



A STRUCTURAL ANALYSIS OF THE PRINCIPLE OF CAUSALITY IN A FILM, “EFUNSETAN ANIWURA”

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ABSTRACT

In contributing to the growing knowledge on film analysis, appreciation and criticism in Nigeria, a critical evaluation is carried out in this study to analyse and appreciate the structural system in a Nigerian film, “Efunsetan Aniwura.” Therefore, the study critically examines the structural principle of the causality in this film. The authors employ both the library study and studio analysis research methods while using a structural and conceptual approaches as a theoretical framework. Findings reveals that, human beings are used as causal agents in “Efunsetan Aniwura”, the causal elements comprise the material, efficient, formal, and final causes. Thus Efunsetan’s daughter (Toyosi) services as catalyst on different levels of causal motivations. Her death becomes both the efficient and material causes. The formal cause is revealed through Efunsetan’s inability to control her tragic experience. The element of the final cause is exposed in her strong will of refusing to go on exile and her willingness to commit suicide. The narrative depicts both the audio and the audio-visual planting systems. Tension and suspense are generated through the invocation of emotional situations, public outcries, and emphatic conditions. The plot is based on a 1-2-3 chronological order while the pattern of development is a tragic mode of a grace to grass format.

Keywords: Causality, “Efunsetan Aniwura”, Planting, Structural Analysis, and Tension.

INTRODUCTION:

Although the dramatic text on Efunsetan Aniwura was written as far back as 1960 (Atoyebi, 2014); while the film reviewed in this study was released in 2015. Having read the dramatic text and watched the narrative film on Efunsetan Aniwura, the reviewers then decided and agreed to work on the film rather than the dramatic text because it portrays the biography of of this iconic woman in better light than the text. This fact is equally attested to by the playwright who is also the screenwriter, when he agrees with his critics that:

They are right in their criticism of the work. I was very young with little education when I wrote the book. If I were to write it today, it would be different. Efunsetan can be described as a woman fighting for the rights of women folk. She could be described as woman rights activist. She is not as



tough as I portrayed her. I have met the head of her lineage and we have discussed about it. The new Efunsetan Aniwura film I produced was done with adjustment that portrayed the woman in her real self.

Consequently, in the structural analysis of this movie, attempt will be made to identify various types of causality, its agents and other causal elements in this film system. Therefore, the study aims to demonstrate the featuring of the material, efficient, formal, and final causes in the film, “Efunsetan Aniwura” It is also the target of this appraisal to reveal the structural operations of other narrative elements such as the causal planting system, the generation of tension and suspense, the order of the plot presentation, and the pattern of story development.

LITERATURE REVIEW:

Structuralism and Structuralist Approach:

Going by the view of Eyvazi, Alaeddini and Nickfam (2015), “Structuralism is a school of a very wide concept and in practice includes different theories and approaches.” Quoting Mastin they further opine that:

Structuralism is widely regarded to have its origins in the work of the Swiss linguistic theorist Ferdinand de Saussure (1857 - 1913) in the early 20th Century, but it soon came to be applied to many other fields, including philosophy, anthropology, psychoanalysis, sociology, literary theory and even mathematics.”

In their opinion, “Structuralists try to uncover the “grammar”, “syntax”, or “phonemic” pattern of particular human systems of meaning, whether they be those of kinship, garments, haute cuisine, narrative discourse, myths or totems.” They are of the view that examples of structuralist analyses can be found in the earlier writings of Roland Barthes, especially in the wide-ranging *Mythologies* (1957) and *Système de la mode* (1967)

Mambrol (2016) is of the view that, “Structuralism, in a broader sense, is a way of perceiving the world in terms of structures.” While Eyvezi et al, (2015) opine that, there are two main streams in the structuralism school, one on the linguistic field continuing what Practical Criticism and New Criticism left off by focusing on the individual meaning of individual texts, and the other one following Formalism with their endeavour to discover general laws, the more general, the better. Structuralism base on Ferdinand de Saussure’s linguistic insights into the structure of language as a system (langue) continued former schools.

According to Mambrol (2016), ‘the essence of Structuralism is the belief that “things cannot be understood in isolation, they have to be seen in the context of larger structures they are part of”. The contexts of larger structures do not exist by themselves, but are formed by our way of perceiving the world.’ According to Eyvazi, et al (2015):

structuralists no more limited themselves only to find general rules in language system and started to find general structures on the sentences, genres and narratives as a whole.



