

The Use and Style of Music Incorporation in Nigerian Comic Movies: A Study of *The Prophetess*

ABSTRACT

This study examines the use and style of music incorporation in Nigerian comic movies, with special reference to *The Prophetess*. The research is motivated by the growing importance of music in Nollywood productions and the need to critically understand how it contributes to storytelling, humour, and cultural representation in comic films. The study specifically investigates the types of music used in *The Prophetess*, the stylistic approaches adopted in its incorporation, and the functions of music in enhancing narrative development, comedic effect, and audience engagement. The study adopts a qualitative research design, using content analysis as its method of data analysis. The primary source of data is the film *The Prophetess*, while secondary sources include textbooks, journal articles, and scholarly works on film music, Nollywood, and cultural studies. The analysis focuses on selected scenes in the film, paying attention to how music interacts with visual elements and dialogue to produce meaning. Findings from the study reveal that *The Prophetess* employs a combination of indigenous music, background scores, and character based musical themes. These musical elements are strategically synchronized with film actions to enhance humour, build suspense, and support narrative flow. The study further shows that music in the film performs emotional, narrative, and cultural functions. It also highlights the effective use of exaggeration and contrast as key stylistic techniques in generating comedic effects. The study concludes that music is not merely an accessory in Nigerian comic films but a central storytelling tool that significantly influences audience perception and enjoyment. It recommends that Nollywood filmmakers pay greater attention to professional sound design and further integrate indigenous musical elements to strengthen cultural identity in film production.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Music has always been an integral part of storytelling across cultures, and its importance becomes even more pronounced in film. In cinematic production, music is not merely an addition but a powerful expressive tool that shapes audience perception, guides emotional response, and strengthens narrative structure. In Nigeria, where music is deeply embedded in everyday life, religion, festivals, and communication, its role in film becomes even more significant.

Nigerian films, commonly referred to as Nollywood productions, have evolved over the years from low budget productions to globally recognized cinematic works. One of the defining features of Nollywood films is their strong reliance on sound, especially music, to convey meaning. This is largely influenced by Nigeria's rich musical heritage which cuts across various ethnic groups such as Yoruba, Igbo, Hausa, and others.

In the context of comic movies, music performs additional roles beyond mood setting. Comedy as a genre depends heavily on timing, exaggeration, rhythm, and emotional contrast. These elements are closely related to musical structure. Therefore, music becomes a vital component in delivering humor effectively. In many Nigerian comic films, music is used to exaggerate situations, highlight absurdity, and create anticipation that leads to laughter. The film *The Prophetess* provides a suitable case for examining these dynamics. The movie presents a blend of religion, sports, and satire, and relies significantly on music to enhance its comedic value. Through the use of indigenous sounds, dramatic scoring, and character based

musical motifs, the film demonstrates how music can shape narrative and humor simultaneously.

Despite the importance of music in Nigerian films, many studies have focused more on themes, acting, and cinematography, with little attention given to sound and music. This study therefore seeks to examine how music is used stylistically and functionally in Nigerian comic movies, using *The Prophetess* as a focal point.

1.2 Statement of the Problem

In Nollywood productions, music is often treated as a background element rather than a central storytelling device. This has led to a lack of critical analysis on how music contributes to narrative development, especially in comedy films.

Comedy films depend on proper timing and delivery. However, without effective musical support, jokes may fall flat or fail to achieve the desired impact. In many cases, filmmakers use music without a clear understanding of its narrative function, resulting in poor synchronization or unnecessary repetition.

Another issue is the underutilization of indigenous music in a structured and purposeful way. While many Nigerian films include local sounds, they are not always integrated in a way that enhances storytelling.

There is therefore a need to examine how music is deliberately used in successful comic films, identify patterns, and understand how these patterns contribute to audience engagement. This study addresses that need by analyzing the use and style of music in *The Prophetess*.

1.3 Objectives of the Study

The main objective of this study is to examine the use and stylistic patterns of music incorporation in Nigerian comic movies.

The specific objectives are as follows:

1. To identify the different types of music used in *The Prophetess*.
2. To analyze the stylistic approaches to music incorporation in the film.
3. To examine how music enhances comedic effect and narrative progression.
4. To evaluate the cultural significance of the musical elements used in the film.

