

**AN EXPLORATION OF THE PROMOTION OF PATRIARCHY IN SELECTED
NOLLYWOOD MOVIES**

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DECEMBER, 2022

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**A PROJECT SUBMITTED TO DEPARTMENT OF THEATRE ARTS,
FACULTY OF ARTS, UNIVERSITY OF BENIN, BENIN CITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE AWARD OF BACHELOR OF ARTS (B.A) DEGREE
IN THEATRE ARTS**

DECEMBERR, 2022.

DECEMBER, 2022

DECLARATION

I hereby declare that this research work was undertaken by and that quotation and work cited in this research work have been duly acknowledged where necessary.

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CERTIFICATION

This is to certify that this research work was duly carried out by Omoruyi Esther Osato in the Department of Theatre Arts, Faculty of Arts, University of Benin, Benin City in partial fulfillment of the requirements of the award of Bachelor of Arts in Theatre Arts.

MR. CHUKS OMESSAH
(Project Supervisor)

DATE

DR. VINCENT DIAKPOMRERE
(Head of Department)

DATE

DEDICATION

This project is dedicated to almighty God

ACKNOWLEDGEMENT

I wish to express my sincere gratitude to my amiable supervisor, Mr Chucks Omessah, for being a father, a great and scholastic supervisor. Thank you sir for your guidance, corrections, criticisms, encouragement, and knowledge that helped me during this research work.

I will not fail to appreciate all the members of staff of the theatre art department especially Dr Praise Akpughe Mudiaga and Dr Peter Odogbo

I am eternally grateful to my uncle Mr Eghosa Omoregie, my aunties Miss Itohan Omoregie, Mrs Sibhafidon Joy, Mrs Nekpen Onegbetale, and my mum Mrs Joy Okoro for their support during this project and during my course of study.

I appreciate the constant support and push from my roommates, Emem, Adesuwa, and Oyinyenchi. I appreciate the entire class of Thespian 17 for taking this ride with me, the journey was worth while.

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ABSTRACT

This study investigates the promotion of patriarchy and portrayal of women in contemporary Nollywood films, using *Dry, Isoken* (2017) and *King of Boys* (2018) as case studies. The objective was to highlight the several ways in which women in the films are represented or portrayed to viewers and ascertain whether contemporary Nollywood movies are an improvement on the issues of gender stereotypes and sexism which are hitherto dominant in the film industry. Anchored on the cultivation theory, the study used the qualitative content analysis method. Findings revealed that women in the studied films are negatively portrayed in several ways and that these portrayals are, at best, parallel to the Stereotypical ways in which women were portrayed in aforementioned Nollywood movies. Taking cognizance of the Fact that the three films are directed by women, the researcher recommends that Nollywood female directors Should see beyond the lenses of monetary rewards and set a pace with interests of changing the narrative and Portraying Nigerian women in a positive light.

CHAPTER ONE

INTRODUCTION

1.3 BACKGROUND OF THE STUDY

All through the years and for several millennia, from the Stone Age to the Modern age – the struggle for dominance and superiority between the two known (female and male) gender has never abated. Patriarchy – adjudged and described by feminist as the conscious minimization and subjugation of the women folks, deploying ideologies, cultural and metaphysical and even religions of all kinds western Christianity, Islamism, Buddhism and African Traditionalism have spoken with one voice in favour of a male-dominated world.

Patriarchy is a social system in which men hold primary power and predominate in roles of political leadership, moral authority, social privilege and control of the property.

According to sociologist Sylva Walby, patriarchy is "a system of social structures and practices in which men dominate, oppress, and exploit women" Some patriarchal societies are also patrilineal, meaning that property and title are inherited by the male lineage.

Sociologists frequently reject explanations of patriarchy that are largely biological in nature and maintain that socialization processes play a major influence in the development of gender roles. Patriarchy in accordance with conventional sociological theory, results from pp constructions that are carried down from generation to generation. In civilizations with traditional customs and less economic progress, these buildings are most obvious.