It is on record that, structuralists believe the underlying structures which organize rules and units into meaningful systems are generated by the human mind itself and not by sense perception. Structuralism tries to reduce the complexity of human experiences to certain underlying structures which are universal, an idea which has its roots in the classicists like Aristotle who identified simple structures as forming the basis of life. Consequently, Mambrol (2016) defines a structure as “any conceptual system that has three properties: “wholeness” (the system should function as a whole), “transformation” (system should not be static), and “self-regulation (the basic structure should not be changed.”

Concepts of Causality:

David M Boje (2008), believes that “A simple definition of causality is the principle that a prior event can be necessary and sufficient for the occurrence of a subsequent event.” Historically, there are at least two competing theories of causality, firstly, a generative theory developed by Socrates (then Hobbes) where every effect must have a cause. The Greek philosopher Aristotle enumerated four different kinds of causes: the material, the formal, the efficient, and the final. Secondly, the secessionist theory, exemplified by David Hume (1711-1776) and he posits that causality was not a real phenomenon, somewhere between the fiction of mind and the coincidence of occurrences.

A further rumination on Aristotle’s categorisation of cause reveals that material cause is what anything is made of, **Formal cause is** what a thing is, the form or pattern that made the event happen, **Efficient cause is** what immediate agent is acting to produce the work or form, **Final causes is** why the event happened, the motive for an action or the sake of which war is produced.

Boje (2004), also believes that *generative causal type* narratives/identifies prior events that are connected to and cause subsequent events. Thus he puts forward, the following types of *generative causality*:

Sufficient cause... which can produce an effect by itself. Aristotle's causes (1 to 4) are sufficient... Necessary cause... this must be present for the effect to occur, but by itself cannot produce the effect... Contributory cause... this may lead to an effect but cannot produce it by itself... Proximate causes... are of the view that various events happen close to the effect, but without being sufficient, necessary, or contributory causes. Remote cause... happens distant from an effect. The mechanism linking two events have not been specified.

Auxiliary Components/Causal Elements:

In most cases, one could not examine the nature of causality in narratives without a due reference to some auxiliary components/causal elements such as *causal agent*, *causal motivation*; *planting*; *interface*; *conflict*; *tension*; *suspense*; and *pattern of development*. each will succinctly be explained because some of these identified factors will be used in diagnosing the film under review.

The causal agent is anything, person or element which could be either primary or secondary agent, a protagonist or an antagonist that initiate the chain of actions and reactions in a narrative. Hence, any of these elements could serve as a causal agent in a story: human, social, animal, metaphysical or natural phenomena. It must be noted that human being, social, supernatural element and



sometimes animal often serve as agents of causality on Nigerian films, while the use of natural phenomena is still alien.

Causal motivation, this could be any incentive, reason or impetus that drives the causal agent to behave in a certain way. According to Ekwuazi (2002) “motivation is used to refer to any element in the story or narrative that is justified by the overall form of the narrative/story.” Thus any of the previously discussed sufficient or generative causal types could serve as motivation.

Planting could be seen as a piece of information that is injected well in advance in the plot of a narrative, and nurtured in the course of unfurling story and made to explode at the appropriate time within a plot for dramatic effectiveness.

Interface according to Ekwuazi (2002), is that point at which the contending forces in a narrative be objects, ideas or characters, meet and it is a point where dramatic tension is at its peak.

The conflict could be seen at a clash that occurred between the protagonist and the antagonist in a literary narrative or in a cinematic production. Thus, interface or conflict could be established on the screen through any of the following filmic formats i. Sound confrontation, ii. Visual confrontation, or iii. Audio-visual confrontation.

Tension according to Ekwuazi (2002) “is an essential element of suspense” hence he opines that “A dramatist strives to engender, maintain, suspend, heighten and resolves a state of tension.”

Suspense, Ekwuazi (2002), quoting Stuart Griffith defines suspense as:

...a straining forward of interest, a compelling desire to know what will happen next. When a hearer[viewer] is totally at a loss to know what will happen, but is eager to ascertain; when he partly guesses what will take place, but deeply desires to make sure; or he almost holds back so greatly does he dread an anticipated situation, he is in a state of suspense...

He equally believes that “where well handled, ‘suspense makes the audience ask questions,’ what has happened? What will happen next?”

