

INTERROGATING YORUBA CULTURAL VALUES AND CONFLICTS IN BIYI BANDELE'S *ELÉSIN OBA*

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Abstract

This paper interrogates Yoruba cultural values and conflicts in Biyi Bandele's film Elesin Oba. Every society has cultural values that are sustained from one generation to another. Yoruba traditional society had its cultural values before the incursion of colonialism. These values became traditions when transmitted to newer generations of the Yoruba land. This paper examines the erosion of Yoruba cultural values arising out of colonial interference as reflected in Biyi Bandele's film Elesin Oba. The paper's main objective is to explore Yoruba values and culture as reflected in Biyi Bandele's film and how unnecessary interference arising out of misunderstood perceptions of African traditional values and culture can lead to a catastrophic end and affect such culture. Through analysis of cultural values and conflicts generated out of interference in the film, this paper examines Yoruba values, their importance, and conflicts generated through unnecessary interference by foreign sources and the effect on the indigenous culture. The paper's findings show that unnecessary interference in culture and values by entities that do not understand such culture will create confusion in society, lead to tragedy, and affect society's development. In the present state of Yoruba culture and values, which are fast being eroded, this paper explains and highlights the fact that there is a need for re-igniting Yoruba values and guarding against unnecessary interference from foreign sources, concepts, and practices. This serves as a wake-up call for the Yoruba intelligentsia and people to safeguard their values and culture before extinction.

Keywords: *Conflicts, Yoruba Culture, Yoruba Values, Colonizers, Cultural Displacement.*

INTRODUCTION

Biyi Bandele's *Elesin Oba* is an adaptation of Wole Soyinka's *Death and the King's Horseman*. Bandele stayed close to the play version, and there were almost no additions different from events and incidents in the source book. Soyinka's play, based on a true event that happened in Oyo in 1946, when the District Officer (DO) prevented the king's horseman from committing ritual suicide. It is on this story

that Soyinka based his play and which Biyi Bandele adapted into a film titled *Elesin Oba*. It is a simple story as Soyinka tells it in his play. The king's horseman, while living, is the proxy Oba who enjoys all that the King enjoys- minus the wives, of course. He is feted and given anything he wants by the town. The only obligation expected from him is that on the death of the Alafin, he must accompany him to life beyond. The *Elesin Oba* in Soyinka's play, instead of preparing for death, sowed life by

making Iyaloja's bride pregnant. His arresting time and tradition became complicated when the District Officer inhibited his transit beyond by imprisoning him, thereby breaking the people's tradition and custom. This in itself is a shame to Elesin Oba, the community, and his family. His son Olunde came back from England educated as a Medical Doctor, expecting to bury his father, but on finding him still alive, he took his own life to redeem the community, his family name, and traditions. It was after this that Elesin Oba killed himself. The tragedy in *Elesin Oba* is both individual and communal. An individual in the sense that Elesin Oba disrupted natural and traditional mores and sacrificed his son in the process. It is communal in the sense that Olunde's loss is a loss to the community. A medical doctor would have been useful to the community, but was now lost because the person who is expected to be committed to his responsibilities and duty towards society shirked that responsibility. The conflict between foreign interference in a people's tradition and culture and the resultant tragedies and impacts were explored fully in Soyinka's *Death and the King's Horseman* and Biyi Bandele's film adaptation of the play.

CONCEPTUAL FRAMEWORK

Many concepts are embedded in this topic. They include culture, conflict, cultural conflict, values, and the identity of the Yoruba people. In this section, we will be unbundling these concepts. What is culture? LaMorte (2016) defines culture as all the ways of life, including arts, beliefs, and institutions of a population that are passed down from generation to generation. "Culture includes language, ideas, beliefs, customs, codes, institutions, tools, techniques, food, works of art, rituals, and ceremonies" (Britannica.com). Culture, in summary, is the totality of a set of human beings. Culture has been called "the way of life for an entire society,". Thus, culture is human-specific and it is inter-generational. It is known

