

Protest Culture and Protesters' Ignoramus in Yoruba Film: A Study of Femi Adebayo's *Seven Doors* Production

Tairu, Abiodun Olukayode *
Department of English,
Olabisi Onabanjo University,
Ago-Iwoye, Nigeria.

Abstract

Protest culture being an integral part of humanity in any society entails individuals and groups using various forms of protest to express dissent, challenge authority, and advocate for social change. Protesters ignoramus becomes the act of an individual who's uninformed is particularly relevant in the context of protest culture. Film as a modern mode of communication involves telling a story by creating images as illusion. This study, thus aims at examining the intersection of protest culture and protesters' ignorance through film production. The study adopts qualitative approach that uses descriptive and content analysis as instruments. A Yoruba film with five (05) series of Femi Adebayo with cultural elements of protest culture has been purposively selected: Seven Doors. This study aims at examining the intersection of protest culture and protesters' ignorance through a thematic analysis of Femi Adebayo's film, Seven Doors. Findings reveal the ways in which Seven Doors portrays the complexities of protest culture, highlighting the tensions between informed activism and uninformed mobilization. It exposes the catharsis and regrets of protesters at the end of the protest in the form of an action regretted due to lack of adequate information and genuine reason for protest before it ever happens. Findings also extrapolate a deeper understanding of the dynamics of protest culture and the importance of informed engagement in social movements through the lens of Social Learning Theory. Ultimately, this paper provides a new insight into the ways in which cultural film productions like Seven Doors can shape and reflect societal attitudes towards protest and social change

Keywords: Protest culture, Protesters, Ignoramus, Film.

Introduction

DeLanda's *New Philosophy of Society: Assemblage Theory and Social Complexity* prepared the background upon which this study is hinged on. *Ilu-Ilara*, the *Ilara* community which is the center of focus in this study remains the society where thorough cleansing and reformation needs to be carried out because of past mistakes and events which are now haunting and

* Corresponding Author: Tairu, Abiodun Olukayode

Email: tairuabiodunolukayode@gmail.com

Received 30 June. 2025; Accepted 20 July. 2025. Available online: 30 July. 2025.

Published by SAFE. (Society for Academic Facilitation and Extension)

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disturbing the relative peace the members of the community deserved and ought to be enjoying. Meanwhile, the Plebeian state of mind and the crude nature of the apocalyptic native of *Ilara* made seeking solutions to problem become tougher and more complex. In the middle of the established intricacy and complex situation of the calamity befalling the people of *Ilara* Kingdom and the attendant untimely death, the study identified the ignoramus of the staged protest in the movie which was not really the solution to the existing problem. Hence, *Ilara* community became a point of contact to numerous non-peaceful communities where the native consider protest as a solution to chaos, whereas the nature of the problem and its solution was far beyond protest.

Theoretical Framework

The study adopted Manuel DeLanda (2006) complexity and assemblage theory. The theory develops the heterogeneous forces of war and protest as constellations of people, objects, expressions and practices that contingently link a community as a living entity. This account for the reason *Ilara* people in Femi Adebayo's *Seven Doors* is ceaselessly seeking solution to the fundamental problem causing calamity in their community with the aim of digging down to the root cause and proffering lasting solution through the assemblage of past events, deeds, actions and inactions. Deleuze & Parnet (2006:52), see assemblages as a complex collection that coagulates into heterogeneous terms and which establishes liaisons and relationship among variables.

Methodology

This study employs a qualitative research approach to examine the representation of protest culture and protesters' ignoramus in Femi Adebayo's *Seven Doors* through a purposive selection of Femi Adebayo's *Seven Doors* (film). A qualitative content analysis of the film's narrative, dialogue, and visual elements is done to expose the protesters' ignoramus in the movie.