The pattern of development deals with the basic narrative outline or prototype in which an unfurling story is formed since story or narrative usually involve changing from the initial point or equilibrium to a new point or equilibrium. Ekwuazi (2002) identifies some common pattern of narrative development thus: Love, Success, Cinderella, Triangle, Return, Vengeance, Conversion, Sacrifice, Grace to Grass and Family patterns among others.

METHODOLOGY:

In this research, the authors employed both the library study and studio analysis research methods. Thus relevant books and journals from the library as well as e-books and journals from internet resources are consulted and used. The employment of the studio diagnostic method involves the deployment of editing machine in selecting and analysing relevant shots from the specimen film – “Afunsetan Aniwura,” thus a total of twenty two (22) shots are selected and used in this study,

DISCUSSION AND FINDINGS:

**Production Data:**

Year of production:2005, Company: Goldenlink Productions and Communication Ltd, Screenwriter: Akinwunmi Isola, Director: Tunde Kelani, Digital Photographer: Tunde Kelani, Editor: Mumin Wale Kelani, Costumiers: Theresa Aliu, Idowu Comedy Abiodun, Iya Maria, Casts: Iyabo Ogunsola, Samson Eluwole, Ayo Olabiyi, Saheed Balogun, Sunday Omobolanle, Ayo Eluyemi, Biola Ogunsola.

Synopsis of the Film, “Efunsetan Aniwura”

Efunsetan Adekemi Aniwura [Biola Ogunsola] the lead role whose last name, “Aniwura” has been interpreted by scholars as “owner of gold” (Okunola & Ojo, 2012), in this screen narrative is depicted as a wealthy and influential female personality in the land of Ibadan. A territory dominated by Yoruba traditional war lords and generals. From the dialogues of her neighbours, in this film, it could be deduced that Efunsetan aided some Ibadan war lords during the Yoruba intra-tribal wars and in other Ibadan wars of expansion. As a powerful merchant, she acquired numerous slaves; however, she could not be described as the proverbial “Ologuneru” who at his demise recorded numerous slaves but a garment because Efunsetan has many properties which include uncountable garments, gold, houses, acres of farmlands and she trades “...in weapons and ammunition that enabled Ibadan to carry on its numerous wars” (Idowu & Ogunode, 2016).

As an interrogative narrative film, with evidence in other publications (Okunola & Ojo, 2012, Olatundun, 2010, Isola, 2014, Olawale & Ogunode 2016,), Efunsetan is initially revealed as an opinion leader, a philanthropist, a generous slaver master and a caring mother. But as soon as she loses her only child, Toyosi [Iyabo Ogunsola], and in her attempt to avenge the death of her daughter against God, she becomes better as she issues out a decree that no slave should procreate and the crises of babies are prohibited within her household. Her bitterness over her beloved daughter and her determination to enforce her promulgations within her household become her major flaw. She becomes a sadist, she doles out capital punishments on any slave that flouted any of her decrees. Her inhuman treatment of her slaves and neighbours; soon attracts public outcries and condemnations. But rather than heeding to elders’ pleads, she is adamant and she maintains her stand. In this process, many slaves lost their lives. Historical records and other critical reviews of Efunsetan life experience claimed that close to thirty slaves were beheaded or force to die but only three are presented in the film under review and these victims are Adetutu, Adesewa, and Itawuyi.

At the peak of Efunsetan’s reign, her overzealous slaves murder a professional palm wine tapper without her condemning this action. Efunsetan equally adopts and treats as slave, Oguniyi [Sunday Omobolanle], a palace chief who is sent to inform her on the council of chiefs and Latoosa’s order of banishing her from Ibadan community. At the climax of this narrative, Aare Latoosa [Samson Eluwole], the army generalissimo of Yoruba land and the then ruler of Ibadan community leads the people of Ibadan land to engage Efunsetan in a physical and metaphysical confrontation with the basic intension of deposing her for good. Like a courageous woman, Efunsetan defends her household gallantly in this filmic presentation, however, when she realises that she cannot overcome Aare Latoosa and the whole of Ibadan community and that her mission of avenging the death of her only begotten daughter on her slaves has come to an end, she goes



into her inner chamber and commits suicide. However, it must be observed that the sequential details of Efunsetan's exit in this narrative film is contrary to the claims by some scholars..

As soon as Aare Latoosa realises that Efunsetan has taken a heroic exit out of the world in this film, he declares her "the strong woman of Ibadan land" and promulgates that all her slaves are to be freed, but no one in Ibadan land should vandalize Efunsetan's properties or her household. He also decrees that her relatives must preserve her legacy of being an industrious woman by taking care of her household and properties. Despite his freedom, a devoted slave refuses to leave Efunsetan's compound out of his loyalty and sympathy to his suffering heroine.