However, gender messages propagated by family, the media, and other institutions are mainly in favor of males holding a dominant position, even in modern, developed cultures. Patriarchy still exists, for example, in the unequal distribution of family chores, established gender roles, and the disparity in pay between men and women that prevents women from having equal access to opportunities.

The term “patriarchy” has historically been used to describe the autocratic rule of the male head of a family, but since the late 20th century it has also been used to describe social systems in which adult men hold the majority of the authority. The phrase was particularly popularized by second-wave feminism writers like Kate Millett, who aimed to free women from male dominance by using knowledge of patriarchal societal structures. The patriarchy theory was designed to explain male dominance as a social phenomena as opposed to a biological one.

The majority of prehistoric societies were likely fairly egalitarian, according to anthropological, archaeological, and evolutionary psychological evidence, and patriarchal social structures did not emerge until many years after the end of the Pleistocene epoch, following social and technological advancements like agriculture and domestication. Robert M. Strozier claims that historical investigation has not yet identified a particular “initiating event”. Gerda Lerner argues that there was no single catalyst for the rise of patriarchy as a societal structure and provides evidence to support this claim. Some academics believe that the rise of patriarchy began around 6,000 years ago (4000 BCE), when the idea of fatherhood became widespread.

Patriarchy has an impact on many facets of society, including economic systems, property ownership, political leadership, company management, and even the family home, where men are traditionally seen as the head of the household

The popular view that the best place for women is in the “Kitchen” stems from the fact that women in Nigeria are treated as mere infidels and second-class citizens. Women have been grossly misrepresented as a result of this trend, from the level of the home to the larger society. The patriarchal aspect of Nigerian society is a key characteristic of a traditional society. It is a framework of social relationships with a material foundation that permits men to rule over women. The average Nigerian woman is therefore discriminated against, abused, and held permanently as househelp; she is also considered as a misfit in society and a potential target for prostitution, forced marriage, street peddling, and other forms of trafficking. Thus, the purported irrelevance associated with the status of women in society has merely reduced an average woman to an inferior commodity.

One of the United Nations’ millennium development goal is the promotion of gender equality and women’s empowerment. To achieve this goal, organizations around the world are using various tools to inform, educate and sensitize people on its benefits. One of such tool is film. Film industry is one of the largest in the world and has become more than an entertainment tool. It’s audiences are informed, educated, sensitised and sometimes persuaded on Nigerian issues. One could argue that Nigerian movies that use Nigerian cultural values and norms to address an issue would be accepted as more authentic and representative than one that Incorporates foreign values and norms.

In examining the relationship between mass media (with keen interest in Nollywood) women and society, scholars have argued for decades that media images of women are often

negative and stereotypical. Even the 1995 Beijing Platform of Action recognized that “the lack of gender sensitivity in the media is evidenced by the failure to eliminate the gender-based stereotyping that can be found in the public and private, local, national and international media organization” (Beijing Platform for Action, section J, Women and the Media, 1995). Issues of gender based inequalities are narrowly constructed and presented in the media (Opoku-Mensah, 2001). When these issues appeared, they “displayed ideological constructions” that “define women’s understanding of their experiences in ways that guarantee the reproduction of patriarchal definitions of the social world” (Ynjuan and Xiaoming,282).The media, particularly television and film, are generally identified as major agencies through which patriarchy is promoted and entrenched in society. This study therefore, investigates the exploration of the theme of patriarchy and how women are portrayed in selected Nollywood movies.

1.2 STATEMENT OF PROBLEM

The promotion of patriarchy in Nigeria has solidly extended to the Nigerian video film industry “NOLLYWOOD.”The Nollywood industry portrays women as wailing, vindictive, unforgiving, weak, demonic, and dependent through the inferior and subjugation roles given to them by producers.However the reality has not received sufficient research attention as literature on it is quite scant. This study therefore proposes to contribute to existing research on the subject matter.

