

EFFECTIVE COLOUR INTERPRETATION IN NOLLYWOOD NARRATIVES: RE-READING OF CHARACTER IMAGES IN SELECT FILMS

Uchechukwu Chimezie Ajiwe

**Department of Theatre and Film Studies,
Faculty of Arts, Nnamdi Azikiwe University,
Awka, Anambra State, Nigeria.**

Kosy Anulika Okafor

**Department of Theatre and Film Studies,
Faculty of Arts, Nnamdi Azikiwe University,
Awka, Anambra State, Nigeria.**

Christy C. Agim

**Department of Mass Communication
Federal Polytechnic Nekede, Owerri.**

Abstract

The use of colour in films goes beyond setting the tone of the film narrative to thoughtfully convey subtitle messages that help the audiences form impressions and connect with the characters on a more visceral level. Colour can play crucial roles in character's imagery and enhances audience perception of the film narratives. But the effectiveness of colour interpretation in Nollywood narratives as a crucial aspect of cinematic story telling has been underexplored. This is because, evidence of recent Nollywood films does not accentuate on the effective use of colour especially as it concerns characterization, mood and atmosphere, visual cohesion, audience perception, among many others. Thus, issues regarding these inadequacies have been the major drawbacks on this research studies. Based on this outlook, this research investigates effective colour interpretation in Nollywood films and seeks to explore how effectively the colour was to achieve characterization, visual cohesion, mood and atmosphere and interpretation of specific narratives. This research therefore anchoring on cognitive semiotic theory adopts a content analytical and a case study approach of two randomly selected Nollywood films such as- Ernest obi's *Calabash* (2015) and Adebayo Tijani and Tope Adebayo's *Jagun-Jagun* (2023) to support this claim. The study, however, discovers that oftentimes, filmmaker's choice of colour application to character's images are not effective and thereby hinders communication and audiences' emotional connection to the film narratives. The study however concludes that effective application of colours to character's images can enhance communication and stimulate psychological connection by the

audiences. The study therefore suggests that filmmakers should maximize the use of appropriate colours in their myriad designs.

Keywords: Colour, Semiotics, Cognitive Semiotics, Nollywood, Symbolism, Narratives.

Introduction

Filmmakers explore the use of colour in film images to stimulate emotions, as such it sets the tone of the visual narrative. Thus, filmmakers are creatively applying colours in the visual images they portray which stimulates emotions as it aids in enhancing a character's mood, sometimes physical appearance depending on the character being created. As audience attention and interest willfully get drawn into the character's mood and emotional effects which in turn stimulates the viewer's emotions while watching the narrative.

Nollywood narrative tends to explore the use of colour in telling their stories right from the early movies, for example; Igodo, Ijele explored the use of colour on some supernatural characters in the narrative. The problem with the way it was applied aided in communicating the idea of the character such as the evil spirits coated in mixture of dark and bluish colour but the colour application made the characters very ugly and gory-looking images which may not have convincingly portrayed the African ideology of a spirit being that is found in the threshold of the evil forest. Despite the poor manipulation of the images, it communicated its message. As such, appropriate application of colour defines the character's physical attributes, mood and emotions.

Little wonder, Maria Helena Braga (2001, p.334) explained the way in which appropriate application of colours can affect or stimulate emotions while a visual shot is telling its story. She thus states that:

"The use of color in cinema involves explanations and associations at different levels: (1) the physical, in the way that color can affect the viewer giving him/her a more or less pleasing feeling; (2) the psychological, because color can stimulate psychological responses; and (3) the aesthetic, because colors can be chosen selectively according to the effect they can produce, considering their balance, proportion and composition within the film."

From the foregoing, appropriate application of colours to a character not only defines the character but has its associated meaning to the character's image and to the narrative tone. Thus, applying colours to a fire flare simulated to have been emitting from a supposed supernatural character,

viewers are made to see a transition of the character from one color to another, creating a series of significations. These meanings are inherent in the image being displayed and meanings applied are based on the cultural ideological symbol as produced by the filmmaker to attribute to the cultural realities in which the narrative revolves. In this vein, Hualong Ren (2021, p. 179) expresses that:

Color art is the core element of film and television animation. The color not only vividly sets off and reflects the character of the relevant characters in the movie and TV animation but also exaggerates the overall emotional tone of the movie and TV animation works, vividly expressing and presenting the ideology and value idea of the creator of the animation works. At the same time, the movie animation art has the fictitious and exaggerated characteristics. Therefore, in the choice of color art, using more open colors can effectively convey the public's thoughts and feelings, and emotional collision and resonance.