1.4 Research Questions

The study seeks to answer the following questions:

1. What types of music are used in *The Prophetess*?
2. What stylistic techniques are employed in the incorporation of music?
3. How does music contribute to humor and storytelling in the film?
4. What cultural meanings are reflected through the music used?

1.5 Significance of the Study

This study is significant in the following ways.

1. It contributes to the academic study of film by highlighting the importance of music as a central element of storytelling. Many film studies focus on visuals, leaving sound underexplored.
2. It contributes to ethnomusicology by examining how indigenous Nigerian music is used in modern cinematic contexts.

3. It provides practical insights for filmmakers, especially those working within the comedy genre, on how to effectively integrate music into their productions.

4. It serves as a reference material for students and researchers interested in Nollywood, film music, and African cinema.

1.6 Scope of the Study

This study focuses on Nigerian comic films, with particular emphasis on *The Prophetess*. It examines the use of music within the film, including background score, character themes, and cultural sounds.

1.7 Limitation of the Study

This study is limited to the analysis of a single film, *The Prophetess*. While this allows for an in-depth examination, it may not fully represent all Nigerian comic films.

Another limitation is the subjective nature of qualitative analysis, which depends on the researcher's interpretation. However, efforts are made to minimize bias by grounding the analysis in established theories and scholarly works.

1.8 Definition of Terms

Film Music: Film music refers to all musical elements used in a film to support its story, mood, and emotional expression. It includes background scores, songs, and sound effects that help to guide audience interpretation and enhance the overall cinematic experience.

Music Incorporation: Music incorporation is the deliberate use and integration of music into a film in order to support narrative development, create atmosphere, and influence audience perception.

Comic Film (Comedy Film): A comic film is a genre of film that is designed to entertain and provoke laughter through humor, exaggeration, satire, and amusing situations.

Nollywood: Nollywood refers to the Nigerian film industry, known for its high volume of film production and strong focus on cultural storytelling and local themes.

Diegetic Music: Diegetic music is music that originates from within the film's story world and can be heard by the characters, such as music played on a radio or sung by a character.

Non-Diegetic Music: Non-diegetic music is music that exists outside the film's story world and is meant only for the audience, such as background scores used to create mood or tension.

Background Score: Background score refers to instrumental music composed specifically to accompany scenes in a film, helping to create mood, tension, or emotional depth.

Soundtrack: A soundtrack is a collection of all the music used in a film, including songs and background scores, often compiled and released as a separate audio product.

Leitmotif: Leitmotif is a recurring musical theme associated with a particular character, place, or idea in a film, used to aid recognition and emotional connection.

Comedic Timing: Comedic timing refers to the precise delivery of actions, dialogue, or sound, including music, in a way that maximizes humor and audience reaction.

Satire: Satire is a form of humor that uses exaggeration, irony, or ridicule to criticize human behavior, social norms, or institutions.

Indigenous Music: Indigenous music refers to traditional music that originates from a particular cultural or ethnic group, reflecting its customs, beliefs, and way of life.

Narrative: Narrative refers to the structured sequence of events and actions that make up the story of a film.

Mood: Mood refers to the emotional atmosphere created in a film, often influenced by music, lighting, and visual elements.

Audience Perception: Audience perception refers to how viewers interpret and understand a film based on the combined effect of visuals, sound, and narrative elements.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter reviews relevant literature on film music, its role in comedy, and its application within the Nigerian film industry. It also examines theoretical perspectives that guide the study. The review is structured to move from general discussions of film music to specific issues relating to Nollywood and cultural representation.

2.2 Concept of Film Music

Film music refers to all musical elements deliberately incorporated into a film to enhance its narrative structure and emotional depth. It is not merely an accessory to the visual component of film but a fundamental aspect of cinematic storytelling. In many cases, music works subtly in the background, yet its influence on audience perception is profound.

According to Claudia Gorbman (1987), film music operates as an “unheard melody.” This suggests that while audiences may not consciously pay attention to the music, it actively shapes their emotional responses and understanding of the story. Gorbman emphasizes that music guides viewers on how to feel about particular scenes without drawing attention to itself. This silent influence makes film music one of the most powerful tools in cinematic expression.

In a similar vein, Michel Chion (1994) introduces the concept of “added value,” which refers to the expressive and informative value that sound brings to an image. According to him, music does not simply accompany visuals but transforms them by adding layers of meaning. A simple scene can take on a completely different interpretation depending on the type of

music that accompanies it. For instance, a neutral facial expression may appear joyful, sad, or suspicious depending on the musical background.