1.3.1 AIMS AND OBJECTIVES

- i. To examine patriarchy as a social system and subject of film exploration

- ii. To examine how patriarchy has influenced some Nollywood movies
- iii. To highlight the frames in which patriarchy is promoted in the selected movies

1.4 RESEARCH QUESTIONS

- i. How does patriarchy exist as a social system and subject of film exploration in Nigeria?
- ii. How has patriarchy influenced some Nollywood movies?
- iii. In what frames do Nollywood producers promote patriarchy in their films?

1.5 SIGNIFICANCE OF THE STUDY

The study is significant to the society because, its results could enhance general understanding on the issues of patriarchy and its promotion in Nollywood.

It would also help film makers, television producers and directors know the areas in which they are lagging behind in their scripting and storyline and in long run cause them to become more gender sensitive.

The study is significant to scholarship because its findings will constitute a valuable addition to existing literature on the subject matter and from which future researches in the subject area could be derived.

1.6 RESEARCH METHODOLOGY

This research shall depend largely on content analysis, in which efforts will be made to analyse the content of the selected Nollywood movies by examining the plot structure, language, characterization, thematic concern and the social relevance of these elements in the movies.

CHAPTER TWO

LITERATURE REVIEW

2.1 CONCEPTUAL FRAME WORK

- **Patriarchy**

According to Nash (102-107) patriarchy is a system of beliefs, relationships and values embedded in political, social and economic systems that structure gender inequality between men and women. Qualities of “patriarchy” is very old, it was first applied by male leaders of the Tribes of Israel whose power was based on kinship not contract. Pateman(23) says that this changed in response to the controversy that raged In seventeenth-century England about the legitimate source of power in society and how power relations were to be regulated and maintained. Pateman (21) divides this discussion into two camps: the patriarchalists and the social contract theorists. The patriarchalist approach was represented by the then widely influential book of Sir Robert Filmer, *Patriarcha*. Filmer broke with the biblical tradition associating patriarchy with paternal power by arguing that paternal and political power were ‘not merely analogous but identical’ (Pateman 24)

Filmer argued for absolute monarchy on the patriarchalist grounds that ‘kings were fathers and fathers were kings’ (ibid). Pateman labels Filmer's view ‘classic patriarchalism’ as opposed to traditional patriarchy which she defines as paternal rule of the family. Filmer's addition was to make the procreative power of the father in the family the origin of political right in society (Pateman25).

Fimer's theory was short lived due to the success of counter arguments proposed by John Locke and Thomas Hobbes. These philosophers argued that all men are 'naturally' free and political right can only be imposed by contract not by patriarchal fiat. Hobbes and Locke separated paternal from political power and claimed that 'contract was the genesis of political right' Pateman 1988 (1) However, they did not include women in their notions of contract and political right. Women continued to be subordinated to men as fathers and husbands. Hobbes conceived of the family as patriarchal 'wherein the Father or Master is the Sovereign,' and Locke concluded that there is 'a Foundation in Nature' for the legal subjection of women to their husbands (Okin 1979 quoting Hobbes and Locke).

The arguments for the subjugation of women articulated by the social contract theorists leads Pateman to distinguish a third type of patriarchal argument, 'fraternal patriarchy.' According to this argument, although the father no longer figures as the primary power figure women are still not the equal of men. Men now rule the public domain not as fathers but as men. In the family context, women are subordinated first to their fathers and then to their husbands. In the context of public life they are subordinated to men (Pateman, 3). (Pateman, 2) calls this 'modern patriarchy' because it is based on the rule of law and 'structures capitalist civil society.'