This implies that color is one of the key elements of film narrative because it helps in identifying and portraying a character's image and mood within the context of the narrative and signifies a subjective idea of how the filmmaker or director constructs his idea of the environment. Heng-Yu W. Wei (2010) states:

One important aspect in the production process has been the color composition in the mise en scene. To maintain mood consistency in a scene, filmmakers consider the colors in each scene, ranging from the colors of the costumes to the background colors (hues, saturation, and brightness). The Film Theory advocates that color perception and lighting are important contributors to the mood tones the director wants to bring forward in any scene in addition to dialogues, storyline, actors, etc. Color can also be used to create surprising or artistic effects (e.g. Kieslowski's "Blue," "White" and "Red"). This is also supported in the psychology literature. (p.1)

This points to the fact that appropriate combination and balancing of colours in a narrative shot or series of shots heightens the mood of the narrative. And if there is consistency in the colour application through visual effect or colour grading to achieve a desired effect on characters that are unique, which either suggests or portrays the characters' traits, it has the tendency to elicit certain moods based on the socio-cultural perception in which it is construed and constructed. It is against this background that this study aims to look at ways in which colour is explored on character interpretation in Nollywood's narrative and how it influences people's moods. Then, by

taking this understanding and analyzing films, the intention is to show how some of the characters such as supernatural, heroic and horrific communicate with the application of colour. Also, by giving cinematographers, effect creators and visual effect designers the crucial knowledge to make their unconscious creative decisions conscious, the study hopes to empower them in creating more meaningful and more emotionally powerful films that promote the African cultural ideology.

Thus, the way colour is used by the filmmaker on a character is dependent on his perceptive view of a socio-cultural ideology. In this regard, for viewers to understand the character being created, they do so based on identifiable traits which include recognizable colours. In this vein, Hualong-Ren (2021, p. 179) states:

People's impression of color starts from the things that exist in the objective world, and through the memory of the colors of the objective things, the colors in the memory are applied to the animation works by recollection and combination, to form a unique personality style of the aesthetic.

Thus, for a visual effect designer, an editor to apply colours to a particular character, he considers the character from an objective view of how the viewer would perceive it and what colour best interprets the character's trait and mood in order to stimulate the intense emotions from the viewer when watching the narrative. Of course, for colours applied on a character to have impact on the character and on the intended emotions of the viewer, the contrast of colours ought to be visible and realistic. As such, colours ought to blend and not contrast with the filmic backgrounds but have a referential relation to the socio-cultural ideology surrounding the character being created. This would aid the believability of the character's image in the narrative.

Underscoring the Cognitive Semiotics of Film Images and Colour Interpretation

Semiotics as methodology is used for analyzing images critically from social and cultural ideologies. Through critical analysis of the interrelationship between images and sounds, it helps to produce meanings from shared conventions and codes. Therefore, semiotics is a tool used for a critical analysis of visual methodology. It is used to look at images critically with cultural and social pointers to create social difference. In this regard, Wolfgang Raible asserts that the usage of semiotics can be expressed in three dimensions: the law of selection, the law of inferring, and the law of emergence. The choice made by the sender (first law) may direct the receiver in the emergent process of understanding, but, in principle, the receiver is free (p. 359). Thus, Christian Metz (1991, p.3) states that “cinema is a vast subject, and there are more ways than one to enter it.