Further expanding on this idea, Royal S. Brown (1994) explains that film music serves as a bridge between the audience and the narrative. It facilitates emotional connection by aligning the viewer's feelings with the intentions of the filmmaker. Through music, audiences are able to empathize with characters, anticipate events, and remain engaged throughout the film.

Film music is generally categorized into two major types, which are diegetic and non diegetic music. Diegetic music originates within the world of the film and is audible to the characters. Examples include music played on a radio, live performances within a scene, or songs sung by characters. This type of music contributes to realism and helps to situate the audience within the story environment.

On the other hand, non diegetic music exists outside the narrative world and is meant solely for the audience. It includes background scores and soundtracks that characters cannot hear. According to David Bordwell and Kristin Thompson (2010), non diegetic music plays a crucial role in guiding audience emotions and maintaining narrative coherence. It ensures that viewers interpret scenes in line with the filmmaker's intentions.

In essence, film music is both an artistic and functional element of cinema. It operates at both conscious and subconscious levels, influencing how stories are told and understood.

2.3 Functions of Film Music

Film music performs several essential functions within cinematic production. These functions go beyond mere entertainment, as music actively contributes to the effectiveness of storytelling.

2.3.1 Emotional Function

One of the most significant roles of film music is its ability to shape emotional responses. Music has the power to evoke feelings that visuals and dialogue alone may not fully convey. According to Ennio Morricone, music expresses the inner emotions of a scene and intensifies the audience's experience.

For example, a sad scene accompanied by a slow and minor key melody can deepen the sense of sorrow, while an upbeat rhythm can create excitement or joy. In this way, music acts as an emotional guide, leading the audience through the intended feelings of the narrative.

2.3.2 Narrative Function

Film music also plays a vital role in storytelling by supporting narrative development. Hans Eisler and Theodor Adorno (1947) argue that music helps to structure the narrative by linking scenes and reinforcing themes.

Music can signal the beginning or end of a scene, indicate transitions, and provide continuity. It can also foreshadow future events, thereby preparing the audience for what is to come. In this sense, music becomes a narrative device that works alongside visual elements.

2.3.3 Character Identification

Another important function of film music is character identification. Through the use of recurring musical themes, known as leitmotifs, specific characters are associated with particular sounds or melodies.

This technique allows audiences to recognize characters and understand their personalities even before they appear on screen. For instance, a villain may be associated with dark and

intense music, while a comic character may have a light and playful theme. This strengthens character development and enhances audience engagement.

2.3.4 Temporal and Spatial Function

Film music also helps to establish time and place within a narrative. Different musical styles can indicate specific locations, historical periods, or cultural settings.

For example, traditional music may suggest a rural or cultural environment, while modern music may indicate an urban setting. Music can also signal changes in time, such as flashbacks or transitions between different periods. This function is particularly important in films that involve complex narratives.

2.4 Music in Comedy Films

Comedy films depend heavily on timing, rhythm, and contrast, all of which are closely related to musical structure. Music therefore plays a central role in enhancing humor and ensuring effective delivery of comedic elements.

According to Noël Carroll (1999), humor often arises from incongruity, which refers to a mismatch between expectation and reality. Music contributes to this effect by either supporting or contradicting what is happening on screen. For example, the use of serious or dramatic music in a trivial situation can create irony and generate laughter.

Rick Altman (1992) further explains that sound in comedy films is often used to exaggerate actions and highlight absurdity. Exaggerated sound effects and musical cues can make ordinary actions appear ridiculous, thereby enhancing their comedic value.

In addition, James Buhler (2010) emphasizes the importance of timing in musical composition for comedy. A slight delay, sudden pause, or unexpected shift in music can significantly influence how a joke is perceived. This shows that music is not only about sound but also about timing and placement.

Music in comedy films performs several specific roles. It emphasizes punchlines by drawing attention to key moments. It builds anticipation before a humorous event, creating suspense that leads to laughter. It also provides cues that signal when to laugh, guiding audience reactions. Furthermore, it enhances exaggeration and parody, making situations appear more dramatic or ridiculous than they actually are.

