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Mise-En-Scene and Authenticity in Kunle Afolayan's *October 1*

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Abstract

Illusive realism is the hallmark of film narratives and it is achieved in film production through appropriate composition of narrative elements in film shots and sequences. These elements constitute the mise-en-scene and their purpose is geared towards authenticating the narrative, while offering the basis for the interpretations and meanings given it. This study examines Kunle Afolayan's *October 1*, focusing on the significant role played by mise-en-scene in carrying the thematic thrust through the use of realistic sets, props, costumes and make-up. It hinges on the analysis of these elements to understand their role in the signification of the period in the narrative. Using semiotic principles, it analyses these elements as signs denoting and connoting a certain period in Nigerian history. This study also emphasizes the semiotic readings of mise-en-scene in Nollywood films to tinge out relevant meanings encoded in the composition of images in film narratives. It is also expected to guide the Nigerian filmmaker towards accuracy in the use of mise-en-scene. It is hoped that film makers will create believable illusions of reality using the narrative elements that can best support the narration.

Key Words: Mise-en-scene, Narrative, Props, Costume, Set, Make-up

Introduction

Mise-en-scene in film narratives involves the arrangement of objects and subjects in a film shot or frame in relation to the context and form. It is the visual representation and arrangement of objects in film narrative for signification. Originally, it is a French word which simply means "staging" but according to Phillips (2009), mise-en-scene in film studies refers to "everything put before the camera in preparation for filming" (p.11). A film's mise-en-scene is a frame taken from a stylistic angle which represents the surrounding environment before the camera. It furnishes the images of subject(s) and objects of real life. Within the frame are images of physical and tangible materials that are included in

film narratives as signifiers, while the subjects are the actors who represent the characters in the narrative. Together, they constitute the form and content of the narrative; while representing the reality of the film's fictional world. Gibson (1998) explained that it is:

the visual organization or composition of what is in front of the camera (...). Traditionally a concern with *mise-en-scene* has focused upon a film's use of setting, props, lighting, colour, positioning of figures, and, of course, costume. *Mise-en-scene* analysis has conventionally been associated with the study of the narrative film and how *mise-en-scene* may be seen to reinforce, complement, or, in some cases, subvert the meanings suggested by plot, dialogue, and character (p. 37).

It then means that *mise-en-scene* is geared towards the reinforcement of illusion of reality in the narrative. This reinforcement is made possible through the use of appropriate props, locations, costumes, make-up and set pieces that convey the right imagery within the narrative discourse. Similarly, Braudy and Cohen (2009) while discussing the film image and how it bears meaning as narrative informed:

... the basic unit of cinema, the shot, conveys meaning because of the iconic or isomorphic relation it bears to the world it photographs (...). In the beginning film was purely iconic-it signified exclusively by means of the resemblance of its imagery to objects in the visible world. (pp. 3-4)

The image here refers to objects found in the *mise-en-scene* which in turn constitute the visual signs used by the filmmaker. It includes most of the time, props, costumes, make-up as well as set objects. Based on the notion above, Sparshott (1979) extolled Siegfried Kracauer who believes that the best use of film is as the best means to convey authenticity, to preserve and celebrate the sense of reality. Kracauer's argument is not that film is actually a record or chronicle of reality, but that it celebrates and "redeem(s)," as no other medium can, the radiant actuality of the physical world, (...). (pp. 325-326) What it implies is that film images bear meaning based on the meanings they carry in real life. This way, film can celebrate the sense of "authenticity" and "reality" due to what constitutes the *mise-en-scene*. These images help to authenticate the narrative thereby giving the viewer a feeling of reality and actuality. Props, location, set furniture, make-up and costume provide this authentication needed to represent the reality.

Furthermore, Braudy and Cohen (2009, p.2) explained that *mise-en-scene* "emphasizes not the ordering, but the content of images. The film's effect and meaning are not the product of a juxtaposition of images, but is inherent in the visual images themselves." Yet, the ordering of the objects within the content can also carry another level of meaning in a narrative as stated earlier. On this note, Giannetti (1996) argues that *mise-en-scene* encompasses four distinct formal elements in film narrative: (1) the staging of action, (2) the physical setting and decor, (3) the manner in which these materials are framed, and (4) the manner in which they are photographed (p.41). Each of these formal elements is closely linked in the process of film signification. The numbers (2), (3), and (4) above aid the realization of (1).