as the totality of the way and manner an individual or a particular group of people live or exist within a geographical location. This lifestyle of theirs is passed on to their young ones, who sustain the lifestyle and also pass it to another generation before their expiration on earth. The word 'culture' stemmed from the Latin word 'colere', which means 'to cultivate'. In other words, culture is cultivated or nurtured by a man who then shares it with his young ones to show their specificity and uniqueness. Schank et al. (2023) see culture as the beliefs, values, traditions, and opinions a society or group of people subscribes to in life. Culture could also be defined as "the way of life, especially the general customs and beliefs, of a particular group of people at a particular time" (Cambridge Dictionary, 2025). Thus, every aspect of culture is older than man, as he is born into it and he is expected to tend it for a while and yield it in his death.

Human beings, when in a group, in relationships, community, or organizations, will interact with one another. These interactions most time create conflicts. As a recurrent concept whenever human beings get together, what is conflict? Doss et al. (2023) define conflict as the result of opposing thoughts, actions, or ideas disrupting the status quo. Neupane (2022) elaborates further that conflict ensues, "whenever two or more people interact with one another when their perspectives on any given task or decision are in direct opposition to one another". Conflict is seen in everyday life, and is a natural, often selfish, and sometimes productive phenomenon. In other words, conflict may sometimes be seen as a negation of peace and the interruption of the existing protocols, but, as we all know, there is always architecture in ruin, and so is the end product of the incursion of conflict in human society. Zhang et al. (2023) present an event-oriented conceptualization of conflict through a systematic literature review, defining conflict

as being multi-dimensional and characterized by sixteen attributes that describe conflicts across three dimensions, namely, strength, time, and space. To them, conflict should be understood not as a state but a dynamic event with temporal and spatial components that influence its development and resolution. Conflicts within human societies do bring out good outcomes sometimes. The word 'conflict' emerges from the Latin word '*conflictus*', and this simply means 'collision' or 'clash'. Thus, conflict can be said to be, from the perspective of this paper, the collision or clash of an existing thought/culture with a newly introduced, forced, or alien thought/culture. Khan (n.d.) avers that conflict is a clash between individuals arising out of a difference in thought processes, attitudes, understanding, interests, requirements, and even sometimes perceptions. Sata (2025) defines conflict as "an inherent aspect of human interaction, deeply rooted in psychological, sociological, and cultural dynamics" that "arises from perceived incompatibilities between individuals or groups driven by differences in values, goals, beliefs, or limited resources". Human beings are created and wired differently, and our interests vary; this sometimes leads to conflict, as what interests one may not interest the other. If this clash of interests between individuals/society is not well-managed, it might lead to confrontation, loss of lives and properties, but if it is well-managed, interests may be combined to create a new era in the sphere of existence.

Values are what make a man and guide the community and society. Cultural values are handed over from generation to generation and help in creating a stable and good society. What are values and cultural values? Barowski et al. (2023) define value as the worth or importance of something concerning other things. Value is assigned to concepts, ideas, people, and objects, and helps guide a person to make choices in life. Thus, value serves as a check

and balance on the choice of man as there is a plethora of choices calling attention to man, but value helps in placing worth and importance on a few out of the many choices which then dictate the way and manner man interacts with the world around him. Sociologically, Nickerson and McLeod (2024) elucidate value as the beliefs that we have about what is important, both to us and to society as a whole. They can be implicit or explicit (stated directly). Values help us to decide what is right or wrong, good or bad. In other words, the action of man with another man or within the society is dependent on the things he values. The things he values are shaped by the contents of his mind (i.e., beliefs). Holistically, value can be said to be the sole determiner of a person's choice, which has a great significance on their coexistence with others or societal choice, which determines how a society interacts with other external societies.