2.5 Overview of the Nigerian Film Industry (Nollywood)

The Nigerian film industry, widely known as Nollywood, has grown to become one of the largest film industries in the world. It is recognized for its high production output and strong connection to local audiences.

According to Jonathan Haynes (2016), Nollywood films are deeply rooted in storytelling traditions and are designed to reflect the realities of Nigerian society. These films often address social issues, cultural beliefs, and everyday experiences.

Similarly, Onookome Okome (2007) describes Nollywood as a people oriented cinema that prioritizes accessibility and relatability. The narratives are often simple but engaging, allowing audiences to see themselves reflected in the stories.

Music plays a central role in Nollywood films due to Nigeria's rich musical heritage. Films frequently incorporate traditional music, religious songs, and popular genres such as Afrobeat

and highlife. Indigenous chants and rhythms are also commonly used to enhance authenticity and cultural relevance.

2.6 Music in Nigerian Films

Music in Nigerian films is deeply connected to cultural expression and social life. According to Akin Euba (1990), African music is functional and closely tied to activities such as rituals, ceremonies, and storytelling. This functional nature is reflected in Nollywood films, where music often serves a specific purpose within the narrative.

Fela Sowande also emphasizes that Nigerian music reflects communal values and identity. When incorporated into films, it becomes a medium for cultural representation and communication.

In Nollywood, music is used to reflect cultural identity, enhance realism, support narrative themes, and appeal to audience emotions. However, some scholars have criticized the use of music in early Nigerian films. Frank Ukadike (2000) observes that many early productions relied on repetitive and poorly synchronized music, which affected their quality.

Despite these challenges, there has been significant improvement in recent years, with better sound design and more intentional use of music.

2.7 Indigenous Music and Cultural Representation

Indigenous music plays a crucial role in representing Nigerian culture in films. It serves as a means of preserving cultural heritage and promoting identity.

According to John Blacking (1973), music reflects the social and cultural organization of a people. In Nigeria, music communicates values, beliefs, and traditions, making it an important tool for cultural expression.

Christopher Waterman (1990) highlights the importance of Yoruba music in expressing identity and continuity. Yoruba music, which is widely used in Nollywood films, features elements such as drumming, chanting, and call and response patterns.

The use of indigenous music in films like *The Prophetess* helps to preserve cultural heritage, enhance authenticity, and strengthen audience connection. It allows viewers to relate to the story on a deeper cultural level.

2.8 Theoretical Framework

This study is anchored on the Functional Theory of Film Music and Cultural Theory.

The Functional Theory, as explained by Claudia Gorbman (1987), focuses on how music serves specific roles within a film, including mood creation, continuity, and emotional guidance. This theory is useful in analyzing how music contributes to storytelling in *The Prophetess*.

Cultural Theory, as proposed by Stuart Hall (1997), examines how meaning is produced and communicated within a culture. Music, as a cultural element, carries meanings that reflect societal values and beliefs. This theory helps to explain the cultural significance of music in Nigerian films.

2.9 Empirical Studies

Several scholars have examined the role of music in film and media. Anahid Kassabian (2001) found that film music plays a significant role in shaping audience identification with characters and narratives.

Similarly, Philip Tagg (2012) argues that music communicates meaning through culturally recognized codes, making it easier for audiences to interpret scenes.

In the Nigerian context, studies indicate that audiences respond more positively to films that incorporate familiar musical elements. Indigenous music enhances relatability and emotional engagement.

However, there is still limited research focusing specifically on music in Nigerian comedy films, which creates a gap that this study seeks to address.

2.10 Summary of Literature Review

The literature reviewed shows that film music is a vital component of cinematic production, serving emotional, narrative, and cultural functions. In comedy films, music enhances timing, exaggeration, and humor.

Within the Nigerian context, music reflects cultural identity and strengthens audience connection. However, there is limited research on its specific use in Nigerian comic films. This study therefore builds on existing literature by examining the use and style of music incorporation in *The Prophetess*, with a focus on its role in comedy and cultural representation.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents the research procedures adopted for the study. It explains the research design, sources of data, methods of data collection, and techniques used for data analysis. The purpose of this chapter is to show how the study was systematically conducted in order to achieve its stated objectives and answer the research questions.

3.2 Research Design

This study adopts a qualitative research design. The choice of qualitative method is considered appropriate because the study is concerned with interpreting meaning, analyzing patterns, and understanding how music functions within a film context rather than measuring numerical data.