Taken as a whole, it is first a fact, and as such it raises problems of aesthetics, of sociology, and as well as of the psychologies of perception and intellection.... the cinema has a certain configuration, certain fixed structures and figures which deserve to be studied directly.” Tom (2014, p.2) asserts that, breaking down the images and words to their most fundamental parts makes a film's narrative simpler to analyze and understand. Tom (2014) further highlights that, using semiotics, benefits the director and the film's narrative in such a way that the theme of the film is enhanced rather than lost in the inaccurate portrayal of reality in the film. The study of semiotics reduces the idea of film and characterization into smaller parts, used on numerous occasions for creative individuals to better understand their connection to the audience, and on a larger scale society (p.2). Therefore “using semiotics in film studies provides a rich base for the critical studies of visual images. Social semiotics is useful in exploring subtle messages in the texts of film narratives. It provides detailed and explicit ways for analyzing the meanings established by the syntactic relationships between people, places and things depicted in the images. In semiotic research, data analysis begins by identifying segments in a dataset to respond to the research questions” (Lincoln & Guba, 2000, p.225).

According to Cobley & Jansz (2004), “sign was conceived instead as an arbitrary notation for referring to the mental concepts already harboured by the potential sign user. As such, the human relation to the system was based largely on functionalist” convenience (p.70). Thus, a film narrative comprises of series of shots in which a shot may have several objects and images within a shot and all denote and connote something depending on the filmmaker's view or idea. As such the understanding of shots assembled within a film narrative depends on the viewer's mind and experiences. In this light, the variety of shots assembled in film narrative as presented, based on the elements used, and the way they are presented, aids the understanding of messages encoded by the filmmaker. Thus, the process of creating meaning involves a complex interplay of encoding and decoding between the producer and the audience. Film images play with these ideas of meaning as being a two-way process.

powerful effect on the audience. Scholars and critics have either constructively or destructively analyzed and appraised the mode and style of representations in Nollywood films. Shaka (2007) observes that in most early video films, “static camera angles/set-up/positioning, itself a carry-over of static photography, is the major form of scenic representation; and when static camera

positions are adopted at the level of scenic representation, narrative action seems to drag” (p.45). Despite these series of criticisms, Nollywood tends to have restructured their style of narratives.

According to Okwori, Nollywood film narratives present a society dramatically feeling a struggle between good and evil which invariably invokes the supernatural along with the plots, schemes and designs of the people that would want to be rich and live in affluence at all costs. According to him, at the inception of the depiction in movies, the audience is forced to believe that the intention is to eulogise rituals. But at the end of the movie, they turn round to condemn it even though the attention is not always as pronounced as it was during presentations within the movie proper. He reports that in the imagining of rituals, it raised a disturbed normal life of the society as the movies showcase rituals, grotesque characters represented by a herbalist as the context in which wealth and riches transport to a world of fantasy based on monstrous rituals but short-lived and aberrant of reality rather than establishing a new reality. However, to refer to these imaginative creations as fabula, an enhanced narrative technique adapted to sustain effect and elements of credibility, is to demean the creativity of the Nigerian fictional writer (Animasaun, 2006, p.43). The images that have been described above are blended with colours that are appropriate for the depictions made but probably as sophisticated technological tools and technical know-how the mixture of visual effect colours and background colour seem unreal. In this regard, Amana and Omale (2015, p.43), state that,

despite the growing popularity, preference and the pride of place of Nollywood films on the entertainment screen of Africa, the Nigerian film industry Nollywood is denigrating awash in an avalanche of vicious and virulent criticism: from poor scripts, recurrently over flogged themes, poor picture quality and cracked sound quality to poorer distribution management.

However, implausible as it may sound to the ears of all populist critique of Nigerian film makers, it is the conviction and assertion of this paper that the Nigerian film makers and script writers beyond the accident of scenes, shots, and sometimes gory expositions, are highly moral persons and are strongly working to promote the virtue at the detriment of the vice. Ajibade and Williams (2012, p.207) assert that, “the video film not only takes onto itself materials from local and global spheres but, more specifically, it gives new directions and fresh meanings to them. The directions that popular imagination gives to the video film is clearly not obliged to conform to overbearing local legislations or strict global media principles.” Amana and Omale argue that; the video films

as a new medium in Nigerian cultural *mise en scène* remediate the old but relevant tradition of storytelling. The logic of remediation in this instance, like the multilayered nature of consciousness in real life, is the video films as a new medium in Nigerian cultural *mise en scène* remediate the old but relevant tradition of storytelling.