Conflict exists in all human relationships and organizations. Conflict is also embedded in cultural matters. This type of conflict is referred to as cultural conflict. What is cultural conflict? The sociological study of being has proven that man is not created to live in isolation, but he is a sociological being (i.e., he must interact with his fellow men and his environment for him to survive), thus his interests will collide and conflict with the interests of others during his interaction with the world around him. This collision of interest may be in terms of ideas, thoughts, values, tradition, and beliefs, which are all products of man's way of life (i.e., culture). Banaszkievicz and Buczkowska-Golabek (2016) describe the cultural conflict as a dislike, hostility, or struggle between communities that have different philosophies and ways of living, resulting in contradictory aspirations and behaviours. In agreement, Scotney and Schubert (2023) describe cultural conflict as the term used to describe the conflict that arises during the intersection of cultural values and

beliefs between two or more cultural groups living within the same society. In other words, cultural conflict is the result of the struggle that occurs between two different cultures when they are brought together either deliberately or by accident. Cultural conflict may sometimes be seen as one of the factors that destroy the togetherness of a society, but it could also become a phenomenon that unites the society even more, provided the individuals within the society uphold their culture with an open mindset to advance their knowledge by learning and not emulating all that the new culture presents.

THEORETICAL FRAMEWORK

Many scholars investigated the impact of colonialism on the colonized people and also the effects of the colonials on the culture of the people they colonized. Among such scholars and their works are Edward Said, who wrote *Orientalism*, Homi Bhabha's *The location of culture*, Frantz Fanon's *Black Skin, White Masks*, Gayatri Spivak's *In other worlds*, and Albert Memmi's *the Colonizer and the Colonized*. All these works are the pillars of Postcolonial Theory, along with *The Empire Writes Back* by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. These books serve as the crux of postcolonial theory and explore the innards of the theory. Memmi's book, like Fanon's work, examines the impact of colonialism on both the colonized and the colonizer. In his book, he highlights how the colonized look forward to being like the person who colonized them in behaviour, language, and thinking. In interrogating Yoruba cultural values and the conflicts generated in the film *Elesin Oba*, we will use Memmi's postulations as the theoretical framework.

Analyzing Biyi Bandele's *Elesin Oba* through Memmi's postulations

The Tunisian, Albert Memmi (1920- 2020), was a writer and a scholar who was born as a

child of colonialism but rejected the concept of colonialism as he wrote to decolonize the colonized minds and bodies. He published his masterpiece, *The Colonizer and the Colonized*, in 1957, which is a non-fictional text taking a different approach and perspective towards the view of colonialism as it looks broadly at the colonial, colonizer, and colonialist. Memmi's postulations and portrait of the colonizer and the colonized describe perfectly the events that happen in Bandele's film *Elesin Oba*. Memmi describes the colonizer as a man of little worth and achievements in his homeland who travels to Africa to find a greener pasture. A typical example of this is seen in Bandele's character "Simon Pilkings," who, despite the fact of his tiredness serving as a District Officer in the British colonial government, could not return to his homeland because he knew that he had no promising job or opportunities waiting for him at home. He stays in Africa and carries out his duties with reserved grumbling until the day his boss asks him, on the visit of the British Prince to Nigeria, what would become of them (i.e., the colonizer) if they eventually lose the powers they wield over their colonies. Simon Pilkings, in a low voice, says, "Sleeping peacefully at home, I bet. (52:10- 52:13). The fact that Simon Pilkings could not say this to the ears of his superior shows that he is only in Africa for the benefits and privileges he enjoys as a colonizer. Memmi postulates in his book, saying:

Soon, he hides it no longer; he is often heard dreaming aloud: a few more years and he will take leave of this profitable purgatory and will buy a house in his own country. From then on, even though fed up, sick of the exotic, and at times ill, he hangs on; he will be trapped in retirement or perhaps death. How can he return to his homeland? This would mean cutting his standard of living in half? Go back to the viscous slowness of progress at home. (Memmi, 2003, p. 49).

All of these privileges enjoyed by the colonizer remained accessible to themselves and their cronies who decided to leave their homeland in search of a greener pasture in Africa, and a meagre amount of these opportunities are shared only by the colonized who accepted the ideology of colonialism. However, no matter how much the colonized who accepts being one enjoys the privilege, he/she will forever remain colonized. This is the experience of Amusa and his kind, who jettison their ancestral and cultural practices to access a few crumbs from the feasting table of the colonizer. Memmi writes:

He also knows that the most favoured colonized will never be anything but colonized people, in other words, that certain rights will forever be refused them, and that certain advantages are reserved strictly for him. In short, he knows, in his eyes as well as those of his victim, that he is a usurper. (Memmi, 2003, p. 53).