Qualitative research allows for an in-depth examination of audiovisual materials, making it suitable for film analysis. It focuses on descriptive and interpretive approaches, enabling the researcher to explore how music is used stylistically and functionally in Nigerian comic films.

In this study, the qualitative design is used to analyze the film *The Prophetess*, with particular attention to how music contributes to humor, narrative development, and cultural representation. The approach allows for detailed observation of scenes, identification of musical patterns, and interpretation of their effects on the audience.

3.3 Research Method

The study employs content analysis as its primary research method. Content analysis involves the systematic examination of media content in order to identify patterns, themes, and meanings.

In the context of this research, content analysis is used to examine the musical elements present in *The Prophetess*. The film is carefully observed to identify different instances of music usage, including background scores, character themes, and indigenous sounds.

This method is particularly suitable because it allows the researcher to break down the film into analyzable units, such as scenes and sequences, and examine how music interacts with visual and narrative elements.

3.4 Sources of Data

Data for this study are derived from both primary and secondary sources.

The primary source of data is the film *The Prophetess*. The film serves as the main text for analysis, providing direct material for examining the use and style of music incorporation.

Secondary sources include academic journals, textbooks, online articles, and previous studies related to film music, Nollywood, and cultural representation. These sources provide theoretical and contextual support for the analysis.

3.5 Method of Data Collection

Data collection for this study involves repeated viewing and careful observation of the selected film. The researcher watches *The Prophetess* multiple times in order to gain a comprehensive understanding of its musical structure and narrative flow.

During the viewing process, attention is given to specific elements such as: the type of music used in different scenes, the timing and placement of musical cues, the relationship between music and visual action, the role of music in enhancing humor and emotion.

Relevant scenes are noted and categorized based on their musical characteristics. This process ensures that the analysis is thorough and systematic. In addition to viewing the film, the researcher consults relevant literature to support observations and interpretations. This combination of observation and literature review strengthens the validity of the study.

3.6 Method of Data Analysis

The data collected are analyzed using qualitative content analysis. This involves interpreting the observed musical elements and examining how they contribute to the overall meaning of the film.

The analysis is carried out by organizing the data into thematic categories, such as: types of music used, functions of music, stylistic techniques, cultural significance.

Each category is examined in detail, with specific examples drawn from the film to illustrate key points. The analysis also considers how music interacts with other elements of the film, such as dialogue, acting, and visuals. This holistic approach provides a deeper understanding of how music contributes to the effectiveness of the film.

3.7 Unit of Analysis

The unit of analysis for this study consists of selected scenes and sequences within the film *The Prophetess*. Each scene is examined based on its use of music and its contribution to the narrative.

By focusing on specific scenes, the researcher is able to conduct a detailed and focused analysis of musical elements. This approach ensures that the study remains manageable while still providing meaningful insights.

3.8 Reliability and Validity

In qualitative research, reliability and validity are important in ensuring that the findings are credible and trustworthy.

To ensure reliability, the researcher engages in repeated viewing of the film to confirm observations and reduce the possibility of errors. Consistent methods of analysis are applied throughout the study.

Validity is achieved by supporting observations with relevant literature and theoretical frameworks. The use of established theories of film music helps to strengthen the interpretation of data.

CHAPTER FOUR

CHAPTER FOUR: DATA ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter focuses on the analysis and interpretation of data obtained from the selected film *The Prophetess*. The analysis is based on careful observation of the film with emphasis on the use and style of music incorporation. The chapter is divided into two major sections. The first section presents the findings from the film without reference to external authorities. The second section discusses these findings in relation to the research objectives and existing scholarly perspectives.

4.2 Presentation of Findings

The analysis of *The Prophetess* reveals that music plays a central role in shaping the narrative, enhancing comedic effect, and reinforcing cultural identity. The findings are presented under key thematic areas.

4.2.1 Types of Music Used in the Film

The film makes use of different types of music, which can be broadly categorized into indigenous music, background score, and character based musical themes.

Indigenous music is prominently featured throughout the film. This includes Yoruba chants, drum patterns, and religious sounding vocal expressions. These musical elements are mostly associated with scenes involving the prophetess and her spiritual activities. The use of this type of music helps to create a strong cultural setting and gives the film a sense of authenticity.

