L.S during their 5^{th} year at Hogwarts and the N.E.W.T in their 7^{th} year. The O.W.L.S determines whether a student will be allowed to continue taking a certain subject. It serves as a prerequisite for N.E.W.T which is like college entrance examinations. To be able to pursue a career after Hogwarts, one must satisfy the certain number of N.E.W.T to pass. Hence, the examinations have the power to determine the career of a student in the future.

On Repressive State Apparatus, Ambayec (n.d) cites the Ministry of Magic as the repressive state apparatus in J.K Rowlings *Harry Potter*. The Ministry of Magic comprises of several

departments namely the department of magical law enforcement (responsible for police and justice facilities), the Aurar office (responsible for pursuance of dark wizards) the improper use of magic office (responsible for offenses under the decree for the reasonable restriction of underage sorcery) and the international confederationof wizards statute of sorcery, the magical enforcement squad, the misuse of muggle artifacts, the department of detection and confiscation of counterfeit defensive spells and protective objects, the department of magical accidents and catastrophes (responsible for repairing accidental magical damage), the department of regulation of magical creatures, the department of mysteries for wrong – doers through its rules, protocols, norms and regulations. The Ministry of Magic also forbids witches and wizards to use magic. Hagrid, for instance is expelled from Hogwarts during his third year for a crime he never committed. But in spite of his innocence, he is still forbidden to use magic. His wand was snapped into two by a Ministry of Magic official. This demonstrates the repressive and punitive actions of the ministry. The final series of the book which is *Harry Potter and the Deathly Hallows*, due to Voldermort's violent, terrifying, terrible and tyrannous governance, the witches and wizards who are against the evil side, decided to ignite a revolution and fight. Many lives were sacrificed from both sides but the good triumphed in the *Harry Potter*, together with all those who fought with him, defeated lord Voldermort. In the early parts of the series, during the times when Voldermort was nowhere to be found, the witches and wizards lived in peace. Hogwarts School of Witchcraft and Wizardry and the Ministry of Magic worked in relative autonomy. The wizarding world was wonderful place to live in. This just shows that ideology can really perform its goal of maintaining order and harmony in a society as long as no abuse of power comes in.

The world of *Harry Potter*, though fictional, mirrors reality and society. It proves that ideology has a huge impact on the way of thinking of individuals as they become subjects of interpellation. Lastly, according to Ambayec (n.d), no matter how the ruling class can influence the minds of the proletariat, time will come that the proletariat gets to realize that there is something wrong with his state and this realization has a huge tendency to be the cause of revolution which remains unavoidable through the passage of time. This work by Ambayec (n.d) has some level of similarity with this study in the sense that it examines how ideologies that operated in the book *Harry Potter* subjects different characters in the book. These ideologies operate through various ideological state appatusses and repressive state apparatuses. However, this study is different from Ambayec's work as it examines the interpellative functions of Hausa home video movies and how it undermines the essence of Hausa value system. Another distinct feature of both studies is that as one examines the interpellative functions of a book, the other examines it in Hausa home video movies.

Farshid and Lotfi (2014) examine the operation of ideology in Ken Kesey's Novel, *One Flew over the Cuckoo's Nest* (1962). Considering Althusser's inquiries into the function of ideology in sustaining power, the writers of this article discuss the operation of ideological and repressive apparatuses in the asylum Ken Kesey portrays in *One Flew over the Cuckoo's Nest* (1962). The main focus of the writers of the articles was to expose how the text divulges the process of "subject formation" in that institution through the functioning of what Althusser calls Repressive State Apparatuses (RSA's) and Ideological State Apparatuses (ISAs).

The novel according to Farshid and Lotfi (2014), recounts the story of a group of people contained in an institution that is supposed to treat their allegedly mental problems, whereas under the facade of psychiatric treatment lies as ruthless controlling system whose major purpose

is to turn the inmates into obedient, submissive subjects rather than solving their problems. The agents of the institution maintain patients' tameness and obedience through strict rules and physical rigidity besides the so – called mental therapy that results in more confusion for patients who cannot hence any longer think independently or solve their problems. The characters of Kesey's novel are seemingly treated in that asylum to regain their mental health, where as they are actually entangled in the web of ideological and repressive force whose function is to maintain the hegemony of the supervisors of that institution. Nonetheless, after a while a resisting force appears in the institution by the arrival of a new inmate who urges others to defy the strict rules of the authorities. Although he is eventually almost killed by electrical shock, he inspires several inmates to stand against the authorities, the most notable of whom is the Indian American narrator of the novel.

The most abhorrent agent of the institution is named Nurse – Ratched also known as the Big Nurse. She is an inflexible middle aged woman who sees the world through the lenses of discipline and order and utilizes all possible means to keep the ward under her entire control. Noteworthyamong her features are her 'precise, automatic gesture' and 'smooth, calculated, and precision – made' face (1962:5) the nurse spends most of the day in a 'glass station' to observe patients' activities and take notes about them, and her masculine – like conduct, indifferent look and hard nosed attitude towards patients and staff generate fear and anxiety in the ward – she divides the patients into two groups and make them 'spy on each other' to keep them separated and distrustful of each other.

Considering Althusser's theories, it is certain that the Big Nurse employs different Ideological and Repressive Apparatuses to keep her power unbeatable. 'Psychiatric Therapy' is the most effective Ideological apparatus of the big nurse to keep the patients under control, since

they are totally convinced that it helps them regain their mental health, where as it is actually of no help to them and makes them more confused and incapable of thinking and realizing how it "dehumanizes" them. As regard to Althusser's theory of political interpellation, it portrays patients as ignorant subjects that submissively obey the 'subject' one of whose ideological apparatuses is Dr. Spivey who portrays a 'democratic' picture of the ward as a place where everything is managed according to the patients' benefits and desires whenever a new patient is brought to the ward, and in doing so practices psychological interpellation. Another way to sustain patients' submissiveness is to keep them ignorant of the world outside, with the excuse that 'the world news must not be therapeutic'.Althusser holds that power holders maintain their authority not only through ideological apparatuses, but also by the force and violence of repressive apparatuses. The most effective repressive apparatus in the hands of the Big Nurse are "Black Aides", "Shock Therapy" and "Lobotomy" through which she suppresses any uproar in the ward (Farshid and Lofti 2014). Three robust black attendants are her aides to keep the patients hushed and subdued, and as long as the patients behave according to her will, they are safe from shock treatment, but when they break her rules, they are doomed to undergo shock therapy and lobotomy. As a result of being shocked by electrical devices, the punished patient more or less loses his consciousness and thus becomes a sign of admonition for other inmates who consequently do not dare stand against the big nurse's rules.

Althusser opines that despite the operation of ideological and repressive apparatuses in every given society, subjugated people gradually form their own ideology against that of the governing people. In the novel, *One Flew over the Cuckoo's Nest*, the resisting force of the inmates against the hegemony of the Big Nurse is invoked by Randle Patrick M.C. Murphy who confronts the ideological apparatus of the institution and hoists a kind of awakening in others,

thereby acts as the source of inspiration for the final mutinous act of Chief Bromden the Indian American narrator of the novel. Although McMurphy is introduced as a swindler when he enters the ward, he is later depicted as a hero who vehemently challenges the meticulously contracted controlling system of the institution. A short time after his arrival, he breathes new life into the dead body of the asylum by his strong sense of humor and comic exaggeration, and activates the patients to change their way of life, believe in themselves and trust each other thereby acts as a source of inspiration for several inmates, especially the narrator.

While exploring Althusser's theory, Farshid and Lotfi (2014) argue that no one can release themselves from the bondage of dominant ideology and whatever a person does is ultimately entwined in the complicated web of ideology.The writers explain that the novel "*One Flew over the Cuckoo's Nest* depicts the same thought in its portrayal of different reactions against the dominant ideology of an institution that supposedly treats mental problems, while actually worsens them. The novel exposes that through the operation of the reigning ideology, the inmates detained in the institution have turned into obedient, submissive 'subjects' who have adjusted themselves to that ideology. The only inmate that resists the ideology and does not let the authorities turn him into another submissive 'subject' is not supported by other inmates who paradoxically run him towards his destruction by urging him act as a hero that stands against the very ideology that rules over them. Where as they do not or cannot support him. He is consequently punished by the system that ruthlessly turns him into an unconscious, lifeless piece of flesh by electric shock, and thereby slays his resisting spirit that defied their ideology.

Vint (2001) examines interpellation in Gwyneth Jones's *Aleutian Trilogy* by way of exploring the interface between ideology and biology that the author develops in her Aleutian trilogy which are: *White Queen* (1991), *North Wind* (1994), *and Phoenix Cafe* (1998). In these

novels according to Vint (2001), the author investigates the process of identity formation in culture through her creation of the alien species known as Aleutians. The author argues that the interface between the 'objective' world of science and the 'subjective' world of ideology that the author explores relies in part upon a version of Althusser's theory of interpellation in its construction of the aliens as an alternative form of subjectivity. Playing throughout on the multiple meanings of the word 'identity', Vint (2001) opines that the author uses her trilogy to effect a series of deconstructions of the boundaries between self and alien.

Avenburg (2012) explores how interpellation and performance help construct identities through musical experience in the Virgen del Rosario Fiesta in Iruya, Argentina. The author argues that the rituals of the Virgen del Rosario Fiesta in Iruya, Argentina provides a platform for reflecting on the relationship between musical activity and the construction of a collective identity. The musical event is considered as a cultural expression with certain ideological chains socially and historically shaped that interpellates social actors by their articulation with particular categories, also shaped in particular periods to construct identities. People are interpellated simultaneously as catholic, traditional, Argentine, Northern, modern and *Kolla*. As a whole, participation in the Fiesta del Rosario constructs and reaffirms a shared sense of being Iruyan.

Kellner (1995) examines the relationship between media culture and society and the emergence of media culture as a whole. He focuses on media culture in the United States of America and how the U. S media culture is invading cultures all over the world through Hollywood films, musical channels like MTV, American advertising and commodities. He posits that emergence of a media culture in which images, sounds, and spectacles help produce the fabric of everyday life, dominating leisure time, shaping political views and social behaviour, and providing materials out of which people forge their identities. Also, radio, television, film

and the other products of the culture industries provide the models of what it means to be male or female, successful or a failure, powerful or powerless. Still trying to highlight the nexus between media culture and society, Kellner opines that media culture provides materials out of which many people construct their sense of class, of ethnicity and race, of nationality, of sexuality, of 'us' and 'them'. It avails a platform that constructs identities whereby individuals insert themselves into contemporary techno-capitalist societies and which is producing a new form of global culture. Kellner (1995) seems to be on the same page with Althusser's (1972) theory of interpellation that explains how a society aquires their cultural values through the operation of various ideologies which is capable of constructing individual and group identities via apparatuses of the state including the mass media.

2.4 The Evolution of Hausa Films and Videos

Before delving into how the Hausa home videos came into being, it is expedient to examine other genres of drama that preceeded the home videos like the traditional dramas, radio and television dramas and a brief historical evolution.

2.4.1 Traditional Drama: drama is a well known phenomenum in the Hausa traditional society even before the advent of the colonial era. Some of these drama acts have continued to date, though with some modifications. According to Ahmad (2004), they are generally refered to as *Wasanin Gargajiya* traditional performances. Classifying these performances in dramatic forms, Kofoworola (1987:165) notes " In their social manifestation, traditional forms of Hausa drama.... can be classified into the following forms: Royal court forms like Wasan Gauta, Occupational forms like Wasan Maharba, Domestic forms like Wasan 'Yar Tsana, Social forms like Wasan Kalankuwa and Wasan Taƙƙai, Religious forms like Wasan Bori and Ceremonial forms like

Wasan Tashe. The concept of traditional drama are so well established and has been deeply rooted in the Hausa culture.

2.4.2 Television and Radio Drama: the establishment of Broadcasting Company of Northern Nigeria (BCNN) in 1945 and Radio Stations in 1946 at various provinces gave birth to Radio drama. The first series of Radio drama in the North was *Gudun Karin Haske* in 1947 (Khalil,2004). The establishment of Radio Television Kaduna (RTK) in 1962 and the cinematograph and film act of 1963 marked the beginning of televisiom shows. Among the these programmes, the drama productions have taken the interest of the audience especially with actors such as Kasimu Yero, Usman Baba Pategi, Hajara Usman, Ladan Kontagora to mention but a few. These T.V drama shows have been the precursors of the productions of NTA and CTV in the 1980's which featured popular figures in the second generation Hausa TV drama production, such as *Malam Mamman* (Malam Mustapha), *Alhaji Buguzum* (Doron Mage), *Garuje* (Mansur Kwalli) and *Cinnaka* (Fagge, 2004).

A lot of scholars seem to have a common ground as regard the evolution of the Hausa home videos.Adamu (2004), Uba Adamu (2004), Furniss (1996), Larkin (1997), Dabino (2001:4), Ali (2004), Sango II (2004), Gidan Dabino and Yakasai (2004) are all of the opinion that Hausa home videos evolved from the activities of various drama groups and literary movements. The origin of Hausa home videos like most of its counterparts elsewhere has its roots in the activities of drama groups, literary movements and the like according toAli (2004).The periods 1980 – 1984 marked the introduction of Hausa video films into Kano market as Gidan Dabino (2004:4) opines. During the period, three drama groups, a Karate Association, and the drama groups of Gyaranya and that of Gwauron Dutse all in Kano produced Hausa video films. One of the films, *Hukuma Maganin'Yan Banza* was Hausa adaptation of a Chinese film

depicting Chinese mode of fighting. The other three were '*Yan Daukar Amarya*, *Auren Dole* and the last one was an Indian film adapted to Hausa film popularly known as "*Bakar Indiya*", which depicts Indian form of dancing and songs. Gidan Dabino (2004) however points out that these video films were preceded by other films produced by the Federal Film Unit, different television stations in the country and perhaps other producers, but the bottom line is that prior to this time, those films were produced for public broadcast and apart from a few, they were not for commercial purposes.

Ali (2004) who concurs with Dabino's (2004) argument, also points out that early Hausa films were mostly studio based and it was only 1980 that CTV 67 (a Kano state owned television station started going out to shoot television films. This development brought the first independent Hausa home video producers in the persons of Alhaji Hamisu, Mudi Gurgu and Sani Lamma who produced the first Hausa home video mentioned above. However, according to Ali (2004), the first professional Hausa home video was *Turmin Danya* produced by Tumbin Giwa Drama group on 23rd August 1990.

In a paper , Sango II (2004) points out that the Hausa film industry unlike many other film industries of the world did not just spring up by design or as a result of a professionally packaged plan. He argued that its birth was largely due to the activities of some Non-Governmental Organization (NGO's) in the form of youth and Social clubs, Writers' clubs, Drama and Cultural associations, as well as Radio and Television drama groups. He categorically states that the industry came up as a result of their initiatives, funding and sacrifice. Some of these Non – Governmental Organizations that played key roles in giving birth to the Hausa film industry according to Sango II (2004) includes:

i. **Maitama Sule Club*:*** -This is amongst the earlier drama clubs established in northern Nigeria which normally performs at the palace of the Emir of Kano since the time of Emir MuhammedInuwa. The club produced renowned artists like Alhaji Daudu Galadanci (Kuliya), Mallam Mustapha Muhammed(Danhaki), Alhaji UbaAdamu (Doron Mage) Hajiya Sa'aDantulu (Kandala), Alhaji Sharif Lawal Adam (Karo Da Goma), Alhaji Mansur Kwalli (GasaRogo), Alhaji Umar Karaye, Hajiya LamiChima (Tambaya) and many others.

ii. **Ruwan Dare Drama Group:** -It was formed in 1969 by some talented young men.These men include Bashir Nayaya (Dan Magori), Hon. Farouq Lawal, Senator Dr. Rufa'i Sani Hanga, Alhaji Ado Garko, Alhaji Danladi Sani Hanga,Usman Namanga Dorayi, Alhaji Sule Saleh Hanga.

iii. **Janzaki Motion Pictures Kano (Formally, Gyaranya Drama and Cultural Youth Union):-** It was established in 1973, probably producing more film stars than any other drama group. These include Tahir Muhammad Fagge, Abdulmanaf Sani (*Boka),* Hauwa Ali Dodo (*Biba Problem*), Fati Muhammad, Aishatu Abdullahi (Dijengala), Engr. Bashir Ishaq Bashir, Ibrahim Zaitawa, Auwalu Chiroma, Fati Bappah Fagge (Bararoji), Ladidi Muhammed (*Mutuka Raba*), Maryam Adamu *(Macijiya*) and Mohammed Balarabe Sango II.

iv. **Tumbin – Giwa Drama Group:** -This group is one of the titans of the industry. It produced notable pillars and veterans of the industry like Mallam Mukhtari Gumel, Tuhami Buba Bari, Mallam HarunaWangara, Auwalu Ismaila Marshall,Shuaibu Yawale, Ibrahim Mandawari,Adamu Muhammed, Ado Abubakar, Jamila Adamu (Gimbiya Fatima)HajaraUsman, Danlani Alhassan and many others.

v. **YakasaiWelfare Association:** -It was formed in 1976 and consisted of prominent industry practitioners like Mallam Bashir Mudi Yakasai (Veteran Cameraman), Alhaji Kabiru Kwangila (A Businessman), and Mallam Ibrahim Yakasai (Master lightener and artist).

vi. **Jigon Hausa Drama Club:** -Formed in 1983 and has produced notable figures like Mallam Khalid Musa, Alhaji Kamilu Muhammad, Fati Suleiman, Abdulwahid Abdullahi, Zainab Ibrahim Kanya, Bala Anas Babinlata, Sani Alhassan etc.

vii. **Tauraruwa Drama and Modern Film Production:**-Established in 1990 and has figures like Abdulllahi Zakari Fagge (Ligidi), Shehu Hassan Kano (Ɗan Dirkin Kano), Iliyasu Muhammad, Hajiya Rabi Sufi, Auwalu Ɗangata, Ado Ahmad Gidan Dabino, Hajiya BintaTarauni, Rabi Suleiman and late Asma'u Jama'are.

The importance of these organizations inspired the government at one time to establish the Kano State Drama Group Council and gave it an office at Gidan Ɗan Hausa. The council was dead at a time but was later revived by some artists. Most of these organizations still exist today. They still form an indispensable component of the industry. They are still relevant; the industry needs them today and tomorrow, like it did yesterday according to Sango (2004).

Gidan Dabino and Yakasai (2004) are of the view that Hausa home videos came into being between 1980 and 1984 as a result of the efforts of some literary groups, drama groups, cultural groups and karate groups trying to produce a home video with little or no professionalism. This of course was not for commercial purpose. These groups include those of drama group like that of Gyaranya, Black Eagle Dynamic Fighters, Tumbin Giwa etc. In the period under review, a total of nine (9) home videos were produced in the following sequence;

i. *Hukuma Maganin'Yan Banza* also known as 'Kasko' which is an adaptation from a Chinese movie.

ii. *Karshen Alewa* which is better known as *BakarIndiya*, is an adaptation depicting how Indians sing and dance.

iii. *Auren Dole*

iv. *Sabo Da Kaza*

v. *Komai Nisan Dare*

vi. *Sirri Bakwai*

vii. *Salihi Da Saliha*

viii. *'Yan DaukarAmarya*

ix. *Sanda Jan Namiji*

Seven out of the nine mentioned home videos did not make it to the market as Gidan Dabino and Yakasai (2004) pointed out. These seven films are:

- *Auren Dole*
- *'Yan DaukarAmarya*
- *Sabo Da Kaza*
- *Komai Nisan Dare*
- *Sirri Bakwai*
- *Salihi Da Saliha*
- *Sanda Jan Namiji*

2.5 Hausa Home Video Movies

This research examines the application of interpellation in five (5) different Hausa home videos namely *Basaja (2012), Mata Da Kuɗi* (2014), *Zee Zee (2014),* and '*Yar Mace (2014) and Mulkin Mallaka (2014).* However, it is pertinent to state that after a painstaking review of different literatures on Hausa home videos, this research did not come across any work on the above mentioned Hausa Home videos. Therefore, the review will be on different works of scholars on Hausa home videos with the intent of distinguishing them from this study.

Hausa home videos in recent years have benefited from the works of different literary scholars; which is perhaps why we seem to have divergent opinions by different authorities on Hausa Home videos.

Ahmad (2004) in a paper titled from Oral to Visual: the Adaptation of Daskin–Da-Riɗi to Home video opines that Hausa home videos are a result of adaptation of some Hausa tales thereby converting the oral and traditional medium to a visual and modern medium. *Daskin-Da-Riɗi* is a popular Hausa folktale recorded in several anthologies of tales including Yahaya (1971:Vol.3 P. 12), Westley (1986:201-21), and Ahmed (1997:206–213). The tale is summarized by Ahmad (2004) as thus:

> There was a handsome and rich man who wanted to select a good girl to marry. He was known and called Prince; no one knew his real name. He said, he would only marry any girl who could tell his name. All the major grains including millet, and guinea corn, maize, rice, wheat and burtuntuna (fungus infected guinea corn- the ugliest of all grains) dressed up (as girls) to contest for his hands in marriage. On the way to his house, each one of them met an old woman taking a bath in a pond. She asked each one of them to kindly scrub her back. Each one rudely refused except Burtuntuna who readily accepted

to do so. Pleased, the mysterious old woman transformed her into a beautiful girl, gave her a fine set of clothes and told her the secret name of the young man Daskin-da- Riɗi.

On reaching the young man's house, each girl would announce her name and praise her qualities in a song. The young man would then respond by acknowledging her presence and by asking her to announce his own name. On failing to do so, he would ask her toreturn home and cry. When the timeofBurtuntuna came, she was able to reveal his name, (Daskin da Riɗi) to the shock of other more beautiful girls; the Prince selected and married her.

Sarauniya Productions, a major filmmaker based in Kano adapted this folktale into a film also called *Daskin –da –Riɗi*. Ahmad (2004) further argues that Hausa tales are rich sources for scripting Hausa films and hopes that filmmakers would exploit this rich source in order to promote Hausa values and cultural heritage.

Mohammed (2004) argues that Hausa home videos portray gender bias which she describes as an unjust discrimination against one sex relative to the other. Hausa home videos according to her play great roles in creating, maintaining and justifying these inequalities. A lot of Hausa home videos illustrate gender insensitivity by portraying women negatively in subservient positions and men positively in enhancing roles and positions. For instance, in most of these films, male characters are the protagonists and actions revolve round them. They are therefore given strong character traits to carry the story through.

The woman is presented in her accepted social roles as daughter, sister, wife, mother, aunt and mistress. Ideologically and aesthetically, the Hausa films are significant expression of traditional Hausa society, offering interesting points of entry into local and regional gender

politics. The production, content and execution of these films rest with the Hausa people composed of men and women. Mohammed (2004) opines that men manipulate the productions and performances in a manner that influences gender consciousness in the society at large, particularly in the areas of differentiation, cooperation, discrimination and empowerment. Some of these films produced by males have succeeded in helping to establish derogatory perception of womanhood, which has been used to keep women marginalized, subservient and virtually ineffective. A clear example of such films is *Sundu*ƙ*i* which shows a mother (Yahanasu Sani) abandoning her new born baby to her husband (Shehu Hassan Kano). This according to Mohammed (2004) is a clear insult to motherhood. A real mother can never just abandon her baby and shift the responsibility to the father or another woman by free will unless she is insane she argues.

Mohammed (2004) in a paper argues that Hausa home videos portray women in varied roles which have consistently viewed them as men's subordinates in a patriarchal world. The women are also depicted as irrational, unstable, competitive and destructive. Often they are responsible for marital instability (as a co-wife, mother-in-law or *Aminiya* (close companion), and are capable of deceit or treachery. They resort almost always to the marabout (*Boka)* for deadly charm to eliminate a co-wife or any other obstacle. They may conspire among themselves or with other men to execute deadly plots (*Makirci*).Hausa home video as Mohammed (2004) argues that the subordination of women is stressed when she appears as a daughter or a good wife in an ideal household. As a daughter she has to produce at a given time a husband or accept to marry anyone chosen by her parents.In *Sukuni,* Hussaini Koƙi, the father of HadizaKabara persistently demanded that his daughter should come up with a suitor. At the end of the narrative, the girl is forced to marry someone other than the man she chose, the marriage eventually had to

collapse. He cites the film *Gyale* as another Hausa home video that depicts the tendency of Hausa fathers to contract forced marriage for their daughters. In the film, Bashir Nayaya (a.k.aƊan Magori) decides to marry off his daughter, Sadiya Mohammed to someone who is unknown to her because he did not like the boy (Ali Nuhu) she brought as her suitor. This led the actress to run away from home. Mohammed, (2004) quoting (Adamu, 2003:1-2) is also of the opinion that the film *Adali* portrays a woman in a bad or bitchy (*Tsiwa*) light which is a reflection of how awful, contemptible and extremely destructive and dangerous a woman can be. In the film, the bad wife in the second household (the bad household) is depicted as a nagging, slovenly woman and a bad house wife, who caused so much instability in the family. This leads the husband to decide marrying a second wife. Of course, she did not take kindly to a co-wife. The new and the eventual arrival of the junior wife sends her into an over drive of more bitchiness. In the Hausa home video, women (either a jealous co-wife or an over bearing wife) are notorious for their endless trips to the Shaman (*Boka*) in order to get the magic formula to get rid of an existing obstacle or rival. In *Sangaya*, the dejected princess, Hauwa Ali Dodo employs deadly charms obtained from the *boka* to turn the favored heroine (Fati Mohammed) into a pigeon thereby winning the heart of the Prince. Also in some films, such *as Kara da Kiyashi, Zarge, Allura da Zare, Tsumagiya and Kasko,* (released in 2003) women have been represented as jealous co-wives or terrible mothers-in-law who utilized the deadly spirits of the *boka* to chase their rivals or destroy them according to (Mohammed, 2004). Therefore, the major argument in Mohammed's (2004) work is that women have been badly shortchanged in the types of role they are made to play in Hausa home videos.

Maiwada, (2004) argues that Hausa home videos of the present imitate current Indian films that portray lots of violence. He cites Hausa films like *Sharaɗi, Isaah and Uƙuba* as examples

of Hausa home videos that portray violence which he describes as assaulting, beating, killing, raping, stealing, fighting and vandalism. To buttress his argument, the writer samples and compares Indian and Hausa video films that portray violence. The Indian film *Dilwale* in which the actor fell in love with the actress whose parents strongly detest the relationship consequently, subject the actor to intense suffering including imprisonment. The actor survives each intrigue and finally retaliates his predicament on the parents while the relationship had persisted. A Hausa video film in this fashion, *Isaah* portrays a rich man whodesires a married woman and arranged to murder her husband. The hired assassins capture the woman's husband and nearly torture him to death.

Adamu (2004) is of the opinion that Hausa home videos are adaptation of Bollywood films in other words Indian films. He cites the film *Soyayya Kunar Zuci* (Jos, 1995) as the first Bollywood copied home video. This according to Adamu (2004) opened the floodgates for the defining characteristics of the Hausa home video which has its acculturative inspiration by Indian Masala Cinema. He puts it that the establishment of Indian popular cinema houses across the Hausa society since 1930s has contributed in no small measure to these acculturative tendencies of the Hausa home videos. Also he believes the biggest boom for Indian cinema in Northern Nigeria was in the 1970s when State television houses were opened and became the outlet for readily available Indian films on video tapes targeted at home viewers which included children and their young mothers. The deduction however from this argument is that Hausafilm makers later used their Indian Cinema impressionistic conditioning as their template for artistic visual media in cultural interpretation.

While examining the portrait of family size in the Hausa home videos, Sarki (2015) submits that majority of the Hausa home videos do not represent the Hausa culture, specifically

Hausa family size and economy. This conclusion was reached by Sarki (2015) through the content analysis of twenty Hausa home videos that were randomly selected and reviewed. To Sarki, the Hausa families found in Africa are communal in nature and therefore large. Large size is indeed a pride among typical Hausa families which shows numerous and different capabilities of a family. It is on this premise that Sarki (2015) concludes that the Hausa home videos or *Finafinan* Hausa whose main aim is topresent and preserve the Hausa culture and tradition and also educate and entertain the viewers seem to portray the Hausa family quite differently from what it is.

The Hausa home videos viewed and reviewed that depict the members of various families or households include: *Daga Ni Sai Ke* (2004) with a family size of seven (7) from two households. The first household has a family size of three (3) while the second has four (4). The film portrays an urban family setting. The second home video reviewed by Sarki (2015) is *Attajiri* (2014) which also has a family size of six from two households with each having 3 members. *Birnin Masoya* (2013) is another Hausa home video that presents a rural setting with a family size of eight (8) people from three households. The first household has a family size of three (3), the second has two (2) while the third has (3) three.The fourth Hausa home video according to Sarki (2015) is *Tsakanina Da Ke* (2014). This has an urban setting with a family size of three (3) from a single household. *Namaliya* (2014) is another Hausa home video which was reviewed and reveals a rural setting with a family size of three (3) from a single household.

Similarly, *Barzahu* (2014) is another Hausa home video that portrays a family of nine (9) from three different households with the first comprising of four (4), the second comprising of three (3), while the third has two (2) people. *Atiku i*s the seventh Hausa home video that portrays a family size of just three (3) people from a single household which also has a rural setting. The

eight Hausa home video as reviewed by Sarki (2015) is *Wahami* (2007) with a family size of eight (8) from three (3) different households with the first having a total member of three (3), the second household has two (2) while the third has three (3) members. Also, *Sandar Kiwo* (2011) is a Hausa home video that has an urban setting and portrays a family size of seven (7) from three (3) different households with the first having a total member of three (3) while the second and third households has two (2) each. The tenth Hausa Home Video as reviewed is titled *Naira* (2014) which has an urban setting and according to Sarki (2015) has a family size of ten (10) from three different households with the first household comprising of five (5) members while the second has two (2) and the third has three (3) members. *Tawakkaltu* (2014) portrays a family size of six (6) people from two (2) different households with the first comprising of four (4) while the second has two (2). *Kanin Miji* (2014) has an urban setting and portrays a family size of eight (8) people from three (3) different households with the first having three (3), the second having two (2) while the third has three (3) members. The thirteenth Hausa home video is *Dakin Uwargida* (2013) with a family size of six (6) from two (2) different households with each comprising of three (3). The Hausa home video has an urban setting as well.