Structural Analysis of Causality in the Film, "Efunsetan Aniwura":

In examining *causal agents* and *causal motivation* which are established at the raising of this narrative film, it could be stated that human beings are deployed as primary and secondary agents. Thus the primary agents of causality in this narrative include Efunsetan Aniwura, the tragic heroine and the antagonist; Toyosi, her daughter, a causal motivation in the narrative as well as Efunsetan's friends appeared on one hand, while the Aare Latoosa, who is projected as the protagonist and his chiefs as well as the people of Ibadan land are equally introduced on the other hand. The secondary causal agents so introduced include Toyosi's friends and many other unnamed slaves.

The demise of Toyosi in **12**, the beloved daughter of Efunsetan aside from establishing her as a causal motivation and the cause of the emotional stress or psychological illness on Efunsetan, she could also be seen as an efficient cause in this narrative. To be more precise, one could say that the root of Efunsetan's bitterness and psychological illness could be traced back to a disappointment she met on her motherly affection and love which she invested on Toyosi (**05**), who suddenly gives up to the ghost. Fact of this filmic record could also be found in the works of Okunola and Ojo (2012); Olawale and Ogunode (2016).

The material cause, in the nature of Efunsetan could be identified in both the positive and the negative aspects of her traits. Therefore, some qualities of her good attributes include being an opinion leader in both social and political circles of Ibadan community (**01 & 02**), a philanthropist and generous woman, a kind master to her slaves (**03 & 04**). All these attributes are equally attested to by available historical documents (Okunola & Ojo, 2012, Olatundun, 2010, Isola, 2014, Olawale & Ogunode 2016,). As a caring mother and a kind in-law (**05**), she derives a great joy on her only begotten daughter and her family, who she gives an utmost attention and care. Consequently, the loss of Toyosi (**06 & 07**), who is her source of hope and aspiration becomes also her *efficient cause* or an immediate agent that brings out the worst side of her character. This lost constitutes a major tragedy and her inability to control this unfortunate occurrence, soon leads her to the exhibition of the callous attributes (**08 - 14**) which is her main flaw in this film.

In examining Efunsetan's flaw further from the sufficient cause perspective, available records suggest that due to her determination to avenge the death of her daughter against God, this generates in her bitterness towards mankind especially her slaves and neighbours. Thus this single determination of vengeance which she registers in **08** could also be technically regarded as a necessary catalyst that changes the personality of Efunsetan from a kind person to a bitter person. In their interpretation on the course of changes in the life of Efunsetan, Okunola and Ojo, (2012) opine that:



Efunsetan Aniwura was the richest person of her time in Ibadan land. The woman was a great entrepreneur who had a great wealth. However, among the Yoruba natives, children are considered very important than any a great wealth. Children are considered greater possession than money and other material wealth. Children are progenies to inherit one's legacies. Unfortunately, Efunsetan Aniwura had a very terrible life experience in area of having progeny to inherit one's wealth, fame and honor. Her only child and daughter died during child labour in 1860. With terrible sense of loss and the stigma of not having a progeny to inherit her legacies, she blamed God for her tragedy and she in turn, vent her anger on the society she swore to defend while taking oath on her installation as the Iyalode of Ibadan.

If Efunsetan's lost and bitterness could be examined in the light of the four Aristotelian causes, one can say that the "material cause" is the sudden demise of Toyosi the only heir. At first, Efunsetan blames Olodumare the supreme God for giving her an only child and still allowing the heir to die at a point she is to bring forth another human or another source of joy. One could say that the physiological distress or a psychopathic illness of Efunsetan is as a result of being highly devastated as she could not comprehend this sad event in her life. That is, having raised Toyosi as a single parent with deep love, giving her the best care during her pregnancy period, hence, her dying at the point of giving birth to a child becomes an irreversible and unbearable lost. Thus, Efunsetan sees the tragic experience as the greatest act of wickedness from God towards her. And this is a basic reason she decides to avenge the death of her daughter on every mankind, the handmaid of God. As it is in some historical records, she is determined to take out her frustration, dissatisfaction and disappointment on all her slaves whom she once treated as children with kindness and love.