The logic of remediation in this instance like the multilayered nature of convergence is multifarious. Story telling experience is remediated in and through the script, the actors, the plot, the montage, VCD or DVD technology and finally through viewership. Through these varied fora of remediation, storytelling experience is refashioned and repurposed. Because media is never a mirror of reality, the representation of the video film must speak the language of the video film not of the print or of orality. (2015, p. 12)

Ajibade and Williams (2012, p.207) state that as far as local know-how and popular imagination is concerned, there is no relevant difference between celluloid and video: both are motion picture technologies. Both media are called “film” by Nollywood producers and consumers. In essence, it is not the technologies themselves that are important, but the images they mediate. Thus, if as Meyer (2012) suggests, popular “video-films are inspired by and woven into the texture of everyday life, then we may expect that the texture of Nigerian social life and history has given direction to the form and content of Nollywood’s video culture”(as cited in Ajibade and Williams, 2012, p.207) As much as the above assertion may be true, it still boils down that the Nollywood filmmakers need to merge cultural ideas with the available technological developments such as CGI to enhance the image they produce in their film narrative. To buttress this view, Odoh and Nwazue (2013, p. 37) highlight that, “technological innovations has shown that even the job of the actor can be manipulated with the use of technology. An example is James Cameron’s *Avatar*, which has more of animated images than human characters. A quick look at the film will reveal that all major departments of a film are technologically enhanced: light, sound, scenography, costume, makeup, and equipment. Thus, it is obvious that visual effects go a long way in distorting the colour of a character’s image in interpreting and enhancing the character’s image. Examples can be seen in some recent Nigerian films such as *Oshimiri*, *Idemili* (2015) and *Jagun Jagun* (2023).

Synopsis of Ernest Obi's Idemili (2014)

Ekema, a lady from a lineage of Osimini, an offspring of Idemili, has been betrothed to a honorable prince but on the eve of her engagement, while the virginity test was being carried out, something magical and fearful happened revealing she was from a lineage of the powerful diviners. She's on an adventurous and fearful journey to seek her foundation and during this quest realized how powerful and gifted she was.

A Critical Cognitive Semiotic Reading on the use of Colour in Ernest Obi's Idemili (2015)

The use of was significantly used in the application of visual effects and the costumes worn by the character. In this narrative the director and the visual effect designer endeavoured to make appropiate mixture colours in the different visual element applied. From the prologue where Ekema is seen running and stops to look around while breathing heavily. And the sound of a crow (in Igbo Okwa) is heard as she continues running. Then, in a long shot, she is seen running with the long raise of smoky dust trailing her. This dust is a visual effect with dusty colour which indicates the speed at which she is running for her dear life. Then three crows are seen already perched on the tree she stopped to rest while looking out in fear. Suddenly, birds fly down transforming to demonized women with wings, longhair and elongated breast. These described images are mixed with dark and shaded brownish colour which gives a gory looking elderly witch-like women The transformation of the crows to demonized human form is achieved with the aid of visual effect. Likewise, the dusty effects raised as they landed with a loud banging sound shows the weight and force at which they landed. And the synchronization of the coloured dusty/smoke effect and the loud banging sound signifies the strength of the evil force after her. This also creates horrific effect which startles anyone who sees the scene. The scene is a typical representation of filmmaker's concept of witchcraft in African, especially Igbo cosmology. This makes the audience experience and re-experience their cultural world view.

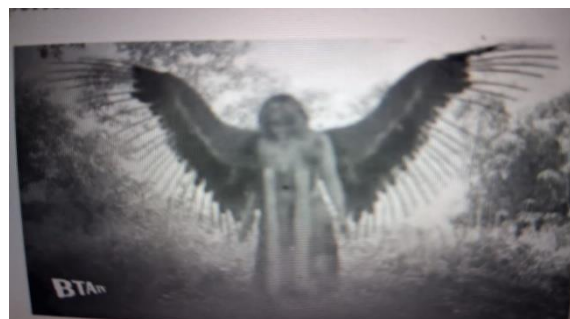
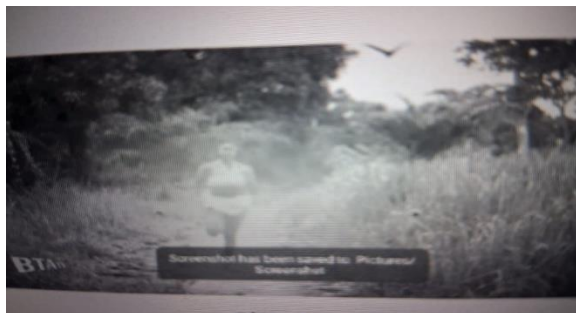


Plate 1

A wide angle shot image of Ekemma running as three birds lurk after her, While the dust effect blurred visible image of her



Plate 3

A medium shot of the witchcraft women landing on the ground as they transform from bird.