A Duniya is another Hausa home video with an urban setting that has a family size of six (6) from two different households that is made of three (3) members each. *Gidan Wuce Sa'a* (2014) is the fifteenth Hausa home video that was reviewed and portrays a family size four (4) from two different households with the first comprising of three (3) members while the other had one (1). *Sarah* (2014) is another Hausa home video with an urban setting that has family size of seven (7) from three different households. Three from the first household, while the second and the third households had got two (2) each.*Makashin Maza* (2014) has a family size of eight from three (3) different households with the first and second households comprising of three (3) each

while the third has two (2). *Munafikin Mata* (2014), a Hausa home video with an urban setting has a family size of five (5) from three different households. The first household has three (3) while the second and third, had one (1) each. The Hausa home video titled '*Matsalar Kauna'* (2013) like others has an urban setting and a family size of nine (9) from three (3) different households with each comprising of three (3) each. The last home video as reviewed by Sarki (2015) is titled '*Gidan Aure* (2013) which was shot in the urban area, has a family size of thirteen (13) from five (5) different households with the first household consisting of three (3) members, the second has two (2), the third has three (3), the fourth has three (3) as well while the fifth had two (2).

In a paper, Ahmad (2004) examines how the Hausa home videos movies are influenced by indigenous and foreign cultures. He argues that indigenous culture of the Hausa people which embodies a lot of aspects including the oral tradition like *tatsuniy*a and oral poetry have been the foundation of strong lines of some Hausa home videos. He mentions folktales like *Daskin Da Riɗ'i* and '*Yar Bora Da 'YarMowa* which featured as films in the early 90's. Furthermore, Hausa oral poetry carried out during house chores and those sung by young girls in the village square known as *Wakokin Dandali* are adapted into films. For instance, the films *Sangaya, Ruwa Na Malale* are some of the Hausa home videos that are highly influenced by oral poetry. Ahmad (2004) also argues that foreign cultures have made a huge influence on Hausa home videos. He stated that the Indian films have a tremendous influence over the Hausa films in the sense that the Hausa film industry tries to tread towards the same direction with the Bombay Cinema or even trying to copy from Indian popular cinema. He cites the term Kannywood which represents the Hausa film industry and its Kano focus as evidence.Some of these foreign influences include:

a) Behavioural: this encompasses the nature in which love is expressed (through lyric or otherwise) the western mode of dressing as imitated by the youngsters, the mixture of foreign and indigenous language during conversations in these films (English and Hausa – code-mixing) is commonly noticed similarly the usage of Arabic and Hausa.
b) Songs and Music – these are the most talked issues as regards to proliferation of foreign cultures into Hausa home videos. These songs are sung in Hausa but some of them have foreign origin.

The songs and music contained in the film *Ibro Dan Indiya* are of Indian origin and those in *Ibro Awilo* linked to Awilo (a musician) etc. Most of these songs are composed through the use of modern instruments as opposed to the traditional instruments used in the Hausa traditional society.

c) Dances: Most of the dance steps that are seen in Hausa home videos are copied versions of Indian andwestern dancing heritage. This could be clearly seen in the films '*Yanci* and *Salsala.*These foreign influences as portrayed in Hausa home videos are quite alien to the Hausa tradition (Ahmad 2004).

Ahmed (2004) examines Hausa home video from the response of Kano Ulama. He explains that *Ulama* which is Arabic word connoting persons who are learned and pious also means *Malam* in Hausa language. Therefore, the paper dwelled on the role of *Malamai* in Hausa society owing to their skepticism towards the Hausa films. His argument, from his findings is that until there is some level of understanding and cooperation between Hausa film producers and the *Ulama*, it will be difficult for such films to play the role of agents of social change and development as witnessed in Europe and the defunct Soviet Union at the advent of the film medium in those regions. He narrates that V.I Lenin was reported to have said that film was the

most important of all arts for the construction of socialism. Thus, the communist party effectively employed film as an instrument for propagating their ideology both within the Soviet Union and in other parts of the world. The British on the other hand, use the film medium to portray their dignified traditions and values, the Germans have used the film medium to show to the rest of the world the superiority of their language, while the Hollywood culture has been globally acknowledged as the most important propaganda tool for the American ideals. Ahmad (2004) asks the vital question that if films can be used by nations and cultures for various ideological and developmental purposes, then whydoes the*Ulama* tend to be skeptical about the new medium among the Hausa people. The objection it appears, is basically based on the contents of those films especially those elements such as the concept of drama, dance, music and the mixing of sexes in the films. Even though it is ironic that some of these elements like music and dance are used by the *Qadriya* and the *Tijjaniyya* sects in Kano as means of litany or *Zikr*. Ahmad (2004) concludes that there is much skepticism on the part of the *Ulama* towards these films and that majority of the *Ulama* believe that many of the elements in the Hausa films are at variance with the Shari'a (the Islamic law).

Krings (2004) draws a comparison between two different modes of Northern Nigerian performing arts which at first glance seem to be incommensurable; public possession rituals or dances known as Wasan Bori and Hausa language video dramas. While the first are rather associated with the past and looked down upon by a majority of the Muslim Hausa society, the latter are appreciated by their audiences as a modern form of entertainment. Krings argues that both *Wasan Bori* and video dramas have a common ground since both are related to theatre, hence some observations of the dramatis personae in Hausa performing arts. This is done by bringing out the similarities in the use of stock characters. In *Bori,* a whole category of spirits is

attributed to pagan origin. These spirits carry different names, sometimes related to ethnonyms (like *Bagwari, Bawarje*) sometimes being characterizations (like *Karya-Duwatsu, Ma-ci-Kare*) they dress and act on the dance ground in a way common to the whole category. While representing these pagan spirits, their devotees are dressed in black animal hides, wear wigs, symbolizing long filthy hair and rub their bodies with charcoal. Their abodes are said to be on top of hills or in tree caves. In general, the antics of pagan spirits are considered funny and the audience usually cheers with laughter while watching them perform on the dance ground.

While in the Hausa video dramas, the pagan usually appears (if he appears at all) as *boka* i.e.diviner. As such he is dressed in a similar way as pagan '*bori* spirits that is half naked, in loin cloth, rags or in a dark leather apron, stitched with magic portions or amulets sometimes even wearing a wig (as in Iyantama's *Alkawari*). As a pagan, the typical *boka* of Hausa home video lives in a tree cave (as in *Tsumagiya*) or on a hill (as in *Ruhi* or *Dan Adam Butulu*) like the pagan '*bori'* spirit, the video *boka* has his own funny ways or antics symbolized by funny use of words, or estranged version of Hausa. According to Krings (2004), stock characters are frequently used in Hausa video dramas owing to reasons that a culture or society could be affected by orality despite the fact writing and printing are in limited use, and also the very mode of production of Hausa video dramas is more related to oral culture than literacy culture. Secondly, Filmmakers have a strong didactical interest, which is quite similar to folklore. Filmmakers intend to teach their audience a moral lesson and it is done easiest if one operates with stock characters which are well known. Lastly Filmmakers carry the burden to represent their culture, the pressure to do so weigh heavily upon their shoulders. Intellectuals, journalists, self-styled culture-protectors and the *Ulama* constantly cast a guarding eye on them frequently attacking them verbatim. If they do

not represent their culture and let a stock character do something out of its acting-repertoire, criticism and accusations follow.

Umar (2004) examines the role of Hausa films as a new form of socialization for the Hausa woman. The writer is of the opinion that Hausa films have a wide variety of viewers which include women, the men and children. Each of these groups has a particular interest in Hausa films. The ladies prefer films that are romantic which also protect their interests as ladies, whether in respect to their parents, guardians or husbands, in particular or the general society. The Hausa men hardly stay at home and watch these movies; only few of them do, while the children prefer films that have songs in them. In any case, Hausa films are educative, as well as entertaining to any group of viewers with emphasis on the young ladies as they form the bulk of viewers of these films. The argument in this paper is that the Hausa video films have the capacity to service a variety of people outside the formal education. Hausa films have been able to change the lives of many women in the society. Ladies have learnt to keep themselves neat, beautiful and fashionable. The art of proper home management and cordial relationships with other people has been adopted by most women as portrayed in Hausa films. Hausa video films greatly compliments direct methods of talking to people, portraying new things that people do not know about, doing things in different ways and behave in better ways, this goes a long way in improving the lives of young women. Hausa video films are topical thus depict particular issues at stake at the time of filming, communicating directly or indirectly the expectation and values of the society. Values learnt by women include political participation in terms of registration to vote, belonging to political parties and contesting for election into public offices. Also, health issues like an epidemic and new forms of ailments, the Hausa video films provide most information on the signs and symptoms and effects of such diseases, as well as prevention and

care. Prevailing ills of the society are adequately highlighted in Hausa video films, thereby enlightening people especially women who are mostly indoors and are the custodians of social norms and values. Hausa video films in their varieties are a delight to women as they now get informed and entertained in such a relaxed atmosphere right in their homes to improve their lives.

Daniel (2011) examines music and dance in the domestic Hausa video film and is of the opinion that the Hausa film is the most visible expression of Hausa culture and tradition in contemporary time. It is the most popular means of entertainment in modern Hausa society even though he agrees too that a major area of conflict between the Hausa film and the society is in the use of music. This is against the backdrop of the fact that many people in Hausa society are not happy over what they consider as the blind imitationof the music and dance routines of popular Hindi films by the domestic Hausa film. In contemporary Hausa society the film/music patterned like those in Hindi film is assuming a distinct character. It usually centres on a girl singing about love (*Soyayya*) to a boy or a boy singing about love to a girl. Citing Adamu (2007), Daniel (2011) puts forward the opinion of a viewer by asking:‘‘How can a person claiming to be Hausa, producing a film for the Hausa people copy Indian and European cultural norms and claims they are his culture?’’

So the work is a modest attempt to explore the possibility of reducing friction between Hausa society and its domestic film industry, particularly, in the use of music by appealing for self-regulation and moderation on the part of Hausa filmmakers and tolerance and accommodation on the part of the society, which in his opinion, will reduce conflict between them and create the needed synergy for the positive development of both the Hausa society and its film industry. He recommends that:

(a) for a possible synergy between the Hausa film Industry and the society, Hausa filmmakers should cultivate the habit of self-regulation and moderation. They should imbibe the spirit of self-regulation and moderation both in and outside the world of film.

(b) the Hausa film industry should be conscious of the religious feelings/sensibility of the Hausa society. Nothing should be done to undermine the Islamic religion. Every effort should be made to promote Hausa culture and tradition.

(c) Government, on its part, should do everything possible to draw the Hausa Film Industry closer to society. The present hard line approach by some states is counter productive.

(d) influential people should invest in the Hausa film industry. Government alone cannot provide the required capital to develop the Hausa film industry.

Garba (2006) examines some aspects of influence of *Bollywood* culture on *Kannywood* by way of comparison with some Nigerian Hausa home videos. According to Garba (2006), the Indian film Industry has grown in scale and ambition. Euphemistically known as *Bollywood* for its volume of production and unique cultural export, while the Hausa film industry has also made music an integral part of the Hausa movie industry. She uses the following analytical criteria as basis for comparison between some *Bollywood* films and *Kannywood* films:

- Storyline
- Costumes
- Speech
- Soundtrack
- Music and dance

- Explanatory gestures
- Facial expressions
- Body movements
- Length of storyline

The work compares two Indian and two Hausa films to examine areas of similarities. The films include: *Raga* by Adam Zango and *DevDas* by Sannay Leela Bansali and the film '*So'* by El Mustapha and *MohaBattein* by Yash Chopra. She argues that *Raga* and *Devdas* have a lot in common in terms of story line and also the films '*So'* and *Mohabatten*. In areas of costumes, soundtrack, music and dance, facial expression bodily movements, length of films, they share great similarities. From these comparisons, she argues that the Hausa Home videos are greatly influenced by foreign cultures which portend serious consequences for the Hausa culture.

Adamu (2006) examines the role of home videos in projecting identity. She makes a comparative analysis of the films *Wasila* and *Tsumagiya* by arguing that they both capture the Hausa society and showcases cultural traits peculiar to Hausa people in terms of their setting, language, background, custom, issues and themes. According to Adamu (2006) the culture promoted in these firms is the Hausa Islamic culture. The Hausa culture is expressed through the standard of Islamic values.The Hausa home videos propagate teachings based on Islamic moral standards where she cited that the use of black power by Moƙ a on Wasila, Saliha on Jamilu in the film Wasilaand Biba on Abbah in the filmTsumagiyaare highly discouraged. The films, project that morality prevails always which is seen in how the evil characters suffer in the end as stressed in Islamic teachings that forgiveness and moral uprightness is the way of progressing and finding peace.The costumes of the artistes in both movies reflect the Hausa man's attire. The use of Kaftans and Babanriga by men are encouraged instead of jeans. The women go about in

traditional wrappers as well with their heads all covered which is encouraged in Islam.Both movies also portray the importance of marriage in the Hausa society as such the rush and drive for marriage by matured girls as demonstrated in the film Wasila by Saliha and Biba in the film Tsumagiya. The home videos portray the extended family tradition and communality in a typical Hausa society by way of illustrating that a child does not belong to his parents but the community. Divorce which is rampant in the Hausa society is also portrayed in both movies. In Wasila, Jamilu divorce his wife Wasila after committing adultery while Abbah in *Tsumagiya* divorce Nafisa. Both films also portray polygamy as a common feature among the Hausa people. It is islamicallyallowed when it is done in the right way by treating all the parties equally without any form of partiality. The films are highly influenced by the *Bollywood* culture in terms of music and choreographic performances. This could be attributed to the love the Hausas have for Indianfilms. Thus she concluded that Hausa home videos have remained increasingly popular and it serves as a vehicle for promotion, protection and transmission of the Hausa culture from one generation to another.

Umar and others (2013) in Hausa Film Industry (Kannywood) and Culture: A Vehicle for Sustainable Development examines the great role Hausa film industry plays in developing the cultural heritage of the Hausa community especially in terms of socio-economic life of the people as well as in entertaining / educating audience within and outside the community. Also, the many challenges confronting the industry and the steps to take in order to solve the persistent problems confronting the Hausa film industry was also highlighted.

The authors argued that since every society has a way of dressing, habits, foods and mode of preparation, way of expressing fear and sorrow, hate or anger, songs and dance steps which constitutes culture, Hausa films are expected to portray the culture of the Hausa people in terms

of cultural norms and values, like the story line should be strictly based on the Hausa settings, the mode of dressing, the use of language, settings and props etc. They are also of the view that the Hausa film industry has impacted on sustainable development in the areas of job creation where a lot of unemployed youth have been gainfully employed through the film Industry. The Hausa movie industry creates a special market in the country where people patronize these films within and outside the country. This Hausa film which contains a lot of music has become a popular means of entertaining audience. Some of the challenges highlighted include: lack of funds, inadequate professionals, foreign influence, societal attitude and indiscipline. While the work recommends adequate funding for the industry, organizing workshops and seminars for the filmmakers and the reuired orientation for the people on the important role these Hausa films play so as to counter the myriads of challenges facing the movie industry.

Ninizim, (2013) explores recent effort by Nigeria home video through a critical study of the Hausa film *Karangiya* (2012) towards the promotion of national integration. The paper assesses both the overt and subtle force of unity traceable in the film, bringing home the point that the media can still be utilized for the propagation of the gospel of peace and national unity much as they have hitherto been used for regional and sectional propaganda. The argument in the paper is that even though the Nigeria home video is not isolated from regional sentimentality, it can be used for campaigns on national integration, thereby contributing its quota in ameliorating the problem of insecurity in Nigeria. Therefore, Ninzim (2013) believes the theme of Nigeria films should center on national issues. Actors and other members of the production crew should be drawn from all regions, or at least they should not come from one region. The film *Karangiya* highlights a conscious effort towards national integration through the composition of cast and crew members that cut across ethnic and religiousdivides. For example, the artistic partnership

between Rabilu Musa (Ɗan Ibro) and multiple award winning *Nollywood*duos of OsitaIheme and Chinedu Ikedieze (Aki and Pawpaw) gives the film a true national coloration. Also, members of the production crew reflect national outlook with names like Kenneth Gyang (Director), Ifeanyi Iloduba (Director of Photography D.O.P), Ola Akinrowo (Editor), Jonathan Joseph (Sound Man) and Ahmed Hashim (Executive Producer).

In the film, Hausa language is predominantly used accompanied by a handful of expression in Igbo language (the Igbo village scene), but English subtitling is used throughout the film thereby bridging the chains created by language barriers. The remix of Nigeria pop song in the scene where Alhaji sings a song lamenting the stubbornness of Talle and Mudi is another glaring effort towards integrating the Nigeria youth into the world of the film. Though the lyrics are in Hausa language, the tune is that of popular track *Danger* by Nigeria's popular singers Peter and Paul a.k.a PSquare. The presence of Alhaji Talle and Mudi combines with the music to produce a unique cultural mosaic. The choice of Abuja not Kano as it is the casewith most Hausa films as the setting of the film is another integrating aspect of the film. Abuja symbolically stands as the ant hill of unity because it is the capital of Nigeria.

Furthermore, the theme of women marginalization and exploitation is explored in the film through the character of Alhaji and how he marries and divorces at will is another viable angle through which national integration is approached. The viewers of the film sympathize with all the women that fall prey to Alhaji's ignoble treatment. The author also opines that there can never be national integration in a society where one of its sections is marginalized based on gender or ethnic background. The film therefore recognizes this fact and captures the plight of women thereby giving them a voice. Ninzim (2013) advocates that the Nigeria media workers and stakeholders to embrace the culture of trans regional collaboration in the design of radio and

television programmes as it has been done in the film *Karangiya*for the purpose of enhancing national integration. The Nigerian home video should be encouraged by the government to produce films that have direct bearing on national unity. The media should begin to purge their contents of regionalistic syndrome to be replaced by sincere emphasis on national integration.

Krings (2008) discusses several Northern Nigerian video feature films that depict stories about conversion to Islam. This is against the backdrop of the current process of religious and cultural revitalization associated with reformist Islam and the reintroduction of the sharia legal code within the Northern states of Nigeria since 1999. The author points out that video filmmakers have used religious themes and foremost conversion stories to give a religious flair to their products. To Krings (2008), the issue of conversion is exploited by filmmakers to demostrate the religious commitment of the video industry which many Hausa filmmakers feel it is neccessary after the implementation of sharia. The first film on conversion that appeared in the market was titled *FararAniya* in the year, 2002.

Adamu (2002), examines the invasion of home video movies and its effect on the Hausa literary movement. The paper provides a historical perspective on the emergence of the Hausa video industry as it affects the Hausa literary movement which started in the mid-80s. The author argues that socio-economic and cultural factors have also contributed to the rise and decline of the Hausa literary movement.Although home videos have affected the growth of the Hausa literary movement, the future is not bleak, it is bright, very bright and the movement lives,the author argues.

Larkin (1997), examines the reasons for the attraction of Indian films in Hindi to the Hausa viewers by invoking the concept of ‘ parallel modernities’, which he deploys to account for the multiple flows, cultural and otherwise associated with the term ‘modernity’. He posits that Indian

films in Hindi apparently address issues of social change from identical perspectives and have thus succeeded in engendering a significant following within largely the same constituencies. Even though these films are in a different language, they articulate a particular vision of modernity that specific groups in urban Hausa society find meaningful. Ignorance of Hindi does not apparently detract from the popularity of Indian film in northern Nigeria since audience find the overall scheme of film relevant to their personal experience. Indeed, Larkin recalls being struck by how frequently Hausa informants claimed that the Indian culture depicted in films was 'just like the Hausa culture'.

Adejumobi (2002) explores ways of understanding the interaction between foreign languages and popular culture in Africa by way of comparison between Nigeria video film in English and other forms of Nigerian urban culture. He argues that the emergence of English language films appears to signal a growing awareness of the potential for increased commodification of the video film industry, Nigeria entertainment in general and its audience. He also addresses the fact that cultural texts in 'foreign' languages can and engender socially diverse African audience. He concludes that cultural forms in 'foreign' and even unfamiliar languages do generate popular African audiences and can aquire meaningfulness in ways that are not neccessarily constrained by levels of language proficiency.

Haynes (2006) examines the apolitical character of the Nigerian videos by way of trying to construct a critical apparatus that will do justice to forms of popular political consciousness that may be unfamiliar and disconcerting. He partly remarks on developments in the industry as it has become increasingly interested in addressing political issues which is safer to do since the end of military rule in 1999. The essay is divided into four parts, the first discusses the hardy genre of dramas on traditional rulership, the second and third centers on the ways in which an important

more recent genre, the crime thriller, and the dominant video genre, the family melodrama have spilled over into the realm of politics. The fourth surveys some films with direct political subjects made since the end of military rule.

Schmidt (2005) explores the functions of popular posters in west Africa as a veritable tool for spreading information or decoration. He argues that the poster is a public medium of communication with a mass audience which combines words, pictures and symbols deeply connected to the local way of life. To the author, entertainment posters which happen to be one of the various type of posters provides a platform for video productions from Ghana and Nigeria to be advertised through full-colour printed and partly hand-painted posters displayed at video cinemas. The author posits that video film posters which are seen in urban spaces, on walls, stalls, construction sites, and business and market areas has become a major visual element of the urban landscape.

2.7 Conclusion

Based on the review of available literature, this chapter's conclusion could be drawn as follows; Interpellation is simply the call to an ideology and that people get to acquire a certain culture through interpellation which entails the operation of ideologies, subject formation and constructions of identities. While Hausa home videos are audio visual tapes or discs relaying plays and drama which are recorded for commercial purposes. They are purchased and viewed at home and the main purpose of the home video is entertainment and education.Hausa home video movies evolved around (1980 – 1984) through the efforts of some drama groups. Those drama groups that were renowned for film production at that time were *Tumbin Giwa* Drama group which produced *Turmin Danya* and other groups like *Ruwan Dare Drama Group, Maitama Sule Club, Janzaki* Motion Pictures and a host of others.

Hausa home video movies from the diverse opinions of different scholars could be summed up as adaptation of some *Bollywood* Indian movies, while others opine that it create a platform for portraying romance, gender bias, violence and social vices which are not just alien but inimical to the Hausa culture.

Finally, the review highlighted works on the study of Hausa home video movies from different perspectives that clearly distinguish this research from the reviewed literature in the sense that this one aims to test a particular theory and its applicability on the study of Hausa home videos. Suffice it to add that of all the works reviewed, none of them tried examined the interpellative function of the Hausa home videos. Therefore, the point of divergence of this study and the ones reviewed is that this study explores the interpellative functions of the Hausa home videos with the sole aim of establishing how the ideologies portrayed in Hausa home videos undermines some aspects of the Hausa culture like marriage, moral and family values, dressing etc. The Hausa home videos mostly depict romance (love stories), fantasies, eroticism, indecency, materialism, and illicit sexual behaviour to mention but a few. These ideals as portrayed subject the target audience thereby make them unconsciously accept the foreign ideals being promoted.

Chapter Three

Research Methodology and Theoretical Framework

3.1 Introduction

This chapter discusses the method employed in carrying out this study. Therefore, the different aspects in this chapter are: research design, population of the study, the sample size as well as the sampling techniques. Furthermore, the chapter also includes in its focus the validation of research instrument, instrument of data collection; procedure for data collection and the method of data analysis. The chapter also highlights the theoretical framework of the study and theoretical review as well.

3.2 Research Design

In designing this study, the researcher takes decision on target population and sample of study, types of data to collect, instrument to be used for data collection. The type of design adopted depends on the nature of the problem the research intends to tackle and provide solutions to. This research will make use of the applied research design which concerns itself with the testing of the applicability or usefulness of theories in real life situations. Since this research is testing the applicability of Athussser's theory of interpellation on select Hausa home video movies, the best research design to adopt is that of the applied research.

3.3 Sample Population of the Study

The population in any research refers to the target of the study; here the study investigates pertinent characteristics of the population relevant to the study. It is also interesting to note that in educational research, the population could be living or non-living things according to Oche (2007). It is a general notion that women and young girls in Hausa society watch and patronize

Hausa home video movies a lot , this study found it expedient to make them its target even though a section of the male gender watch these Hausa home video movies as well. The research will give emphasis and focus on the youth, women and men of Zaria Local Government of Kaduna State. The choice of Zaria is not unconnected with the fact that it is known as one of the ancient towns of the Hausa people. Since this study examines the menace of Hausa home video movies on Hausa society, picking Zaria as a case study is not out of place.

3.4 Target Population of the Study

The target population of the study is Limanci and Bambale areas of ZariaLocal Government of Kaduna state. The choice of Limanci and Bambale in Zaria Local Government avails the researcher the opportunity to effectively assess the menace of Hausa home video movies on certain aspects of Hausa society. Limanci and Bambale areas of Zaria maintain a traditional outlook and the people exhibit mannerisms that revolve around the Hausa traditional way of life just like many other areas in Zaria. Convience, easy access to respondents and familiarity with the terrain makes Limanci and Bambale a better choice than other areas within Zaria. This choice hopefully will help the researcher to bring to fore the interpellative functions of a select Hausa home video movies and its effect on several aspects of Hausa social and cultural norms like marriage, morality, mannerisms, dressing etc.

3.5 Sample Size

In educational research, sample is an unbiased selection of part of the population for the study. In the context of this research, the youth, women of different age bracket and marital status and men will form a major part of the respondents. The research will make use of 100

respondents selected randomly from different households and streets in Limanci and Bambale in Zaria Local Government.

3.6 Sample Technique

According to Awotunde and others (2002) sampling techniques refers to the statistical means used to select a sample from a population. These study therefore, will employ the use of simple random sampling and the reason for this not far-fetched. One way to control extraneous variable is the use of random sampling. Random sampling does not only help eliminate extraneous variable, it ensures it is equal between all groups. The use of random sampling technique will provide the necessary data which could be considered as a generalized opinion of the larger proportion. Suffice to add that random sampling assures an unpredictable outcome and lacks statistical correlation which makes it one of the various types of probability techniques. If random sampling is not used, the effect that an extraneous variable can have on the study results becomes a lot more of a concern.

3.7 Instrument used for Data Collection

In any research, the researcher needs information on the subject he / she is researching on. This information is basically referred to as data. Data is collected in a research to enable the researcher draw conclusion on the study based on the result of the analyzed data. Data is referred to as facts received in form of information as a result of observation, interview, questionnaire, test or document. Research instruments are tools or techniques used in collecting and recording data.These instruments are interview, questionnaires document, observation, test and measurement. The instrument for this study is a carefully designed questionnaire whose purpose is to collect data from a cross section of male and female gender of different age bracket and

marital status in a bid to ascertain and apply Althusser's theory of interpellation on select Hausa home videos. The questionnaire covers aspects that concern the home videos under review. Each section contains questions that are geared towards highlighting and establishing the existence of interpellation in these home videos. The demography of the survey concentrated in Limanci Kona and Bambale areas of Zaria Local Government because of their strategic location and traditional outlook that reflects the Hausa people in all ramifications.

3.8 Validity and Reliability of the Instrument

The questionnaire is carefully structured to suit the objectives of this study as such it was approved by the supervisors of this study before it was administered to the various respondents. For effectiveness, the questions were simplified for the respondents to comprehend so as to give appropriate responses. This is to ensure the validity and reliability of the questionnaire from aspects of face and content validity.

3.9 Administering the Questionnaires

The research employed the services of three female research assistants who are not only household members of the target population but educated as well. The first female research assistant is a 500 level student of Medicine and Surgery at the Kaduna State University, while the second is a graduate of Biology from Kaduna State University. The third is a student of Kaduna Polytechnic. The primary roles of these research assistants are to administer questionnaires to various strata of respondents, to show and narrate the plot or storylines of the Hausa home video movies used for the study to respondents who have not viewed the movies, and lastly to help translate, explain and guide the respondents in answering the questionnaire appropriately.

3.10 Procedure for Data Collection

Data which is regarded as the nucleus of any research must be collected using an appropriate strategy so that the problem of the study could be solved. The questionnaires were administered to different households around Limanci and Bambale district of Zaria Local Government by the researcher through his research assistants with the permission of the head of each household. The administration and retrieval of the questionnaires was done within a period of six weeks. This is to allow for ample time for the respondents to fill up the questionnaires without unnecessary pressure or duress by the researcher.

3.11 Method of Data Analysis

Data analysis is about the statistical technique the researcher will employ in analyzing the data collected.Therefore, the data collected for this study were analyzed using frequency counts and percentages. A percentage frequency distribution is a display of data that specifies the percentage of observations that exist for each data point or grouping of data point. The researcher chose to use percentages because it is not just self-explanatory, it is also easy to interpret. Also, it is a particular useful method of expressing the relative frequency of survey responses and other data.

The formula for the analysis will be;

$$\frac{F}{NR} \times 100$$

Where F = frequency

NR = Number of respondents.

3.12 Limitations of the Study

The limitation of the study refers to shortcomings, difficulties and problems found in the design and the execution of the research dissertation. Some of the difficulties encountered in the conduct of this study include:

a) Economic constraints- this research is being conducted at a time when people are grappling with so much hardship especially the masses. Some of these masses who are mostly the target population of this study do not have gadgets for entertainment. The study therefore will not effectively assess and evaluate the extent of menace of some Hausa home video movies on the Hausa society if the respondents cannot answer the questions that were drawn on the five Hausa home video movies used as corpus for the study. The researcher through his research assistants addresses this challenge by exploiting the use of laptop computers. The five Hausa home videos were downloaded from YouTube and installed on the computers. The Hausa home videos will be shown to some of the respondents who do not own gadgets for entertainment. The research assistants themselves being household members exploit the option of narrating the storylines of these movies to the respondents who may have little or no time to watch them.

b) Language Problems- the target population which constitute households in Limanci and Bambale areas of Zaria Local Government are of Hausa extraction. Therefore they speak and communicate in Hausa language. Some of the respondents are not literate and those that are literate may find the use of English cumbersome to comprehend. This research is being conducted in English language; the questionnaires are in English as well. Hence the research anticipates a language

challenge. The research assistants being females and quite educated helped minimise the problem of language by translating the questions which will help respondents provide answers.

c) Non challant attitude of some respondents- the research envisaged four weeks duration for administering and retrieval of the questionnaires. The researcher through the research assistants administered the questionnnaires from 25th September 2016 and it took just over a week to administer to 100 respondents. Due to the non challant attitude of some respondents, the questionnaires took a much longer time than anticipated. The late retrieval of the questionnaires stalled the progression in the conduct of the research.