The term "Usurper" is what Bandele's character, Simon Pilkings, can be likened to. He gets into a land that had existed before his arrival and makes a move to put an end to a culture that had existed before he came. It is the privilege of the Yoruba people to retain the office of Elesin Oba, as they all believe that the sustenance of the office of Elesin Oba will benefit them in the physical world and afterlife, but the usurper, Simon Pilkings, wades in and ruins the course of their existence. The consequence of Simon Pilkings's attitude has travelled through many generations of the Yoruba people, as it is still being felt today. This topic is about the Yoruba people, their culture, and values. The questions to ask are: Who are the Yoruba? Where did they come from? What exists as their culture? What cultural conflicts happened in Yoruba history, and how did these relate to their values? And, how are all of these reflected in the film *Elesin Oba*?

Yoruba People: Who Are They?

Hepler and Muscato (2023) describe the Yoruba people as a tribe that lives in and around Nigeria and Benin. They are a distinct group from other African tribes. Yoruba are among the dominant ethnic groups in Nigeria and are a significant minority in Benin, Togo, Ghana, Brazil, and the Caribbean. There are many tribes within the African continent, but the Yoruba tribe is described as being distinct and unique from every other African tribe. Yoruba tribe's distinctiveness and uniqueness lie in their language, ideologies, philosophies, outlook, dress sense, music, traditions, and artifacts, etc., which over the years have been proven to be very rich and sustainable. Dictionary.com (2024) defines Yoruba as a member of a Negroid people of Western Africa, living chiefly in the coastal regions of South-west Nigeria: noted for their former city-states and complex material culture, particularly as evidenced in their music, art, and sculpture.

The Yoruba people are today not only resident within the regions of Nigeria but have also spread beyond the borders of Africa as a result of internecine wars and slave trading. Adekeye and Ighobor (2019) explain that with the onset of the Atlantic slave trade, Yoruba people from Nigeria and Benin were forcibly transported to America as slaves. Their religion expanded across many borders - to Trinidad, Cuba, Saint Lucia, Benin, Togo, Brazil, Guyana, Haiti, and Jamaica. Despite the presence of the Yoruba people in other continents of the world, many of the Yoruba people (both at home and abroad) retain and maintain their culture and values. In explaining Adekeye's experience while researching the Yoruba people before coming up with the film he titled *Bigger than Africa*, Ighobor (2019) narrates thus:

Many Yoruba monuments dot the six countries (Benin, Brazil, Cuba, Nigeria,

Trinidad and Tobago, and the United States) he visited, but the greatest manifestation of the Yoruba culture is the language and religious worship of the deities - Shango, the “Orisha” of thunder and lightning, Babalu-Aye, orisha of the Earth, Kokou, a violent worrier orisha, Obatala, creator of human bodies, orisha of light, Oko, orisha of agriculture, Ogun, orisha who presides over iron, fire, hunting, politics and war, among others. These were common denominators he found in all these countries. (Ighobor, 2019).

Yoruba People’s Values

Among the Yoruba people, there exists a hierarchical value system, which the Yoruba tribe holds in high esteem. Although it could be said that most of the things the Yoruba people value originate from the concept of respect for metaphysical and physical things. All of these are then summed up in the Yoruba tribe's value system. Olabode (2023) lists and explains briefly the items on the Yoruba value system, thus:

1. **Knowledge:** The first is làákà’yè. The application of knowledge, wisdom, and understanding. (Ogbón, ìmò and òye);
2. **Integrity:** The second is Ìwà Omolúàbí (integrity). Someone with integrity is a man/woman of their word. If you have all the wealth in the world but lack integrity, you are not worth a thing. Integrity is combined with iwa, (character), which we regard as Omolúàbí;
3. **Valour or bravery:** The third is Akínkanjú or Akin (valour). That is why Balóguns is second-in-command to the leaders in Yoruba land. Balóguns are people who can lead them to war. To lead with great courage in the face of danger, especially in battle. Yoruba people have no respect for cowards;
4. **Work:** The fourth is Anísélápá tí kíí se òle (Having a visible means of livelihood). A

person must be identified with a visible means of livelihood that guarantees a lawful income or sustenance. His or her profession or job must be open and legally approved by society, and not through cheating or forcefulness;

5. **Honour:** The fifth is iyi (honour) Yoruba people place a premium on the gait with which individuals carry themselves and their public reputation; and
6. **Wealth:** The last in the Yorùbá value system is owó tàbí orò (Money or wealth). (Olabode, 2023).