Similarly, Phillips (2009) described *mise-en-scene* as consisting of three major aspects of filmmaking: the setting; the subject(s) being filmed, usually actors or people as themselves; and the composition, the arrangement of the settings, lighting and subjects (p.11) Furthermore, Kolker and Giannetti argued that *mise-en-scene* involves the complex articulation of space through composition, light, and movement, and that it can be used to analyse the way personality, style, and meaning are connected in a frame (1996, pp.16-17; 2006, pp.36-37). This is in line with Phillips' (2009) earlier position on the third category of what constitutes *mise en scene*. Bordwell and Thompson (2001) explaining the importance of *mise-en-scene* noted thus:

After seeing a film, we may not recall the cutting or the camera movements, the dissolves of the off screen sound. But we do remember the costumes in *Gone with the Wind* or the bleak, chilly lighting in Charles Foster Kane's *Xanadu*. We retain vivid impressions of the rainy, gloomy streets in *The Big Sheep* or the labyrinthine, fluorescent-lit liar of Buffalo Bill in *The Silence of the Lambs*. In short, many of our most sharply etched memories of the cinema turn out to center on mise-en-scene. (p.156)

This is to say that the understanding of mise-en-scene is very crucial in both the production and also analysis of film narratives for realistic representation and appreciation. Discussing the notion of realism of film images, Heath (1981) explained that "a film is precisely an image, the image of an image (reality), the reproduction of existing representations: in short, a reflection" (p.4) These reflections from the "image of an image" function within the narrative as part of the communicating symbols that trigger a film's semiosis. Mise-en-scene may include set/furniture, locations, costumes, make-up lighting and other properties (props) seen in film frames as well as the actors representing the characters. It is important therefore that the filmmaker pays closer attention to mise-en-scene for an authentic and realistic expression and effect. Citing Marcel Carne, Giannetti (1996) noted that "one must compose images as the old masters did their canvases, with the same preoccupation with effect and expression" (p.39). This buttresses the fact that the arrangement of the mise-en-scene is crucial in the meaning-making process of a film. Whether in epic or contemporary narratives, mise-en-scene is very central in the meaning making process. It creates, almost entirely, the feeling of reality that is conveyed to the viewer by providing even the minutest detail in narratives. For Perkins (1979), Mise-en-scene provides what he refers to as "fictional "reality" that "is *created* in order to be *recorded*" (p. 47) The realities are created for their purpose and relevance within the narrative's reality.

Considering the place of mise-en-scene in the representation of film's physical reality, it is obvious that categorization of films is also dependent upon the choice of what the filmmaker presents in its mise-en-scene. Film genres are easily recognizable through set, props, costume, make-up and the behaviours of the subjects (actor's movement and gestures). Together, these elements help the filmmaker to achieve the visual aesthetics and the reality of the fictional world. For the purpose of this discourse, attention is focused on the role of props, costume, set and make-up in realising Kunle Afolayan's *October 1*, a historical yet, a fictional epic narrative.

Mise-en-scene and Semiotics

Communication in film depends on the visual images and sound arrangement as signs in relation to the content and context of the narrative. Of this combination, the visual images make up a greater amount of the signs; while sound including speech takes the remaining part of the communication continuum. Hence, the communicative potential and aesthetic appeal of a movie is the functioning of the visual cues and their arrangement within the text. Together, the images and their arrangement within the shot or sequence aid the viewer's semiosis. The visual cues are provided by the setting, props, costume and make-up. Their arrangement constitutes the composition which is a major aspect of mise-en-scene. According to Danesi (2007, p. 23) semiotics is the "science of produced meaning." It concerns itself with how meanings are constructed in different spheres of life. His position concerns the arrangement of the mise-en-scene elements in film to produce meaning. Using semiotics, physical objects are addressed in terms of their ability to convey meaning as signs. The images of this "physical objects" are part of what make up the mise-en-scene. A film's mise-en-scene includes the set/settings of the narrative action, the lighting, costume, make-up and character(s), their movement and actions. These form the sign system which the filmmaker uses to construct meaning in films. Mise-en-scene is mostly associated with fictional narratives as filmmakers or directors of other forms of filmic narratives may not be in total control of what is before the camera. For instance, in fiction, the filmmaker goes out to stage the fictional world and event before the camera; while in documentary or abstract films, (s)he may

have to depend entirely on natural environment. Whether documentary or fiction, a film's sequence or shot must contain images of props, set/scenery, furniture, costume and make-up amongst its mise-en-scene.