3.13 Criteria for Selecting the Hausa Home Videos Used as Corpus for the Study- after a painstaking review of so many Hausa home video movies, the research found five Hausa home video movies suitable. The reason is that they all have one major feature in common. The home videos namely *Basaja, Mata da Kuɗi, Zee-Zee, 'Yar Mace and Mulkin Mallaka* all portray and promote foreign ideologies. The home videos mentioned above promote ideals of romance, fantasies, eroticism, materialism and illicit sexual behaviour. Since this study is assessing the extent of menace of some Hausa home video movies on Hausa society, the above Hausa home videos mentioned above will avail the researcher attain the expected outcome. The outcome is to establish how foreign ideologies being portrayed in select Hausa home video movies are undermining some aspects of the Hausa culture like marriage, moral values, family values, mannerisms etc.

3.14 Theoretical Framework

* The Theory of Interpellation

Scholars like Adorno and Horkheimer (1977:8), Gauntlet (2002:27), Lapsley and Westlake (1988:12), Mulvey (1975), Robinson (2011) and Vint (2011) have all described interpellation in similar terms as a response to an ideological call by examining the relationship between the subject and the media. This study however, will adopt Althusser's (1972) view on interpellation because of its holistic, all-encompassing and detailed explanation on how interpellation functions.

The theory of interpellation explains the ways in which ideas get into people's heads and have an effect on their lives, so much so that cultural ideas have such a hold on the populace that they believe they are theirs. It is a process in which people encounter their culture's values and internalize them. Furthermore, the theory of interpellation according to Althusser (1972) works in a manner much like giving a person a name, or calling out to them in the street. That is ideologies 'address' people and offer them a particular identity which they are encouraged to accept. However, one is not forced to accept that role through violence because these roles are offered to people everywhere they look or even assigned to them by culture, they are presented in such a way that people are encouraged to accept them. This works best when it is an invisible but consensual process.

To Althusser (1972), ideologies play a crucial role in constructing people's identities and giving them a particular place in the society. To say that someone is fully interpellated is to say he or she has been successfully brought into a certain role or that he or she has accepted values willingly.

To place people in their proper place in the society, Althusser (1972) puts it that assimilation happens in two ways: through repressive and ideological means. One happens through force and the other through ideas. This research will establish that the cultural values of the Hausa people are influenced through the interpellative functions of Hausa home video movies

*** The Theory of Cultural Hegemony**

Antonio Gramsci and the idea of hegemony

One of Gramsci's ideas was the concept of 'hegemony' or ideological domination. When one ideology, or worldview, dominates, it suppresses or stamps out, often cruelly, any other ways of explaining reality.Actually, hegemony can contain a variety of ideologies. Some are artificial-theoretical explanations created by academics or political activists or philosophers. Other ideologies are ''organic'' which means they come from common people's lived experience. These consist of a culture's way of seeing and believing, and the institutions that uphold these beliefs like religion, education, family and the media. Through these beliefs and institutions, society endorses the ethical beliefs and manners which ''the powers that be'' agree are true, or right, or logical, or moral. The institutions and beliefs that the dominant culture supports are so powerful and gets hold of people when they are so young, that alternative ways of envisioning reality are very hard to imagine. This is how hegemony is created and maintained.

According to Gramsci, hegemony locks up a society even more tightly because of the ways ideas are transmitted by language. The words we use to speak and write have been constructed by social interactions through history and shaped by dominant ideology of the times. Thus they are loaded with cultural meanings that condition us to think in particular ways, and not to be able to think very well in other ways.

Raymond Williams view on hegemony

Hegemony for Williams goes beyond the concepts of culture and ideology. Hegemony relates the whole social processes of creativity and dominance and surbordination in societies, such that culture is revised to include aspects of inequality that affect the process of creativity. At the same time, hegemony emphasizes the wholeness of the process of cultural creation, refusing to equate consciousness with a worldview of set of beliefs as with ideology.

Hegemony appears not as one set of beliefs (the ruling class ideology) against which the proletariat has to fight, but rather ….as in effect a saturation of the whole process living- not only of political and economic activity, nor only of manifest social activity, but of the whole substance of lived identities and relationships, to such a depth that the pressures and limits of what can ultimately be seen as a specific economic, political and cultural system seem to most of us the pressures and limits of simple experienceand common sense. Hegemony is then not only the articulate upper level of 'ideology' nor are its form of control those ordinarily seen as 'manipulation' or 'indoctrination'. It is a whole body of practices and expectations, over the whole of living: our senses and assignment of energy, our shaping perceptions of ourselves and our world. It is a lived system of meanings and values – constitutive and constituting – which as they are experienced as practices appear as as reciprocally confirming. It thus constitutes a sense of reality for most people in the society, a sense of absolute because experienced reality beyond which it is very difficult for most members of the society to move in most areas of their lives. It is, that is to say, in the strongest sense a 'culture', but a culture which has also to be seen as the lived dominance and surbordination of particular classes.

3.15 Theoretical Review

However, many theorists have taken Althusser's notion of ideology and interpellation, shifted the focus from the state, and applied it to various kinds of media texts. In this vein, cultural theorists such as Horkheimer and Adorno (1979) have argued that the homogeneity of mass media interpellates passive subjects who desire re-occurring tropes and predictable storylines which only serve to stultify them. (They are particularly sympathetic to those exploited in capitalist society, lamenting how "capitalist production so confines them: body and soul that they fall helpless victim to what is offered to them. Yet, the common people acquiesces to the culture industry only perpetuates their conditions. Horkheimer and Adorno (1979) proceed to argue, immovably, they insist on the very ideology that which enslave them. The misplaced love of the common people for the wrong which is done to them is a greater force than the cunning of the authorities'' (Horkheimer and Adorno 1979:8). Like Althusser, Horkheimer and Adorno (1979) argues that the proletariat submits to ideologies that interpellate them as passive, and thus comply with their own domination.

Gauntlet, (2002:27) describes how interpellation occurs when a person connects with a media text; when a magazine or television show is enjoyed, for example, this uncritical consumption means that the text has interpellated the audience into a certain set of assumptions, and causes the audience to tacitly accept a particular approach to the world: here, Gauntlet seems to echo Horkheimer and Adorno (1979) argument that media consumers unquestioningly accept a medium's subject positioning of them as passive viewers.

Furthering the discussion about the relationship between a medium and its audience, many film scholars have employed Althusser's framework to investigate how spectators view a film. Lapsley and Westlake (1988:12) describe how in structuralism film criticism a film "as a

preexisting structure interpellates the spectator, so constituting him/her as a subject". In particular, feminist film theorist have especially appropriated notions of interpellation in their work, Mulvey (1975) describes how classical narrative cinema, as an ideological apparatus, which positions viewers to identify with the male protagonist. This subject position perpetuates traditional looking structures where women are objects of the look and men the possessors of the subject.

Robinson (2011) in his article, *A-Z of Theory of Althusser*, describes interpellation in Althusserian theory as a term which refers to the way someone is 'hailed' or called to it by ideology, and thereby causes or encourages to "recognize" her/himself as a subject. Interpellation occurs when an individual recognizes a call or representation and says, 'yes, it is really me'. It thus constructs a range of subject-positions within ideology. People recognize themselves in these subject-positions, but this is always in fact'misrecognition'. According to Robinson (2011), individuals wrongly believe that their identities, which are really effects of ideology, are freely generated as a result; they accept and even celebrate their own subordination to the system. Even in the event that they resist, they remain within the interpellated frame. Interpellation applies not only to the experience of being an individual, but also to all the specific experience of belonging to a particular category-being black, gay, French, a youth, a mother, insane and so on.

3.16 Conclusion

Research methodology which is the scientific procedures involved in the conduct of any study has to be systematically followed. This study, in tandem with this scientific producedure highlights the various steps to be followed in the conduct of a research which includes: the research design, population of the study, sample size, sampling technique etc. All the procedures help the researcher to solve the problem (s) identified in a systematic manner.

Chapter Four

Data Presentation and Analysis

4.1 Introduction

The research was able to gather sufficient data from the field through the instrumentality of the questionnaires. Therefore, this chapter will present and interprete the data before delving into the analysis of the Hausa home videos adopted for this study. The sole intent is to determine the interpellative functions of these Hausa home video movies, and how the ideologies depicted undermine the essence of the Hausa value system in aspect of marriage, mannerisms, dressing, conduct and attitude etc. Suffice to say that the analysis will be based on the views of the respondents to the questionnaires issued out.

4.2 Data Presentation

Section A: Personal Information

4.2.1 Table 1: Distribution of respondents by gender

SN	VARIABLES	FREQUENCY	RESULT IN PERCENTAGE %
1	Male	30	30%
2	Female	70	70%
	Total	100	100%

Table 1 above shows that most of the respondents were female with a total percentage of 70% while a lesser proportion of 30% were male.

4.2.2 Table 2: Distribution of respondents by age bracket.

SN	VARIABLES	FREQUENCY	RESULT IN PERCENTAGE %
1	15-20	15	15%
2	21-25	15	15%
3	26-30	20	20%
4	31-35	20	20%
5	36-40	15	15%
6	41-50	15	15%
7	51-60`	Nil	-
8	More	Nil	-
	Total	100	100%

The result on table 2 reveals that most of the respondents were between the age bracket of 26-30 and 31-35 years old with 20% each. While the age bracket of 15-20, 21-25, 36-40 and 41-50 all had 15% each.

4.2.3 Table 3: Distribution of respondents by marital status.

SN	VARIABLES	FREQUENCY	RESULT IN PERCENTAGE %
1	Married	40	40%
2	Single	30	30%
3	Widow	10	10%
4	Widower	-	-
5	Divorced	20	20%

	Total	100	100%

Table 3 which bothers on the distribution of respondents by marital status reveals that those married are with the highest percentage of 40, while 30% of the respondents were discovered to be single, 20% were divorcees and 10% were widows. The reasons for the high rate of married people who watch these Hausa home video movies might not be unconnected with the fact most women who make a large chunk of the respondents are full time housewives who engage in petty trade at home. The Hausa movies help them to pass time and keep them entertained.

4.2.4 Table 4: Extent of Interpellation in the film *Basaja (2012)*

SN	**Questions**	**Responses**				**Percentages**				**Total%**
		Agree	disagree	Strongly agre**e**	Strongly disagree	Agree	Disagree	Strongly Agree	Strongly disagree	
11	The film, *Basaja* is entertaining and educative	90	10	-	-	90%	10%	-	-	100%
12	The film, *Basaja* reflects and portrays the culture of the Hausa people	5	85	-	5	5%	85%	-	5%	100%

13	Hausa home video movies like *Basaja* undermines the Hausa marriage institution	70	30	-	-	70%	30%	-	-		100%

14	Hausa home video movies like *Basaja* negetively influence the moral values of the youth	80	20	-	-	80%	20%	-	-		100%
15.	Hausa home video movies like *Basaja* promotes materialism	90	10	-	-	90%	10%	-	-		100%
16.	Hausa home video movies helps undermine the Hausa family values	95	5	-	-	95%	5%	-	-		100%
17.	Hausa home video movies like *Basaja* promotes pre-marital and ectra marital sexual relationships	70	30	-	-	70%	30%	-	-		100%
18.	The dress mode of caharacters in Hausa home video movies negetively affect the	70	5	25	-	70%	5%	25%	-		100%

	youth										
19.	The culture of the elite as potrayed in Hausa home video movies influences the general populace	85	5	5	5	85%	5%	5%	5%		100%
20.	Foreign ideologies depicted in Hausa home video movies erode moral virtues like honesty,sincerity, hardwork etc.	90	10	-	-	90%	10%	-	-		100%
21.	Kunya (bashfulness) as a moral virtue of the Hausa people is not depicted in Hausa home video movies	95	5	-	-	95%	5%	-	-		100%
22.	Ideas depicted in Hausa home video movies gets assimilated by consent	97	3	-	-	97%	3%	-	-		100%
23	Hausa home video movies are powerful ideological weapons that shapes the culture of the people	95	5	-	-	95%	5%	-	-		100%
24.	Hausa filmmakers										

	are acculturated with foreign ideologies	98	2	-	-	98%	2%	-	-		100%

4.2.5 Synopsis of the film Basaja *(2012)*

Basaja (2012) produced by Dorayi Entertainment and directed by Falalu Dorayi is a Hausa home video movie that portrays some social ills that have eaten deep into the cultural life of the Hausa people.The film stars Adam Zango as the lead character whose stock- in- trade is just to go around and deceive the wealthy and influential people in the society. His modus operandi is to use their daughters to get to them under the pretext of seeking their hands in marriage and in the process of getting to know them; he introduces a 'juicy' business proposal that is in line with what that particular parent is into. He pretends to be a business executive of some sort looking very refined and tasteful. This image of his will make his target fall prey to his antics, as such, at the end they would only resort to despair and lamentation as a result of their greed. Therefore, the main ideology as depicted in the film *Basaja* is basically deceit versus greed.

Zango's first victim in the film is a rice dealer who imports from Thailand. He had met his daughter Farida Muhammad at a phone shop and made enquiries about her and her father's line of business. He successfully sweeps her off her feet by his generosity towards her and her friend as such there is no opposition when he proposes marriage. After meeting the father for the first time, the father is overwhelmed by the prospect of having such a young wealthy man as a son-in-law. He could not think of what may befall him. After a lengthy interaction, the father asks what Zango was into and that was all he needed to strike at. He (Zango) says he is a major

importer of rice from Thailand and was thinking of expanding his business by seeking for distributors/wholesalers in the state where the father was residing. Zango made a 'juicy' proposal and the father falls for it as a result of greed. As such, he decides to invest heavily for him to get the supplies from Zango. Zango leaves with a fat cheque in his hands. A meeting that was supposed to be that of introduction between a father and his daughter's prospective suitor suddenly metamorphoses into a business one. The father exhibits sheer greed and this was so evident in the manner he rushes to sign the cheque for his supplies that will never come. Zango left and that was the last time they will ever see or hear from him. He later calls the girl and confesses to her that he never loved her talk more of marriage and that he only used her to get to her greedy father. Zango was N100 million richer.

Zango's second victim is equally another young beautiful girl he meets at an eatery. She proves difficult initially but gets subdued by his romantic gestures towards her. He presents her with an image of a young wealthy businessman who is in dire need of a wife and she best suits that position. Even though she is not ready for marriage, she could not resist Zango and therefore decides to introduce him to her parents, Tahir Fagge and Maryam CTV. Immediately she announces to her parents that somebody is coming to meet them and make his intentions known to them as their prospective in- law, the mother (Maryam CTV) scolded by demanding to know the financial status of the so-called suitor. She despises and abhors poor people but her fears were allayed when the daughter confirms that Zango is a wealthy young man. This throws both parents off and they tell the daughter that he is welcomed. Zango meets the father, Tahir Fagge and after a brief question on his family background then the conversation assumes a business dimension. He Zango as usual has made his enquires into the nature of business Tahir Fagge is into. He is into buying over companies that are moribund and investing his resources in

order to revive them. Zango yet again makes a proposition and Tahir Fagge falls for it. He issues a cheque of N100 million under the pretext of buying over a company Zango had shown him earlier claiming to be his. By the time he gets wind of the fact that he had been duped, Zango is far gone. Tahir Fagge's greed had made him a prey to Zango's deceit.

Still in the euphoria of his successes, Zango decides to give it another shot as his next victim is a man who deals in mobile phones recharge cards. He comes with the impression that he is an executive in one of the mobile telecommunication company, and that he is willing to help his 'father-in-law' to get large supplies directly from the company at a lower price with high profit margin. To make this deceit look real, he gives out the car he drives in to their daughter and punch in some numbers in their phones to which they were credited with airtime without scratching any card. This act completely sweeps them off their feet and the man was now begging to do business. He gives out a cheque of N20 million to Zango for the supplies of the recharge cards from the company and by the time they got in tune with reality of what had befall on them, Zango was smiling to the fact that his bank balance has swelled. There is no business deal of any sort or a marriage that had taken place. The activity of Zango soon becomes public and people were warned to be careful. Somehow all the girls Zango had used to get to their parents came together to seek 'revenge'. They collectively agree to enlist the help of a lady **(**Hadiza Gabon**)** who is a friend to one of them. Her job is to get to Zango by all means and get all the money off him. They all promise to reward her generously. It now becomes a battle of wits and cleverly Hadiza Gabon predicted Zango's next move and where he would strike. The'victims' and Hadiza Gabon all travel to Bauchi and true to their guess, Zango has been in town doing what he knows how to do best only that this time, it was not going to be all rosy. Their host in Bauchi incidentally had met Zango and she tells them about him not knowing his

antecedents. They all told her about him and how he had swindled them. In fact they are in town to look for him to seek revenge. The host feels lucky after hearing of the plight of all the girls so they all set up a trap for him. They now monitor him and his movements until he meets Hadiza Gabon. Unfortunately for him, he falls in love with Hadiza Gabon and he willingly falls for her terms. For them to get married, he must invest on a project that she wanted to buy over with the promise to pay back. Zango feels there is no problem and invests all that he got fraudulently into an account with the hope that he will get married to Hadiza Gabon. After all that, the characters came for the signing of papers and to Zango's surprise all his victims shows up, they all told him that he was now their victim. It was time to taste his own medicine, he had not just lost every dime, but he was also in trouble, the police were on hand to take him away. Zango is clearly outwitted by his victims and he promise to return. The victims who got duped all had their money back and they reward Hadiza Gabon as promised.

4.2.6 Presentation of Data

The result in table 4.2.4, question 11 reveals that 90 respondents representing 90% agreed that the film *Basaja (2012)* is entertaining and educative while 10 of the respondents representing 10% felt otherwise and saw nothing educative and entertaining about the film. Question 12, shows that 5 people which represent a meager 5% of the total respondents agreed that the film *Basaja* reflect and portrays the culture of the Hausa people. While 85 people who represents 85% of the respondents disagreed with this assertion as all the ideas portrayed in the film are as a result of acculturation, thus has nothing in common with the Hausa culture. The implication of this is that deceit and greed which is the main ideology of the film *Basaja* is alien to the Hausa value system. The rich and wealthy class has become increasingly greedy so much so that they detest and abhor anyone or anything that has to do with poverty. It is pure greed for

parents to insist that the only criteria for giving out their daughters in marriage is only when a rich spouse comes around. Little wonder, why 85 people representing a massive 85% of the respondents disagreed with the assertion that the film portray and the culture of the Hausa people. It is also worthy of note to state that the result also shows 5 people which represents 5% of the total respondents did not just disagree but strongly disagreed to the fact that the film *Basaja* does not portray the culture of the Hausa people. Therefore, the conclusion from the result of question 12 is that the idea of deceit and greed as portrayed in the film *Basaja* is both interpellative and hegemonic and can undermine the essence of morality in the Hausa value system. Question 13sought to sample the views of respondents on whether Hausa home video movies like *Basaja* undermines the Hausa marriage institution as depicted. 70 people which is a representation of 70% of the respondents agreed with the assertion, while another 30 people which represents30% disagreed that Hausa home videos undermines some aspect of Hausa culture like marriage.This is aclear pointer to the fact that the institution of marriage which was hitherto noble has been adulterated as a result of foreign ideology. It is an alien culture for the Hausa people to subject to the idea that the only requirement for giving out a daughter's hands in marriage is only when a rich suitor comes around. This idea as depicted in the film *Basaja* according to 70% of the respondents has subjected the Hausa people. This is the reason why some parents of Hausa extraction will only give out their daughters to someone who is considered rich irrespective of the source of wealth.

On question 14, 80 people who represent a whopping 80% of the total respondents agreed that Hausa films like *Basaja* can influence the moral values of the youth. The film which depicts the insatiable desire of the youth to acquire riches through deceit prescribes an easy way for the Hausa youth to satisfy the desire to get rich quick. It is no secret that the major

preoccupation of the Hausa youths today is to sit idly and hope to get rich overnight. This is the reason why a vast majority of the respondents agreed that the target audience have since been interpellated with the get-rich-quick syndrome. While 20 people which represents 20% of total respondents disagreed that Hausa home video movies like *Basaja* can influence moral values of the youths. Question 15 sought to sample the opinions of respondents on whether Hausa home video movies promotes the idea of materialism. 90 people out of 100 which is a representation of 90% of the total respondents agreed with this assertion, while 10 people which represents 10% disagreed. To the majority of respondents, they are of the view that most Hausa parents will prefer a rich suitor than someone who is not well- to- do even if the source of the wealth is questionable. The pertinent question from this deduction will be that at what point did the Hausa people become so capitalistic in their orientation and mentality? When and what point in the Hausa society that morality and honour so degenerated that they are seen to be so materialistic and what could have been the reason for this trait? The answer to this question is not far-fetched as it could be attributed to acculturation which in itself is interpellative.

Suffice to also state that the ostentatious lifestyle depicted in Hausa home video movies help in no small measure in promoting the idea of materialism. The psyche of viewers of these home video movies is influenced by the display of wealth which makes them believe that the only essence of life is to just to acquire material things and live a luxurious life. The effect of the display of wealth has taken a negetive toll on the characters who feature in these home video movies as well. Many of the characters who depict these luxurious lifestyles on screen seem to be having a difficult task of distingushing reality from fantasy. Also, in trying to live up to the image of the viewers on them, the characters especially the female ones are alleged to go the extra mile like sleeping around with men with financial clout just to acquire riches. Therefore, to

the respondents, the display of expensive cars, houses and clothes by characters in *Basaja* helps in no small measure in promoting the concept of materialism.

Question 16 reveals that a larger proportion of 95 people which represents 95% of the total respondents believe that Hausa home video movies like *Basaja* helps undermine the Hausa family values. This is perhaps the reason why parents who had to strive to inculcate the right values that are in tandem with the Hausa world view are left with despair and lamentation when their wards display attitudes that smacks of immorality. The interpellative function of Hausa home video movies like *Basaja* has helped influenced the values that are inculcated at the family level. 5 people who represent 5% of the total respondents felt otherwise therefore disagreed with assertion that Hausa home video movies helps undermine the Hausa family values. 70 people who represent 70% of the total respondents on question 17 believe that Hausa home video movies promote pre/extra marital sexual relationship in the society even though the film *Basaja* in particular does not depict pre/extra marital affairs. According to the respondents, the free mixing of the male and female gender while shooting these films is the neccessary catalyst. Also, these films depicts young girls who get pregnant out of wedlock as heroines of some sort. The female character who gets pregnant does not only abort the pregnancy but goes around without any sense of shame. She even brags that her unwanted pregnancy does not in anyway diminsh her worth and status.In the past the Hausa society totally frowns at pre/extra marital affairs. It is almost a norm in these modern times amongst the Hausa people. This new culture exhibited by the Hausa people is as a result of acculturation. 30 people which is a representation of 30% of the total respondents disagreed with this idea that Hausa home video movies promote pre/extra marital relationships.

70 people which represent 70% of the total respondents to question 18 agreed that the dress mode of the characters of Hausa home video movies which mostly represents the western dress mode, influence the youth negetively.The plausible explanation for this is that the target audience who view these films tend to emulate the personality and dress mode of these characters. One major area of criticism of these home video movies aside singing and dancing is the dress mode of the characters. Dressing is an important component of every culture because it gives a unique identity. The dress mode of characters especially the female is western in all ramifications. It is a common feature to see ladies who claim to represent the Hausa worldview in tight trousers and revealing blouses with long hair extensions in these films. That films are powerful ideological weapons makes it easy for the target audience to unconsciously emulate the dress mode of the characters. Also, the male characters do not just wear trousers below their waistline, they are sported with different haircut that represent immorality from the Hausa world view. The young boys who watch these films tend to emulate the characters by sagging their trousers and sporting these hairstyles as well. This is possible because ideologies subjects individuals unconsciously in line with Althusser's theory of interpellation. The dress mode of Fadila Muhammad, Maryam Gidado and other female characters in *Basaja* affect the viewers negetively. However, 5 people which represents5% of the total respondents do not share this view, while 25 people who translales to 25% of the respondents strongly agree with assertion that dress mode of characters in Hausa home video movies influences the viewers negetively. The whole idea revolves around imitating the western mode of dressing and young persons of Hausa extraction tend to be subsumed by the Euro- American dress mode no thanks to the Hausa home video movies influence.

Question 19 samples views on whether the culture of the elites as portrayed in *Basaja* can affect the target audience negetively. The culture of the elite as depicted in the film *Basaja* is that of greed. In most societies including that of the Hausa people, the culture of the elites which is the dominant tends to influence the psyche of the general populace as such it becomes a standard for every member of that society. This is in line with Adam Gramsci's theory of cultural hegemony. The elite of most societies of the world including that of the Hausa people tend to be greedy as such they want to own and control the resources of the collective people. In African societies,the political elites see public office as an effective avenue for personal aggrandizement and a veritable tool for enriching one's self. This idea has since been imbibed by the youths especially that of the Hausa society. The essence of leadership to a typical Hausa youth is not to serve the country for national development but an avenue to get rich quick and live a luxurious life. The business elites too are so greedy that they want to turn out huge profit margins by exploiting poor consumers of good and services. In the film *Basaja* the culture of the elites as depicted was that of greed. Little wonder why the central character capitalises on the greed of those he duped. The elites who want to double their fortunes in a very cheap manner, encourages the central character to satisfy his desire of getting rich quick, hence he implored deceit to acheieve this aim. Therefore, this idea of the elites as portrayed, effectively interpellates the Hausa youths as aptly pointed out by the respondents. This is why it is a common feature to see youths sit idly on streets and dream of owning every expensive vehicle that passes by and also dream to own expensive and palatial mansions. To these youths, that is the hallmark of reverence and respect in the society. It is instructive to state that 5 people which is a representation of 5% of total respondents disagreed with the assertion, while another 5% also strongly agree and again

5% also strongly disagree that the culture of the elites as portrayed in Hausa home video movies affects the viewers negetively.

Question 20 is on whether foreign ideologies that are depicted in Hausa home video movies like *Basaja* erodes Hausa moral virtues like honesty, sincerity, hardwork etc. 90 respondents which represents 90% of total respondents agreed with the assertion. In *Basaja* for instance, the central character who is a young person is depicted as dubious and a swindler whose major preoccupation is to go around and rip people off their wealth in his quest to aquire riches. This idea is in contrast with the moral virtues of the Hausa people that harps on honesty, sincerity, industry and hardwork as a recipe for success in life. Some Hausa youths have since been interpellated with this foreign idea as depicted in the film *Basaja* which is probably why there are so so many swindlers ('*Yan damfara*) around who are constantly on the look out for who to fall prey. However 10 people which represents 10% of total respondents disagreed that the foreign ideologies depicted in Hausa home video movies have a toll on the Hausa moral virtues.

Question 21 has 95 people which represents 95% of total respondents agree to the fact that *kunya* (bashfulness) which is a moral virtue is not common in Hausa home video movies. Most Hausa home video movies adulterate and misrepresent the Hausa culture especially in aspects of dressing, singing and dancing. The implication of this is that the Hausa people are immoral and have no sense of shame. This is a wrong representation of what the Hausa norms and values are about. Therefore, if the general perception about Hausa films are that of depicting western and Indian ideals that are at variance with the Hausa culture, then it is the reason why the respondents agreed to the assertion that *kunya* is lacking in most Hausa home video movies. However, 5 people which represents 5% disagree with the above assertion.

Question 22 sought to find out whether the ideologies depicted in Hausa home video movies gets assimilated by consent. To this, a whooping 97% of total respondents agree that the target audience who view these films accept these ideologies willingly. The unconscious acceptance of a particular position is what constitutes one as a subject of an ideology. Therefore the interpellative functions of the home video movies makes the viewers assimilate what ever idea being portrayed by consent. Although 3 people which represents 3% of total respondents disagreed with the majority of the respondents.

Hausa home video movies are powerful ideological weapons that shape the culture of viewers. Hence, they have the ability to influence the target audience positively or negatively. To this,95 people which translates to 95% of total respondents to question 23 believe that the film *Basaja* negatively influence the youth because ideas portrayed in the film are alien and strange to the Hausa norms and values.While 5 people which is a representation of 5% of the total respondents disagreed with the fact that Hausa home video movies are powerful ideological weapons that can shape the culture of the people. The last in the series which is question 24 samples views on whether Hausa filmmakers are acculturated with foreign ideologies. 98% 0f the respondents agreed that the producers and directors are acculturated with foreign ideas which is the simple explanation on why the Hausa home video movies contain ideas that are at variance with the Hausa world view. Until these filmmakers see themselves as moral and social agents of the Hausa culture, people do not forsee a time when Hausa home videos will be devoid of foreign ideologies that are detrimental to the Hausa ideals. However, 2 people which represents 2% of total respondents disagreed that the the Hausa filmmakers are acculturated with foreign ideologies.

From the presentation of data on the film *Basaja*, it is worthy of note to state that from the views of respondents as sampled through the instrumentality of the questionnaire, deceit and greed which is the main ideolgy of the film *Basaja* is alien to the norms and values of the Hausa people. Deceit and greed as depicted by every standard is an idea that people have become subjected to and has gradually given them an identity. These are the core principles of the theory of interpellation.

4.2.7 Analysis on the film *Basaja* (2012)

The Hausa home video movie, *Basaja* (2012) reflects the culture of deceit, materialism and greed on the part of the Hausa youths who are becoming increasingly desperate to acquire riches, and the business elite who will always want to double their fortunes in a cheap manner as a result of greed. Interpellation which is simply how ideologies could influence the culture of a people is why the lead character in the film *Basaja* depicts the role of a typical Hausa youth who believes the only way to get rich quick and live a luxurious life is to capitalize on the greed of some Hausa elite.

It is a common feature for youths in the Hausa society today to sit idly with the hope that they will wake up one day and acquire riches. Some of the youths will always look for easy ways to make money through whatever means including being deceitful, while some elites out of sheer greed easily fall prey to such youths as depicted in the home video *Basaja*. To substantiate this claim, the lead character in a scene in the home video implores all the tricks he could come up with just to squeeze money out of his potential victims.As such the lead character gets interpellated with the idea that the quickest and easiest way to riches is through deceit and by capitalizing on the greed of the rich.