Some other values are not directly stated by James Olabode’s list but are of high priority to the Yoruba people. The first is the concept of “God,” which, to an extent, has been the core of the Yoruba peoples’ belief. They believe and value a Supreme Being whom they address as “Eledumare”, “Oosa Oke”, or “Olorun”. It is believed in Yoruba land that Eledumare created the world, and He is to be worshipped by man through smaller gods or deities such as Ogun, Sango, Osun, Obatala, and many others. These deities are valued as the intermediary between Eledumare and man. The Yoruba people also value the lives of their long-gone ancestors, and this is what gave rise to ancestral worship among the Yoruba people. The Yoruba tribe believes that their dead parents did not stop existing after their death, but they have only transited into the ethereal world to continue existing. These ancestors are believed to still watch over the children whom they have left behind after their death. They also believe that such ancestors do come back to the family they left as children, hence the naming of their children as Babatunde (father has arrived), Yejide (mother came in early), and other names like these. The Yoruba tribe values “Ori” and “Destiny,” and this is why they try to worship their head for good fortune and divine into the destiny of their new young ones through “akosejaye” to check the suitable type of life each child would live, which would be of

benefit to the child and the society at large. The musical aspect of the Yoruba tribe is also of a very high value. The Yoruba tribe's music is more of a percussive style of music that is used to accompany witty, conversational, and proverbial songs whose aims are targeted at sustaining good conduct and morals within the Yoruba society.

Yoruba Values in Biyi Bandele's *Elesin Oba*

The place of knowledge, also known as "laákà'yè", is highly indispensable in the existence of the Yoruba people, and this is why the older generation trains and passes the secrets that have sustained the coexistence of their people to their young ones. A quintessential example of this is seen when Elesin's son, "Olunde", having returned from England, stands before Mrs. Pilkings and defends the Yoruba culture (i.e., the culture of his people). Mrs. Pilkings is of the opinion that the Yoruba culture, which allows a son to pronounce the death of his father as if he were a surgeon standing before a body, is barbaric, but Olunde wittily replies to her, saying:

Yet another error into which your people fall. You believe that everything that makes sense was learnt from you. . . And this? In the midst of a devastating war? Look at that. What name would you give to that? . . . Others would call it decadence. . . However, it doesn't interest me. You whites know how to survive. Through this war, I have slowly seen that your greatest art is the art of survival. But at least, have the humility to let others survive their way. . . I know now how history is made. I have enough time to study your people. I saw nothing, finally, that gives you the right to pass judgment on other people's ways. Nothing at all. (57:07- 58:38).

Olunde's retort to Jane is a result of the knowledge he gained as a student abroad. He has interacted with the Britons and understood their ways and culture. His "laaka 'ye" helps

him to give an appropriate reply to Jane's insinuations. The Yoruba people value and believe in music. To them, music transcends beyond the physical and connects the human soul to the spiritual. Music is a way of communicating the mood and feelings of the people at a particular moment and this is one of the reasons Wole Soyinka, the playwright of the adapted play *Death and the King's Horseman* notes at the beginning of the film saying, "*Death and the King's Horseman* can be fully realized only through an evocation of music from the abyss of transition." (00:18-00:30).

The value that the Yoruba people place on music helps in the professional scene-connectedness of the film. There are many instances of the use of music in the film. An example is the celebration of Elesin Oba as he journeys towards death. To a non-Yoruba, the music and dances that accompany Elesin Oba are ironic, but to those seeing him off, they are a celebration of his transition to another realm. The music also serves as a warning to Elesin Oba while reminding him of his responsibilities to the dead king and his community.