Pertaining to women are undervalued, while attributes regarded as "masculine" or pertaining to men are privileged. Patriarchal relations structure both the private and public spheres, ensuring that men dominate both. Feminist scholarship traces the histories and geographies of patriarchal relations to demonstrate that patriarchy manifests in dynamic and flexible ways in order to sustain patriarchal relations. These approaches theorize the linkages between patriarchy and capitalism, colonialism, and nationalism, arguing that patriarchal

relations operate across scales in ways that not only constitute those scales but also order social relations in hierarchical relationships. Such research examines patriarchal relations at the level of the body, the public–private divide, nationalism and citizenship, colonialism, and globalization. As an analytical tool, patriarchy has been criticized as too universalizing and overarching in its conceptualization of the unequal relations between men and women. (Nash, 2009).

However, for Merriam Webster, the term ‘patriarchy’ is broader than this. She defines it as:

A social organization marked by the supremacy of the father in the Clan or family, the legal dependence of wives and children, and the Reckoning of descent and inheritance in the male line; broadly control by men of a disproportionately large share of power .

Some authors trace patriarchy to the Latin words *pater* (father) Some patriarchal societies are also patrilineal, meaning that property and title are inherited by the male lineage.

Patriarchy is associated with a set of ideas, a patriarchal ideology that acts to explain and justify this dominance and attributes it to inherent natural differences between men and women. Sociologists hold varied opinions on whether patriarchy is a social product or an outcome of innate differences between the sexes. Sociobiologists have argued that the roots of inequality were set in humanity’s earliest period and are primarily due to genetic and reproductive differences between men and women. Aligned closely with evolutionary psychology, this theory posits that gender inequity is an inherent part of human social structures.

Social constructionists contest this argument, arguing that gender roles and gender inequity are instruments of power and have become social norms to maintain control over women. Constructionists would contend that sociobiological arguments serve to justify the oppression of women (The Origin of Patriarchy, 2021).

- **Nollywood**

The term ‘Nollywood’ was coined by the New York Times journalist Norimitsu Onishi in 2002 when he observed film-making activity in Lagos, Nigeria. The term mirrors two of the most famous areas of film production: Hollywood in the US, and Bollywood in India’s Bombay. For some, Nollywood encapsulates the array of actors and actresses emerging from the film-making activity in Nigeria; for others, it refers to the collection of the thousands of movies that have been made there.

Nollywood is best understood as referring to the process of film-making in Nigeria, where the films are produced using any and all tools available, adequate or otherwise. This can mean creating movies in volatile and uncertain conditions, often with incredibly short turnaround times. Observing this seemingly impossible production environment is what inspired Norimitsu to coin the term ‘Nollywood’, which really refers to ‘nothing wood’, i.e., creating something out of nothing (Igwe, 21).

On the Nigeria scene, Awani (36) state that film making did not begin until the 20 century. Film and literary group of people, are the most powerful instrument of social transformation with sharp positive and negative edges. Film like all media, is a human construct and imagination. It is delicate instrument that must be imaginatively utilized. Nigeria, like any other African Country, has her own genesis of film and it is necessary to

consider its evolution. Nigeria film began as a film celluloid medium. According to KemaAkeh:

various accounts lend credence to the assertion that film was introduced in Nigeria by the colonial imperialists with the agenda of propagating British ethos, values and norms. This they did largely through the exhibition of documentaries and newsreels, thus impacting tremendous influence on the targeted populace.

Film was introduced into Nigeria in the 1900's by the British colonialist who used it for propaganda purposes, while the church used it to spread the Gospel. The Colonial Administration and the Church saw film not only as a medium of entertainment but as an effective medium of communication (Akpabio, 131-132). The British colonialist with the Christian missionaries used film amongst other media to persuade Nigerians to accept Christianity, education and the western culture (Opubor et al 12) posit that the first film in Nigeria was exhibited in August 1903 at the Glover Memorial Hall in Lagos which today stand tall, refurbished and decently shown where documentaries and such include, scenes of King Edward II at Westminster Abbey. Scenes of steamer moving through water, conjugal dispute of steeple chase. In 1904 a brief glimpse of the Alake of Abeokuta was shown during his visit to England. On Monday, August 12, 1903, the first motion picture was shown in Nigeria at the Glover Memorial hall in Lagos by Mr. Balboa of Barcelona, Spain, under the management of a Nigerian Herbert Macaulay, who later closed his exhibition in Lagos and left to continue showing films in other West African countries. After his departure, an enterprising European merchant, Stanley Jones, began to show films in the same Glover Memorial Hall, and he showed his first films in November 1903, (Mgbejume, 18) gradually it grew and became popular in the 1960's. The Nigeria Home Movie industry thus, began from there.