In the film, the first victims Fadila and her father demonstrate greed as such they fall prey to the deceitful antics of the lead character. The factor that influences the choice of the lead character's victims is the display of affluence by the daughters of these elites. The lead character woos these girls in the process through his deceitful tricks as depicted in the home video movie. His first victim who is a rice dealer falls prey when he walks his way into the heart of both

daughter and father. The daughter, Fadilawhom he had met at a phone shop was greedy just like her father and that eases the job of the central character. The first step after winning the heart of the daughter is to entice her and her father with a gift that will not arouse any form of suspicion. This he did by offering a hundred bags of rice for distribution to the needy in the holy month of Ramadan. To the father, who deals in rice knows the worth of 100 bags of rice and he feels he would benefit in no small measure should the lead character become his son in-law. The following conversation that served as a basis for deceit ensued between the lead character and the daughter of his victim in a particular scene where he was driving her home:

Zango: "Me kike ba talakawa ne da azimi?"

Fadila:"Me ni ke da shi da zan bada?"

Zango: "Ni ko duk azimi trailer shinkafa biyu nake rabawa."

Fadila: "Lallai! dama an ce duk shinkafa da ke shigowa daga Thailand ta hannunku ta ke bi"

Zango: "Shin idan na baki buhu ɗ'ari ya yi miki?"

Fadila: "Sai ka tambaye ni? Ya yi mun,Allah ya saka da alheri."

Zango: "Amin."

The English translation of the above dialogue is as follows:

Zango: "What do you give out to the needy in Ramadan?"

Fadila: "What have I got to give out?"

Zango: "For me, I give out two trailers filled with rice every Ramadan."

Fadila: "Wow! Well it is said that all the rice imported from Thailand comes through you."

Zango: "What if I give you a hundred bags of rice? Will it be okay?"

Fadila: "Do you have to ask me? I'm okay. May Allah reward you"

Zango: "Amen".

Here, the lead character who is obviously exploiting Fadila to get to her father is clearly being deceitful and presenting an image that is far from his true personality. Soon as the father gets wind of the fact that his daughter was given a hundred bags of rice by a young man, it becomes clear that he too will benefit immensely should he consent to their marriage since he had earlier opposed considering the fact that the daughter was betrothed to one Usman.The father's greed and materialism is demostrated when the lead character brings to the table a juicy

proposition of getting rice supplies that will enable the father to distribute to ten states as depicted in the film *Basaja:*

Alhaji: "'Yata ta yi min bayanin shinkafa da ka sa aka bata har buhu ɗari. Allah saka da alheri"

Zango: "Amin Alhaji, ai wannan ba komai bane"

Alhaji: "Na sani don ta yi min bayani yadda kake da shinkafa. Shi ne ma ya sa ni tunanin ko Allah zai sa mu yi kasuwanci tare ne ya haɗa ka da 'yata"

Zango: "Ni ma na yi tunanin haka a lokacin da na gano irin sana'ar da kake yi. Sai na ga ya fi dacewa kai ya kamata na yi wa hanyar shinkafar nan. Zan haɗa ka da dilolina da ke jihohi goma ka ringa masu saflai"

Alhaji: "Jihohi goma! Na gode ƙwarai, Allah ya saka da alheri.Yanzu ya batun saflai ɗin zuwa jihohi goma?"

Zango: "Abin da za a yi za ka ba da kashi ɗaya ne cikin kaso uku. Idan aka turo maka kayan, ka sai da sai ka cika sauran kaso biyun. Abin nufi, idan aka ba ka kayan miliyan ɗari uku sai ka ba da miliyan ɗari idan ka sayar sai ka cika sauran"

Alhaji: "Ai ni a shirye nake. Yaushe za mu fara?"

Zango: "Duk ran da ka shirya Alhaji"

Alhaji: "Ni yanzu a shirye nake"

Zango: "Shike nan Alhaji, sai ka rubuta cek ɗin Miliyan ɗari."

Alhaji: "Ina ganin ko yanzu zan ba da kuɗin."

The English translation for the above dialogue is as follows

Alhaji: "My daughter told me about the hundred bags of rice you gave out to her! May Allah bless you"

Zango: "Amin Alhaji. It is means nothing to me.

Alhaji: "I know because she had told me your relationship with rice business which is why i imagine whether God will make it a possibility to do business with you that he made you meet my daughter"

Zango: "I thought about that myself when I realise your line of business and Ifeel you are the most appropriate person to supply my dealers across ten states"

Alhaji: "Ten States?"

Zango: "The deal is you will provide one third of the money for supplies, when you get the supplies and you sell them, and then you complete the outstanding sum. Meaning if you get supplies worth N300 million you will pay N100 million upfront, when you make your sales then you complete the payment."

Alhaji: "As for me I am ready. When do we start?"

Zango: "Whenever you are ready"

Alhaji: "Well I am ready"

Zango: "Alright Alhaji you can now issue out a cheque of N100 million"

Alhaji: "I think I will give out the money right away"

It is evident that interpellation is applicable from this particular scene in the sense that both the lead character, Zango and the father of his girlfriend Alhaji,demostrate the culture of deceit and greed which seem at variance with that of Hausa mores. To both characters, they have constituted themselves as subjects of the ideology that it is possible to acquire riches through deceit as Zango demostrates and greed on the part of Alhaji. How can one explain the kind of trust Alhaji developes towards a person he had just met so much so that he instantly invested a whopping sum of N100 million in his business. By the time Zango walks out of Alhaji's office, he was N100 million richer. At the end he puts a call through to Fadila and makes a mockery of her and the father. He clearly points out to her that it was a result of her greed that she jettisoned her marriage proposal with Usman and also had an advice for her father that he should be less greedy as depicted in that particular scene:

Zango: "Kafin mu haɗu da ke na yi bincike game da ko waye mahifinki, kin san me ya sa na yi haka?"

Fadila: "A'a"

Zango: "Domin na damfare ki"

Fadila: "Damfara kuma?

Zango:"Don haka shinkafa da na ba ki buhu ɗari na biya kuɗinsu dan kuwa kwalliya ta biya kuɗin sabulu. Miliyan ɗari kuma da na karɓa a hannun mahaifinki suna nan cikin akawunt ɗina. Kuma ba zai ƙara ganinsu ba, ke ma ba za ki ƙara ganina ba. Sai ki koma can wurin saurayinki wanda kika yi wa butulci da ya so ki.Sannan, ki faɗa wa mahaifinki ya rage kwaɗayi, ka da ki manta da ni don ni ba zan manta da ke ba. Ke ce mace ta takwas da na damfara, amma naki ya fi na sauran tsoka na gode sai wata rana."

The English transation of the above conversation is as follows

> Zango: "Before meeting you, I made inquiries on the personality of your father. Doyou know why I did that"
>
> Fadila: "No"
>
> Zango: "So as to dupe you"
>
> Fadila: "Dupe me?"
>
> Zango: "As a result, I have paid for the hundred bags of rice I gave you since my effort has paid off. The N100 million I took from your father has been lodged in my account and he will never see them just like you will never see me. Go back to your fiance that you betrayed even though he loved you and also tell your father to be less greedy. Do not forget me just as I will not forget you as well. You are the eighth female victim I have duped but yours is the most lucrative. Thank you, until some other time."

Suffice it to say that deceit and greed as emerging cultures amongst the Hausa people is at total variance with the established norms. That it is being depicted in Hausa home video movie like *Basaja* is a clear case interpellation. The implication of this on the long run is that the moral values of the target audience are influenced negatively just as 80% total respondents pointed out. Furthermore, the central character got emboldened and decides to give it another shot on his next victim who happens to be a businessman that buys over moribund companies and revives them. He had met Maryam Gidado at an eatery and after he overheard some people talk about how rich her father is, Zango goes after her with all his deceitful skills until she agrees to introduce him to her family. As soon as Maryam Gidado mentions to her mother, Maryam CTV about the intention of Zango, the mother instantly makes inquiries on his financial status. In that scene, Maryam CTV angrily asks her daughter by raising her voice in a manner that suggest the daughter should dare not bring home a poor man as a husband thereby depicting how interpellated she is with the ideology that only a rich man can make a good and respectable husband. The dialogue between mother and daughter in that scene is a reflection of such idea:

> *Maryam CTV: "Waye shi? Me yake yi?Kar ki sake ki je ki kwaso mana kaska raɓa mai jini"*
>
> *Maryam Gidado: "Ban san meye shi ba amma yana da kuɗi sosai don irin motocin da yake hawa kawai ya isa kada aka wo masa raini"*

Maryam CTV: "To in haka ne ki kawo shi. Ni dama talaka ne kawai bana so ki kwaso mana."

The English translation of the above dialogue is as follows

Maryam CTV: "Who is he? What does he do? Don't dare bring home a parasite that will come feed on us"

Maryam Gidado: "I don't really know who he is but he seems very rich because the kind of cars he drives will earn him respect."

Maryam CTV: "Alright, if that is the case, bring him over. What I detest is for you to bring home a pauper."

It is interesting to point out from the above dialogue that ensued between mother and daughter the import attached to riches and material acquisition like cars to be the only qualification for seeking marriage. The mother and daughter are both subjects of the idea that only a man with loads of money will make a good husband irrespective of the source of the wealth. This idea is a clear reflection of what characterizes the urban Hausa society where so much attention is paid to riches and material acquisition of any man seeking a daughter's hand in marriage with total disregard to the source of wealth. No wonder 90% of the respondents agree to the fact that Hausa home video movies like *Basaja* promote the idea of materialism. This is a clear case of interpellation and it influences the psyche of the target audience.

The greed demonstrated by the father, Tahir Fagge makes him a soft target and falls prey to Zango's deceit. In the course of discussion, the question of what he does for living crops up and that was all Zango needed to strike. He believes that as soon as he brings a juicy proposition, the father will definitely jump at it. True to his prediction Tahir Fagge decides to invest a whopping sum of N100 million to buy over a moribund company that he earlier inspected alongside Zango. The implication of this became glaring to Fagge when the central character who extracted N100 million from him called his daughter to tell her father that he had no company that was moribund therefore there was nothing to buy over. The father had been duped as a result of his own greed. The following dialogue between Zango and Maryam Gidado from the film is a clear pointer to this fact:

Zango: "Ki ce wa babanki na yi masa ƙarya, ba ni da wani kamfani"

Maryam Gidado: "Ka da ka damu zai yafe maka."

The English translation of the above dialogue is as follows

Zango: "Tell your father that I lied to him because I do not own any company"

Maryam Gidado: "Do not worry I know he will forgive you"

The daughter was completely oblivious that there was a transaction between her suitor and her father. So when she broke the news to him that Zango had no company, the father was completely numb and speechless realising that his greed had let him part with N100 million to an impostor and fraudster who came under the pretext of marriage. It only took a moment before the mother could utter the following words:

Maryam CTV: "Ki ka kawo mana wani ya zo nan ya damfare mu?

The English translation of the above quotation is as follows

Maryam CTV: "You brought somebody here to dupe us?

The mother completely forgets the role she played in opening their doors wide open for Zango to come in. The image they had of him was that of a successful, wealthy young man who happens to be the dream of every parent as a prospective inlaw because the society had become so materialistic in its orientation and mentality. At the end Tahir Fagge got his fingers burnt and was left licking his wounds.Greed truly comes with a price.

The lead character is not done with his mission of getting super rich by deceitful means because he is completely interpellated with the idea. His next victim happens to be a businessman who deals in phone recharge cards. He met the businessman as usual through his daughter using the same mode of operation of giving out an expensive gift that will endear him to the rest of the family. In this case, he gives out a car to the girl named Fauziyya and her parents felt she was very lucky to have caught the attention of a 'rich man'. The parents of Fauziyya clearly are interpellated with the idea that a young rich man will definitely make a good husband for their daughter. Such perception was all that Zango needed to strike. The central character in the film *Basaja,* here presents an image of someone who works with the Mobile Telecommunication Giant MTN Nigeria thus he could influence the supply of recharge cards to Fauziyya's father but not until he parts with N20 million to settle some top executives. The father was quick to jump at the proposition as aptly depicted in the scene:

Zango: "Zan iya sa a maka suflai katin waya na 'yan dubu ɗaya da ɗari biyar na miliyan ɗari amma da yake akwai manya gabana su huɗu, dole a sama masu miliyan biyar-biyar don samun amincewarsu."

Alhaji:"Ba komai ai, a shirye nake. Don kuwa yanzu haka zan rubuta maka cek na miliyan ashirin.

The English translation of the above dialogue is as follows

Zango: "I can influence the supply of recharge cards of N1500 worth N100 million to you but I have four superior officers that have to be settled with N5 million each to get their consent"

Alhaji:"There is no problem, I am ready and Iwill issue a cheque of N20 million right away."

From the above quotations from the film *Basaja*, it is evident that the theory of interpellation is applicable to the study of the film especially if the exploits of the lead character and all his victim including their daughters whom he had used to gain access to their parents is anything to consider. The decision by the lead character to engage in deceit so as to dupe gullible and greedy elites is a clear pointer to the fact that he had become a subject of the idea that riches could be acquired by dubious means.This idea is completely at variance with the tenets of the Hausa culture. The lead character's actions have made it possible to label him as a fraudster thereby creating an identity for him. The same argument is also applicable to his victims because they demonstrated greed which to them is an easy way as well to double their fortunes. How else can one describe their actions if not to attribute it to interpellation which makes people accept an idea unconsciously thereafter have an effect on their lives. As for the girls the lead character used to get to their parents, they were also subject of the idea that a man with money and material acquisition will not just make a good husband but accorded respect by family members and other members of the society. The culmination of all these beliefs made it quite easy for Zango who is the lead character in the film *Basaja* to dupe the parents.

Therefore, if interpellation is about people being made to accept certain positions unconsciously, then one will find it convinient to state that the film *Basaja* has clearly shown that.The central character is a subject of the idea that the easiest way to amass wealth is to capitalise on the greed of some of the elites by duping them.While the elite also feel that someone who seems wealthy cannot dupe them in anyway hence the reason they quickly

invested huge sums to double their fortunes. These ideologies of deceit and greed as depicted influence the target audience especially the youth who view this film through the process of interpellation. The general opinion of the respondents is that the interpellative function of the Hausa home video *Basaja* has helped subject a vast majority youths and some elites to accept the ideas depicted unconsciously. This has to a very large extent undermined and eroded some moral values of the Hausa society.

4.2.8 Table 5: Extent of Interpellation in the film *Mata Da Kuɗi (2014)*

S/N	Questions		Responses	Percentage		Total
		YES	NO	YES%	NO%	%
25	The film*Mata da Kuɗi* is educative and enlightening.	70	30	70	30	100
26	The film, *Mata da Kuɗi* reflects and portrays the culture of the Hausa people	10	90	10	90	100
27	Hausa home video movies like *Mata da Kuɗi* undermines the Hausa marriage institution	40	60	40	60	100
28	Hausa home video movies like *Mata da Kuɗi* negetively influence the moral values of the youths	80	20	80	20	100
29	Hausa home video movies like *Mata da*	90	10	90	10	100

	Kuɗi promotes materialism					

S/N	Questions		Responses	Percentage		Total
		YES	NO	YES%	NO%	%
30	Hausa home video movies undermine Hausa family values	70	30	70	30	100
31	Hausa home video movies like *Mata da Kuɗi* promotes pre/extra marital sexual relationships	80	20	80	20	100
32	Dress mode of characters in Hausa home video movies affects the target audience negetively	95	5	95	5	100
33.	The culture of the elite as potrayed in Hausa home video movies affects the target audience negetively	60	40	60	40	100
34.	Foreign ideologies depicted in Hausa home video movies erode moral virtues like honesty, sincerity, hardwork etc.	95	5	95	5	100
35.	Kunya (bashfulness)	100	0	100	0	100

	as a moral virtue of the Hausa people is a rarity in Hausa home video movies like *Mata da Kuɗi*					
36.	Ideologies depicted in Hausa home video movies gets assimilated by consent	90	10	90	10	100
37.	Hausa home video movies are powerful ideological weapons that can shape the culture of the people	80	20	80	20	100
38.	Hausa filmmakers are acculturated by foreign ideologies	95	5	95	5	100

4.2.9 Synopsis of the film *Mata Da Kuɗi* (2014)

The film, *Mata da Kuɗi* (2014) is a production of Kayi Nauyi Movie Tone that stars Tahir Fagge, Sadiq Ahmed, Haruna Talle Mai Fata, Maryam CTV, Fati Washa, Tumba Bukar and directed by Aminu S. Bono. The plot of the film *Mata da Kuɗi* is divided into two parts; the first part show cases the exploits of a young lady Fati Washa and her friend Tumba Bukar who engage themselves in an unholy sexual relationship with two young men Haruna Talle Mai Fata and his friend. Fati Washa who happens to be from a responsible home bows to pressure from her friend to have a relationship with Haruna Talle Mai Fata who also happens to be a silver

spoon lad. Unknown to Fati Washa and Tumba the young men were infected with the dreaded HIV/AIDS disease.Their young men's motive is to shower young gullible girls with money and in the process sleep with them and infect them with the virus. Fati Washa's father has on several occasions scolded her for associating with the irresponsible youngman but Fati had the support of her mother because of the monetary gratification the mother gets whenever the young man comes visiting. The unholy affair continues and it graduates from sleeping in hotels to arranging an overseas travel together. This was going on right under the nose of Washa's parents with full support of her mother. It is obvious the father is a weakling for his inability to be in total control of his homestead. In the end Fati Washa is infected with the dreaded HIV/AIDS and becomes bed ridden. The young men have fulfilled their mission and absconded.

The other part of the storyline exposes the phenomenon of extra marital affairs by older women with younger men, what is known as'sugar mummy' relationship in the local parlance. Maryam CTV who is married to Tahir Fagge- a very wealthy man but had no time for his wife and as result she engages in extra marital sexual relationship with a young man (Abdul) who himself was promiscuous thus had multiple sexual partners. Maryam CTV obviously stayed married to Tahir Fagge because of the money and luxuries of life even though the husband has no time for her. She decides to seek it in a young man (Abdul). It is also a symbiotic relationship because the young man also benefits financially.At the end, a big fight ensued between the two lovebirds when Maryam CTV got to know about the promiscuity of her younger lover and the whole affair blew up on their faces. Tahir Fagge got to know of the extra marital affairs of his wife Maryam CTV and the marriage was terminated.The damage has been done because the trios all get infected with the dreaded HIV/AIDS disease.

4.2.10 Presentation of Data

To determine the extent of interpellation in the film *Mata da Kuɗi (2014),* a great effort will be chanelled towards analyzing the opinions of various respondents from the questionnaire issued out.The result from question 25 shows that 70 people which represents 70% of the total respondents felt that the film *Mata da Kuɗi* is educative and enlightening.Considering the fact that it raises some level of awareness as to the likely consequences of anyone who is promiscuous and unfaithful to his/her partner. However, on the flipside, 30 people which represents 30% of the total respondents hold a contrary view as such theywere of the opinion that the film is neither educative nor enlightening. Therefore, the aim of most films which is to educate, enlighten or admonish is being defeated. On whether the film *Mata da Kuɗi* reflects and portrays the Hausa culture in question 26, 10 people which represents 10% of total respondents agreed that the film represents the Hausa culture. While, 90 people which represents 90% of the total respondents hold that the overall ideology as portrayed in the film is at total variance with the tenets of Hausa culture. This however implies that the culture of promiscuity and extra marital affairs portrayed by the lead characters Fati Washa and Maryam CTV are not a reflection of acceptable norms and values of the Hausa people. In fact promiscuity and extra marital affair is not just frowned at but it is met with serious sanctions and consequences on anyone who engages in it. However, it is also worthy of note to state that even though culture is dynamic and moves with current trend and happenings, it should not be at the detriment of the rich cultural heritage of the Hausa people. It is unfortunate that the Hausa urban lifestyle today seem to accept promiscuity on the part of young girls' who sleep around with men old enough to be their fathers for financial gratifications. Most girls today want to drive big, flashy cars, hold the latest and expensive phones and wear designer clothes, shoes and bags

without any source of income.They are left with the option of sleeping around with men to the detriment of their dignity and morality. The most unfortunate scenario is the inability of most parents to have a firm control on their homestead thus they decide to look away and feign ignorance of what their daughters are up to. Some of these parents benefit financially from the illicit behavior of their daughters. This is evident in our higher institutions of learning where all manners of expensive cars frequent at night to pick these girls while some happen right under the nose of some parents in their houses.Therefore, this issue of young girls sleeping around for financial benefit is a clear case of interpellation. The girls who engage in such act have subjected themselves to the ideological call of sleeping around for financial gratification. This is alien to the tenets of the Hausa value system that inculcate the moral values of *kunya* and *kawaici.*

The analysis on question 27 reveals that 60 people which represents 60% of the total respondents agreed that Hausa home video movies like *Mata da Kuɗi* undermines the Hausa marriage institution. The Hausa value system revere the noble institution of marriage but the exploits of the character of Maryam CTV clearly undermines the institution of marriage.The character depicts the role of a married woman who engaes in extra marital affair with a younger lover. This type of relationship in the local parlance is known as the 'sugar mummy relationship.'This phenomenum of 'sugar mummy' is a borrowed culture from the southern and eastern part of Nigeria.Wealthy men who are too busy for their wives leave them at the mercy of their domestic staff like drivers and other young men who they consider as good looking to satisfy their urges in return for financial gratification. This ideology gradually found its way into the Hausa culture from other climes as a result of socialization and acculturation. Some Hausa women who face the challenge of loneliness as a result of the busy schedule of their husbands resort to this unholy affair to satisfy their urges. This is a clear case of interpellation as it denotes

subjecting to the ‘sugar mummy’ ideological call. Also, 40 people which is a representation of 40% of the total respondents on the other side disagreed that Hausa home video movies undermine the noble institution of marriage.

Question 28 reveals that 80 people which is a representation of 80% of the respondents believe that Hausa home videos like *Mata da Kuɗi* negetively influence the moral virtues of the youth. The central character, Fati Washa and her friend, Tumba Bukar depict the role of young ladies who sleep around with silver spoon lads in return for financial gratifiction. This idea as a result of interpellation has influenced the moral values of ladies of Hausa extraction. Also, young men who emulate the character of Sadiq Ahmad who depicts the role of one who engages in an affair with an older woman for financial benefits are said to be interpellated as such negetively influencing their moral values.While 20 people which represents20% of the respondents disagreed that Hausa home videos like *Mata da Kuɗi* negetively influences the moral values of the youth,.

Question 29 sought to know whether Hausa home video movies like *Mata da Kuɗi* promotes the idea of materialism. 90 people which translates to 90% of the total respondents agreed that women become narrow minded when money is thrown at them. Just as the lead character’s mother demonstrates when Haruna Talle Mai Fata doled out money on her and the daughter. She becomes totally convinced that her daughter is lucky to attract the attention of a young wealthy man; little did she know of his ulterior motives. Generally, from a broader perspective people tend to be myopic when money is involved as such they cannot see beyond their nose which is why people fall prey easily to any gimmick that is shrouded in money. However, 10 people which is a representation10% of the total respondents disagreed that Hausa home video movies like *Mata da Kuɗi* promote materialism in the society. Question 30 shows

that 70 people which represents 70% of the total respondents agreed to the fact that Hausa home video movies like *Mata da Kuɗi* undermines family values. Ideologies depicted in Hausa home video movies have a negetive influence on youths who have been inculcated with the right family values. In the home video movie *Mata da Kuɗi* the central character who obviously is inculcated with the right values from home gets influenced by her friend to engage in pre-marital sexual relations with boys. This idea is reflective of how young girls in the society as a result of socialization can be influenced by their peers even though they have been inculcated with the right family values. Therefore, a vast majority of respondents were of the view that Hausa home video movies which contains mostly ideologies that are at variance with the Hausa culture greatly undermines family values. Still on the issue of the tendency of Hausa home video movies to undermine family values. 30 people which represents 30% of the respondents disagreed that the home video movies have any effect on Hausa family values.

Question 31 shows that 80 people which represents 80% of the total respondents believe that Hausa home video movies like *Mata da Kuɗi* promotes pre-marital and extra marital sexual relationships. The lead characters in the film *Mata da Kuɗi* depict ideas that promote illicit affairs. Fati Washa who is young and unmarried as a result of peer influence engages in illicit affair with a young man for financial gratification. While, Maryam CTV who is a wife also depicts such trait and at the end it had serious consequences on their lives. They both are infected with HIV/ AIDS which at that time means they are going to die. In the Hausa society, illicit sexual relations are common which means those who engage in such affairs are interpellated with the idea that makes it seem like a norm. While 20 people which represents 20% of the total respondents disagreed with this assertion and that Hausa home video movies like *Mata da Kuɗi* do not promote illicit sexual relationships.

Does the dress mode of characters in Hausa home video movies like *Mata da Kuɗi* affect the youths? This is the 32nd question posed in the series as it samples the opinion of various respondents. The result shows 95 people which is a representation of 95% of the total respondents answered in the affirmative. This is reflective of how the viewers of Hausa video movies emulate the personalities of the characters especially in aspect of dressing. The dress mode of characters in the Hausa home video movies is not a representation of the Hausa people. Their dressing reflects the western mode which is all about appearing in skimpy outfits. The societal perception today is that until women dress in skimpy outfits they are not considered civilized. Also, if the young men do not appear in sagged jeans and T-shirts with strange haircut, they are considered as old fashion. Little wonder why the Hausa youths today are suffering from serious identity crisis. While 5 people which represents 5% of total respondents disagreed with the vast majority of respondents who were of the view that the dress mode of characters in Hausa home video movies has a negetive effect on the youths who view them.

60 people which is a representation of 60% of the total respondents of question 33 feel the culture of elite as portrayed in Hausa home video movies which mainly centres on display of wealth can affect the target audience negetively. The constant usage of expensive posh cars and expansive architectural masterpieces have an effect on the psyche of most viewers especially the youth. While 40 people which is a representation of 40% of the respondents hold a contrary opinion with those that agreed with the asssertion that the culture of elites as portrayed in Hausa home video movies any any influence on the viewers. Question 34 clearly shows that 95 people which is a representation of 95% of the respondents answered in the affirmative that foreign ideologies depicted in Hausa home video movies like *Mata da Kuɗi* erodes moral virtues like honesty, sincerity,hardwork etc. The film *Mata da Kuɗi*,depicts foreign ideas mainly illicit

sexual relations on the part of young persons and a married woman who engages in extra marital affairs.This idea of illicit sexual relations for financial gratification as portrayed in the home video can erode moral virtues like hardwork, sincerityand honesty. It prescribes an easy way to aquire money by young ladies from men thereby making a mockery of the moral virtues that are being inculcated in children from the formative stage. Suffice to state that moral virtues amongst youths of Hausa extraction is really deficient in these modern times, no thanks to the foreign ideologies that are depicted in Hausa home video movies. Also 5 people which translates to 5% disagreed with the assertion therefore held a contrary view with their counterparts who make up 95%. 100 people which is a representation of a whopping 100% of the respondents to questions 35 all agree that the tenet of *kunya(*bashfulness*)* as a moral virtue is lacking in Hausa home video movies. The exploits of the characters in Hausa home video movies in aspects of dressing, singing and dancing, use of language, conduct all are contrastive to the tenets of *kunya*. This is why it is the view of so many people that Hausa home video movies do not represent the Hausa culture. Some even opine that most of the Hausa filmmakers are not of Hausa extraction which is why the tenet of *kunya* which is revered in Hausa culture is lacking in the Hausa home video movies. The ladies who appear in skimpy outfits singing, dancing and holding hands with men in flowers are considered to lack morals in Hausa culture. Even though alot of Hausa ladies are acculturated with foreign ideas,there are still ladies who value their dignity and pride and would hardly do anything to undermine their morality.

Do the ideologies depicted in Hausa home video movies gets assimilated by consent or by force? The 90% of respondents to question 36 are of the view that the ideas portrayed in the home video movies are assimilated by consent. The viewers accept the ideas as portrayed in the Hausa home video movies unconsciously thereby constituting them into subjects of that

ideology. Suffice to state that ideas gets assimilated by consent or by force in line with Althusser's theory of interpellation. While 10 people which represents 10% of total respondents disagreed that these ideologies being depicted in Hausa home video movies get assimilated by consent. 95 people which represents 95% of total respondents to question 37 agreed that Hausa home video movies like *Mata da Kuɗi* are powerful ideological weapons that can shape the culture of the viewers. Therefore, if the Hausa filmmakers continue to portray foreign ideals in the home video movies unabated, the tendency for the viewers to be influenced by the foreign ideals is not in doubt. The home video movies will shape the culture of the viewers in line with the major ideologies being depicted. While 5% of the respondents disagreed with the assertion that Hausa home video movies are powerful ideological weapons that shape the culture of the people. The last which is question 38 sought to find out if Hausa filmakers are acculturated with foreign ideologies. 98 people which represents 98% of total respondents agreed with the assertion. To the respondents, for most Hausa home video movies to contain foreign ideas that are at variance with the Hausa worldview only goes to show how acculturated the producers and directors are with foreign ideas. While a meagre 2% of the respondents hold a contrary opinion thus do not agree that the Hausa filmmakers are acculturated with foreign ideologies.

Therefore, from the above analysis of the responses it is obvious that to a very large extent interpellation is evident in the Hausa film *Mata da Kuɗi*. The main ideology in the film is a clear reflection of societal perception that women love money. That the script writers adopted that ideology and portrayed women as such in the film is without mining words a clear case of interpellation.

4.2.11 Analysis on the Film *Mata Da Kuɗi (2014)*

The idea behind the title of the film *Mata da Kuɗi* is a product of interpellation. The film portrays women as money mongers who are ready to compromise their modesty and chastity for the sake of money. The film highlights the exploits of a young lady, Fati Washa and her friend TumbaBukar who engage in illicit sexual affair with two young men HarunaTalle Mai Fata and his friend.