Plate 2

A wide angle shot image of Ekemma running as three birds lurk after her, While the dust effect blurred visible image of her

Plate 4

A medium shot of the witchcraft women landing on the ground as they transform from bird.

Thus, the above is pictorial image of the different colour of the dust effect from different angle shot. The first shot brings the viewer closer to the image making feel the speed at which the racer runs for dear life. Basically, the two shots display two different colours of the dust effect. One seems darker and much blurry on the Ekema's image running. However, both colours of the dust effect signify same thing which refers to the speed at which Ekema runs for her life from the witchcraft. Then, the transformation of the three birds to three ugly women with flappy wings and elongated breast having similar colours with the bird. But looking scarier with the aid of dark and chocolate and coffee brown colours. The arrangement this colour aided in making the image look scarier which symbolizes witchcraft.

In plate 3 of the above image, the colours reflect the filmmaker's representation of horrific image which portrays witchcraft. The colours of brown, black in the above images signifies the witches as the harbinger of decadent, horror, tension, heaviness, pallor horror, tension, doom, dark horror, tension, doom, dark bleak, desolation, obscuration, dark, passive, chilly.

Moreover, in the scene where Ekemma and Okwadike are discussing in his house, the rays of light from the light used was readjusted with visual effect to give a focus on the two lovers who are prevented from getting married due to cultural rites. Again, in the scene in which Okwadike is preparing himself with charm to go to war and rescue Ekemma, smoke effect is used to portray the Nigerian belief system of preparing oneself from bullet penetration or Knife penetration into the

body. The reverse effect of the smoke effect back into the pot and his body signifies the potency of the charm. It also serves the purpose of covering up the mudity of Okwadike while he is performing the ritual process of fortification. As Ekemma steps into the threshold of the gods, her eyes start glowing white and her black iris becomes faint. This signifies that she has been possessed by the gods.

A medium shot of dusty effect is used to cover the distance between her heels and any other person within the premises. This indicates the powers which she possesses, indicating that she is no ordinary person but of the gods. Immediately she enters the shrine of Osimiri, electronic enhanced splashing of water at each step she takes is seen. This indicates that she is spiritually with the goddess Osimiri. Later, a masquerade is seen with the chief priest standing and chanting praises to it. It then starts hitting its head on a tree. The entire picture shakes as a thundering sound is produced from banging his head on that tree.

The shaking of the entire vicinity symbolizes that the ground quakes once he hits his head on the tree. After he had turned round and sits, the tree starts smoking from the trunk where he hit his head. Then it splits open and Ekenma jumps out from it as if she was pushed out. As she is coming out, she comes out as a claylike human and transform into herself. Then she meets with the masquerade which raises its head up and covers her with flashes glowing bluish-white light. This signifies the acquiring of power from the Ezemuuo Masquerade. She then runs out as the masquerade follows suit.



Plate 5

A close-up image Ekemma's mother when Ekemma was younger. The mother's eye is artificially enhanced to look like snake eye. Then enhanced more with greenish colour using visual.



Plate 6

A medium shot of Ekemma's mother when Ekemma was younger standing in the bush to confront Ekemma's lover.

From the above images can deduce how the director and the visual effects artist enhanced the Character's the Priestess of Oshimiri with the use of prosthetics and visual effects to achieve the desired effect of a greenish snake eye which portrays her as the eyes of the water goddess. The second image above titled plate 6 is a display of Oshimiri priestess in a white costume Which describes her status in the village in which the narrative revolves.