Though Kolker and Giannetti never mentioned costume directly as part of mise-en-scene, it is implied because costume and make-up form part of the visual signs of film. However, characterization and meaning in a film narrative can never be complete without props, set, costume and make-up. These form the external visual elements that distinguish one character from the other. Furthermore, each of these elements creates meaning in film narrative based on interaction with one another. For instance, the choice of costume and props can be affected by location for a believable characterization. Again, film involves physical movement and action both on the part of the actor and the cinematic camera. This is a major difference between a movie and a novel. This movement of cinematic camera especially provides the detailed information needed in film narrative's semiosis by leading the viewer to the minutest detail that can aid the perception of the narrative text. Hence, for this movement and action to be real, the setting and décor, the placement of materials and figures, and camera movement and function are all employed as signifying systems to achieve authenticity. Nollywood films like other film traditions uses images as means of communication. These images are provided by set, props, costume and make-up in conjunction with other mise-en-scene elements in the narrative. They are meant to forcefully thrust the reality of the narrative to the viewer by presenting a believable scenario.

Nollywood films are characterized by stereotype visual codes of recurring symbolic images that carry meanings within the Nigerian culture; film being a product of culture. These visual codes manifest as location/furnishing, different categories of props, costumes and make-up. In Nollywood, costumes, sets/location, props and make-up furnish the iconography for the narratives classified as epics. The images of these physical objects contribute in the meaning making process of the films and their signification. Each of these images aid the narrative in signifying the background/locale of the narrative's story or the characters in the narrative; the time/period(s) in the narrative; the economic/social status of the characters; the age/gender of the characters; the occupation of the characters; and the psychological pre-occupation of the narrative/the emotional state of the characters. For instance, the set/furniture in a scene will not only help to orchestrate the movement/action of the characters, it is also used to signify the following: background/locale; economic/social status; time/period(s); occupation; age/gender; and mood of the narrative/character(s) in a given film narrative. Set/furniture is closely linked to location. Location in film refers to the physical or geographical setting used in film narrative. Geographical and physical locations may traverse cultures and beliefs in one single film. The physical location includes buildings, roads, and other sites, while geographical location refers to areas as in the background setting, culture or atmosphere of the narrative. Furthermore, set/furniture must be able to denote each of the period/time of the narrative and also the economic/social status of the character(s) being represented. Most often, the architectural designs of buildings carry a whole lot of meaning within the signification process in film narrative. For example, a scene may open with shots of the location/set with all the necessary props and no subject (character) running for some minutes. This kind of shot may convey more information in the narrative than dialogue. Quoting Andre Bazin, Bordwell and Thompson (2001) noted thus:

... The drama on the screen can exist without actors. A banging door, a leaf in the wind, waves beating on the shore can heighten the dramatic effect. Some film masterpieces use man only as an accessory, like an extra, or in counterpoint to nature, which is the true leading character (p.159).

Thus, setting (set/location) can be at the fore front in a narrative or the scene. In epic narratives, set is of utmost importance that the appearance of a wrong object on the set can automatically alter the meaning of the narrative.