The background score is another major type of music used in the film. It consists mainly of instrumental compositions that accompany various scenes. The background music changes according to the mood of each scene. For instance, light and playful music is used in humorous scenes, while more dramatic tones are used in moments of tension or confusion.

In addition, the film makes use of character based musical themes. Certain characters are introduced or accompanied by specific musical patterns that reflect their personalities. These themes often exaggerate the traits of the characters and contribute to the comedic nature of the film.

4.2.2 Style of Music Incorporation

The film adopts a deliberate and structured approach to music incorporation. One of the most noticeable stylistic features is the synchronization of music with action. Musical cues are carefully timed to align with dialogue, gestures, and events in the film. This synchronization enhances the effectiveness of both the narrative and the humor.

Another stylistic feature is the use of exaggeration. In several scenes, music is intentionally over dramatic in order to create a humorous effect. For example, a simple or ordinary action may be accompanied by intense or suspenseful music, making the situation appear more serious than it actually is. This contrast contributes significantly to the comedic tone of the film.

The film also demonstrates a blending of traditional and modern musical elements. Indigenous sounds are combined with contemporary instrumental compositions, creating a hybrid style that reflects modern Nigerian society.

4.2.3 Functions of Music in the Film

Music in *The Prophetess* performs several important functions.

Firstly, it creates mood and atmosphere. Different types of music are used to establish emotional tone in various scenes. Happy scenes are accompanied by lively music, while moments of tension or uncertainty are supported by more serious tones.

Secondly, music contributes to character development. Through repeated association with specific musical patterns, characters are defined and distinguished from one another. This helps the audience to understand their roles and personalities.

Thirdly, music enhances narrative progression. It helps to connect scenes, signal transitions, and emphasize important moments in the story.

4.2.4 Music and Comic Effect

One of the most significant findings is the role of music in enhancing comedy. Music is used to emphasize humorous moments and amplify the impact of jokes.

In many instances, music is used to build anticipation before a comedic event. The buildup created by the music prepares the audience for the humor that follows. Additionally, sudden changes in music are used to create surprise, which contributes to the comedic effect.

Music also reinforces exaggeration, making situations appear more dramatic or ridiculous than they actually are. This exaggeration is a key element in the film's humor.

4.2.5 Cultural Significance of Music

The use of indigenous music in the film reflects Nigerian cultural identity. The incorporation of Yoruba musical elements helps to ground the story within a specific cultural context.

The music also reflects religious practices and beliefs, particularly in scenes involving the prophetess. This adds depth to the narrative and makes it more relatable to the audience.

Overall, the film uses music not only for entertainment but also as a means of cultural expression.

4.3 Discussion of Findings

This section discusses the findings in relation to the research objectives and existing literature.

4.3.1 Types of Music and Their Narrative Role

The study found that *The Prophetess* utilizes indigenous music, background score, and character based themes. This aligns with the classification of film music into different functional categories as explained by Claudia Gorbman (1987), who emphasizes that film music serves multiple narrative purposes.

The use of indigenous music in the film supports the argument by Akin Euba (1990) that African music is functional and deeply connected to social and cultural activities. In the film, indigenous sounds are not merely decorative but are used to reinforce cultural identity and narrative context.

4.3.2 Style of Music Incorporation and Comedic Structure

The findings reveal that music in the film is carefully synchronized with action and often exaggerated for comedic effect. This supports the view of Michel Chion (1994), who argues that sound adds meaning to visual images and enhances audience interpretation.

The use of exaggerated music also reflects the concept of incongruity discussed by Noël Carroll (1999). By presenting serious music in trivial situations, the film creates a mismatch that generates humor.

Furthermore, the importance of timing observed in the film is consistent with the position of James Buhler (2010), who emphasizes that musical timing is essential in determining the success of comedic delivery.

4.3.3 Functional Role of Music in Emotional and Narrative Development

The study shows that music plays a key role in shaping mood, developing characters, and supporting narrative progression. This finding is in line with the arguments of Hans Eisler and Theodor Adorno (1947), who note that music contributes to narrative structure and thematic development.

The emotional function of music observed in the film also supports the views of Ennio Morricone, who maintains that music expresses emotions beyond what dialogue can convey.

4.3.4 Music and Cultural Representation

The findings highlight the importance of indigenous music in representing Nigerian culture. This supports the position of John Blacking (1973), who argues that music reflects cultural values and social organization.