Death among the Yoruba people is not seen as the end of life but as a means to a new beginning. This ancestral belief is portrayed in the sacrosanct duty expected of Elesin to commit a ritual suicide or to go into the ethereal world and accompany the spirit of the dead king to its new home. If Elesin had died at the expected time, his honour among his people would have been sustained, but Elesin fails as a result of his love for life. His refusal to carry out his duty gave him dishonour as he-Elesin Oba- explained, "The odour of my shame has gone far and wide. It needs no hunter's dog to find it" (1:11:00 -1:11:06). After he has failed his land, his king, his people and himself, Elesin forlornly complains that the white man has stolen all of his honour but the District Officer, Mr. Pilkings, could not understand

Elesin's agitations because he does not understand or value the Yoruba value system. Instead, Mr. Pilkings asks a question saying:

Before I leave you, may I ask one thing of you? I have lived among you enough to learn a thing or two. The elder grimly approaches heaven. You ask him to bear your greetings. Do you think he makes the journey willingly? We're all afraid of death and no one really wants to die. (01:09:56-01:10:22).

The bravery (i.e., akínkanjú) of the Yoruba people is portrayed in the film every time Elesin is seen to be developing a cold-feet towards his duty and destiny. He bravely assures the people that he will not fail them, nor would he disappoint the spirit of the dead king. Elesin says, "When the time is right. . . You all will see me dancing on the narrow path that was taken by my forefathers. Look, my mind is made up. And nothing will stop me. . . Nothing can stop the King's Horseman. (07:39- 08:03). Also, during the conversation between Elesin and the spirit of the king, the King admonishes Elesin to send his horse or his dog as a harbinger if Elesin is duty-wearied but Elesin courageously replies the spirit of the king that he would not delegate his duty to any animal as he would commit the ritual suicide and journey into the afterlife and accompany the king's spirit to its eternal rest.

Importance of Yoruba Values in Bandele's *Elesin Oba*

The motion picture is more like an extension of the genres of literature, and one of the purposes of literature is to expose readers/listeners/audience to other people's culture to attain and achieve a global peaceful existence. For people outside of the Yoruba speech and cultural community to see and know the true nature of the Yoruba people, there is a need to maintain the elements of the Yoruba value system in the characters, plot, themes, setting, and songs used in the film. Also, the incorporation of Yoruba values in the

film is a means of preservation and sustenance of the Yoruba value system, which in today's world is becoming unpopular among the newer generation of the Yoruba people. The presence of Yoruba values in Bandele's *Elesin Oba* is a wake-up call to the Yoruba people, whose culture has been diluted and transformed as a result of the incursion of strange and foreign cultures. These strange and foreign cultures have helped confuse and mislead the newer generations of the Yoruba people.

Cultural Conflicts in Biyi Bandele's *Elesin Oba*

Cultural conflict, being a collision of cultural interests, takes the stage in Bandele's *Elesin Oba* as it is consciously and unconsciously portrayed in the film. The conscious negligence of the District Officer, Mr. Pilkings, and his wife, who decide to win an award at a ball by showcasing themselves in the sacred attire of the Yoruba cult of ancestors (Egungun). Simon Pilkings brags before Amusa as he says, "Jane and I have bet that we're taking first prize at the ball. (20:33- 20:35). To the white couple, the sacred attire is mere costumes for a competition. This demonstrates and speaks volumes about the conflicting interests of the indigenes to whom these attires are sacred and spiritual. The conversation among Mr. Pilkings, his wife, and Sargent Amusa portrays this. Simon and Jane Pilkings believe that Sargent Amusa is a devoted Muslim, so he is not supposed to believe that the Yoruba sacred and desecrated attires would have any effect on them, but Amusa refuses to behold the sight of the couple as he says, "Mr. Pilkings, please, sir. What do you think you. . . doing in that outfit? Eh? It belongs to the dead, not living. . . Sir, I beg you. Take it off. It's not appropriate for a man like you to touch that. . . cloth. (20:01-20:27).