Props on the other hand refers to physical properties used in the narrative. Props simply means properties used in film narrative that provide clues about the personality, socio-economic status, religion, background, age, sex, and every other information about the character or the narrative itself. Proper use of props makes the narrative authentic by placing it in the realm of realism. Props in film narrative can be set props, hand props, or decorative props. The set props are mostly part of the furniture like tables, chairs bed, cupboards among others. The hand props are those items handled or used by the characters in the narrative. Most often they form part of the character's dressing. Examples are briefcase, sunglasses, umbrella, and purse. Hand props may also be other items of setting like food, plate, book or any object that functions within the narrative. Decorative props are objects used in the setting merely for their decorative function. For example, flowers, wall-clock, mirror, curtains, and carpet among others. However, decorative props may have explicit function within the narrative. For example, the wall-clock can indicate time of action while the mirror may be used as part of the story. For Bordwell and Thompson (2001), "when an object in the setting has a function within the ongoing action, we call it a "prop" (pp.160-161). Whichever one, props provide what Martin Joly refers to as "the *visible*" that "takes on the value of truth, of proof of the physical appearance of places and (situations or action)" in a text (1996, p. 51). This "visible" that "takes on the value of truth, of proof of the physical appearance" is what makes the narrative authentic to the viewer. Props play very important role in giving details of a character's life-style, occupation, economic/social status, psychological state and age. In short, props manifest extensively, a character's characterization. Like set, the proper placement of props with the aid of the camera's detail can tell the story much more fluently than dialogue. Noting this use of camera details to manipulate props in film narrative, Kracauer (1979) cited Fernand Leger and Cohen Seat thus:

Yet it is a painter – Fernand Leger - who judiciously insists that only film is equipped to sensitize us, by way of big close-ups, to the possibilities that lie dormant in a hat, ... Similarly, Cohen Seat: "And I? says the leaf which is falling. And we? Says the orange peel, the gust of wind. ... Film, whether intentionally or not, is their mouthpiece." Nor should it be forgotten that camera's ability to single out and record the orange peel or the hand marks a decisive difference between screen and stage, so close to each other in some respects. The stage imagery inevitably centers on the actor, whereas film is free to dwell on parts of his appearance and detail the objects about him (pp.267-268).

The 'objects about him' are the props and set which provide details of his characterization. Another of the advantages the film medium has is the use of camera to highlight details that ordinarily one would not have noticed. Yet, they are part of the ensemble that builds the meaning in films.

Costume is another prominent element of mise-en-scene like set and props. Costumes are also used in film narratives as signifier. They are the clothes the actor/actress wears in the context of the narrative. Apart from covering the nudity of the wearer and the specific functions of signification they play in narratives, the costumes provide the greater part of the visual aesthetics of the films. According to Phillips (2009, p.23), "costumes are often used to help show a place and time [...]. Appearance, including clothing, can be so expressive that a single image sometimes conveys the essence of a story." In the same vein, Cunningham (1989, p.3) enumerated ideas that can be communicated through costume. She stated thus:

How does the costume visually define a character? ... The costume must (1) set the character in time (historical period) and space (geographical or imaginary place), (2) establish the approximate age and gender of a character, (3) establish the rank or social status of the character, (4) establish the personality of the character, and (5) reflect any changes in time, space, age, status, and personality that the character goes through during the play.

Costumes provide most of the visual appeal of film narrative. By fulfilling Cunningham's position above, costume becomes an important element in achieving authenticity in film.

Make-up involves the art of enhancing or altering the actor's appearance for the purpose of characterization. Because of the altering or enhancement of the individual's personality, make-up can actually influence the meaning of an image on screen. Through make-up, a filmmaker can express several ideas to the spectator. Make-up can suggest a character's background/locale of the narrative; the character(s) profession, age/sex; economic/social status; mood of the character(s)/the narrative itself; period/time of the narrative; and above all, the different characterizations in the narrative. Because make-up in some cases involves alteration, it can totally transform an actor's figure into something else to aid the progression of the narrative. There are different forms of make-up which filmmakers can use to signify. It ranges from straight make-up; character make-up; special effect make-up; prosthetics make-up; to fantasy make-up. Two or all of these forms of make-up can be used in one film narrative. However, the content of the narrative determines the form(s) that will suit the narrative. Make-up and costume normally go hand in hand, complementing each other in the signifying process. A believable make-up will always complement the costume of the character, giving credence to the characterization and the image on screen.