At the end of this season one, Okwadike and his men are seen intruding into the circle where the final procession is to be made, insisting on taking Ekenma. Immediately the chief priest strikes his staff on the ground, changes from her natural eyes to smoking brownish white. Okwadike sends one of his men to go carry her. As he stretches his hand towards Ekenma, a shielding splash of red and yellow rays of light prevents him by draining him and he turns to brownish clay, after which, he breaks into pieces with his hand breaking off first and his head falling off as if it is being chopped off with a machete. Then Ekenma's eyes goes from brownish white, to light green and then to her normal eyes. The Brownish- white colour indicates when she has been possessed and angered to kill, while the then the light green represents the Oshimiri snake eye of the goddess. Then, her normal eyes imply goddess has departed from her. The smoking brownish white colour symbolizes anger, as something too dangerous and hot to handle. Whereas the light green symbolizes calmness. love and fertility.

Synopsis of Tope Adebayo and Adebayo Tijani's Jagun Jagun (2023)

The revolves around a young man who comes from the lineage of wood carvers and can talk to wood as well as command woods to do his needing. Gbotija whose aim is to avenge the death of his father, as such is determined to become a powerful warrior surgeon to join an elite army. On his way to through the forest worries enclave, he got stopped by gigantic bauba tree where he showed his ability to command trees in which the fallen tree was raised at his incantations. After he passed the tree falls again. On his arrival at warlord's training ground, he joined the group of persons waiting for the entrance to be open. As soon as the horn was sounded and the gate opened, people started running in and the guards of the gate started shooting Rifle guns at them. in which Gbotija got injured and some lost their lives as result of the shooting. Gbotija limped into the training ground and got conscripted as warrior trainee. During his training he encountered a young maiden who is the adopted daughter of the war Lord, and who fell in love with him. After, hard training Gbotija and another trainee were given some tasks which he emerged as the winner, but

the warlord was wrongly advised by his father in-law which made him become envious of Gbotija. Ogundiji the war Lord decided to give him a tedious task that he (Ogundiji) thought he (Gbotija) may not be able excel and survive. Somehow Gbotija survived all the test. In his quest to complete his task as a warrior, he encounters the wrath of a maniacal warlord and the love of a fierce woman known as Kitain. Gbotija found out that Ogundiji was the warlord who invaded his village. Then, got back, had a battle with Ogundiji who dies after being subdued by Gbotija.

Critical Analysis of Effective Colour Interpretation of select Characters in Jagun Jagun.

In the narrative viewers are made to differentiate the different warrior groups in the camp, one could identify the head warriors, well trained warriors from the trainee warriors through the different shades of costumes worn by the warriors. Especially during the celebration of the return of Ogundiji as a titled man and sacrificial and cleansing process. Then the character Agemo is the masquerade killer, a character intertwined with Iroiynogunkintun, which means the ruins of war never end or the ending news of war. The Agemo is a Masquerade spirit used to kill warrior opponents during battle whenever Ogundiji warriors are being subdued. Bukunmi Oluwasina, who acted as both Agemo and Kitan, was able to display her acting ability in maintaining the two characters with the aid of costumes and visual effects that displayed Agemo as a supernatural being and Kitan as Kitan. In the night shot where she first encountered Gbotija, she was enhanced with the adjustment of the skin and screen colour to achieve a certain mood, which made her more superior and feared by warrior trainees. In the visual narrative, it differs between when she is raging and when she is in love with Gbotija. Likewise, the character Agemo is displayed with shades of different light flare colors, indicating her transition from one mood to another. For instance, when the Agemo appears, the face portrays a war mode, and when he kills, the call of red is seen from the moment it moves to kill the opponent, after which it changes to a cooler color once he faces his own warrior.

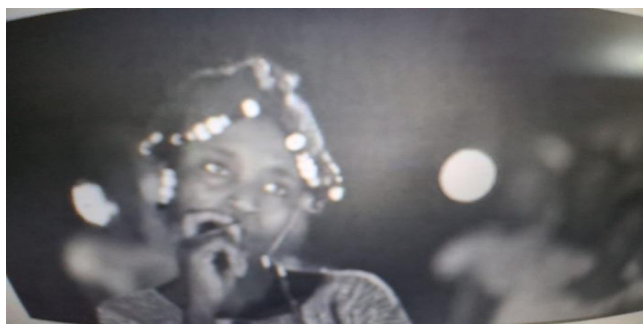


Plate 1

Kitan confronting Gbotija asking the maidens the little food she sent them to bring

for the trainees.