Language and its many scholars have proven that every human being acquires first the language of his/her parent or the society before

getting exposed to other foreign languages. This first language is referred to as the "Mother Tongue". The fluency of the Mother Tongue is always superior to that of any other language human beings learn during their growth. This empirical fact becomes Sargent Amusa's predicament as he struggles between the languages of the two cultures he claims to represent. He stumbles and fumbles as he clashes the Grammar and pronunciation of these two languages. While addressing his boss, Mr. Pilkings (whom he calls Mr. Pirikin), he mispronounces words like "Dead" (Dedi), "Madam" (Madamu), "Duty" (Diti), etc. He also breaks syntactic and concord rules by making expressions such as "I go, I come back" (I'll go now. I'll come back later), "I no touch Egungun" (I didn't touch the Egungun.), "I no abuse am" (I don't abuse it.), "What kind diti is that, Iyaloja?" (What kind of duty is that, Iyaloja?).

There is an unconscious clash of culture in the person of Elesin's son, Olunde, who travels back home from abroad to bury his father while he is still having on himself the symbol and identity of the culture that negates the imminent ritual suicide of his father and the duty of which he (Olunde) claims to have. Olunde speaks vociferously before Mrs. Jane Pilkings, defending his father's culture at the expense of the white man's culture. He wears the white man's outfit (a suit) and uses the white man's language, yet he claims to be doing the right thing. Although he still has a few cultural traits, his outfit negates and conflicts with his utterances. Bandele uses the film *Elesin Oba* to show the cultural and religious differences between the white man's culture and the Yoruba culture. Before the advent of the colonizer on Yoruba soil, the people had a culture that required the King's Elesin to commit a ritual suicide within 30 days after the king had died, but this practice was alien to the white man upon his arrival on the African soil.

The District Officer, Mr. Pilkings, catches a glimpse of this culture and vows to put an end to it. His endeavours to fulfill his vows lead to a consequential and tragic disorder of the existence of the Yoruba race, such that instead of losing the life of Elesin alone, the son, who is supposed to become Elesin's heir, also dies. The white man's culture clashes with the Yoruba indigent culture, and the mismanagement of this clash leads to the death of Elesin and his only son.

CONCLUSIONS

The peaceful coexistence of the Yoruba race had existed centuries before the advent of the colonizers, but the advent and imposition of the colonizers subsumed and conflicted with some of the traditional Yoruba societal values upon which the peaceful coexistence of the people is anchored. This has led to diverse diversions among the Yoruba race such that neighbours within the society and brothers from the same mother no longer see themselves as creatures of oneness or a community, but every cultural practice within the Yoruba land has been dichotomized and split in disarray. Just as the late Chinua Achebe, in his 1958 text *Things Fall Apart*, says that things (i.e., the cultural values holding Africa together) have fallen apart and the centre no longer holds, this was/is the case of the modern Yoruba society where the people live in conflicting cultural practices. A typical Yoruba man worships the white man's God in the day and at night goes in to worship in secret his ancestral gods. Some observe this conflicting lifestyle consciously like Sargent Amusa who knows the cultural practices of his people but pitches his tent along the pathway of the colonizer's culture while many others unconsciously observe their conflicting lifestyle as it is seen in Elesin, who has sold his life to his king but lingers until the chains of the white man intervene to save his life, and Olunde, who defends his people's

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culture while he appears and sounds like the white man he speaks against.

RECOMMENDATIONS

The findings of this paper therefore recommend that:

1. The old and young Yoruba generations should retrace their steps and go back in time to ascertain the origin of the intercultural dilutions and conflicts and sieve out the virulent aspect of the foreign cultures ruining the Yoruba culture and race;
2. The true Yoruba society should endeavour to tell and teach their young ones about the societal dangers that lurk in the emulation of foreign cultures while their own ancestral cultures gradually go into extinction;
3. The academic curriculum being used in various institutions of learning across Yoruba land should be reviewed and re-engineered such that much emphasis will be placed on the teaching of the historical Yoruba cultural practices; and
4. Individual Yoruba parents should teach their children about whichever religion they have accepted, and also incorporate in the training of their children the Yoruba cultures and values.

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