A formal cause of Efunsetan's manifestation of abnormal personality in this film could be traced to her inability to comprehend the tragic experience in her life or her incapability to control her emotion which results into a psychological disorder. Her incapacity to accept the will of Gods for her daughter equally leads her into this state of negative reaction towards people around her. Moreover, her bitterness becomes a catalyst, a form or a pattern that changes her from good to bad which eventually leads to her sad exit from the world. **Moreover, this psychopathic state of her mind with time, becomes an intolerable act that produces instance negative reactions from the Ibadan community and for this,** she is asked to go on exile.

The element of a Final cause in this narrative could be seen in Efunsetan's stubbornness which manifests in her refusal to go on exile as demanded by the community. Her refusal eventually leads her into a clash with Aare Latoosa, the "Aare Ona Ka kan fo" or the generalissimo of Yoruba land and the paramount ruler of Ibadan community. In cinematographic language the confrontation established in the film and captured in **20** could be described as "an audio-visual confrontation". From all indications, her refusal and argument is based on the fact that Ibadan is her chosen state of residence which she has a lot investment and that no human or group of people have the right to expel her from her land or dispose her as Iyalode of Ibadan land

Furthermore, this conflict that ensues could also be seen as a metaphysical war of words between Efunsetan and the whole Ibadan community led by Aare Latoosa (**19**). The peak of this confrontation as revealed in this film is followed by the return, and as previously observed under



the synopsis, when Efunsetan realises she could not win the ongoing war against the community; she excuses herself, goes into her room and she commits suicide (**21**). Although some publications are of the views that Efunsetan was murdered after this confrontation with Aare Latoose. (Okunola & Ojo, 2012, Olatundun, 2010, Olawale & Ogunode 2016.) Be it suicide or murder, the fact remains that Efunsetan experiences a calamitous result from her psychopathic and inhuman actions which include her violent exit. Consequently, the point in which she commit suicide in this narrative, establishes the catastrophe stage in the film.

The first element of *planting* in this film could be seen as “audio planting” which manifests through Efunsetan pronouncement while recalling how Aare Latoosa should not have been chosen for the post of Baale of Ibadan community, she explains how Latoosa decided to take the title of Are-Ona-Ka-kan-fo (i.e. the generalissimo), which is a military title instead of the political title of “Baale.” She equally informs her followers in **01** that other military titles such as “Balogun” or “Basorun” suggested to Latoosa were turned down only for him to pick the title of the generalissimo. Then she concludes by saying “peace usually eludes any town where Are-Ona-Ka-kan-fo resides.”

This pronouncement is made by Efunsetan at the raising of the narrative when she is not even aware that she is going to be a source of terror and unrest to her community. Thus her pronouncement becomes a prediction because Ibadan community witness two major social unrests during the reign of Aare Latoosa. The first is Fako [Ayo Afolabi] induced unrest in **22** and the second one is Efunsetan invoked strife which is based on the actions and reactions around her negative psychological state of mind.

Another planting in this narrative which is used to demonstrate how Ibadan community treats any man who goes against the constituted authority in the land is seen in **22** where Foko disrespects and challenges the Aare Latoosa in his palace and out of annoyance Latoosa orders that Foko should be barred from the community and his household should be reduced to nothing. The punishment applied to Fako when he threaten the peaceful co-existence of the community could be seen as “an audio-visual *planting*,” if one should consider the point of its explosion when Efunsetan an high chief of Ibadan land is dealt with in the like manner for constituting a threat to the peace of Ibadan community.

There are many points of where *conflict*; *tension* and *suspense* are generated in this narrative. For instance, there are personal prides and egoistic conflict between Aare Latoosa paramount ruler of Ibadan and Efunsetan, the wealthiest woman in the land and this is revealed through Efunsetan, when in **01** she makes it clear that she could not begs Latoosa after all her contributions in forms of finance, ammunition and food supplies during Ibadan war of expansions. This fact is equally and explicitly recorded in Idowu and Ogunode’s article (2016). Another form of this interpersonal conflict is seen when Latoosa deliberately shot Efunsetan down and denies her opportunity to contribute to an ongoing discussion in a political forum where the issue of Fako comes up for a debate.

A different type of confrontation occurs when Efunsetan accuses God for being cruel and challenging him for failing to preserve the life of her daughter in **08**. The pick of all these confrontations in the film under review occurs at the point when Aare Latoosa led Ibadan people to invade Efunsetan’s household in order to banish her from Ibadan community. But rather than going on exile Efunsetan in **21** decides to take an exit from the world by coming suicide.