Plate 2

Gbotija responding vehemently to revered Kitan on his to return right to be served enough food as a warrior instead of warrior

being asked to share few meals amongst two persons.

From the above picture, one gets to see the display of glimpse of lights, faint images of the maidens behind Kitan brownish white colour bringing to limelight angered image of Kitan. Likewise, in the second plate Gbotija's face is lit up with a colour light on the left side of his face enhancing his unhappiness of being asked to share very little food with another warrior. Whereas Kitan's looked showed that she was thinking of how to deal with Gbotija, which she did the next day.

Again, the character Kitan who was first introduced in the narrative as a mean and wicked, most feared amongst the warrior's was later shown to have a soft spot for her subject whom she later fell in love with. And the other times viewers are made

to believe to see the supernatural side of her though one would not see her face but towards the end of the narrative Kitan who was behind the Agemo Masquerade was revealed for the viewers to affect the viewer's emotions on the tragic incident between the two lovers. Of course, Kitan had no control of the Agemo Masquerade which the foster father initiated and had much control of. Thus, through different colours of outfits worn by the actors one perceives the two characters from one point to be in love and the other to be supernatural.



Plate 3

A medium- long shot of Kitan coming to checkup on Gbodija to know he is taking the punishment being given to him.



Plate 4

A medium long shot of Agemo Masquerade displaying its supernatural prowess.

She's a character seen as the adopted daughter of the warlord Ogundiji the son Ogunruba who invaded several villages and in one of his escapades saw that the girl iroyin had a strong spirit,

decided to use her to his advantage turned her into Agemo for his war weaponry, used her for the Agemo supernatural masquerade that aids him in conquering his war opponents when the fight becomes unconquerable. Thus, from the above pictures one could see how Kitan flamboyantly dressed to observe how Gbotija is being flogged. She was flamboyantly dressed in pinkish attire lined with toques blue contrasting with the greenly leaves and brownish ground which implies that she was in lighter mood at that time of the day evidently indicates morning. Whereas the image in plate 3 is an image of the Agemo Masquerade whose supernatural powers turned the environment into a dark- bluish colour which in effect make the environment look as if it was nightfall. This was achieved with the aid of visual effect show the supernatural prowess of the Agemo. The Masquerade's eye region was glowing with burning lame colour which is yellowish orange and this looms danger for opponents or it's prey.

In the scene where the warrior stood before their opponent and the commandeer of the opponent used his magical prowess to command the atmosphere to change to a cloudy and less brighter environ before he conjures through incantation and struck the warrior's of Jagun Jagun.

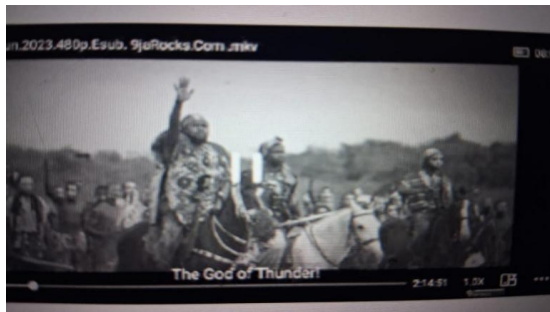


Plate 5

A wide angle shot of an opponent warrior raising up his hands to conjure the lightening against the Jagun Jagun warriors.

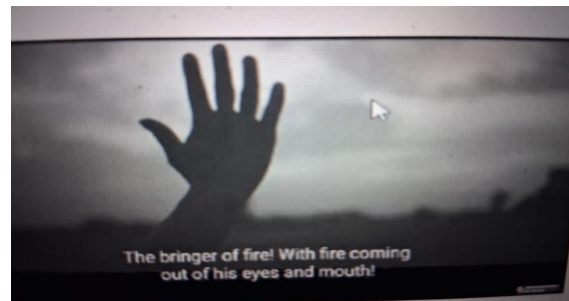


Plate 6

A silhouette close-up shot of an opponent warrior's hand raised to conjure the lightening against the Jagun Jagun warriors.