October 1: Synopsis

October 1 is a historical fiction that is set in the then Western Region of Nigeria in 1960. The film tells the story of Inspector Danladi Waziri, a police officer, who unravels the serial murder cases that ravage Akote at the twilight of British rule. The film opens with Inspector Waziri arriving at the District Officer's office in Lagos to present the case file and his report on the deaths at Akote at the dawn of October 1. The filmmaker uses flashback techniques in bringing to the fore all that transpired in the course of solving the murder cases. Following the murder of two young girls in Akote town one month before independence, the District Officer, Robert Winterbottom invites Inspector Waziri to help unravel the mystery by finding the killer. Inspector Waziri arrives Akote the same day the people of Akote celebrate the return of Prince Aderopo from Ibadan. Aderopo, Ropo for short is the son of the Oba and the first graduate of Akote. Working with Sergeant Sunday Afonja, a native who is to supply the background information to the cases, they reach several dead ends. Meanwhile, the number of the murder cases are increasing and also the killings follow the same pattern. Inspector Waziri insists on questioning Baba Ifa who is warning that the killer will kill again and truly, he kills again. Sergeant Afonja resigns because he sees Waziri's insistence on questioning Baba Ifa as an aberration, a sacrilege.

In the confusion that ensues after Bisi's murder, Sumonu, a Palace Guard is accused of being the killer. Bisi, a native and Sumonu's fiancée is murdered near the stream after her meeting with Sumonu. But when Chidinma, a daughter of one of the Igbo settlers dies while Sumonu is still in incarceration, Inspector Waziri's doubt increases as the reality of the situation dawns on him. He is dealing with a serial killer. The death of Chidinma also marks the beginning of the resolution of the murder cases. The killer's identity is coming to the fore. Two persons encounter the killer that night; one face to face (Corporal Omolodun) who lost his life, and the other, vaguely (the Hausa traveller) who later provides the clue that leads to Aderopo as the killer. But Waziri has no concrete evidence that ties his suspicion to the Prince. Sergeant Afonja, on his part, cannot imagine Waziri's madness at suggesting that Aderopo may be the killer. Waziri's suspicion grew with the confirmation of the whistling tune 'God Bless the Queen' which the Hausa traveller had given as part of what he can remember about the killer. Waziri remembers Aderopo whistling the same tune.

Inspector Waziri decides to dig deeper into the psychological background of Prince Aderopo. Miss Tawa, a teacher and Aderopo's classmate provides the clue which Waziri follows to unravel the repressed anger which belies Ropo's achievement as the first graduate of Akote. Aderopo and Agbekoya (Koya) are childhood friends and classmates who were chosen among the students for

scholarship to study in Lagos by Rev. Fr. Dawling. Unknown by the other students, Rev. Dawling was abusing the two. With the background information given by Miss Tawa, Waziri decides to confront Agbekoya who at this time is a cocoa farmer. The confrontation between Agbekoya and Waziri reveals the sordid story of sexual abuse meted on Agbekoya and Aderopo by Rev. Fr. Dawling. The vendetta on the virgins then is Aderopo's way of getting back to his culture and society who allowed Rev. Fr. Dawling to abuse him for six years. For Aderopo, the abuse left a lingering sadness and bitterness towards the opposite sex. Hence, he sets a target for himself: six virgins, each representing one of the six years of abuse. For Koya, on the other hand, the effect of the abuse is a total rejection of Western education and all it stands for. Hence, he became a cocoa farmer despite being exposed to Western education. With this background information, Inspector Waziri, is equipped to unravel the murder cases in Akote. Noticing Ropo's new interest in Miss Tawa, Waziri becomes certain of Miss Tawa's endangered self. When she disappears with Aderopo during the Independence eve celebration, Waziri suspects that she is in danger. With the help of Koya, Inspector Waziri discovers an old hideout where Aderopo plans to attack his last victim. Inspector Waziri and Koya rescues Miss Tawa and exposes Aderopo as the killer.

Analysis of Set, Props, Costume, and Make-up in *October 1*

The images below tagged, Image 1 and 2 are scenes from *October 1* showing the set and location of Adekoya's cocoa farm in the narrative. These images help to situate this narrative in the Western region of Nigeria. They are able to furnish the viewer with information through the use of known facts about the Yoruba people of Nigeria. As at 1960 and even up till date, the Western Region of Nigeria is known to produce cocoa in large quantity for export. The inclusion of this large cocoa farm in the setting and its use as location helps to create a sense of reality in the narrative.