Analysis

This section analyses the sampled protest scene from Femi Adebayo's *Seven Doors* from the 33:23 minutes into the film to the 36:00 minutes presenting some characters who are very naïve of incident that is responsible for disasters, calamity and untimely death within their community. Where the ignoramus lies is in the matching on to the king's palace in dissent thinking that the King must have been rejected by their ancestors and the reason for his

devastating and calamitous reign. They matched up the palace with leaves in their hands as a symbol of protest doing that while singing tear-driven protest songs.

Sampled Protest Song

Amidst a very loud noise....

Ìgbà re ò da,
Àsìkò re ò dùn,
Ìlára ti ko Adédùnjoyè
A ò fẹ o mó

Your reign is bad
Your time is sour
Ilara forbids you as King
We need you no more



Sampled Protest Speech

A plebian protest leader, talking to King Onilara of Ilara while the king could only stare and watch in displeasure....

Ó tó óóóó..... That is enough. (Silencing the mammoth crowd)

Onílará, ikà mà niyín o. The King of Ilara, you are a wicked man.

Èyin n sùn, ní ìgbà tí gbogbo ilú n sunkún. You are sleeping when the entire community is thrown in disarray.

Ta ló ye kí ó má fojú boorun? Whose duty is it to keep awake if not you the King? (Rhetorically)

Èèrú ni wón fí gba ibùkún. He became the King by cheating and bribe.

Tí ó bá jé wipè àwon ni òrìsà mú ni, ò ye kí ilú ó dùn ju bá yí lo. Had he chosen by the *Ifa* oracle and our ancestors as the king, the town should be rosy as against the disaster befalling us now.

È sàà fí itijú gbé e é lè. Please abdicate the throne in shame and leave.



Analysis 1. The explanation on the Sampled Protest Song

Igba re o da,

Your reign is bad

Asiko re o dun,
Ilara ti ko Adedunjoye
A o fe o mo

Your time is sour
Ilara forbids you as King
We need you no more

A mammoth crowd of dissenters matched in informally to the palace to throw tantrums at the king about the abominable disasters that are becoming incessant and unbecoming in the community. Meanwhile, the genealogy of the problem the community dissenters are seeking solution *to, for*, starts not with the reign of the incumbent king, but indeed started during the tenure of the king's forefather who sacrificed his seven wives with the help of the powerful *Esusu* taking an oath of recompense. The powerful *Esusu* traded the lives of the former King's seven wives who dropped dead same day, same hour for longevity on the throne for the king (their husband) and whose bloods are now crying for vengeance during the reign of the king's grand-child who now ascend the throne of his forefathers.

If one of the earliest king of Ilara created the problem for the current and incumbent Onilara of Ilara the grand-child, will it be correct or right to protest during the reign of the innocent king?

The protesters are not aware of this story beforehand and before protesting, hence, the *ignoramus*.

Analysis 2: Sampled Protest Speech

The best way to describe the speakers' speech is nothing but *a mere ranting* on the subject they know absolutely nothing about, hence their *ignoramus*. The King being hated or being questioned is not the originator of the problem and so we need to place a big question mark on the sanity and current mental state of all the partakers of the protest. There is need to also check whether they are medically, emotionally, socially, and spiritually balanced. Their act could be subtly described as an insubordination, and are all guilty of treachery, and by the same token worthy of death penalty.

Conclusion

The picture of the incumbent and innocent king of Ilara Kingdom where he opened his mouth widely in awe speaks and concludes the *ignoramus* of the community dissenters. Even the king didn't know the cause of the calamity and the cause of the death of his biological son and daughter until he was destined to wrestle with *Esusu* the usurper and conquered him spiritually before peace is restored. Meanwhile the King was designed to fight the spiritual battle that will bring peace and progress to Ilara and reason he was the rightful person to ascend the throne to atone the sins of his great grandfather, but himself and the dissenters knew nothing about this

spiritual arrangements. Hence, the ignoramus of the protesters in Femi Adebayo's *Seven Doors*. The current king had to marry seven wives to rectify the error committed by the former king to appease the souls of the departed faithful seven wives, hence making seven a significant number.



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