Tension and *suspense* is generated in this narrative through the invocation of emotional situations such as the one generated around Toyosi demise, the sympathetic condition created around Adetutu execution in **09** and **10**, the confrontation and the emphatic condition generated around Efunsetan's exit. The plot structure of this film followed a 1 – 2 – 3 chronological order while the *pattern of development* in this film is that of a grace to grass tragic model.

SUMMARY, CONCLUSION AND RECOMMENDATION:

In contributing to the growing knowledge on film analysis, appreciation and criticism in Nigeria, the authors employed the library study and studio diagnostic research methods as well as a theoretical framework of structural analysis and conceptual approaches in carrying out a critical evaluation of causality in “Efunsetan Aniwura” a Yoruba narrative film.

The outcome of the study thus reveals that human being are used as causal agents, the causal elements comprises the material, efficient, formal, and final causes. That is; the positive and negative qualities of Efunsetan's personality is structurally used in revealing the various causes in this narrative film. Toyosi, is thus identified as a catalyst, appearing on different levels of causal motivations. As an efficient cause, the dead of Toyosi becomes the immediate agent that brings out the worst side of Efunsetan's characters. On material causality, her demise turns the lead role, Efunsetan into a psychopath and her inability of to comprehend and control her tragic experience becomes the formal cause while the element of the final cause in this narrative could be identified in the strong will or stubborn trait of Efunsetan, which manifests in her refusal to go on exile but prefers to commit suicide.

The planting featured in the film comprises both the audio and the audio-visual planting systems, while the tension and suspense are generated through the invocation of emotional situations around the demise of Toyosi, the public outcries around the execution of Adetutu, and the emphatic conditions around Efunsetan's exit. The identified plot structure in the film is that of a 1-2-3 chronological order while the pattern of development in the film is a tragic mode of a grace to grass format.

Based on the findings of this study, it is therefore recommended that further structural analysis or diagnostic study could be carried out on other narrative components of this film, “Efunsetan Aniwura.” The unexplored and the possible areas of further research include the structural system of time or the temporal elements and the structural component of spatial factors in this film. Secondly, the structural and conceptual approaches used in examining the causal elements of “Efunsetan Aniwura” film in this study could also be applied in diagnosing another Nigerian film.

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APPENDIX:



notorious for attracting wars

01. Efunsetan as a leader is expressing her views to her followers on the political issues cum state affairs.



02. The joyous Efunsetan and her friends are dancing in the midst of her well wishers and slaves,



come back later for some baby materials

03. Efunsetan, the philanthropist is doling out money to the mother of new babies



04. Here is the joyous Efunsetan, rejoicing with the mother of twin who is one of her slave girls.



Toro! bring me a bottle of honey

05. Efunsetan a devoted and caring mother, taking care of her only daughter who is heavily pregnant and expecting a new baby



06. The dead body of the only baby of



07. Efunsetan, the sorrowful woman after the demise of her only beloved daughter... but the memory of Toyosi will not just go away from her...



08. Efunsetan challenging God for being cruel by allowing her only daughter to die and vowing to deal badly with people around her



11. Adesewa another slave girl is forcefully fed by Efunsetan Aniwora in retaliation for attempting to poison her food.



12. Otawuyi is agonising for eating the poisonous food prepared by Adesewa which is meant for Efunsetan Aniwora



13. The elders having an audience with Efunsetan, appealing to her so that she can spare the live of a slave girl... but she rejects their plead and sends them away with vexation... a main flaw in this



14. The psychopathic Efunsetan in a close up actions as she reacts violently and rejects the elders plead for mercy



okay I'll climb down

16. At the pick of Efunsetan's reign, her overzealous slaves accuse a palm wine tapper of trespassing in their master's farmland, force him to come down and beat him to death...



you, get up! Carry it inside and don't you break my gourd!

17. Efunsetan adopting Oguniyi, a palace chief who is sent to inform her on Latoosa's order of banishing her from Ibadan land...



they will swell the number of my slaves

18. Oguniyi, is being treated by Efunsetan as slave, for bringing to her the upsetting news



they can't drink from the same calabash, two warring rams

19. The people of Ibadan led by Aare Latoosa, invade Efunsetan's house to enforce her expulsion...



20. A point of confrontation where Efunsetan defends her household gallantly but when she realises that she cannot overcome Aare Latoosa, she goes into her inner chamber...



21. After defending her household gallantly, Efunsetan comes in to her power chamber and commit suicide...