The central character, Fati Washa who is from a responsible home bows to sexual advances from her boyfriend as a result of monetary gratification. The idea of committing fornication under any guise in the Hausa culture is totallydiscouraged. The attitude of the central character however is not inline with the fact that the Hausa culture detests fornication as Fati Washa is seen in the hotel, there after had a sexual relationship with her boyfriend in the film *Mata da Kuɗi*. Enroute to the hotel, the central character Fati Washa and her boyfriend engage in discussion that depicts what they were up to:

> *Fati Washa: "Wai ni kam ina za mu je? Ban so yamma ta yi ban koma gida ba a yi mun fada"*
>
> *Haruna Talle: "Wani Otel ne za mu je nan bayan gari. Amma yanzu-yanzu nan za mu dawo ko"*
>
> *Fati Washa: "Ni fa ba na son ka kai ni inda za a ganni magana ya koma gidanmu gaskiya za a mun fada"*
>
> *Haruna Talle: "Wa ya gaya ma ki zan kai ki inda wani zai ganki. Ai ba kowane ƙaramin ƙwaroba ne ya isa ya je inda za mu je yanzu.Sai mu manyan ƙwari wanda mu ka cika mu ka tumbatsa"*

The English translation of the above dialogue is as follows

> Fati Washa: "Where exactly are we heading? I don't want the evening to approach without been at home because I will be scolded"
>
> HarunaTalle: "A hotel at the outskirts of town but we will return on time"
>
> Fati Washa: "Really, I don't want you to take me where I will be spotted and word gets to my parents"
>
> HarunaTalle: "What gives you the impression I will take you where someone will recognize you. It is not every low life that has what it takes

to visit where we are going now. Its only people like us with the financial muscle."

The above dialogue between the central character and her boyfriend clearly shows that the two love birds are headed for the hotel. Without preempting what they are going there for, the idea that makes it seem normalfor both of them to agree in the first instance to visit a hotel together since they are not married could only be attributed to acculturation and cultural synchronization. The Hausa culture discourages such outings amongst both sexes. The conversation between the two characters inside the hotel room will further shed light on what transpired as Fati Washa is seen coming out of the bathroom wiping her hair with a towel while her boyfriend is standing in front of a mirror adjusting his *Kaftan* and then the following conversation ensued:

Haruna Talle: "Na daɗe ban samu gamsuwa irin ta yau ba, don na daɗe ban sami wacce ta gamsar da ni irin wannan ba. Ina fatar ke ma kin gamsu?"

Fati Washa "Yanzu dai duk ba wannan ba, kamata ya yi mu ɗauki hanyar gida tun da yamma ta fara."

The English transalation of the above dialogue is as follows

HarunaTalle: "It has been a while I satisfied my urge because I have not come across someone who gave me that satisfaction in a while. I hope you are satisfied too"

Fati Washa: "That is not the issue now. Let's just head home since the evening is gradually approaching."

It is now clear that both characters went to the hotel to have a sexual relationship judging from their utterances. The issue that concerns this study is the thinking that led to having such an affair in a hotel.This practise of course is obtainable in other climes and the characters are influenced from this idea. Pre-marital sex has no place in the Hausa norms and values because in the Hausa traditional society, it is alien for a girl to sleep with a boy before marriage. To depict a boy and a girl of Hausa extraction to have engaged in the act of fornication is a case of subjecting to the ideology that makes the act as a norm. The critical question that begs for an answer is to explain the motivating factor that will make a young girl from a decent home sleep with a young man. The answer to this is not far-fetched especially if one pays cognizance to the conversation between the two while driving home:

Haruna Talle: "Yanzu dai bari na ba ki wannan ladan aikin da kika yi. Karɓi mana"

Fati Washa: "A'a bar shi kawai"

Haruna Talle: "Ba za a yi haka ba. Ba zai yiwu wannan gudunmuwar da kika ba ni ke ma ba a saka maki ba. Karɓa mana"

Fati Washa: "To na gode."

The English translation of the above dialogue is as follows

HarunaTalle: "Now let me reward you for a job well done.Take this"

Fati Washa: "No, thank you"

HarunaTalle: "No it won't be done that way. It will be impossible not to reward you after a great job. Have it"

Fati Washa: "Alright thank you."

The above dialogue clearly points out that money is the motivating factor why a girl will sleep with a young man to the detriment of her chastity and morality. This cultural practice as displayed by these characters in the film *Mata da kuɗi* is alien to the Hausa culture and therefore one can conclude that it is a case of interpellation to love money so much so that a young lady will engage in pre-marital sex. It is quite unfortunate that the culture of pre-marital sex is becoming rampant in the Hausa society which was hitherto frowned at. The Hausa society today has become non-challant on so many issues including pre-marital sex which is perhaps why there is high rate of abortion of unwanted pregnancies and rape in urban Hausa societies. In the past, should a girl get pregnant out of wedlock, then she becomes an object of scorn and mockery. There seem to be a contrast from what was obtainable in the past because pre-marital sex amongst youths of Hausa extraction is almost normal and whoever decides to maintain his or her chastity, the person is stereotyped as uncivilized. It is also important to stress that it is the general notion that women are obsessed with money that serves as a catalyst for the young men in the film *Mata da Kuɗi* to lure gullible young girls to their bed with the sole intent of infecting them with the HIV/AIDS disease. The attitude of women towards money has helped in no small measure to interpellate them as such. In the film,*Mata da Kuɗi* where the central character was engaged in a soliloquy and thinking aloud while relishing the fact that she owns a huge amount of money just from sleeping with her boyfriend once. From the scene, the central character is

completely interpellated with the idea of sleeping around for money. She sits on chair and questions herself by saying:

> *Fati Washa: "Wayyo! Yanzu duk wannan nawa ne? Ka ce na tsaya jinkiri ai, ashe ina da ƙadaran da zan iya sai da wa?"*

The English translation of the above soliloquy is as follows

> Fati Washa: "Oh my God! So all these belong to me? That means I have been wasting time all along, so I possess asset that could be sold for money?

The above soliloquy by the central character falls in tandem with the concept of interpellation that makes an individual or society in general accept an idea unconsciously. The unconscious acceptance of a particular position constitutes one into a subject of that idea thereby constructing a new identity for him or herself. These are the core principles of the theory of interpellation.

Another interesting dimension in the plot of the film *Mata da Kuɗi* is the depiction and promotion of extra-marital affairs which is also an emerging culture that has crept into the urban Hausa society and it seem to be gaining grounds lately. This study attributes this 'new culture' to interpellation which basically explains how a foreign ideology influences another. The idea of extra-marital affair known as the 'sugar mummy' relationship in the local parlance is a borrowed culture from other climes where wealthy men are too busy for their wives and are hardly home then the wives are left with the option of seeking sexual satisfaction from domestic staff like drivers, house boys and other boys who are so young to be their sons. Today, in the urban Hausa society there are organised syndicates that specialize in arranging young men for women who need them. So depicting and promoting extra-marital affairs in Hausa home videos like *Mata da Kuɗi* is a clear reflection of what the urban Hausa society had become. The character in the film, *Mata da Kuɗi*, Maryam CTV who is married to a wealthy man-Tahir Fagge, plays the role of a house wife who engages in extra-marital affair with a young man (Abdul). This study stresses the fact that the idea of seeking sexual satisfaction in a young man by a wife and a mother is a clear case of interpellation as depicted in the film, *Mata da Kuɗi*.The character of Maryam CTV could not wait for her husband to leave town before calling on her young lover to come home so as to engage in their unholy affair. She immediately puts a call to her lover in that particular scene with the hope he would come over. Quoting from that scene, we will see how interpellated

Maryam CTV is with the idea hence she places a call no sooner than her husband drives out on the house to embark on a journey:

> *Maryam CTV (Hajia):"Abdul kana ina ne? Ina so ka zo gida ka same ni saboda mijina ya yi tafiya. Ina so ka zo ka taya ni kwana don ba zan iya kwana ni kaɗai ba."*

The English translation of the above quotation is as follows

> Maryam CTV (Hajia):"Abdul where are you? I want you to come over to the house because my husband has travelled. I want you to come and spend the night with me because I cannot spend the night alone."

This is a clear example of interpellation in the film *Mata da Kuɗi* that depicts a married woman inviting a younger lover to come over to her house to spend the night with her. This is unacceptable in the Hausa value system. Also, the dialogue that ensued between Abdul who plays the younger lover to Maryam CTV known as Hajiya in the film *Mata da Kuɗi* also provides another example of the role of interpellation in Hausa home videos:

> *Maryam CTV (Hajiya):"Ai na ɗauka za ka tsallake kiran da na yi maka"*
>
> *Sadiq Ahmad (Abdul):"Hajiya ai ban isa na tsallake kiran da kika yi mun ba duk da na san irin haɗarin da ke tattare da zuwa"*
>
> *Maryam CTV (Hajiya):"Wani irin haɗari kuma? Mu da za mu kasance cikin nishaɗi a cikin daren nan"*
>
> *Sadiq Ahmed (Abdul):"Yanzu idan mijinki ya dawo me ki ke ganin zai faru?*
>
> *Maryam CTV (Hajiya): "Ko kusa don yanzu ya yi nisa don haka saki jinkinka kamar kana ɗakin amaryarka a daren farko.*

The English translation of the above dialogue is as follows

> Maryam CTV (Hajiya):"I thought you will reject my call"
>
> Sadiq Ahmad (Abdul):"Hajiya I cannot reject your call even though I am aware of the risk involved".
>
> Maryam CTV (Hajiya):"What kind of risk? We are going to be enveloped in enjoyment tonight"
>
> Sadiq Ahmed (Abdul):"What if your husband suddenly returns? What do you imagine will happen?"

Maryam CTV (Hajiya):"That's not possible because he is far away now so relax and feel like you are with your bride on your wedding night."

The above dialogue between Maryam CTV and her lover was that of allaying the fears of the lover who happens to be unnerved when he answers the call of Maryam CTV to come over and spend the night with her. The idea of a woman engaging in extra marital affair as portrayed from the above excerpts again provides a typical example of interpellation in the home video movie *Mata da Kuɗi*.

If one consider how interpellation works , it will be convenient to quote an excerpt from the home video movie *Mata da Kuɗi* where the central character had to bow to the pressure from her friend urging her to wake up from her slumber and begin to engage in pre- marital affair with boys who have money to throw at them. From the excerpts, the following dialogue ensued:

Tumba Bukar:"Haka kike so ki yi kuɗi? ji ki dan Allah! ba zan iya rayuwa da ke ki na irin wannan shiga ba. Gaskiya ba za ki kashe mun kasuwa ba"

Fati Washa:"To yanzu me kike so? Na ba ki wuƙa da nama"

Tumba Bukar: "Ki duba yadda Jadid yake nuna miki so amma gaba ɗaya kin rufe ido, kin nuna kamar ba ya yi."

Fati Washa: "Amma kin san wannan ai ba irin rayuwa ta ba ce ko?"

Tumba Bukar:"Hmm! Idan kina so ki fantame, ki ji daɗin rayuwa sai kin ari irin rayuwata kin yafa, sannan ne mazaje za su kawo miki farmaki. Ki yi kafada da kafada da sauran matan da suke fantamawa kina jin sunayensu a gari. Ya kika ga shawara?"

The English translation of the above dialogue is as follows

Tumba Bukar: "Is this how you intend to make money? Just take a look at you, I cannot associate with you while you look this way. I will not allow you devalue us".

Fati Washa: "Okay what exactly do you want? I leave it to you to decide"

Tumba Bukar: "Look at how Jadid professes his love for you but you keep ignoring him"

Fati Washa: "But you know that is not my lifestyle"

Tumba Bukar:"Hmm! If you really want to enjoy life, you must completely emulate my kind of lifestyle that is when you will attract a lot of men and be able to rub shoulders with other big girls who are popular in town. So what do you say?"

To cap it up, the following dialogue between the duo of Fati Washa and Tumba Bukar is another pointer to justify the assertion that women are obsessed with money. It is this obsession that will make a woman so myopic and support a wrong doing just as Tumba Bukar advised Fati Washa to shower her mother with monetary gifts so as to have her full backing in whatever she decides to do.Here, the central character Fati Washa and her friend Tumba Bukar are interpellated with the idea that women are obsessed with money which will make even a mother to support the wrong doings of her own daughter just because the daughter gives money to her. The following excerpts from the home video *Mata da Kuɗi* is a clear pointer to this fact:

Fati Washa: "Wannan shi ne karo na farko da na fara riƙe dubu ɗari na kaina"

Tumba Bukar: "Kin san yadda za ki yi da kuɗin? Ki kasa shi kashi uku, ki ɗauki ɗaya ki ba Hajiya ɗaya. Idan ta tambaye ki wanda ya baki, ki ce kawai wani saurayinki ya ba ki"

Fati Washa: "Amma me ya sa kike ganin wannan a matsayin wata dabara?

Tumba Bukar:"Ke! Kuɗi sun wuce haka wallahi! Da gudu Hajiya za ta karɓa kuma wallahi sai ta rufa maki asiri..Kuɗi? Ai kuɗi abin so ne. Ba ki ji abin da aka ce ba mata da kuɗi!"

The English translation of the above dialogue is as follows

Fati Washa: "This is the first instance I will own a hundred thousand"

Tumba Bukar: "Do you know what exactly to do with the money? split it into three parts, keep a part of it, give Hajiya another part and when she asks how you came about the money just tell her it is a gift from your boyfriend."

Fati Washa: "But why do you think it is a good idea to do that?

Tumba Bukar: "Hey! Do you know the power of money? Hajiya will accept it without hesitation and I swear she will always support you. Money! Money is always loved. Have you not heard of

what they say about the relationship between women and money?"

True to Tumba Bukar's assertion, Fati Washa's mother supported and covered up her daughter's illicit relationship with her boyfriend even though the father always scolded the daughter but to no avail. At the end, Fati Washa and her friend were infected with the dreaded HIV/AIDs disease and the mother was left with lamentations and despair. The other character, Maryam CTV who engaged in extra marital affair got infected as well and her relationship with the young lover came to the notice of Alhaji and the marriage ends in divorce. The home video movie *Mata da Kuɗi* avails the opportunity to cite and bring out notions of interpellation which is the focus of the study. The home video movie according to majority of the respondents agreed that it influences the moral values of the target audience negatively because ideas portrayed and depicted are at variance with the tenets of the Hausa culture.

4.2.12 Table 6: Extent of Interpellation in the film *Zee-Zee (2014)*

	Questions	Responses			Percentage			Total
		True	False	May be	True%	False %	May be%	%
38	The film, *Zee-Zee* is educative and entertaining.	45	35	20	45	35	20	100
39.	The film, *Zee-Zee* reflects and portrays the culture of the Hausa people	10	80	10	10	80	10	100
40.	Hausa home video	90	5	5	90	5	5	100

	movie like *Zee-Zee* undermines the Hausa marriage institution							
41.	Hausa home video movie like *Zee-Zee* negatively influences the moral values of the youths.	75	15	10	75	15	10	100
42.	Hausa home video movies promote materialism	80	10	10	80	10	10	100
43.	Hausa home video movies undermine the Hausa family values	87	8	5	87	8	5	100
44.	Hausa home video movies like *Zee-Zee* promotes pre/extra marital sexual relationships	95	5	-	95	5	-	100
45.	Dress mode of characters in Hausa home video movies like Zee-Zee	85	5	10	85	5	10	100

	negatively affect the youths							

S/N	Questions	Responses			Percentages			Total
		True	False	May be	True%	False%	May be%	%
46.	The culture of the elite as potrayed in Hausa home video movies affects the target audience negatively.	90	5	5	90	5	5	100
47.	Foreign ideologies depicted in Hausa home video movies like *Zee-Zee* erode moral virtues like honesty, hardwork, sincerity etc.	85	10	5	85	10	5	100
48.	*Kunya* (bashfulness) as a moral virtue of the Hausa people is a rarity in Hausa home video movies.	95	5	-	95	5	-	100

49.	Ideologies depicted in Hausa home video movies get assimilated by consent.	90	5	5	90	5	5	100
50.	Hausa home video movies like *Zee-Zee* are powerful ideological weapons that can shape the culture of the people	70	20	10	70	20	10	100
51.	Hausa filmmakers are acculturated with foreign ideologies	89	7	4	89	7	4	100

4.2.13 Synopsis of the Film *Zee-Zee* (2014)

The Hausa home video movie *Zee-Zee* (2014) is a Nazifi Asnanic movie produced by Kamal International Company.The home video movie features actors like Fati Washa, Tanimu Akawu, Abba El- Mustapha, Aisha Dankano, Isah Feruzkhan and others. The film portrays the exploits of a young lady (Zee-Zee) who as a result of her beauty and charming personality engages men of all shades who are rich for financial and material benefit.The lead character,

(Zee-Zee) as a result of her illicit relationships with different men drives around in posh expensive cars. Zee-Zee's dressing, walking and talking mannerisms completely depicts a Hausa girl subjected to western ideology. The acquisition of all these luxuries by a young girl who is not in any form of trade or employment made her so arrogant to people. Zee-Zee exhibits this superiority complex that made everyone seem valueless from neighbours to even passersby. She tramples on people's rights with reckless abandon so much so that if one dares challenge her, she rains fire and brimstone on that person. Such was her attitude of treating people with disdain and levity. All that was to change in no time when one of her man friends, Alhaji Wada simply referred to as 'sugar daddy' in the local parlance who showers her with lots of gifts and luxuries found out that she (Zee-Zee) was also in a relationship with his son (Isah Feruz Khan). This got him enraged and furious as all efforts by him to end that unholy affair with his son met a brick wall. She (Zee-Zee) insists on continuing with the relationship with the son (Isha Feruz Khan) who incidentally was only involved with Zee-Zee for material gains. She was oblivious of this fact. It was a case of a son benefitting indirectly from his father through their mistress.

The film came to a climax with an open declaration of 'war' by Alhaji Wada the 'sugar daddy'who brings his experience to bear in seeing that the lead character loses everything he had given her including all the expensive cars. At last, Alhaji Wada was able to retrieve everything from her and she soon becomes broke. She has lost everything including her boyfriends whom she hitherto considered as second options. The 'sugar daddy' son (Isah Feruz Khan) also absconded from Zee-Zee to his real girlfriend. At last she (Zee-Zee) was entangled in a murder case between two men and she ended up behind bars.

4.2.14 Presentation of Data

To examine the extent of interpellation in the film *Zee-Zee (2014)* the opinions of respondents will come under scrutiny. Therefore, the result from question 38 avails the opportunity to see that 45 people which represents 45% of the total respondents believe the film is educative and entertaining.While 35 people which translates to 35% of the total respondents hold a contrary viewas such see the film falls short of educating and entertaining the viewers. Another 20 people that translates to 20% of the total respondents answered 'may be' which implies that they were undecided as regards the educating and entertaining features of the film *Zee-Zee*. On question 39, 10 people which is a representation of 10% of the total respondents opine that the film *Zee-Zee* reflect and portrays the culture of the Hausa people. The culture of the Hausa people today from the opinion of these respondents characterizes one whose morality is at its lowest ebb. A society whose young girls, without any form of trade or employment capitalize on their looks and natural endowments to live a luxurious life by sleeping with men with financial wherewithal and in return, they acquire expensive cars, clothes, phones, jewelries etc. This emerging culture is quite rampant among girls of Hausa extraction especially those in the urban areas. The reason for this is not far-fetched because urban life is characterized by cultural synchronization and acculturation which have a high tendency to alter or influence an isolated culture. Therefore, if this study argues that it is strange for a Hausa girl to sleep around with men for material benefits, then one will find it expedient to attribute the influence of interpellation as the responsible factor for this 'new' culture amongst the Hausa young ladies who are mostly found in the urban areas. However, 80 people which translates to 80% of the respondents do not believe that the film *Zee-Zee* is a reflection of the Hausa culture in any aspect

while another 10 people who translates to 10% of the total respondents were undecided as to whether the film *Zee-Zee* aptly captures a true reflection of what the society had become.

Question 40 reveals that 90 people which is a representation of 90% of the total respondents believed the film *Zee-Zee* (2014) undermies the culture of the Hausa marriage institution. This percentage when compared to the huge percentage of those respondents who disagree would avail us the opportunity to see a massive difference of 85% because 5 people which is a representation of 5% of the total respondents believe that the film does not in any way undermine the culture of the Hausa people. To the respondents who answered in the affirmative, the ideology portrayed in the film *Zee-Zee* is at variance with the Hausa norms and values. While 5 people which is a representation of 5% of the respondents were undecided as to whether the film *Zee-Zee* undermines the culture of the Hausa people in aspect of marriage. The implication from these diverse views of respondents is that a massive majority believe the Hausa film *Zee-Zee* undermines the Hausa marriage culture. Therefore, the deduction is that it is interpellation at work. If the film *Zee-Zee* reflects social happenings but does not represent the Hausa culture then it is safe to say young girls in Hausa society have simply responded to the ideological call that a girl who is mature is free to do whatever she feels is okay.This is a Euro-American ideology that infiltrated the Hausa culture and it seems the people are embracing it unconsciously as a result of interpellation.

Question 41 samples the opinions of respondents as to whether Hausa home video movies like *Zee-Zee* negatively influence the moral values of the youths.75 people which is a representation of 75% of the total respondents agree that the Hausa home video movies helps adulterate the moral values of the youths. The respondents feel that the Hausa home video movies instead of address societal ills, helps encourage them. In other words they are responsible

for the erosion of the tenets of Hausa moral values. Hausa home videos are supposed to inform, admonish, entertain, and educate the viewers. It is also supposed to be a platform for projecting and preserving the rich cultural heritage of the Hausa people. These important roles of home video movies are lacking to a large extent in Hausa home video movies according to the views sampled. The respondents feel there are lots of challenges like the menace of street begging, illiteracy, laziness, rural-urban migration, terrorism, drug abuse, high rate of divorce, deceit and greed etc. that the filmmakers of the Hausa home video movies should have exploited for enlightening the public.While 15 people who make up 15% of total respondents disagree that Hausa home video movies like *Zee-Zee* adulterate the moral values of the youths, another 10 people which translate to 10% of the total respondents were undecided.

The result on question 42 clearly shows that 80 people which is a representation of 80% of the total respondents believe that Hausa home video movies like *Zee-Zee* promotes the idea of materialism especially amongst young ladies. The attitude exhibited by the central character in the film *Zee-Zee* could be best described as one that depicts love for material acquisition by engaging in illicit affairs with men of different shades. The reason for the display of such attitude is to satisfy her desire for acquisition of luxurious items like cars, clothes, jewelries, phones; shoes and bags etc. This idea as portrayed is almost like a norm today in the Hausa society. Almost every girl's preoccupation is how to acquire the latest smart phone in the market, designer shoes and bags, jewelries, expensive dresses etc. without her being in any form of trade or occupation. So ladies are always on the look out for men with financial clout but the men too who lavish them with money get something in return thus the idea of sleeping around with men appeals to them. 10 people which represents 10% of the total respondents disagreed with the assertion that Hausa home video movies like *Zee-Zee* promotes materialism. In their

opinion, a typical Hausa girl is humble, respectful and shy, displays high morals, and values her chastity.10 people which translates to 10% of the respondents were undecided as regards the question posed.

Question 43 shows that 87 people which represents 87% of total respondents believe that Hausa home video movies like *Zee-Zee* undermine the Hausa family values. The Hausa value system stipulates that parents inculcate the right value into their chidren at formative stages. So children who are morally sound are likely to be influenced by the ideology being depicted in *Zee-Zee* that questions the right for a female child to conduct herself in the best manner and act with decorum. While, 8 people who represent 8% of the respondents disagreed that Hausa home video movies undermines the Hausa family values and 5 persons who make up 5% of total respondents were undecided. 95 people who make up 95% of total respondents on question 44 are of the opinion that Hausa home video movies like *Zee-Zee* promote illicit sexual relationship amonst young ladies of Hausa extraction. The home video movie depicts the character of a young lady who in her quest to aquire a luxurious life engages men of different shades including those old to be her father. This is not acceptable and at variance with the Hausa moral values. However, 5 persons who represent 5% of total respondents disagreed with majority of the respondents thus dismissing the assertion that Hausa home video movies promote illicit sexual behaviour in the society.

Question 45 samples the views of the respondents on whether the dressing mode of the characters in Hausa home video movies like film *Zee-Zee* negatively affects the youths. To this, 85 people which is a representation of 85% of the respondents agreed that most Hausa girls of today dress exactly the way the central character in the film *Zee-Zee* dresses. However, 5 people which represents 5% of the total respondents hold a contrary view. The respondents feel that

fixing of long hair extensions, to wearing of tight trousers and very revealing blouses does not reflect the identity of the Hausa girl. For cultural and religious reasons, the Hausa girl dresses modestly by covering the hair and wearing of the veil or *hijab* to give her a decent look. Dressing of course is an integral aspect of any culture which gives a unique identity to the practitioners of such culture. If the Hausa people, especially the younger generation feels the dressing mode as stipulated by established norms and values has become archaic and decides to jettison it for a western mode of dressing, it only goes to show the influence of interpellation just as it is portrayed in the film *Zee-Zee*. 10 people which is a representation of 10% of the total respondents were undecided on whether the dressing mode of the characters in Hausa home video movie like*Zee-Zee* has any influence on the youths.

Question 46 sought to know if the culture of the elite as portrayed in Hausa home video movies like *Zee-Zee* could negatively influence the target audience. The central character who considers herself as elite owing to her material acquistions exhibits superiority complex over her contemporaries. This is reflective of how most elites in the society behave. 90 people which represents 90% of the respondents answer in the affirmative which simply means the attitude of the central character in the film *Zee-Zee*is a reflection of the conduct of most elites . When someone displays superiority complex that person feels and sees every other person as inferior. That one was created and blessed with good looks does not in any way makes the person a special human being and above orders. This idea of looking down on people is not an acceptable norm in the Hausa culture but sadly it is now common amongst people of Hausa extraction especially those in the urban areas. However 5 people who translate to 5% of the total respondents disagreed with the fact that the elite tend to exhibit superiority complex over their contemporaries in a typical Hausa society. This thinking might not be unconnected with the fact

that some elites could possess the luxuries of life but still exhibit humility and decency.While another 5 people which translates to 5% of the respondents remain undecided on this question.

85 people which translates to 85% of the total respondents to question 47 believe that foreign ideologies depicted in Hausa home video movies like *Zee-Zee* erodes moral virtues like honesty, sincerity and hardwork. The idea of a young girl having multiple lovers as a way of acquiring riches definitely will erode moral virtue that harps on hard work, honesty and sincerity.The startling reality that is evident in the Hausa society is such that youths do not exhibit virtues of hardwork and patience as a recipe for success . Illicit sexual behaviours exhibited by ladies of Hausa extraction was clearly not the culture in the traditional Hausa society but the foreign culture crept into the Hausa value system and people subjected unconsciously as result of interpellation. 10 people which is a representation of 10 % of the total respondents do not see it the way of those that responded in the affirmative thus hold a contrary opinion. While 5 people which translates to 5% of the respondents were undecided on the question posed.

The tenet of *Kunya* as a moral virtue of the Hausa people is almost lacking in Hausa home video movies like *Zee-Zee* and to this, 95 people which is a representation of 95% of the total respondents on question 48 agreed with this assertion. The mother of the central character in the film *Zee-Zee* sing her daughter's praises on how beautiful she is.The idea definitely got into her head and was responsible for the way Zee-Zee carried herself in the society. The central character's conduct with men and her appearing smacks of a girl who is western in all ramifications but only speaks the Hausa language. If mothers of Hausa extraction today openly tell their daughters how beautiful they are and should only date and go out with men that are wealthy, then the place of the tenet of *kunya* has been completely jettisoned heralding a new

form culture as a result of interpellation. Some mothers enjoy financial benefits as a result of the beauty and charm of their daughters as portrayed in the film *Zee-Zee*. This phenomenon is quite common today in the Hausa society so much so that it is portrayed in the Home video movies. Mothers are supposed to maintain their respect, dignity and honour and should not compromise for any reason including money. However, 5 persons which represents 5% of the total respondents disagreed with majority of the respondents who see Hausa home video movies as devoid of the tenet of *kunya.*

The next question which is the 49th sought to know whether ideologies depicted in Hausa home video movies like *Zee-Zee* gets assimilated by consent and 90 people which represents 90% of the total respondents answered in the affirmative while 5 people which is a representation of 5% of the respondents hold a contrary view thus they disagree with those in majority while 10 people which translates to 10% were undecided.The result on question 50 shows that 70 people which translates to 70% of the total respondents believed that Hausa home video movies are powerful ideological weapons that can shape the culture of the viewers positively or negatively. So if Hausa filmmakers continue to portray foreign ideals, overtime these ideals become inculcated and imbibed by the youths and the result of that is erosion of the Hausa ideals from the psyche of the youths. While 20 people which is a representation of 20% of total respondents disagree that Hausa home video movies are powerful ideological weapon and has no power to shape the culture of the people. The other respondents who constitute 10% were undecided on the question posed.

The last question in the series which is the 51st is on whether Hausa filmmakers are mostly acculturated with foreign ideologies. 89 people who constitute 89% of the respondents agreed that the Hausa filmmakers are acculturated with foreign ideologies hence their films

reflect ideals that are alien and strange to the Hausa worldview most of the time. However, 7 persons who make up 7% of total respondents disagree and see things from another perspective while 4 persons who represent 4% of the respondents were neutral on the question posed.

Judging from the content of the film *Zee-Zee* and the opinion of all the respondents' one will find it expedient to state that interpellation to a large extent functions in the film *Zee-Zee* and the tendency to negatively influence some aspects of Hausa culture is obvious. If this happens, then some of aims of Home video movies which is to educate, admonish and inform has been defeated.

4.2.15 Analysis on the Film *Zee-Zee* (2014)

The Hausa home video movie *Zee-Zee* depicts an ideology that is not just at variance with the established norms and values of the Hausa people but could be described is an affront to the cultural and religious beliefs of the Hausa people. The Hausa people are renowned to be culturally and religiously conscious in their approach to life as such would not tolerate anything that will insult the sensibility of the Hausa value system. The Hausa value system instil and inculcate the tenets of *kunya (*bashfulness) to the female child right from her formative age till she attains puberty and married off. The tenet of *kunya* enables a female child in the Hausa set up to act, dress, behave and even speak in a manner that will not portray her as wayward and indecent. Sadly, this important and vital component of the Hausa culture seems to be at its lowest ebb.This is why most Hausa female children of these modern times are utterly bereft of exhibiting the *kunya* tenet which used to be synonymous to the conduct of the Hausa female child.