Image 1

Image 2

Adekoya became a cocoa farmer after he abandoned western education and took to farming as a result of the dehumanizing abuse he received in the hands of Rev. Fr. Dawling. Image 1 presents Adekoya opening the cocoa pods in a natural setting, while Image 2 presents a wider shot of the cocoa plantation with Inspector Waziri and Sergeant Afonja.



Image 3

Image 4

Images 3 and 4 also add to the authenticity of this narrative. The images we have here are that of the physical environment found around Abeokuta and Ondo areas of the Western region of Nigeria. They also provide the geographical setting of the narrative. The presence of the rock formations and the general topography as represented in these images are significant of the natural environment of the west.



Image 5

Image 6

Images 5 and 6 here capture the period of the narrative vividly through the set design. The architectural designs of the buildings in the two images are reminiscent of colonial Lagos. The placement of the car props and the costumes present a memorable image that reminds one of 1950s and 60s architecture. Props are also part of a film's set as seen in images 1, 4 and 6 respectively. The presence of the cocoa pods, the old Range Rover vehicle, the antiquated models of Volkswagen and Mercedes cars help to highlight the historical undertones of the scenes and they form part of the mise-en-scene. For *October 1*, both geographical and physical locations provide the realistic setting and set for the narrative.



Image 7



image 8

October 1 presents a narrative that is dated to a particular period in the history of Nigeria. Although the narrative itself is a fictitious creation of the filmmaker, it makes use of names of real people and dates from history. Consequently, it aspires to represent the facts as factual as possible through the use of props, sets, and costumes.

For example, the car props in image 7 will significantly induce nostalgic feeling for the older generation and an insight into history for the younger generation. The idea is to recreate the period in view, that is, the pre-independence and post-independence periods in Nigeria. Another plus factor in the use of these car props is the detail it provides to the viewers. The cars used are right-hand drive with an entirely different number plate from what is in use today. By 1960, vehicles seen in Nigerian roads were right-hand drive. Also note that the number plates as seen in image 7 are examples of how colonial vehicle plate numbers were written. Furthermore, image 8 has a very significant role in the authenticity of this narrative. The title of this movie is *October 1* and October 1, 1960 is also the date of Nigeria's Independence. The first President of Nigeria, Dr. Nnamdi Azikiwe made a national broadcast on television to mark the beginning of an independent Nigeria. Image 8 represents the broadcast of October 1, 1960 on a television set that replicates the technology of the colonial era.



Image 9

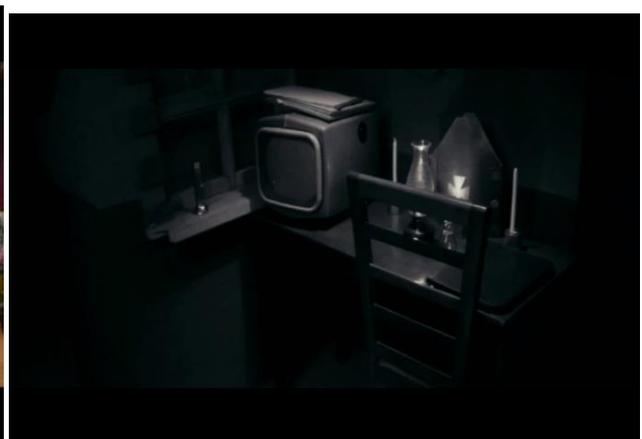


Image 10

Also, note the level of details provided by the scene in image 9. Here we have souvenirs of wrappers at the market stalls showing pictures of Dr. Nnamdi Azikiwe, the President-elect and that of Chief Obafemi Awolowo, the Premier of Western Nigeria. Image 10 is a scene from Rev. Fr. Dawling's

apartment which also replicates the furnishing and furniture to depict the particular period which the narrative represents. Note specifically, the impact of the television sets in images 8 and 10 in this narrative. They represent the colonial and post-colonial technology.