From the above images one can perceive how and why the director and the visual effect designer had to play with colour in this scene where the above image was extracted. Viewers can have visual feeling of how the cloud changed from a brighter colour to a deem and dull colour which seemed as if night suddenly falls, before he then strikes with his hand and lighting and Smokey effect and fire flare accompanying the smoke flare. This flare comes with its colour as such it symbolizes magical powers which is certainly found in African cosmology, especially the Yoruba cultural belief system. Again, the different colours of the costumes worn by actors as warriors aided in

balancing the deemed color of the cloud as symbolic gesture created by the warrior leader conjuring through his magical prowess. Then the second image is a silhouette image of the warriors. This signifies that he used his hand and incantation made by him to draw the supernatural thunder and lightening and this resulted to the change of the cloud which made the enviro within the above shot dark giving the silhouette image.

Ogundiji played by Femi Adebayo, is the war Lord who uses mystical means in terrorizing neighbouring villages and fights for whoever that pays tribute to him to fight. He is a very mean character which visual effect aided in enhancing his character. The colour applications on the costumes blending with the background colours as adjusted during editing aid achieving a desired mood of each scene as it's applied. In some scenes he seen wearing a white attire which blended with the cultural activity of the scene. Of course, other chieftaincy holders wore the same white symbolizing purity during sacrificial process during the fist of Ori. Ori is the fist that serves as protective measures from being killed. Ori in Yoruba mythology refers to the human head which they see the head as the main source of luck, or destiny career. The use of a fish on him symbolizes blood. Likewise, the use of a goat was used to protect him, clear the attack of death on him. Then, the use of honey on him symbolizes sweetness in his life.



Plate 7

A medium close-up shot of Ogundiji question his god's what the problem is that they are signaling him.

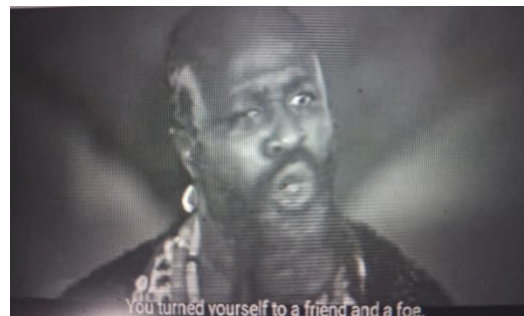


Plate 8

A close-up shot of Ogundiji confronting and lambasting Gbogunni for not going on a war to his I

In the first picture, Ogundiji is wearing a purple coverall cape-like gown Blending with the highly lit up room where he consults his gods. Different object blending with clayish colour of a mud house. Then the dark silhouette effects that was used as signals that informs him that something is going wrong which also was used display pictorially for him to see that his warriors were losing

the war. And dark silhouette of the Agemo masquerade before sending it off to kill his opponents. Then, in the second image, Ogundiji is seen scolding his most rated warrior for not going to war with the ma's in-law's village. In the close-up image of Ogundiji lamenting about the man's disobedience, one gets to see the blurred background contrasting the image of Ogundiji which aids the viewers to focus on his actions to understand his rage.

Conclusion

This research argues that appropriate application of colour helps in enhancing character interpretations by an actor in any narrative. And to have a better understanding of film images such effective colour interpretation of colours on character warrants a semiotic reading and certain inferences. From the foregoing, it does not only affect the perception of reality, controls attention, and trigger neurophysiological processes in the brain, but communicates meanings to the narratives as well as aid in character interpretation and contributes to entire narrative structure through the meanings and its aesthetic purposes.

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Filmography

Title: Idemili (2014)

Screen Play: Ernest Obi

D.O.P: Tunde Possible

Producer: Martins Onyemaobi

Director: Ernest Obi

Starring: Pete Edochie, Patience Ozokwo, Ernest Obi, Nse Etim,

Company: Onye-Eze Production Ltd.

Title: Jagun Jagun (2023)

Screen Play: Tope Adebayo and Adebayo Tijani

Cinematographer: Adeoluwa Owu

Producer: Femi Adebayo and Olakunle Oni

Director: Tope Adebayo and Adebayo Tijani

Starring: Lateef Adedimeji, C Junlade Adekola, Bimbo Ademoye, Bose Akinola,

Company: Euphoria360Media and Anthill Studio