The cultural invasion that crept into the Hausa society in the early eighty's (80s) saw an emergence of fictional literary works that centred on romance, which were later adapted into home video movies in the early ninety's (90s) ,are largely responsible for eroding the tenet of *kunya* and other cultural values of the Hausa people. The society became hugely interpellated with Western andIndian ideologies that were portrayed in these home video movies. Little

wonder why they are abhorred by some sections of the Hausa society like the religious, traditional and to some extent the Hausa intelligentsia.

The Hausa home video movie *Zee-Zee* questions the right of a female child to act and behave with decorum as stipulated by the Hausa value system. The film instead, promotes the idea of freedom and liberty to act and behave in a certain manner that insults the sensibilities of the Hausa culture. The home video movie basically encourages young unmarried ladies of Hausa extraction to utilize their looks to acquire riches and other luxuries of life by being promiscuous thereby creating the notion that a girl can use her charming personality to acquire riches form men including those old enough to be her father. This ideology smack of interpellation because the practice is not an established norm of the Hausa people.In the home video movie, there are different examples that could be extracted to substantiate the claim that interpellation abounds therein. The central character in the home video *Zee-Zee* incidently has her name as the title of the home video movie which is a clear pointer to the fact that the plot of the home video movie rallies around her. Zee-Zee as the central character plays the part of a beautiful, classy and arrogant lady who utilizes her charming looks to extract money and other luxuries from men in a manner that makes a mockery of the tenet of *kunya* that is synonimous to girls of Hausa extraction.

Skimpy dressing and direct imitation of Euro-American style of dressing provides a clear example of a cultural practise that infiltrates the Hausa culture and the Hausa people especially those in the Urban areas. Therefore, most Hausa girls have accepted this idea and strongly believe that the only way to attract the attention of men in the society is to dress in a skimpy fashion as the home video movie *Zee-Zee* depicts. The acquisition of riches and luxury items are the plausible reasons why the central character in *Zee-Zee* engaged different men with financial clout to fulfil her desires. This idea is in line with the societal norm of celebrating people whose source of riches is not interrogated. From the home video movie *Zee-Zee*, some of the excerpts from different scenes will highlight examples of interpellation as demonstrated by the central character. If one considers Zee Zee's attitude of extracting luxury items like cars and jewelleries form her rich partners then the following dialogue in phone conversation from the home video movie will provide a clear example:

Alhaji Wada: "Kin san na shirya tsaf. Garin za mu bari da ke"

Zee-Zee: "An ya wannan tafiya zai yiwu? na yi wanka na shirya kawai sai na ɗauko gwal ɗina na ga sun yi datti, na yi tunanin ko na wanke, ko na haƙura da tafiyar. Gaskiya ba na son in saka abin da zan shiga cikin abokanka ya sa su raina min hankali"

Alhaji Wada: "Gaskiya ne, nawa ne kuɗin sarƙar?

Zee-Zee: "Akwai na dubu ɗari takwas, ƙarama kuma akwai ta dubu ɗari huɗu"

Alhaji Wada: "Idan aka sayi sabuwa ta dubu ɗari huɗu ya yi miki?

Zee-Zee: "Ya yi Alhaji Wadata nawa ni kaɗai"

Alhaji Wada: "Shi ke nan ba damuwa sai na zo."

The English translation of the above dialogue is as follows

Alhaji wada: "You know i am fully prepared. We are leaving town together"

Zee-Zee: "Will this trip be possible? I took my bath and got dressed only to find out that my gold jewellery is dirty so it got me thinking whether to clean it or cancel the trip. I really do not want to wear something that will make your friend look down on me"

Alhaji Wada: "That is true. How much is the jewellery?

Zee-Zee: "There is the one for eight hundred thousand and a lesser one for four hundred thousand.

Alhaji Wada: "If we buy a lesser one for four hundred thousand will it be okay?"

Zee-Zee: "It is okay. My one and only Alhaji Wadata"

Alhaji Wada: "Alright see you when I come."

The above dialogue from a phone conversation between the central character, Zee-Zee and Alhaji Wada reflects notions of interpellation. It is not a norm in the Hausa culture for a married man to have an affair that is not geared towards marriage with a girl young enough to be his daughter. It is strange as well for a girl to have such illicit relationship with an old man purely for monetary gains. Alhaji Wada who is depicted to be so stingy to his family, but was quick to dole out a whopping sum of four hundred thousand to his girlfriend just for buying gold jewellery which she tactifully made a necessary condition for Alhaji Wada to meet if she must embark on the trip with him. Since the idea of sleeping around with a young girl appeals to him, Alhaji Wada gave out the money and felt good about it. It is also important to stress that the culture of some Hausa men who deprive their families of basic needs, but are willing to spend huge amount on ladies outside is quite alien just as it is for a young girl to make it a habit that the quickest way to acquire riches is to sleep around with old men with financial wherewithal.

Suffice to say, this culture as depicted in the film is capable of having a negative influence on the target audience who in this case are the young ladies because it prescribes an easy and cheap way for girls to extort money from men.

The central character *Zee-Zee* yet again demonstrates an unimaginable degree of arrogance when as a result of her rough driving, knocks down a young boy without stopping. The mother and relatives of the young boy comes into Zee-Zee's home to seek compensation, they were treated with disdain by Zee-Zee and her mother. It is the attitude of some of the elite to look down on the poor because they have been interpellated with the idea that the lives and welfare of the poor is of little importance. Zee-Zee by associating with the rich even though from a broken home and a poor background, gives her the feeling of superiorityover her contemporaries who are from poor background as well. The central character would not even come out to offer an explanation as to what transpired or take responsibility for knocking down the boy, until the relatives threatened to burn down her car. The response from her mother was that they were just envious of her daughter as depicted in the film:

> *Hajiya (Zee-Zee's Mother): "Kona mota? Saboda hasada, Allah ya rufa mata asiri. Dama shi ne tunaninku, ku Kona mota da take fita take gitta ku kullun a gindin bishiya?"*

The English translation of the abve quotation is as follows

> Hajiya (Zee-Zee's Mother): "Burn her car? Because you people are envious of Allah's blessings on her. So it is your plan to burn the car that she goes out with passing you by while sitting under the tree?

The mother then calls out Zee-Zee who reluctantly comes out. To Zee Zee, the life of the boy is not important. After all, the boy is from a poor background. The mother describes the people in the following manner forgetting that they too are from poor background.

> *Hajiya (Zee-Zee's Mother): "Ga gungun talakawa sun shigo mana cikin gida. Kin san wannan yaron?"*

The English translation of the above quotation is as follows

> Hajiya (Zee-Zee's Mother): "Look at this group of paupers who came into our home. Do you know this boy?

Zee-Zee came out with a look on her face that reflects arrogance and total disregard to the condition of the boy who was in pain. Without any remorse she admits knocking him down but faults the boy for running into her car while driving:

Zee-Zee: "Ni na bige shi da mota, wallahi zuwa ya yi ya tsaya gabana."

The English translation is as follows

Zee-Zee: "Yes I knocked him down with my car because he ran into my car."

This statement got the relatives enraged and Zee-Zee in her arrogant nature challenges them to do their worst:

Zee-Zee:"Ku yi duk abin da kuka ga za ku iya."

The English translation is as follows

Zee-Zee:"Do whatever you think you can do."

To Zee- Zee, they lacked the financial strength to threaten her and truly the relatives had to leave with the only option of seeking redress through the courts. This culture of looking down on the poor by the elite is is both hegemonic and interpellative as well.

Another instance that depicts a foreign culture in the home video movie *Zee-Zee* was when the central character was being introduced to a friend by her sister's husband Hafiz who happens to be her pimp (*kawali*). Soon as the friend was introduced to Zee-Zee, he offered a handshake and to the consternation of the researcher, her reason for declining was not on cultural or religious grounds but the fact that she does not shake hands with strangers:

Zee-Zee: "Ina gaisawa da maza amma ba na gaisawa da baƙin fuska"

The English translation of the above quotation is as follows

Zee-Zee: "I do shake hands with men but do not shake hands with strange men"

Now, the question here is when did it become a cultural practice for a Hausa lady to shake hands with men? This idea as displayed by Zee-Zee is clearly attributed to the influence of interpellation and that can portray the Hausa people in an identity that is far from theirs.Also, the idea of a pimp (*kawali)* is not completely alien to the Hausa people but it is strange that a pimp will happen to be the brother-in-law to a lady just as the character Hafiz is to Zee-Zee. This is a foreign culture that has gained space in the lives of the Hausa people no wonder it is depicted in the home video. Zee-Zee's utterance confirms Hafiz as a pimp shortly after introducing her to a client:

Zee-Zee: "Amma gaskiya lamarinka na ban tsoro haka kake da gwaskaye?"

Hafiz:"Kaɗan kika gani har Turawa nake da su"

The English translation of the above dialogue is as follows

Zee-Zee: "Truly you impress me, so you have super rich people like this?

Hafiz:"This is just small. I even have foreigners as my clients."

The home video movie Zee-*Zee* promotes promiscuity and mocks marital life as depicted by the central character. She makes a mockery of her elder sister who prefers to stay married than live a life of promiscuity. The attitude of Zee-Zee is clearly one that suggests the notion that marital life deprives a lady freedom and liberty:

Zee-Zee: "Matar aure ke nan! Ke dama ki na son aure a rayuwarki"
Zee-Zee's Sister: "To ai ya fi 'yar 'uwata. Gara ina ƙarƙashin wani. Duk abin da mu ka yi lada za mu samu"
Zee-Zee: "Ai ko ba za ku taɓa shiri da Hajiya ba. Yaushe za ta yadda da auren wuri kuma ga shi kin dawo ƙarƙashin wani wai shi zai mulke ki"

The English translation of the above quotation is as follows

Zee-Zee: "Married woman! I know you have always wanted to get married"
Zee-Zee's Sister: "It is the best my sister. It is better i stay under somebody. We will be rewarded for every act".
Zee-Zee: "That means you won't get along with Hajiya she will never consent to early marriage and you are now under somebody who will rule over you.

The height of depicting foreign influence in the film *Zee-Zee* is where the central character Zee-Zee was with Alhaji Wada together in the house and he attempts to have a sexual affair with her as a compensation for all the financial obligations he has made on her. Here, Alhaji Wada made his intention known to Zee-Zee:

Alhaji Wada: "Ka da ki manta da irin ɗimbin dukiyar da na ke kashe miki. Babu mahaluƙi in da zan kashe wa irin wannan kuɗi ba tare da biyan bukatata ba"

The English translation of the above quotation is as follows

Alhaji Wada: "Don't forget the huge amount i spend on you. There is no mortal that i get to spend this huge amount on and not fulfil my heart desire"

Alhaji Wada clearly is interpellated with the idea that spending huge sums of money on a lady who is just a mistress should naturally make the lady show appreciation by giving into his sexual demands. The central character also is interpellated with the idea that the best way to have a wish granted is when a man is desperate for sex. Zee-Zee utilizes that to her advantage and gets a very expensive car out of Alhaji Wada's many cars. Alhaji was desperate and giving out the car at this point means nothing to him:

Zee-Zee:"Alhaji idan na ƙyalle ka ai ka karya min firashi"
Alhaji Wada: "Kin taɓa ganin inda kasuwar gwal ya faɗi warwas?"
Zee-Zee: "Ina alƙawari na?"
Alhaji Wada: "Wani alƙawari?"
Zee-Zee: "Alƙawarin sabuwar motar da ka mun"
Alhaji Wada: "To ki je ki zaɓa duk motar da ta miki. Na ba ki"
Zee-Zee: "Alhaji! Alhaji! Alhaji my sweet heart*"*

The English translation of the above dialoue is as follows

Zee- Zee:"Alhaji you will devalue me if I allow you have your way"
Alhaji Wada: "Have you seen where the price of gold crashes completely?"
Zee-Zee: "What of the promise you made to me?"
Alhaji Wada: "What promise?"
Zee-Zee: "The promise of a brand new car"
Alhaji Wada: "Alright go and pick any car of your choice and it is yours"
Zee-Zee: "Alhaji! Alhaji! Alhaji my sweet heart"

The above dialogue from the home video *Zee-Zee* smack of interpellation and has a strong tendency to negatively influence the target audience should they unconsciously constitute themselves into subjects of the ideology being depicted.

Finally, another instance from the home video *Zee-Zee* that exemplifies notion of interpellation is the open expression of affection towards a certain young man named Buhari. Incidentally Buhari is a son to Alhaji Wada. This is quite strange to the Hausa culture because of the *kunya* tenet that is inculcated in young girls. So, for a girl to express her love orally to a boy only goes further to substantiate the claim that the Hausa culture has definitely been infiltrated by foreign ideologies. Suffice to point out that in the traditional Hausa society, open display of affection would raise eyebrows and get tongues wagging because the established norms and values does not give the leeway for such. However, in the 21st century there is basically nothing

wrong if it is a girl that decides to open up on her feelings towards a boy and also display her emotions openly by holding hands, hugging, singing in flowers etc. as depicted by the central character in the home video *Zee-Zee*. Even though the central character has an exaggerated idea of her beauty and status, she could not restrain herself but to openly express her feelings for Buhari who also has a feeling for Zee-Zee's best friend. Perhaps Zee-Zee was interpellated with the idea that a girl can express her love to a boy and even if the boy declines it does not in anyway diminish her pride and status. In the home video, the central character is seated with Buhari in a garden expressing her dismay over Buhari's non challant attitude towards her feelings:

> *Zee-Zee: "Wai me ya sa idan namiji ya lura mace na sonsa shi kullun burinsa shi ne ya zubar ma ta da darajarta, kowane irin aji gareta amma ya dawo da ita ajin Ƙarshe"*

The English translation of the above quotation is as follows

> Zee-Zee: "Why is it that if a man realises how passionate a woman loves him, he always tries to make her worthless, no matter how classy she is, he makes her so ordinary"

Buhari who is fully aware of Zee-Zee's escapades only pretends to love Zee-Zee for financial and material benefits. This is exactly the case as Zee-Zee throws the keys of the expensive car she got from Alhaji Wada at him who unknowingly to both of them was Buhari's father. The car was now Buhari's own. This is laying credence to the general notion that love always has a certain price which could be bought over. Zee-Zee bought over Buhari's love by giving up the car from Alhaji Wada.

> *Buhari: "Sweet heart! Kin ba ni?"*
> *Zee-Zee: "Ai ka fi Ƙarfin haka a wajena, ni ma wani Alhaji ne ya ba ni ita"*

The English translation of the above conversation is as follows

> Buhari: "Sweet heart! You have given me?
> Zee-Zee: "You worth more than that to me, it is one Alhaji that gave it to me as well"

The established norm in the Hausa culture is that, it is a man who entices a woman with gifts to seek her love and win over her heart. For the central character in the home video *Zee-Zee* to part

with an expensive car just to win Buhari's love is clear case of how foreign ideolgy has crept into the Hausa culture through a process known as interpellation.

Finally, the home video movie *Zee-Zee* in its entirety depicts foreign ideologies that are at variance with that of the Hausa people. The attitude, the conduct, the walking mannerisms, the dress mode of the central character in the home video*Zee-Zee* provides perfect examples on the role of interpellation in Hausa home video movie which has a negetive effect on the psyche of target audience.

4.2.16 Table 7: Extent of interpellation in the film'Yar Mace (2014)

SN	QUESTIONS	RESPONSES		PERCENTAGE %		TOTAL
		AGREE	DISAGREE	AGREE	DISAGREE	
52.	The film,*'YarMace* is educating and entertaining	70	30	70	30	100
53.	The film '*YarMace* portrays and reflects the culture of the Hausa people.	20	80	80	20	100
54.	Hausa home video movies like '*Yar Mace* undermines the Hausa marriage institution					
55.	Hausa home video movies like'*YarMace* negatively influence moral values of the youths	75	25	75	25	100
56.	Home video movies like '*Yar Mace* promotes materialism	90	10	90	10	100
57.	Hausa home video movies undermine the Hausa family values	80	20	80	20	100
58.	Hausa home video movies like '*Yar Mace*	95	5	95	5	100

	promotes pre/extra marital sexual relationships					
59.	Dress mode of characters in Hausa home video movies like '*Yar Mace* negatively affect the youth	80	20	80	20	100

SN	QUESTIONS	RESPONSES		PERCENTAGE %		TOTAL
		AGREE	DISAGREE	AGREE	DISAGREE	
60.	The culture of the elite as portrayed in Hausa home video movies affects the target audience negetively	90	10	90	10	100
61.	Foreign ideologies depicted in Hausa home video movies like '*Yar Mace* erodes moral virtues like honesty, sincerity, hardwork etc.	95	5	95	5	100
62.	Kunya (bashfulness) as a moral virtue of the Hausa people is a rarity in Hausa home video movies like'*YarMace*	80	20	80	20	100
63.	Ideologies depicted in home video movies like '*YarMace*.gets assimilated by consent	75	25	75	25	100
64.	Hausa home video movies like'*YarMace* are powerful ideological weapons that shape the culture of the people	85	15	85	15	100
65.	Hausa filmmakers are mostly acculturated with foreign ideologies.	85	15	85	15	100

4.2.17. Synopsis of the Film '*Yar Mace* (2014)

The film titled '*YarMace* (2014) is a Hausa home video movie that depicts an emerging culture that is practiced amongst some Hausa women. The women's stock- in- trade is to use their daughters for economic gains with total disregard to whatever consequence that might arise afterwards. The film '*Yar Mace* is a production of Zamani Movies Limited and features actors like Ali Nuhu, Fadila Muhammad, Aina'u Ade, Aisha Dankano, Hajara Usman and a host of others.

Aisha Dankano plays the part of a single mother with quite a number of beautiful and attractive daughters decides to make use of them for financial gains so as to settle all bills including house rent. She puts enormous pressure on all the daughters to make sure they attract not any kind of man but a 'rich' man who is generous to a fault. It is against this backdrop that one of her married daughters is equally pressurized to bring home money for the mother's up-keep. Fadila Muhammad who is married to Ali Nuhu, a middle class worker who lives modestly were embroiled in a constant misunderstanding owing to the wife's excessive and inconsiderate demand for money just to meet up with her own mother's greed. The refusal by Ali Nuhu to dole out his hard earned cash results in stealing both his money and the food stuffs which would be sold in exchange for cash. This goes on with full backing of Fadila's mother Aisha Dankano and any attempt by Ali Nuhu –her son in-law to complain of his wife's attitude was met with other forms of humiliations and insults. He is even challenged to divorce her if he can not meet up with her financial demands. Aina'u Ade who is another daughter to Aisha Dankano is also married to a man who lacked the financial wherewithal to even cater for her basic needs. The

mother contemplates stepping in to force a divorce even though Aina'u expresses her intention to remain married and endure patiently. She comes back to her mother's home and begins sleeping around for money just as her mother had demanded of her. Aisha Dankano's last daughter who is single was not spared either. She is encouraged to go out and make use of her beauty and charm to attract wealthy men by her own mother. All these continued until the consequences begin to rear its ugly head.

Fadila whose husband Ali Nuhu becomes totally fed up with both her attitude and that of her mother's gets divorced and is sent parking to her mother.While Aina'u who is forced to leave her husband because he couldn't cater for her had a fight with her mother and blames her for all her woes. The last daughter who is equally promiscuous is impregnated by a man who refuses to be responsible as such he had to part ways with her.The only option was to return to her mother whom she equally blames for her situation. This was exactly how a mother's greed was responsible for all the fate that befalls her daughters.

4.2.18. Presentation of Data

From the views of the respondents as sampled on question 52, 70 people which is a representation of 70% of the total respondents agreed that the film '*Yar Mace* is educating and entertaining. Any home video movie that is worth its salt should be able to educate, admonish and entertain its viewers and target audience at the same time. The film, *Yar Mace* to a very large extent tries to admonish and educate mothers who are culpable of using their daughters as money making ventures to desist. While 30 people constituting 30% of total respondents disagreed that the film '*Yar Mace* is educating and entertaining to the populace. On question 53, 20 people which translates to 20% of the total respondents agreed that the film, '*YarMace*

portrays and projects the culture of the Hausa people in aspects of dressing, food, houses etc. To this, it is surprising for anyone to even think that the choice of dressing especially by the female characters represents that of the Hausa woman. The mode of dressing stylishly reveals vital parts of their bodies which ordinarily ought to be covered in line with the tenets of the Hausa value system. Also, hair fixing and extensions is quite alien to the Hausa people but all the female characters in the film '*Yar Mace* sported them. This is also the case in aspect of food and the houses used. The food is exquisite and the houses quite expensive. However, 80 people which is a representation of 80% of the total respondents disagreed with the assertion that the film '*YarMace* portrays the culture of Hausa people in aspect of dressing, food housing etc. There is a huge consensus of opinion that the culture portrayed in the film '*YarMace* is not that of the Hausa people therefore it is either borrowed or acquired from other cultures as a result of interpellation.

Works of art including home video movies mirror societal happenings with a view to educate and admonish on some social ills that are detrimental to the core values of that society. This is why question 54 sought to find out if Hausa home video movies like '*YarMace* undermines the Hausa marriage institution. To which 75 people that translates to 75%of the total respondents agreed that the film '*YarMace* undermines Hausa marriage institution. Young married women who are under pressure from their mothers are encouraged to disrespect their husbands to please their mothers as depicted in the film'*YarMace*. This however, has serious consequences on the marriage especially if the pressure from mothersis as a result ofgreed and selfishness. Respect for one's mother is highly encouraged in Hausa culture but it should not be at the detriment of respect for one's husband and making a home. To the respondents, respect for

husband is a vital ingredient for a successful marriage. The other respondents who make up 25% disagreed Hausa home video movies like‘*YarMace* undermine the institution of marriage.

On question 55 in the series of questions on the film ‘*YarMace* sought to sample the opinion of respondents on whether Hausa home video movies negetively influence moral values of the youths especially the female child. 90% of the respondents agreed that Hausa home videos like ‘*YarMace* negetively influence moral values of the female children. The film reflects the attitude greedy mother who inculcate her female children with the wrong values for selfish reasons. These ideas of promiscuity and stealing is capable of negatively influencing the target audience in the larger society others.While 10 people which translates to 10% of the respondents disagreed that Hausa home video movies negetively influence the moral values of the youths by depicting immorality. 80 people which make up 80% of total respondents to question 56 agreed that Hausa home video movies like *‘Yar Mace* promotes the idea of materialism. 80 people who constitute 80% of total respondents agreed that young girls who view the film ‘*YarMace* are influenced from the idea of sleeping around for money. The implication of this is that, the aim of home video movies which is to educate and admonish on some societal ills with a view of correcting them is being defeated. Here, instead of the target audience which is the young ladies to be admonished on the ills of sleeping around for money might end up being influenced to sleep around for money. 20 people which represents 20% of the total respondents disagreed and feel that the young ladies who view the film ‘*YarMace* cannot be influenced from the idea of sleeping around with men thereby laying credence to the fact that the film has been able to effectively admonish on the ills of engaging in such acts.

Question 57 seeks to explore the veracity or otherwise of the claim that Hausa home videos movies like ‘*Yar Mace* undermine the Hausa family values. 95 people which make up 95% of

total respondents agreed with the assertion. Therefore, if mothers of Hausa extraction are found wanting as depicted in the film '*YarMace* of using daughters to make money, then they are considered to be interpellated with an ideology that is at variance with that of the Hausa worldview. Hausa culture provides that mothers should be role models to their daughters as such they inculcate good morals that will make them successful in life. This is not the case in the film '*YarMace* because a mother is seen to be responsible for the woes of her daughters. if this should be considered as a reflection of what Hausa mothers have become, then it lays a dangerous precedent for future mothers. However, 5 people which represents 5% of the total respondents disagreed that the film '*YarMace* has any influence on family values. The view of the majority of course supersedes as such the general conclusion will be that the film, '*YarMace* undermines family values as a result of interpellation.

80 people which constitute 80% of the total respondents to question 58 agreed that Hausa home video movies like '*Yar Mace* promotes illicit sexual behaviours amongst the youth. The assertion that promiscuity is becoming a norm in the Hausa society as depicted in the film '*YarMace* is not debatable. In the traditional Hausa society, it was unthinkable for a girl to even engage in a pre-marital sexual relationship not to talk of having multiple sexual partners like it is the case today. Some girls of Hausa origin today owning to so many influences see promiscuity as almost a norm and even look down and despise those that have decided to remain chaste and maintain their modesty. Some parents attribute this menace of promiscuity to the dynamics of culture therefore have no problem with their daughter being promiscuous as long as she avoids getting pregnant and contracting the dreaded HIV/AIDS disease. This culture of promiscuity amongst Hausa girls is at variance with the Hausa culture but it is becoming the norm as aresult of interpellation. However, 20 of the respondents which makes up 20% disagreed with the claim

that Hausa home video movies like *Yar'Mace* promotes illicit sexual behaviour by portraying it. A follow up question which is the 59th, seeks to find out if the dressing mode and other behavioral traits depicted in Hausa home video movies like'*YarMace* could influence young girls and other women in the society negatively. To this, 90 people which constitute 90% of the total respondents agreed to this assertion laying credence to the function of home video movies as a powerful ideological weapon. This result is a reflection of the way Hausa female youths dress and behave these days and one plausible explanation anyone can give is to attribute it to the negative influence of home video movies. However 10% of the respondents disagreed that the home video movie *Yar Mace* could influence dressing mannerism and other behavioral traits of young girls and other women in the society. The opinion of the majority which is 90% supersedes that of the minority which is 10%. Therefore, we take it that the Hausa home video movies like'*YarMace* is capable of such influence on young girls and women.

Question 60 has 95 people which translates to 95% of total respondents agree to the fact that elite behaviour as portrayed in Hausa home video movies generally can have a negetive toll on the target audience. The reason being that most Hausa home video movies not only portray opulence but depict the rich people in very respectable light and most times the poor people in subservient roles. This has negetively affected the psyche of the larger society. The rich must be treated with so much respect and reverence and so the standard for a person to be accorded respect is how wealthy the person is. However, 5% of total respondents disagreed with the majority on whether the elite culture as portrayed in Hausa home video movie has any influence on the society.

80 people which is a representation of 80% of total respondents to question 61 agree that foreign ideologies depicted in Hausa home video movie erodes moral virtues like honesty,

sincerity, hardwork etc. Music and dance, romance, promiscuity and materialism are integral aspects of Hausa home video movies. One wonders how open display of affection between a male and a female through music and dance will not erode moral virtues that are acceptable in the Hausa society. In traditional Hausa society singing and dancing is not frowned at because young girls practice the culture among themselves at the village square in the form of *gaɗ'a*. However there is a sharp contrast with what is obtainable in Hausa home video movies where males and females mix freely and dance with the ladies wearing skimpy outfits in flowers just as the Indians do. This has being a major area of criticism of Hausa home video movies to show how unacceptable this culture of music and dance is to the society. Also, if some mothers encourage their daughters to be promiscuous for economic gains as depicted in the film '*Yar Mace*, then moral virtues over a period of time will be eroded. Promiscuity under any guise has no place in the Hausa culture. While, 20% of the respondents disagreed that foreign ideologies depicted in Hausa home videos like'*Yar Mace* has a negetive influence on moral virtues.

Is *kunya* (bashfulness) as a moral virtue a rarity in Hausa home video movies like '*Yar Mace*? The respondents of this question 62 shows that 75 people which constitutes 75% of total respondents agreed with the assertion. Hausa home video movies from the exploits of the characters are devoid of the virtue of *kunya.* The film '*Yar Mace* for instance portrays the attitude of some mothers who inculcate the idea of beauty and pride into their daughters as depicted by Aisha Dankano in the film '*YarMace*. The implication of this is the arrogance and a feeling of superiority exhibited by these girls. It is quite alien for a mother in the Hausa culture to sing praises and extol the physical looks of her daughter with the sole intent that the daughter knows her worth and use that to attract men with financial clout only. If the girl responds to this ideology and subjects to the idea that she is beautiful and above others then she has been

interpellated. Also, for a mother to urge her daughters to dress skimpy and to be promiscous for financial gains is a mockery on the tenet of *kunya*. While 25% of the respondents disagreed with the assertion.This shows that views of the majority of the respondents supersede that of the minority on this question. So if some mothers of Hausa extraction are adjudged to be responsible for a cultural practice like inculcating the idea of beauty and pride into their daughters and urging them to sleep around with men as depicted by AishaDankano in the film '*YarMace,* then it would not be out of place to attribute it to interpellation.

Question 63 shows that 85 people which is a representation of 85% of total respondents agree that ideologies depicted in Hausa home video movies gets assimilated by consent. The theory of interpellation has it that ideologies are assimilated either by consent or by sheer force. Therefore the viewers of Hausa home video movies assimilate the ideologies portrayed by consent. While a meagre 15% of the total respondents disagreed that ideologies depicted in Hausa home video movies gets assimilated by consent. The next question which is the 64th samples views on whether Hausa home video movies like '*Yar Mace* are powerful ideological weapons that shapes the culture of the people. Here, 85 people which represents 85% of total respondents agreed with the assertion. Home video movies which serves as a tool for education and entertainment brings people in touch with their culture. So the tendency to get influenced by ideas portrayed in home video movies is very high because home video movie is a powerful ideoloical weapon. Most of the foreign ideals that are portrayed in Hausa home video movies are emulated by the vast majority of the viewers especially in aspects of dressing and conduct of the characters being featured. In the light of this, the importance of depicting the right ideals in Hausa home video movies can not be over emphasised. If positive ideals are depicted, it will help in no small measure in shaping the culture of the viewers positively. However, 15% of the

respondents disagreed with those that think Hausa home video movies are powerful ideological weapon that shapes the culture of the people. The follow up question which is the 65th shows that 80 people which represents 80% of total respondents agree to the fact that Hausa filmmakers are mostly acculturated with foreign ideologies hence the home video movies contains ideologies that are alien to the Hausa people. While 20% of total respondents do not think it is a question of acculturation but about producing home video movies that appeals to the people. To the respondents it does not matter if the producers of Hausa home video movies consider themselves as moral and social agents of the Hausa culture as long as the people keep buying them, it suffices.

Finally, the central idea depicted in the film '*YarMace* is the culture where mothers use their daughters as money making ventures. This culture has in recent times infiltrated the Hausa value system as aresult of interpellation. The fact that works of arts like home video movies which are supposed to project and preserve the rich cultural heritage of the people depicts such foreign ideology, is clear evidence that the practice has found space in the psyche of the Hausa populace.