Image 11



Image 12

Similarly, in images 11 and 12, props also play very important role in giving the viewer details of the period being represented. Here the pictures of Her Royal Majesty, the Queen of England and the British officer with the British flag at the background clearly denote the period of the colonial rule in Nigeria. For this periodization of the narrative, also note the table clock, baton, hand-gun and radio in image 12 which presents antiquated versions of these objects. In images 13 and 14 below, the props displayed at the barber's shop and the photographic camera apart from indicating the period of the narrative, also point to character's occupation. So also, the cocoa plantation and cocoa pods in images 1 and 2 denote the occupation and the major economic strength of the people of Western Nigeria during the colonial period which provided the background for this narrative.



Image 13



Image 14

The costumes used in *October 1* are visual documentation of the colonial period in history in terms of styles and materials. The narrative as already noted is a fiction weaved around the Nigerian independence. Below is a narration of incidents that happened in Akote between the end of August and October 1, 1960 as presented by the filmmaker, Kunle Afolayan.



Image 15



Image 16

Image 15 and 16 above present the Nigerian Colonial Police Officers of the pre-independence era in their uniform. Image 15 shows their normal official parade uniform, while image 16 is their ceremonial uniform. The images adhere closely to the style of the period in terms of material, colour, the stockings, props and the head-pieces as presented in the narrative.



Image 17



Image 18

Image 17 represents a historical character who actually existed and was part of the pre and post-independence independence struggles in the history of Nigeria, Mrs. Funmilayo Ransome-Kuti. Through costume, the filmmaker is able to represent this character to the admiration of those who have seen pictorial image of Mrs. Funmilayo Ransome Kuti. Both the costume materials and the style of wearing them are reminiscent of the narrative's period. So also is image 18 which presents young school teachers who are trying to catch their fun in a bar parlour in anticipation of the independence come October 1. Miss Tawa's gather-pleated gown and her friend's knicker with crossing belt clearly describe the era in history through costume style. Also consider the significance of the costume accessories in these two images. Mrs. Ransome-Kuti's pair of glasses and the neck-tie of Miss Tawa's friend are particularly commendable in their roles towards the authenticity of this narrative.



Image 19



Image 20

The D O's tuxedo suit in image 19 is another indicator of the style of the period presented in *October 1*. The scenes in images 19 and 20 are the scenes of celebrations on the eve of Nigerian Independence as presented in the narrative. The three-piece white suit worn by the European characters in the scene stood them out from the scene in image 20 where the natives were celebrating the independence. Also, significant is the shortness of the female's iros and bubas which is an indicator of the 1960 fashion and style.

Furthermore, the art of make-up is another form of the signification process through which *October 1* realises the period of history under representation. To achieve the characterizations, straight and character make-up are used for the historicism in the narrative.



Image 21



Image 22

Images 21 and 22 present the hair styles in vogue as of 1960. Afro hairstyle was the in thing in terms of fashion and adornment. The historical outlook would not have been complete without the complimenting make-up for the historical costumes. For example, note the aesthetic effect of the hair parting on the left hand side of the teacher in image 22 and that of Aderopo in image 24. Miss Tawa's costume also compliments the hairstyle to represent the style of garment that was in vogue in the 60s. Sergeant Afonja's tribal mark in image 23 below is able to establish the background of the characters and the narrative itself.



Image 23



Image 24

Also note the costumes of the other characters at the background of this image.

Conclusion

Filmmakers invest on research for authentic representation especially in the mise-en-scene aspects of film production. For a film such as *October 1*, aesthetic appeal lies on accurate representations of the mise-en-scene against the backdrop of what is known. The thrust of *October 1* in terms of aesthetics is the historical leaning of the narrative which it sustains in all the scenes. This historicism was effected in the narrative through the use of appropriate set/setting, props, costumes and make-up to realize the aura of the colonial period in Nigerian history. In conclusion, set/setting, props, costumes and make-up are used to reinforce the thematic preoccupations and meanings in the narrative.

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Filmography

October 1. 2:25:16; colour, English/Yoruba; Screenplay: Tunde Babalola. Prod. Design: Pat Nebo. Costume: Deola Sagoe. Producer/Director: Kunle Afolayan. Golden Effects Pictures. DVD. Lagos, 2014.