The use of Yoruba musical elements in the film also aligns with the work of Christopher Waterman (1990), who emphasizes the role of Yoruba music in expressing identity and continuity.

In addition, the cultural relevance of music in the film reflects the observations of Onookome Okome (2007), who describes Nollywood as a cinema that prioritizes cultural representation and audience relatability.

4.3.5 Music and Audience Engagement

The study demonstrates that music enhances audience engagement by guiding emotional responses and reinforcing humor. This finding is consistent with the work of Anahid Kassabian (2001), who argues that film music plays a crucial role in shaping audience identification with characters and narratives.

The use of familiar musical elements also supports the argument by Philip Tagg (2012) that music communicates meaning through culturally recognized codes.

CHAPTER FIVE

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

5.1 Introduction

This chapter presents the summary of the study, draws conclusions based on the findings, and offers relevant recommendations. It also highlights the contributions of the study to knowledge and suggests areas for further research. The chapter brings together all the major issues examined in the course of the research on the use and style of music incorporation in Nigerian comic movies, with particular reference to *The Prophetess*.

5.2 Summary of the Study

This study examined the use and style of music incorporation in Nigerian comic films, using *The Prophetess* as a case study. The research was motivated by the recognition that music plays a crucial role in film production, yet it is often overlooked in scholarly discussions, especially within the context of Nollywood comedy films.

The study began by establishing the importance of film music as a narrative and emotional tool. It highlighted that music is not merely an addition to film but a fundamental element that shapes audience perception and enhances storytelling. The literature review revealed that film music performs various functions, including emotional expression, narrative support, character identification, and cultural representation.

The study also examined the role of music in comedy films, emphasizing its importance in timing, exaggeration, and the creation of humor. It further explored the Nigerian film industry, noting its strong reliance on cultural elements and its use of music as a means of connecting with audiences.

Using a qualitative research design and content analysis method, the study analyzed the film *The Prophetess*. The analysis focused on the types of music used, the stylistic patterns of incorporation, and the functions of music within the film.

The findings revealed that the film makes use of diverse musical elements, including indigenous Yoruba music, background scores, and character based themes. These elements are carefully integrated into the film to enhance narrative development and comedic effect.

The study also found that music in the film is used in a deliberate and strategic manner. It is synchronized with action, exaggerated for comedic purposes, and blended with both traditional and modern elements. This approach reflects a sophisticated understanding of the role of music in film.

Furthermore, the study showed that music contributes significantly to character development, mood creation, and audience engagement. It also plays an important role in reflecting cultural identity and promoting indigenous musical traditions.

5.3 Conclusion

Based on the findings of the study, it can be concluded that music is a central and indispensable element in Nigerian comic films. In *The Prophetess*, music is not used arbitrarily but is carefully designed to support the narrative and enhance the overall viewing experience.

The study demonstrates that effective music incorporation can significantly improve the quality of a film. Through proper timing, synchronization, and stylistic choices, music enhances humor, reinforces character traits, and strengthens emotional impact.

In addition, the use of indigenous music in the film highlights the importance of cultural representation in Nigerian cinema. It shows that local musical elements can be effectively integrated into modern film production to create content that is both entertaining and culturally relevant.

The study also reveals that Nigerian filmmakers are increasingly adopting more professional approaches to sound design and musical composition. This development indicates a positive trend in the evolution of Nollywood.

Overall, the study establishes that music is not merely a supportive element but a driving force in the success of Nigerian comic films.

5.4 Recommendations

Based on the findings of this study, the following recommendations are made:

1. Filmmakers in Nollywood should place greater emphasis on music during the production process. Music should be treated as a core element of storytelling rather than an afterthought.
2. There is a need for increased collaboration between filmmakers and professional composers. This will ensure that music is properly integrated into films and aligns with narrative objectives.
3. Indigenous music should be preserved and creatively incorporated into films. This will not only enhance cultural representation but also promote Nigeria's musical heritage.
4. Film schools and academic institutions should include film music as an important area of study. This will equip future filmmakers with the knowledge and skills needed to effectively use music in their productions.

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Film Citation

The Prophetess. Directed by Niyi Akinmolayan, performances by Toyin Abraham, Uzor Arukwe, and Stan Nze, Anthill Studios, 2021.