4.2.17 Analysis of the film'*Yar Mace (2014)*

The Hausa home video movie '*Yar Mace* depicts the attitude of some mothers of Hausa extraction who are fond of using their daughters for selfish financial gains. This culture which is an emerging one amongst the Hausa people seems to be gaining grounds owing to the large number of Hausa women who practice it. The home video movie '*YarMace* aptly portrays this harmful culture which has infiltrated the Hausa culture as a result of interpellation. Some Hausa women have constituted themselves into subjects of the idea that a woman with beautiful and attractive daughters could use them as a source of income and livelihood. This idea is completely alien to the acceptable and established norms and values of the Hausa people. The reason is that mothers of Hausa origin under normal circumstances will never encourage their daughters to

engage in pre-marital sexual relationships for financial gratifications. Happenings in the home video '*Yar Mace* is a clear departure from the culture that encourage mothers to ensure that their daughters are morally upright and act with decency and decorum until they are married off.

The attitude of Aisha Dankano who plays mother to several daughters in the film '*Yar Mace* smacks of interpellation which deals with how a foreign culture influences another through a process of subject formation that leads to construction of a certain identity. Aisha Dankano in the home video movie '*Yar Mace* is completely interpellated with the idea that a mother with several beautiful daughters could use them to rake in substantial amount of money for herself through men. To put it in simple terms, the mother makes it clear to the daughter to seek men with financial clout who would shower them with money. This cultural practise is not acceptable amongst the Hausa populace. Therefore the reason for its depiction and portrayal in the Hausa home video '*Yar Mace*as this study argues is as a result of interpellation. The quest for money by Aisha Dankano in the film '*Yar Mace* is also extended to her daughter who is married. It is against the norm of the Hausa value system for a mother to make it mandatory for her daughter who is married to squeeze money out of her husband to satisfy her selfish interest. In the home video movie, 'Yar *Mace* Aisha Dankano visits her daughter in her home and the following dialogue ensued:

> *Aisha Dankano: "Nawa ne?*
> *Fadila Mohammad: "Dubu goma ne"*
> *Aisha Danakno: "Dubu goma? Kuma kika sa hannu kika karɓa? Ba ki ma nuna masa damuwarki ko alamun rainuwa ba? Ya za a yi a matsayina na uwarki na kawo kukan bani da kuɗi, babu ta same ni ya ƙirgo miki dubu goma har ki sa hannu ki karɓa.Wannan wacce irin tsiya ce?*

The English translation of the above dialogue is as follows

> Aisha Dankano:"How much is it?
> Fadila Muhammad:"Ten thousand?
> Aisha Dankano:"Ten thousand? And you collected it? You did not show your disapproval by looking down on the amount? How is it that in my capacity as your mother who came with a request for money and he counts just ten thousand and you collected it. What kind of misery is this?

The mother who clearly expects a huge sum from her daughter's husband is visibly enraged that all she could get is a paltry sum of ten thousand. Again the mother makes it categorically clear to the daughter on the reason she married her off to her husband. The marriage is purely for financial gains and her daughter must sit up and extort her husband if need be:

> *Aisha Dankano:"Zama kika yi sai yamma ta yi ki ɗaura gazal da aishado ki ringa ɗebe masa kewa? To ba wannan na kawo ki ba. Kawo ki na yi domin na samu hannun jari, na sami wasu incomes su ringa shigowa"*

The English translation of the above quotation is as follows

> Aisha Dankano:"So you just sit idly and when it is evening you wear makeup and keep him company? Well that is not why I married you off to him. I married you off so that I could raise some capital that will bring in returns"

From the above statement, one wonders if the essence of marriage to some mothers of Hausa origin is to raise capital that will rake in some returns. This idea as depicted by Aisha Dankano in the film '*Yar Mace* is the influence of a foreign ideology on some mothers in the Hausa society through a process known as interpellation. Furthermore, the mother in the home video movie inculcates the idea of stealing into her daughter as a way of meeting her financial demands with total disregard to the peaceful coexistence of her daughter and the husband. Aisha Dankano advises her daughter in the home video movie '*Yar Mace* to sit up:

> *Aisha Dankano:"Yanzu an daina zama na da na gargajiyance da muka yi. Yanzu akwai hanyoyi kala-kala da dabaru. Ki buɗe kunnenki ki ji da kyau. In dama ta ki sai a koma hagu. Idan ya zo ya ajiye jakansa ko briefcase, ki buɗe in kin ga mint na kuɗi bi su kashi-kashi ki ringa zara"*
>
> *Fadila Muhammad: "Shi ke nan"*
> *Aisha Dankano: "Ki san duk tsiya ba a kama barawo a gida ko an kama ba za ka fita ka yi ihu ba. Sata a gurin miji ai kin ci halak tun da shi ya ga zai iya zama da ke. 'Yan aljihun nan riga ki bibbi, yar ɗari biyar, dubu ɗaya duk ki haɗa sai duk su shiga lissafi"*

The English translation of the above dialogue is as follows

> Aisha Dankano:"Today people no longer sit idle like we did in the past. There are different ways and methods, open your ears wide and listen. If one method

fails we switch to another. When your husband keeps his bag or briefcase open it. When you see mint currency, just take out from each bunch.

Fadila Muhamma:"Alright"

Aisha Dankano: "No matter what, one doesn't catch a thief at home. Even if one catches a thief there is no way to raise alarm. Stealing from husband is lawful since he made the decision to live with you. Search all shirt pockets for five hundred and one thousand naira and they become part of the calculation"

According to Althusser (1972), people could get interpellated through the family which is one medium under the ideological state apparatuses. Ideals that are inculcated in children from home could have a strong influence on them so much so that they become dogmatic with that particular idea. If the ideals of morality, respect, truthfulness, decency etc are instilled into children from the family level right from the formative stages, the children become subject to those ideals and by doing so identities are constructed that is reflective of those ideals that were imbibed by them. Also, if on the contrary, ideals of immorality are inculcated in them, they grow up to see immorality as a norm. This is how interpellation functions in shaping the ideals of every society.

The home video movie '*Yar Mace* depicts a family whose emphasis is to use daughters for financial gains by engaging in immoral acts like stealing from their husbands as exemplified above and encouraging pre-marital sexual relationships. A mother whose only interest is how to raise money through her daughters in an indecent manner does not reflect the role a good mother plays in the lives of her children as stipulated by the established Hausa norms and values.

The role played by Aisha Dankano in the home video movie '*Yar Mace* reflects that of a mother that instills negative ideas into her daughters for selfish motives. The direct implication is that these ideas get into their heads and it becomes the reason why they act the way they do. Excerpts from the home video movie'*Yar Mace* corroborates the claim that negative ideas inculcated in daughters by thier mothers will have a strong influence on their actions and behaviours. Therefore, this study attributes the actions of the mother and daughters to interpellation and this is clearly depicted in the scene that captures Aisha Dankano admonishing her young daughter on the kind of men she should have a relationship with:

Aisha Dankano: "Kar ki je ki kawo mun waɗanda bai da wani mamora balle amfani. Kar ki je ki kwaso mun tarkace kar ki kwaso mun mai ragga wanda ba za a sami komai ba sai yawon zance"

The translation of the above quotation is as follows

Aisha Dankano: "Don't bring home someone that will not be of benefit to us. Don't bring home someone that we will not get anything from him except empty talks.

The daughter who sits in a front of a dressing mirror wearing makeup and hearkens to the advice of her mother responds in the following manner:

Aisha Dankano's daughter: Ai Inna kaf a hudubobinki babu wanda ban ɗauka ba, kuma suna cikin kwakwalwana. Ai gaba ɗaya a cikin zaurawana babu talaka duka sai mai kuɗi, kuma babu wanda zai saki ya zo wurina sai wanda ya fahimci kansa"

The English translation of the above quotation is as follows

Aisha Dankano'sdaughter: "Well mother, of all your advices and exhortations there isn't one that is not inculcated in me. All my suitors are rich, none is poor and no one dares come to me except he knows his worth"

The statement by the daughter clearly substantiates the claim that interpellation is basically a response to a certain ideological call. Here, the daughter responds adequately to the ideas of her mother who is also interpellated with the idea that a mother could benefit financially from her daughters immoral acts. The Hausa culture does not harbour such ideology and the portrayal of such thoughts in a Hausa home video movie is a direct result of interpellation.

Furthermore, Aisha Dankano is completely consumed in the idea that her daughters could serve as a source of income for her. Her excitement knows no bounds when the daughter walks in with cash and other gifts that were given to her by her rich boyfriend. The dialogue that ensued between mother and daughter is a clear pointer to Aisha Dankano's belief that daughters could serve as a source of income to their mother.

Aisha Dankano: "To yaya?''

Aisha Dankano's daughter: "Ga wannan ya ce a ba ki''

Aisha Dankano: "Aha! Ko ke fa? Barka! CBN da ɗ'uminsu, yanzu duk wannan nawa ne? Kina kallo,ji abin arziki hawa-hawa, da ki na ɗ'ebo mun wasu matattun mutane waɗ'anda basu da amfani, ba turaren kirki, har laɓ e nake zuwa na maku a baranda. Ban taɓ a jin ƙanshin turare ya rikita ni ba, amma wannan tun da ya zo gidanmu kaman mun sa turaren kamshi, ga alkhairi. Duk yadda kika san za ki yi mu kama shi, mu turke shi mu ringa samun na zubin dashe"

Aisha Dankano's daughter: "Sai ka ce ba rainonkiba!''

The English translation of the above quotation is as follows

Aisha Dankano: ''So how did it go?''

Aisha Dankano's daughter: "He says i should give you this"

Aisha Dankano':Yes! Well done! Hot cash, all these are mine? Now look at how you are being showered gifts increasingly, you hitherto brought home people who are not useful. Dead people who do not even smell nice whenever I eavesdrop on the veranda.

I have never perceived the fragrance that impresses me but ever since this particular man came, it seems our house has been sprayed with perfume. Look at how he showers gift. You must do whatever it takes to hold on to him,so that we could always get what we will use for our savings.

Aisha Dankano's daughter: "As if i am not under your tutelage''.

Another instance where the concept of interpellation in the home video movie *Yar Mace* is brought to bare is the obvious subjection of Fadila Muhammed, to the idea of stealing from her husband just as the mother advises. If the daughter must meet up with her mother's financial greed, she must step up the ante by dipping her hands into her husband's pockets and briefcase. No sooner had the mother suggests the idea, Fadila Muhammed who plays Raliya swings into action and in a short time, she gathered a substantial amount which must be given to her mother. Aisha Dankano was proud of her daughter's achievement within a short time of making such a suggestion to her.

Aisha Dankano: "Yanzu da wacce dabara kika yi kika haɗ'a wannan?''

Fadila Muhammed: "Inna ta hanyar da kika koya mana da kuma ɗ'an tsibarowa a cikin aljihun miji.''

Aisha Dankano: "Da dana faɗa maki hanyoyin da zaki bi ki tara abin duniya sai kika yi fir kika ce a'a wai ke ga ta Allah. Kuma duk macen da kika ga tana rawa da bazarta dole sai da sibarnabanye da ɗan rage kuɗin cefane, da abubuwa iri-iri……Tun da yace ko ba za a yi aiki ba, ba za a yi karatu ba, dole ko ya haƙura da'yan sace-sace da ýan tsince-tsince. Yawwa kuma in kika kwana biyu ki ce me za ki scainin mararki na ciwo, kin ji wani motsi, ɗan kwana biyu ki ce kitso, kwana biyu ki ce mayukanki sun ƙare, a haka za ki yi ta fitar da 'yan coins."

The English translation of the above dialogue is as follows

Aisha Dankano: ''Now what trick did you use to come up with this amount?''

Fadila Muhammed: "Inna the tricks you taught us and also dipping hands into the pocket of my husband.''

Aisha Dankano: "When i suggested to you ways to acquire riches you quickly rejected on grounds that you are Godly. Also, any woman that is able to acquire riches must be cunning in every aspect...Since he objects to your schooling and working; he must endure little stealing and pick pocketing. Also, after a while, tell him you are going for scanning, after that you want to make your hair, after that you want to buy cosmetics, that is how you earn little coins.

The idea from the above dialogue between mother and daughter is at variance with the roles mothers play in the lives of their daughters as stipulated by the Hausa culture. Mothers are role models to their daughters; they instill and inculcate the necessary moral values into their daughters. Aisha Dankano in the home video movie '*Yar Mace* had one of her daughters named Saude divorced, quickly recruited her, and she became another source of income. Since she was now a divorcee (*Bazawara)*, Aina'u Ade is tutored by her mother on how to quickly attract the attention of men. The excerpts from the scene will avail the opportunity of examining the extent of interpellation that will ensue between mother and daughter:

Aisha Dankano: "Ai shi ke nan ta faru ta ƙare

Aina'u Ade: "Inna ai shi ke nan dai tun da ya riga ya sake ni ta faru ta ƙare.

Aisha Dankano: "Dama daf nake na je na fito da ke daga gidan miji. Tun da aka yi auren nan ba ki tsira da komai ba sai naira dubu ashirin, ba ki siya yari ba balle sarƙar gwal, ba wata atamfa ko fili, bautar Allah kawai ake yi. Amma wasu incomes su ringa shigowa babu. Yanzu ki miƙe ƙafa ki koyi salo da dabaru na zawarci, 'yan dabarun nan na mata duk ki koya, ɗan ƙaramin ɗinkin nan 'fitted' da guntun mayafi, fita unguwa akai- akai... haka za ki tsinto 'yan samari ki zo mu jeru mu raba masu aikin yi a ringa samun kuɗin shiga."

The English translation of the above dialogue is as follows

Aisha Dankano: "That is all, it has happened and ended''

Aina'u Ade: "Inna it has happened and ended since he has divorced me"

Aisha Dankano:"I was close to dragging you out of your husband's house.Since you got married the only benefit you enjoyed is twenty thousand naira, you could not buy earrings talk less of gold jewellery, there are no clothes or land but just worshipping Allah. Also there are no incomes accruing. Now you must relaxand learn the tricks of attracting men, you have to learn all those little tricks like wearing skimpy clothes and short veils, going out frequently…that is how you get to meet men and get some incomes.''

Aina'u Ade in the home video movie'*Yar Mace* becomes interpellated with the idea and soon takes the ways her mother wants her to take. Men begin to come around and her first outing resulted in the gift of N100, 000 from a certain Alhaji. Her mother's joy knows no bounds. She is proud of her, thereby strengthening her belief that daughters are valuable assets to every mother especially if it is for the purpose of fulfilling a selfish motive. The daughters too are interpellated with the ideas their mother inculcates in them on how to extract and extort money from men, before the implication of all their actions came haunting them.

Suffice to point out that interpellation is a subtle and unconscious acceptance of a particular ideology. The attitude of the characters in the film '*Yar Mace* right from the mother and her three daughters is a clear pointer to this fact. The mother was successful in inculcating these ideas into her daughters because they looked up to her as a role model which is why Althusser (1972) listed the family as an effective medium for getting people interpellated. The home video '*Yar Mace* provides excellent examples on the role of interpellation in Hausa home videos movies.

4.2.20 Table 8: Extent of Interpellation in the Film *Mulkin Mallaka* (2014)

SN.	Questions	Responses			Percentage			Total
		True	False	Indifferent	True	False	Indifferent	
66.	Thefilm, *Mulkin Mallaka* educates and informs the general public.	90	10	_	90	10	_	100
67.	The film, *Mulkin Mallaka* projects and preserves historical happenings from the colonial era.	95	5	_	95	5	_	100
68.	Hausa home video movies like , *Mulkin Mallaka* undermines the Hausa marriage institution	90	5	5	90	5	5	100
69.	Hausa home video movies like *Mulkin Mallaka* negetively influence moral values of the youths.	95	5	_	95	5	_	100
70.	Hausa home video movies like *Mulkin Mallaka* promotes materialism	75	25	_	75	25	_	100
71.	Hausa home video movies undermine the Hausa family values	45	45	10	45	45	10	100
72.	Hausa home video movies like *Mulkin Mallaka* promotes pre-marital and extra marital sexual relationships	50	50	_	50	50	_	100
73.	Dress mode of characters in Hausa home video movies	85	10	5	85	10	5	100

	negetively affect the youths							
74.	The culture of elites as portrayed in Hausa home video movies affect the target audience negetively	90	10	_	90	10	_	100
75.	Foreign ideologies depicted in Hausa home video movies erode moral virtues like honesty, sincerity, hardwork etc.	95	5	_	95	5	_	100
76.	Kunya (bashfulness) as a moral virtue of the Hausa people is a rarity in Hausa home video movies	95	5	_	95	5	_	100
77.	Ideologies in Hausa home video movies get assimilated by consent	15	85	_	15	85	_	100
78.	Hausa home video movies like *Mulkin Mallaka* are powerful ideological tools that can shape the culture of the people	100	-	_	100		_	100
79.	Hausa filmmakers are acculturated with foreign ideologies	100	-	_	100	-	_	100

4.2.21 Synopsis of the Film *Mulkin Mallaka* (2014)

The film, *Mulkin Mallaka* (2014) which is a production of Kayi Nauyi MovieTone has its producer as Tahir I. Tahir and directed by Iliyasu Abdulmumuni Tantiri. The film features actors like Rabilu Musa Dan Ibro, Al'amin Buhari, Suliaman Bosho and others. The film, *Mulkin Mallaka* (2014) portrays historical happenings from the colonial era. It depicts the leadership style of the colonialist through their stooges and cohorts, and how the people had to endure the oppressive and inhumane treatment that was meted out on them. This is evidentfrom the exploits

of the main character known as Sir Buba and his accomplices whom were appointed by the colonialist to oversee the affairs of the people. No sooner had they assumed office, Sir Buba gathers everyone in the community and read out his 'riot act' to them with a threat to crush any form of opposition and rebellion from any group including the traditional authorities.

The people were governed under the worst form of oppression and intimidation as a result they could not speak up in the face of tyranny. People became slaves in their own land, parents had no right to marry off their daughters without the consent of the native authorities under the leadership of Sir Buba, and even when they were married, the native authorities must sleep with the newly wedded bride before her legitimate husband. The issue of multiple and unlawful taxation was at its zenith as people who defaulted were subjected to the worst form of treatment including the '*Sarki'* who was at the helm of the traditional institution. The native authority took away the liberty and freedom of the people as such they had no voice to speak out on the leadership style of Sir Buba and his accomplices. It was a case of demonstrating absolute power which they say corrupts absolutely.

As time went by, people began to find their voice by speaking out on their plight in the hands of the colonial stooges until a full blown revolution was organized. The people revolted and were able to dislodge the wicked and oppressive regime of Sir Buba. They were beaten thoroughly and banished from the town. Liberty and freedom was restored while the traditional institution which was hitherto denigrated was restored as well and people pledged their allegiance. That was the end of oppressive rule and heralded a new dawn for the people.

4.2.22 Presentation of Data

The result of sampled opinion of respondents to question 66 shows that 90 people which is a representation of 90% of the total respondents believe the film passes the test of educating and informing the general public on the how to confront an oppressive government. While 10 people which translates to 10% of the respondents feel the film *Mulkin Mallaka* does not in any way educate or inform the general public. None of the respondents was indifferent on this question. On whether the film, *Mulkin Mallaka* projects and preserves historical happenings from the colonial era, 95 people which represents 95% of the total respondents answered in the affirmative implying that the film depicts an important historical aspect of leadership style of the colonial masters alongside their cohorts.While 5% of the respondents disagreed with the assertion and none of the respondents was indifferent on question 67.

The next question which is the 68th sought to find out whether Hausa home video movies like *Mulkin Mallaka* undermine the Hausa marriage institution. 90 people which constitutes 90% of the total respondents believed that the film aptly depicts the plight of the people when the colonialists were at the helm of affairs. By implication people were informed through the instrumentality of the home video movie *Mulkin Mallaka* on the oppressive and authoritarian leadership style of the colonial masters through their cohorts, and the harsh treatment that was meted out on the people using various instrument of coercion like the police and prisons. The marriage institution as an aspect of the Hausa culture was greatly undermined by the authorities. Forceful takeover of peoples' wives and forcefully sleeping with brides on their wedding night by those in authority provides examples of how the marriage institution was denigrated by Sir Buba and his cohorts. This idea is both interpellative and hegemonic in the sense that there are cases of how local authorities like Judges (*alkalai*) in rural areas forcefully

take over peoples' wives in trying to settle disputes between couples. While 5% of the respondents disagreed with the assertion and another 5% were indifferent on whether or not the film, *Mulkin Mallaka* undermines the Hausa marriage institution.

The 69th question sought to know if Hausa home video movies like *Mulkin Mallaka* negetively influence moral values of the youths. 95 people which represents a whopping 95% of the total respondents are of the view that the film is a direct reflection of this assertion.The natives whom were appointed by the colonial administration to oversee the affairs of the people in a bid to emulate the leadership style of their masters, turned out to be worse oppressors of their fellow brothers. This ideology is hegemonic and can influence the moral virtues of the youth who will come to see oppression as a neccessary ingredient in leadership. Those in authority abused the privileges of their office with reckless abandon so much so that the people were reduced to the status of lesser animals and the fear of being faced with the wrath of the authorities made them accept the fate that befalls them for a very long time. Sir Buba, the central character in the film *Mulkin Mallaka* and other accomplices' high handedness is unchallenged.They effectively utilize the repressive instruments of state like the local police and prison guards to force obedience and loyalty from the people thereby interpellating them to accept whatever policy no matter how oppressive it was. Even if there were reservations people were left with no option than to keep mute thereby confirming the assertion that the worst form of oppression is the inability to speak out in the face of tyranny. While 5% of the respondents disagreed with the assertion and none of the respondents was indifferent to the question posed.

The result on question 70 shows that 75 people which makes up 75% of the total respondents answered in the affirmative on whether Hausa home video movies promotes the idea of materialism. Most Hausa home video movies are perceived to promote materialism on the

premise of display of opulence and ostentatious living in the home videos. The choice of houses, the location, the exotic cars all inculcate into the viewers especially the youths that life is all about riches and luxuries. However, in the film *Mulkin Mallaka* which has a rural setting, the authorities effectively use their position as an avenue for personal aggrandizement. Sir Buba and his accomplices abuse the sytem of tax collection by multiple taxation. These monies collected were for the exclusive use of Sir Buba. This idea is both interpellative and hegemonic because the major preoccupation of people today who seek public office do so because they see public office as an effective avenue to amass wealth. This thinking is not unconnected with the fact that most public office holders in the society get into these offices and come out super rich and enjoy their loot with little or no consequences. Therefore, most people in the society have the perception that whoever is elected or appointed into public office has gone to 'steal'. While 25 persons which represents 25% of total respondents disagree that Hausa home video movies promote the idea of materialism. The next question which is the 71st seeks to find out if Hausa home video movies like *Mulkin Mallaka* undermine family values. 45 people which represents 45% of total respondents think these home videos actually undermine family values. Another 45 people which represents 45% of total respondents disagreed that Hausa home video movies generally do undermine family values. To the respondents who disagreed, the Home video movie *Mulkin Mallaka* did not depict a clear example on how the Hausa family values are undermined. Also, 10 people which represent 10% of the respondent were indifferent to the question posed.

Question 72 reveals that 50 people which is a representation of 50% of total respondents were of the opinion that Hausa home video movies like *Mulkin Mallaka* promote illicit sexual behaviour. The reason being that the authorities in the film as depicted abused the priviledges of their office by forcefully sleeping with young ladies who got married on their wedding night.

This idea is hegemonic and can have an effect on the viewers especially the males who might occupy positions of responsibility and sexually harass the female subordinates. While another 50 people which translates to 50% of total respondents do not think Hausa home video movies like *Mulkin Mallaka* promotes illicit sexual behaviours in the society. None of the respondents however was indifferent to the question posed. Question 73 shows that 85 people which makes up 85% of total respondents agreed that the dress mode of characters in Hausa home video movies like *Mulkin Mallaka* has a negetive influence on the youths. Most of the characters depict the western way of dressing which in a way promote the western dress mode as against the Hausa dress mode. Today, the typical Hausa youth is battling with a serious identity crisis as a result of the negetive influence of promoting the western mode of dressing especially in Hausa home video movies. The seeming preference for the western mode of dressing in the home video *Mulkin Mallaka* by Sir Buba and his accomplices only goes to show how interpellation functions. The characters whom were appointed into leadership positions by the colonialists dress and act like their masters to attract respect from the people. Doing that is nothing but falling prey to the concept of interpellation which is basically about how people respond and accept aforeign ideology consciously or unconsciously. The fact that Sir Buba had to change his physical looks by sporting a moustache and wearing a wig that depicts that of a typical European, and dumping his *Babbanriga* and turban for the hat and jumpsuit is enough to ascertain how interpellated he had become.Worse still, his actions and oppressive stance completely smacks that of the colonialist. To Sir Buba, that is one way of forcing allegiance from the people. The people too did not dare go against the wishes of Sir Buba because of the punitive measures that will befall anyone or group that dares the authorities. The people too were interpellated through repressive apparatus of the state to accept that position. Therefore, to dress

and act like the colonialists amounts to falling prey to the ideology that until one emulates the European in totality before one is accorded with respect and obedience. While 10 people which represents 10% of total respondents disagreed that depicting the western mode of dressing has a negetive effect on the youths, also 5% of the respondents were indifferent to the question posed.

The next question which is the 74th question is a follow up from the previous and it sought to find out whether the culture of the elite as portrayed in Hausa home video movies like *Mulkin Mallaka* has a negetive effect on the audience. The elites in *Mulkin Mallaka* are fond of oppressing and abusing the priviledges of their office. 90 people which represents 90% of the respondents believe that this idea has a negetive effect on the populace. The dominant ideology has a way influencing the general public in line Gramsci's idea of cultural hegemony. Youths in the society who aspire to hold sensitive positions could be influenced by the exploits of Sir Buba and his accomplices. While 10 people which represents 10% of total respondents disagreed that elite culture as portrayed in most Hausa home video movies has no effect on the target audience. Also, none of the respondents was indifferent to the question posed.

95 people which aptly represents 95% of the total respondents answer in the affirmative to question 75. It sought their opinion on whether foreign ideologies depicted in Hausa home video movies erode moral virtues like honesty, sincerity, hardwork etc. The culture of oppression, slave trading, multiple and illegal taxation as depicted in the film *Mulkin Mallaka* erodes moral virtues in the society. A responsible leadership should portray moral virtues of honesty, sincerity, hardwork etc to the people. Here, it is pertinent to state that those who imitate the culture of others tend to go overboard thereby surpassing the originators of that culture. Sir Buba while trying to act like his European masters went overboard in oppressing his subjects. So much so that parents were forced to submit the bride price of their daughters, and also sleeping with these

brides before their lawful husbands.The denigration of the traditional institution became Sir Buba's greatest undoing. All these excesses were what led to his eventual ouster as a result of the revolt by the people. While 5 people which represents 5% of the respondents disagreed with those that answered in the affirmative and none was undecided.

The next question which is the 76th sought to sample the opinion of the respondents on whether kunya (bashfulness) as a moral virtue of the Hausa people is common in Hausa home video movies like *Mulkin Mallaka*. 95 people which represents 95% of total respondents agreed that the alien practice perpetrated by Sir Buba and his accomplices which is the culture of sleeping with brides forcefully immediately after marriage as depicted in the film *Mulkin Mallaka* betrays the tenet of *kunya* as a moral virtue. While 5 people which represents 5% of total respondents disagreed with the other respondents who agreed with the assertion. None of the respondents was indifferent on the question posed. Question 77 samples opinion of the respondents on whether ideologies in Hausa home video movies like *Mulkin Mallaka* gets assimilated by consent. To this end, 85 people which represents 85% of total respondents answered in the affirmative. However, the film *Mulkin Mallaka* provides excellent example on how ideologies gets assimilated by force. While 15% of total respondents disagree that ideologies depicted in Hausa home video movies get assimilated by consent. Also, none of the respondents was indifferent to the question posed.

Question 78 shows that 87 people which is a representation of 87% of total respondents agreed that Hausa home video movies like *Mulkin Mallaka* are powerful ideological weapons that can shape the culture of the people. The film *Mulkin Mallaka* provides an excellent example on how power holders deploys various instruments of state coercion to maintain power. Sir Buba was able to shape the culture of his subject to be that of submission, loyalty and respect. As such

the best way to acheieve that was not just to use the security forces as a tool but also create an image of the European colonial masters in the psyche of his people. This, to Sir Buba will lead to unquestioned loyalty and obedience from the people. The lead character in the film exploits that opportunity so as to gain the respect that was accorded to Europeans by the people. Generally, the ideologies depicted in Hausa home video movies have the ability to shape the culture of the people in various aspects like dressing, moral values, marriage,etc.While another 13% of the respondents disagreed that Hausa home video movies are powerful ideological weapons that can shape the culture of the people. Also, none of the respondents was indifferent to the question posed.

The 79th question sought to find out if Hausa filmmakers are acculturated with foreign ideologies. 95 people which represents 95% of total respondents believed that the reason why Hausa home videos portray foreign ideals is because the Hausa filmmakers are acculturated with ideologies that are at variance with the tenets of the Hausa value system. The filmmakers in a bid to ensure commercial value for the home videos believe the only way to attract the attention of the target audience which constitute mostly of the youths and women is to portray foreign ideals. Ideals of romance, fantasies, eroticism, materialism, illicit sexual behaviours are so common in Hausa home videos and the reason for this is not far- fetched. While 5 people which translates to 5% of total respondents disagreed that Hausa filmmakers are acculturated with foreign ideologies and none of the respondents was indifferent to the question posed.

The Hausa home video movie *Mulkin Mallaka* according to the views of majority of respondents clearly shows that to a very large extent that ideologies portrayed in the film are both interpellative and hegemonic which undermines aspects of the Hausa value system like marriage, family values, moral values to mention but a few.

4.2.23. Analysis on the Film *Mulkin Mallaka* (2014)

The Hausa home video movie *Mulkin Mallaka* provides an excellent example of interpellation through repressive means.The home video movies previously analysed examined interpellation through ideological means which is contrary to the form of interpellation that is evident in the home video movie *Mulkin Mallaka*. Althusser (1972), the proponent of the theory of intepellation opines that assimilation of ideas happens through repressive and ideological means. One happens through force and the other through ideas and also points out that there are different apparatuses of the state that ensure interpellation. These states apparatuses are the Ideological State Apparatus and the Repressive State Apparatus.

The analysis of the home video movie *Mulkin Mallaka* brings to the fore how people are forced to accept an ideology by utilizing the Repressive State Apparatus like the police, armies, prisons e.t.c. The Repressive State Apparatuses are mechanisms of power that force people into a certain position. These mechanisms operate through threats of punishment or through the explicit demonstration of power. Suffice to point that interpellation through repressive means is rare and infrequent because force is not the most effective means that ensures acceptance of a particular ideology. Interpellation is subtle and almost unnoticeable.

The Hausa home video movie *Mulkin Mallaka* depicts the leadership style of the colonialists through their stooges and cohorts and how the colonised had to endure the oppressive and inhumane treatment that was meted out on them. The people were forced by the authorities to accept whatever ideas that were introduced without any form of opposition. They were governed under the worst form of oppression and as a result of how interpellated they had become, the people could not speak up in the face of tyranny. They were forced to accept being slaves in their own land, parents were forced to seek the consent of the authorities before they could marry off their daughters, and also the people subjected themselves to the idea that those in authorities must have a carnal knowledge of a newly wedded bride before her legitimate and lawful husband, also the issue of multiple taxation was carried out with impunity. The liberty and freedom of the people were completely trampled upon and the people were afraid to speak out because of the punitive measures that await any opposing individual or group. The fear of state instruments of coercion like the police and prison were effective tools used by the authorities to

force obedience from the people hence the people subjected themselves to the whims and caprices of the authorities.

In the home video movie *Mulkin Mallaka,* the central character Rabilu Musa Dan Ibro who renamed himself as Sir Buba was appointed alongside his accomplices to oversee the affairs of the people. As soon as he assumes office, Sir Buba gathers everyone in the community and read out his riot act to them with a threat to crush any form of opposition and rebellion from any individual or group including the traditional authorities. With this, the process of interpellating the people begins because the authorities want the people to be completely subjective to their leadership style and by so doing, the people will be forced to accept whatever position the authorities wanted of them. Here, it is pertinent to stress that the central character in the home video movie *Mulkin Mallaka* is acting in line with Althusser's (1972) assertion that power holders maintain their authority not only through ideological apparatus but also by the force and violence of the repressive apparatuses. A smart leader makes use of both ideological and repressive apparatuses for effective result. The use of the repressive apparatuses just like Sir Buba fully exploited will only get the people interpellated to a cretain time before a resisting force appears.

Sir Buba, the central character in the film *Mulkin Mallaka* gathers the people for his inaugural address and he gives insight to the kind of leadership that he will offer. Sir Buba flanked by his two accomplices and the *Sarki* who had been at the helm of traditional institution before the coming of the colonialists and subsequent appointment of Sir Buba to oversee the affairs of the people, clearly spelt out his administration cardinal principle in the following manner:

Sir Buba: "A yau ne ya kamata in kece rawata guda uku ƙwarara
saboda wannan muhimmancin gagarumin,makeken
muƙamin da na samu a wajen Turawa"

The English translation of the above quotation is as follows

Sir Buba: "On this day, it is neccessary that I spell out my roles because of the import of this huge and massive appointment I got from the colonialists"

The above statement is an attestation to the fact that Sir Buba is now in charge and people are expected to pledge their allegiance and pay obeisance to him and not the *Sarki* who hitherto was at the helm of affairs of the people. The attachment of the appellation 'Sir' to the central character's name, the dressing and physical looks also reflects that of the colonialists. To Sir Buba, the easiest way to gain respect and obedience from the people is to create an image of a colonial ruler in the minds of the people. Therefore, it will not be out of place to assume that the central character is interpelled with that idea so much so that he and his accomplices emulate the dressing and physical looks of a typical European to attract the obedience and respect of the people. The people too are thrilled and excited that for once they have a ruler who will not just look different from the *Sarki* who is always spotted in his traditional *Babanriga* and *alkyabba* alongside his *rawani* but will bring onboard a different form of leadership style.

The people's excitement was cut short when in the speech Sir Buba had instructed one of his aides Jatau to bring to the notice of the people a practise which sounded strange and alien to the established norms and values. The aide stated emphatically that:

Jatau: "Duk wata cikakkiyar budurwa idan an kawo sadakinta sai an kawo shi gaban mu"

The English translation of the above quote is as follows

Jatau:"Every grown up girl whose bride price has been paid must be brought before us."

The statement is an example of forcing people to accept a cultural practice that is alien to them. The established norm as stipulated by the tenets of Hausa value system is that the bride price is for the bride to make use of, to buy whatever she wants or betterstill invest in a small trade that would bring in some incomes for her when she is in her marital home. The instruction of Sir Buba is clearly at variance with the culture of the Hausa people. If this came to the people as a shock, the next instruction leaves the people devastated and they found themselves expressing despair and lamentations on the fate that befalls them. The aide to Sir Buba yet again drops another bombshell in the following manner:

Jatau: "Idan an ɗ aura mata aure, ba ta isa ta tare a gidan miji ba sai ta zo an mata huduba a wurin Sir Buba."

The English translation of the above quotation is as follows

Jatau:"When the marriage is contracted, she must not
move in with the husband before coming to see Sir Buba for admonition."

This is not just oppressive but a complete abuse of human right. What was obtainable in the past was the complete takeover of one's wife if she catches the fancy of those in authorities. To sleep with a bride on her first night by the authorities will cause a form of trauma on the bride and will breed hatred and suspicion amongst the couple. The authorities cared less on what their actions will lead to.The people forcefully accept these instructions out of fear of punitive measures that are at the disposal of Sir Buba and his accomplices. The people subject to these ideas as such they are forcefully interpellated. Sir Buba and aides in a particular scene are seated while interrogating a father who is about to give out his daughter's hands in marriage in the following manner:

Sir Buba: "Ina kuɗin mun-gani-muna-sona 'yarka?''Ina kayayyakin da
aka kawo na auren'yarka, ina'yar taka?
Ka yi gaggawa ka kawo abin da muke buƙata."

The English translation of the above quotation is as follows

Sir Buba :"Where is the money paid for expression of interest on your
daughter? Where are the items given to you for your
daughter's marriage?Where is your daughter? You better
hurry and bring all the things we desire."

The father who resist initially was subjected to beating and imprisonment by the local police, until he meets those conditions, there will be no freedom for him. This was very strange to the people but they were too scared to oppose Sir Buba and his aides who seem to be having a field day. As a result of beating and imprisonment, another father who did not want the same fate to befall him, subjects himself to the wishes of the authorities by making available all the things a prospective groom brings for his prospective bride. From the excerpt of that particular scene, the father comes into the office of Sir Buba and surrenders everything:

Baba: "Ga shi har an kawo kayan na-gani-ina-so shi ne na ce bari
na zo na sanar da hukuma domin a yanka mata sadaki."

Sir Buba: "A je a kawo mana amarya."

Baba:"Godiya nake."

The English translation of the above dialogue is as follows

Baba: "The items needed to show expression of interest on my daughter have been brought that is why I feel Ishould come and notify the authorities."

Sir Buba: "Go and bring the bride here."

Baba: "Thank you."

The dialogue between Sir Buba and the father of a prospective bride provides a clear example of how interpellation functions. The father who obviously is scared of incurring the wrath of the authorities subjects himself to the wishes of Sir Buba. To him, the only way to live in peace is to fully obey the authorities, if not the local police and prison would come handy. Another instance where one of the brides proves difficult and uncooperative, her mother is summoned by the authorities and is given a serious warning on her daughter's 'disrespect' with the condition that if she behaves and cooperate with the authorities she will only spend three days with them meaning Sir Buba and two of his accomplices would have her to themselves for a night each. The aide to Sir Buba spells out the condition to the woman in the following excerpt from the home video *Mulkin Mallaka*:

Jatau: "In ta yi yadda ya kamata sai a kawo ta yi kwana uku domin mu uku ne…ɗaya, biyu,uku."

The English translation of the above quotation is as follows

Jatau: "If she do the right thing, she will be brought here to spend three nights because we are three… one, two, three."

The woman who forcefully subjects to accept that position was thankful to the authorities and went to do the needful. This is possible because the authorities were ready to deploy the instruments of state coercion to any resisting and opposing voice.The authorities were ruthless on tax defaulters and even the traditional institution is not spared of this impunity. The traditional institution is denigrated by Sir Buba and his cohorts when the *Sarki*is forcefully taken into custody because he resists multiple taxation. Sir Buba, the central character in the home video

movie *Mulkin Mallaka* alongside his accomplices comes into the *Sarki's* house and demanded that everyone in the household must be taxed and the *Sarki* resisted. That led to the *Sarki's* incarceration:

Sir Buba: "Ba ka da labarin shelar da mu ka sa aka yi jiya?
Za mu zo karɓan kuɗin haraji?"

Sarki: "Na ji"

Jatau: "Mutum nawa ne a cikin gidanka?"

Sarki: "Ina da mata guda biyu da 'ya'ya"

Sir Buba: "Ba mai ciki?"

Sarki: "Babu."

Sir Buba: "Sai a kawokuɗin kowane mutum a gidan"

Sarki: "Yaushe zan ba da kuɗin kowane mutum?

Sir Buba: "Kai ku mare shi, ku tuɓe masa rawani ku je ku kulleshi"

The English translation of the above dialogue is as follows

Sir Buba: ''Are you not aware of the announcement we instructed yesterday that we are coming for tax collection?''

Sarki: "I am aware"

Jatau: "How many people do you have in this household?"

Sarki: "I have two wives and children".

Sir Buba: "Is anyone pregnant?"

Sarki: "No"

Sir Buba:"Then you must pay for everybody in the household"

Sarki: "I can't pay for everyone in the household"

Sir Buba: "Slap him and remove his turban and lock him up."

The above dialogue from the home video movie *Mulkin Mallaka* portrays Sir Bubaas a ruler whose highhandedness could not be questioned or challenged because his most repressive apparatuses whichwere the local police and prison will come in handy to suppress any resistance amongst them people. To him, it was the most effective way of maintaining and holding onto power. The denigration of the traditional institution headed by the *Sarki* with all his charisma,

experience and age, Sir Buba disgraced and humilated him and the institution as a whole. Respect for the elderly is a very important and vital component of the Hausa norms and values. Respect for the elderly is a moral virtue that is inculcated in children right from the formative stages until they attain maturity. Sir Buba, the central character in *MulkinMallaka* was so intoxicated with power that he completely lost his sensitivity to treat the Sarki in such a manner. Even his colonial masters who had little regards for the traditional institutions exhibited some form of decorum. Sir Buba was interpellated with the same idea of his white masters on the role of traditional institution as a constituted authority which is the reason that could be attributed to his humiliation of the *Sarki.*

Finally, the home video *Mulkin Mallaka* reflects how people could be subjugated by the ruling class using various repressive mechanisms of the state to make them rule abiding and complying individuals. Even though Repressive Apparatuses functioned in the home video movie, a time came when the subjugated people gradually formed their own ideology against that of the governing class. A resisting force against the hegemonic rule of the political class under the leadership of Sir Buba was initiated and effectively implemented which saw the end of the tyrant. This is clearly in tandem with Althusser's claim that interpellation is most effective when it is done through ideas and not through repressive means.

4.2.24 Conclusion

The chapter presents and analyses the data that was obtained from the field.This is aimed at assessing the functions of interpellation in the Hausa home video movies used as the corpus for the study. These home videos are *Basaja* (2012), *Mata da Kudi* (2014), *Zee-Zee* (2014), *Yar Mace* (2014), and *Mulkin Mallaka* (2014). These Hausa home video movies are rich with examples of interpellation as a result of the operation of various ideologies as depicted. The analysis substantiates Althusser's claim that movies which is one example of the Ideological State Apparatus is an effective tool for interpellation.The Hausa home videos used for this study from the analysis of their content shows how interpellative functions of these home videos has helped undermine some aspects of Hausa value system like marriage, morality, mannerism, dressing to mention but a few. The target audience according to the respondents become subjects of various ideologies which are not just at variance with the tenets of Hausa culture but are capable of negatively influencing them and the larger society.

Chapter Five

Conclusion

5.1 Introduction

This study analysed the content of the Hausa home video movies selected for this study. The analysis was to examine the role and functions of interpellation that abounds in these Hausa home videos movies. However, this chapter contains a summary of the study which will present highlights of the major findings. Also, the conclusion of this study will be highlighted and drawn on the basis of the data presented and analyzed. Finally, the study would proffer some recommendations that could be of great benefit to critical stakeholders of culture preservation and Hausa home video movie practitioners.

5.2. Findings

a) The study from the data analyzed gathered that the theory of Interpellation is highly applicable to the study of Hausa home video movies. The thrust of Hausa home video movies should be education, information, admonition and above all the projection and preservation of the rich cultural heritage of the Hausa people. Laying credence to the fact that literature which is fictional but reflects reality and society should perform the functions enumerated above. This study reveals that aside the functions of education, information and entertainment, Hausa home video movies to a very large extent promote and project foreign ideologies like eroticism, fantasies, illicit sexual behavior etc which are not just at variance with the Hausa value system but goes a long way on having negative influences on the target audience which are mostly youths and women. The theory of interpellation as propounded by Althusser (1972) is a process in which people encounter their cultural values and internalize them. Therefore people can

encounter new cultures and accept them whole heartedly so much so that it would seem it is theirs. According to the views of the vast majority of respondents, the target audience who view these films are influenced by various ideologies depicted in the Hausa home video movies.

b) The study also gathered and revealed that the infiltration of foreign ideologies into the Hausa values system was as a result of acculturation, cultural synchronization and even cultural hegemony. In traditional Hausa society, the Hausa man is renowned for good virtues like honesty, hard work, modesty, shyness, patience sincerity, respect etc.But overtime as a result of the above mentioned factors, these traits that the Hausa man cherished and preserved began to erode. As such, heralded some emerging cultures amongst the Hausa populace whose direct implication could be attributed to the high rate of moral decadence in the Hausa society. Therefore, the portrayal of these foreign ideologies in Hausa home video movies has helped in no small measure in eroding the rich cultural heritage of the Hausa people.

c) Again, the study found out that there is a strong nexus between happenings in the society and the theme of most Hausa home video movies indicating that these home videos mirror the Hausa society. Also, the practice of new cultures by the Hausa people that are quite alien to the Hausa value system. The corpus for analysis of this study which is the five Hausa home video movies selected is a clear example to substantiate this finding. For instance, the film *Basaja* (2012) has deceit and greed as the main ideology that was depicted while *Mata da Kuɗi* (2014) has promiscuity and excessive love for money by women as its main thrust. The film *Zee-Zee* (2014) depicts the culture of promiscuity by young ladies and excessive love for luxury and material acquisition. The film '*YarMace* (2014) also depicts the culture of using daughters as means of financial gains by mothers while the film *Mulkin Mallaka* (2014) reflects how mechanisms of powers are used to force people into accepting a particular position. These

mechanisms operate through threats of punishment or through explicit demonstration of power. Therefore, if people accept these roles forcefully, they have been interpellated. The theme of these Hausa home video movies is a clear departure from the identity that the Hausa value system offers the people even though they reflect happenings in the Hausa society.

d) From the analysis of the data gathered through the administration of questionnaires, this study found out that foreign ideologies portrayed in the Hausa home video movies used for this study have the ability to influence the target audience negatively through the process of subject formation. As soon as the target audience accepts the ideology that was depicted in a particular Hausa home video movie, then the person unconsciously becomes a subject of that ideology thereby constructing a new identity for him or herself. For instance the film *Basaja* (2012) consciously or unconsciously depicts young men as desperate to make money so much so that they can engage in all tricks including deceit, which is not an acceptable act in theHausa culture. TheHausa norms and values emphasize on the virtue of hard work and not for people to sit idly and hope to make money in the fastest possible way. The film also portrays some of the elite as a bunch of greedy people which makes them easy prey to young tricksters. Therefore, if the Hausa elite and youths unconsciously accept the idea of greed and deceit as easy ways to acquire riches as depicted in *Basaja(2012),*then they have made themselves subject of that ideology and thereby constructing new identities for themselves. Also, if the target audience subject themselves to the ideologies in *Mata da Kuɗi* (2014), *Zee-Zee* (2014), '*Yar Mace* (2014) and *Mulkin Mallaka* then the process of subject formation which is a component of interpellation will be brought to the open.

e) The study further revealed that scriptwriters and other movie practitioners exploit these foreign ideologies in scripting the storylines of most Hausa home video movies. Most Hausa

home video movies do not depict and portray those core values like trust, generosity, patience, bashfulness, courtesy, etc which defines the Hausa people but rather promotes the Euro-American, Indian and to some extent China-Korea culture. Majority of the respondents believe this has a long term negative effect on the psyche general populace especially youths and women.

f) This study found out that ideologies do not operate in a vaccum. Therefore, one effective channel through which ideology operates in any given society is through a very power tool like the mass media to which the home video movies are an essential component. Althusser (1972) opines that ideologies operate through what he calls, Ideological State Apparatuses that includes: schools, families, mosques, churches, advertising, mass media, music, books etc. and the Repressive State Apparatuses like police, armies, prisons etc. therefore, if Hausa filmmakers promote foreign ideologies in their home videos to the detriment of established norms and values of the Hausa people, then moral decadence will be the direct result.

g) The study found out that Hausa home videos could be used as averitable tool for public sensitization against the myriad of challenges bedeviling the Hausa people through interpellation. These home videos could be effectively used to check the menace of street begging, rural-urban migration, illicit use of drugs, unemployment, prostitution, homosexualism and lesbianism and a host other vices. Also these home video movies could be used to preserve the rich cultural heritage of the Hausa people. In this age of globalization, the Hausa youth through the home video movies could be educated and well informed of the Hausa cultures that are no longer in practice as a result of the dynamics that characterize various cultures.

h) Finally, the study gathered that the Hausa home video movie which is a powerful ideological weapon is exploited by Hausa filmmakers to promote foreign ideals as a result of

interpellation. These foreign ideals are detrimental to the Hausa ideals. Suffice it to add that the minds of the Hausa youths are like empty barrels, what is inculcated and instilled into them becomes its content. If the ideals of Euro-American and Indians as currently depicted in Hausa home videos continues unabated, there is a strong tendency that the Hausa ideals in no time will cease to exist in the psyche and minds of the upcoming Hausa generation.

5.3 Conclusion

It is obvious that Hausa home video movies are an integral component of Hausa literature. These home video movies no matter the reservation and sentiments people have about them have the power to influence people's attitude, behaviours, ideas, perceptions, feeling, values etc. This study has shown that Hausa home videos whose main thrust should reflect the Hausa world view, regrettably depicts foreign ideologies that are not just at variance with the Hausa norms and values, but are capable of inculcating these ideologies into the minds of the target audience which mostly comprised of the youth and women. The study also puts it that the theory of interpellation to a very large extent is applicable to the study of Hausa home videos. To substantiate this claim, the five Hausa home videos namely*Basaja* (2012), *Mata da Kuɗi* (2014) *Zee-Zee* (2014), '*YarMace* (2014) and *Mulkin Mallaka* (2014) from the opinion of various respondents are filled with foreign ideologies as a result of interpellation. Suffice to also point out that for the Hausa home video movie practitioners to structure their storyline along these foreign ideologies, and for the Hausa target audience to accept these ideologies consciously or unconsciously is a clear case of how interpellation functions. The interpellative functions of the Hausa home video movies has helped undermined the essentials of the Hausa value system in aspect of marriage, dressing, food, and virtues like honesty, simplicity, love, kinship, hardwork etc to mention but a few.

5.4 Recommendations

Based on the findings of the study, the research would wish to proffer the following recommendations as a way forward.

i. Hausa home video movies should be used as a veritable tool for the projection and preservation of the rich cultural heritage of the Hausa people.

ii. The Government could explore the possibility of partnering with Hausa home video movie practitioners on the use of these home video movies as a tool for public sensitization against societal vices like prostitution, homosexuals, drug abuse, adultery and fornication, deceit, kidnapping, youth restiveness etc.

iii. The Government through its agencies like the Censor Boards should effectively screen Hausa home video movies to avoid releasing into the market films that could contribute to high rate of moral decadence in our society.

iv. The practitioners of Hausa home video movies should focus on storylines that admonish the people against societal ills.

v. Foreign ideologies that are at variance with the tenets of Hausa values, system should not be depicted in Hausa home video movies.

vi. The Censor Boards should organize workshops and seminars for Hausa film makers on the need to produce films that relay the Hausa story.

vii. Hausa home video movies have come to stay, therefore every stakeholder in the society including the ulama, academia, traditional leaders and intelligentsia should contribute on how to strengthen and improve the quality and storylines of these home videos movies.

viii. The Government should support the Hausa movie industry with funds to improve on the quality of the films.

ix. The technical areas of Hausa film production should be restricted by the Censor Boards to only professionals who are trained in that line.

x. Hausa filmmakers should explore Hausa tales as rich sources for scripting Hausa home video movies.

xi. Hausa filmmakers should utilize the home video movies to mediate between tradition and modernity, religion and secular worldviews and between generation and gender.

xii. Hausa home video movies which are powerful ideological tools should be used for the propagation of the Hausa ideals.

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APPENDIX

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DEPARTMENT OF AFRICAN LANGUAGES AND CULTURE

FACULTY OF ARTS

AHMADU BELLO UNIVERSITY, ZARIA

Dear Respondent,

QUESTIONNAIRE ADMINISTERED TO EXAMINE THE APPLICATION OF THE THEORY OF INTERPELLATION ON SOME SELECT HAUSA HOME VIDEOS.

This questionnaire is intended to be used to examine the application of the theory of interpellation on some select Hausa home videos. It will be used for academic purposes only. Therefore, you are requested to kindly study and complete the questionnaire as carefully as possible. All information obtained will be treated strictly as confidential.

Thank you.

Abdullahi Bala (P13ARAL 8010)
08062616794

SECTION A: GENERAL DATA

1. Gender: Male ( ) Female ( )

2. Age bracket: (Years) 15-20 ( ), 21-25 ( )
   26-30 ( ), 31-35( ), 36-40 ( )
   41-50 ( ), 51-60 ( ), more Specify ( )

3. Marital Status: Married ( ), Single ( )
   Widow ( ), Widower ( ) Divorced ( )

4. Do you watch Hausa Home Videos? Yes ( ) No ( )

5. How often do you watch Hausa Home Videos
   Daily ( ) Weekly ( ) Monthly ( )
   Yearly ( )

6. Do you find Hausa Home Videos entertaining
   Yes ( ) No ( )

7. What Gender do you think watch Hausa Home Videos more?
   Male ( ) No ( )

8. What age group do you think watch Hausa Home Videos more?
   Teenagers ( ) Young adults ( ) Adults ( )
   Aged ( )

9. Hausa Home Videos Contribute to the high rate of moral decadence in our society.
   Yes ( ) No ( )

10. Do you think Hausa Home Videos represent and portray the Hausa Culture?

    Yes ( ) No ( )

SECTION B: INTERPELLATION IN THE HAUSA HOME VIDEO *BASAJA*

❖ Rank the following as examples of interpellation in the film Basaja (1-4)

1. Agree
2. Disagree
3. Strongly agree
4. Strongly disagree

S/N	**Interpellation in Basaja**	**1**	**2**	**3**	**4**
11.	The film,*Basaja* is entertaining and educative				
12.	The film,*Basaja* reflects and portrays the culture of the Hausa people.				
13.	Hausa home videos like *Basaja* undermines the Hausa marriage institution				
14.	Hausa home videos like *Basaja* negetively influence moral values of the youths				
15.	Home videos like *Basaja* promotes materialism				
16.	Hausa home videos undermine family values				
17.	Hausa home videos promotes pre/extra marital sexual relationship				
18.	Dress mode of characters in Hausa home videos negetively affect the youth				
19.	The culture of the elite as portrayed in Hausa home videos affects the target audience negetively				
20	Foreign ideologies depicted in Hausa home videos like *Basaja* erodes moral virtues like honesty, sincerity hardwork etc				
21	Kunya (bashfulness) as a moral virtue of the Hausa people is a rairity in Hausa home videos like *Basaja*				

22	Ideologies depicted in Hausa home videos gets assimilated by consent				
23	Hausa home videos are powerful ideological weapons that can shape the culture of the people.				
24.	Hausa filmmakers are acculturated with foreign ideologies				

SECTION C: INTERPELLATION IN THE HAUSA HOME VIDEO *MATA DA KUDI*

S/N	Interpellation in Mata da Kudi	Yes	No
25.	The film *MatadaKuɗi* is educative and enlightening.		
26.	The film *Mata da Kuɗi* reflects and portrays the culture of the Hausa People.		
27.	Hausa home videos like *Mata da Kuɗi* undermines the Hausa marriage institution		
28.	Hausa home videos like *Mata da Kuɗi* negetively influence the moral virtues of the youths		
29.	Hausa home videos like *Mata da Kuɗi* promotes materialism		
30.	Hausa home videos like *Mata da Kuɗi* promotes pre/extra marital sexual relationships		
31.	Dress mode of characters in Hausa home videos negetively affect the youth		
32.	The culture of elites as portrayed in Hausa home videos affect the target audience negetively		
33.	Foreign ideologies depicted in Hausa home videos like *Mata da Kuɗi* erodes moral values like honesty, sincerity, hardwork etc.		
34.	Kunya (bashfulness) as a moral virtue of the Hausa		

	people is a rarity in Hausa home videos		
35 36 37.	Ideologies depicted in Hausa home videos gets assimilation by consent Hausa home videos are powerful ideological weapons that can shape the culture of the people Hausa filmmakers are acculturated with foreign ideologies		

SECTION D: INTERPELLATION IN HAUSA HOME VIDEO *ZEE- ZEE*.

- Tick the following options in the appropriate column to answer questions on the film Zee-Zee.

S/N	Interpellation in the Hausa Home Video *Zee-Zee*	True	False	Maybe
38.	The film *Zee-Zee* reflects is educating and entertaining.			
39.	The Home Video *Zee-Zee* reflects and portrays the Hausa culture			
40.	Hausa home videos undermines the Hausa marriage institution			
41.	Hausa home videos like Zee-Zee negetively influence the moral values of the youth.			
42.	Hausa home videos Zee-Zee promotes materialism			
43.	Hausa home videos undermine the Hausa family values			
44.	Hausa home like Zee-Zee promotes pre/extra marital relationships			
45.	Dress mode of characters in Hausa home videos like Zee-Zee negetively affect the youth.			
46.	The culture of elite as portrayed in Hausa home videos affects the target audience negetively.			
47.	Foreign ideologies depicted in Hausa home videos like Zee-Zee erodes moral virtues like honesty, sincerity, hardwork etc			
48.	Kunya (bashfulness) as a moral virtue of the Hausa people is a rarity in Hausa home videos like *Zee-Zee*.			
49.	Ideologies depicted in Hausa home videos gets assimilated by consent			
50	Hausa home videos like *Zee-Zee* are powerful ideological			

51.	weapons that can shape the culture of the people Hausa filmmakers are mostly acculturated with foreign ideologies.			

SECTION E: INTERPELLATION IN THE HAUSA HOME VIDEO *'YAR MACE*.

- Tick in the appropriate space where you agree or disagree to answer questions on the Hausa Home Video '*Yar Mace*

S/N	Interpellation in the film 'Yar Mace	Agree	Disagree
52.	The film '*Yar Mace* is educating and entertaining.		
53.	The film *'Yar Mace* portrays and project the culture of the Hausa people in aspects of dressing, foods, housing etc.		
54.	Hausa home videos like *'Yar Mace* undermines Hausa marriage institution		
55.	Hausa home videos like 'Yar Mace negetively influence the moral values of the youth		
56.	Hausa home videos like *'Yar Mace* promotes materialism		
57.	Hausa home videos undermine the Hausa family values		
58.	Hausa home videos like *'Yar Mace* promotes pre/extra marital sexual relationships		
59.	Dress mode of characters in Hausa home videos like*Yar Mace* negetively affect the youths.		
60.	The culture of the elite as portrayed in Hausa home videos like *Yar Mace* affects the target audience negetively		
61.	Foreign ideologies depicted in Hausa home videos erodes moral virtues like honesty, sincerityn hardwork etc		
62.	Kunya (bashfulness) as a moral virtue of the Hausa people is a rarity in Hausa home videos like '*YarMace*		
63.	Ideologies depicted in Hausa home videos gets assimilated by consent		
64.	Hausa home videos like *Yar Mace* are powerful ideological weapons that can shape the culture of the people		
65.	Hausa filmmakers are mostly acculturated with foreign ideologies		

SECTION F: INTERPELLATION IN THE HOME VIDEO *MULKIN MALLAKA*.

- Select the following options in the appropriate column to answer questions on the Hausa Home Video, *Mulkin Mallaka*.

S/N	Interpellation in the film *MulkinMallaka*	True	False	Indifferent
66.	The film *Mulkin Mallaka* educates and informs the general public.			
67.	The film *Mulkin Mallaka* projects and preserves historical happenings in the colonial era.			
68.	Hausa home videos like *Mulkin Mallaka* undermines the Hausa marriage institution			
69.	Hausa home videos like *Mulkin Mallaka* negetively influences the moral values of the youths			
70.	Hausa home videos like *Mulkin Mallaka* promotes materialism			
71.	Hausa home videos undermine family values			
72.	Hausa home videos like *Mulkin Mallaka* promotes illicit sexual behaviours.			
73 74.	Dress mode of characters in Hausa home videos negetively affect the youth The culture of the elite as portrayed in Hausa home videos affects the targget audience negetively			
75.	Foreign ideologies depicted in Hausa home videos like *Mulkin Mallaka* erodes moral virtues like honesty, sincerity, hardwork etc			
76.	Kunya (bashfulness) as a moral value of the Hausa people is a rarity in Hausa home videos			
77.	Ideologies depicted in Hausa home videos gets assimilated by consent			
78.	Hausa home videos like *Mulkin Mallaka* are powerful ideological weapons that can shape the culture of the people			
79.	Hausa filmmakers are mostly acculturated with foreign ideologies			