The Nigerian Home Movie industry is rated as the third-largest after Hollywood and Bollywood, releasing about 200 films per month (Cinema of Nigeria, Wikipedia, the free encyclopedia). A Nigerian Film Institute was established in November 1995 in Jos. This establishment has helped greatly in developing talents for the Nigerian Movie Industry, hence, cinema in Nigeria from there began to blossom. According Afolab ;

The Nigerian film industry emerged over time, but the cost of production greatly hampered its progress. Filmmakers who were unable to cope with cost of shooting on celluloid turned to reversal film stock and later on video tapes [ibid]. So unlike America and India, the Nigerian film industry uses the videocassette format and recently the video compact Disc (VCDI.)

As a consequence, most Nigerian films are not shown in Cinema houses since they are shot straight into video tapes, replicated and sold for home viewing. The boom of Nigerian home video industry that is currently experiencing is credited to Nigerian businessmen of Igbo extraction, particularly Kenneth Nnebue, an electronic dealer and film promoter who thought that a retail market could be opened up by the sale of video.

2.2 PATRIARCHY AND NOLLYWOOD

While dealing with patriarchy, themes which includes discrimination, feminism, gender inequality, oppression, stereotyping is explored. The stereotypical beliefs that masculinity denotes strength and courage, while femininity is all about care giving and love prevents one from seeing that not 'all men are successful patriarchs' and (not) 'all women are passive victims' (Ouzgane and Morell,200)

It is important to note the power occupies a central position in gender relations. Coming out from decades of silence and ineptitude patriarchy has inscribed on them, women have made significant efforts to remain relevant in private and especially public discourses. But patriarchy does not like this, and uses the media, Nollywood video narratives inclusive, to “psychologically disempower” women (Prinsloo, p. 32.) This is carried out through the use of particular means. Several studies have shown one recurring manner patriarchy has used Nollywood to assert the ‘superiority’ of the men over women is by objectifying and commodifying women (Okome, Prinsloo, Busia, Arthur, 17). Women’s intellectual efforts are replaced by a concentrated attention on their physical bodies. What is thus portrayed in these films are sexualized objects who are created to incite desire and give pleasure to men. While the theme of the video narrative may revolve around global issues, women are always seen in the background, at the periphery, as care givers in its varied manifestations.

One thus finds in many categories of Nollywood video narratives stereotypical images of women that reflect the general belief and attitude of the society, re-inscribing the subservient position of women. They are often portrayed in these films as extreme negative types – weak and feeble, out rightly wicked, unintelligent, amoral, amorous, to mention a few (Ukata, Haynes, Dossoumon 12). Through these character casts, women are demonised, trivialised and silenced. This way, patriarchy ensures the status quo by re-asserting its authority, in the private and public spheres, from the negative images ascribed to women.

The Nigerian film industry, Nollywood, has over the years, remained consistent in portraying the nuances, expectations and complications inherent in gender relations. While it has acted as a mirror of what obtains in an average Nigerian society, it has also been able to, sometimes in a subtle way, imposed patriarchal fears and desires on the consciousness of the

audience. This is possible because, most times, the producers and directors of the Nollywood film industry are usually men. They hold the purse strings and control the production and distribution of the films. Scholars also agree that men also dictate the artistic content and 'feel' of the films (see Okome, Prinsloo, Arthur, 17). Therefore, the market is filled with films that throw up powerful and aggressive men and a womenfolk that are mainly in a supportive role.

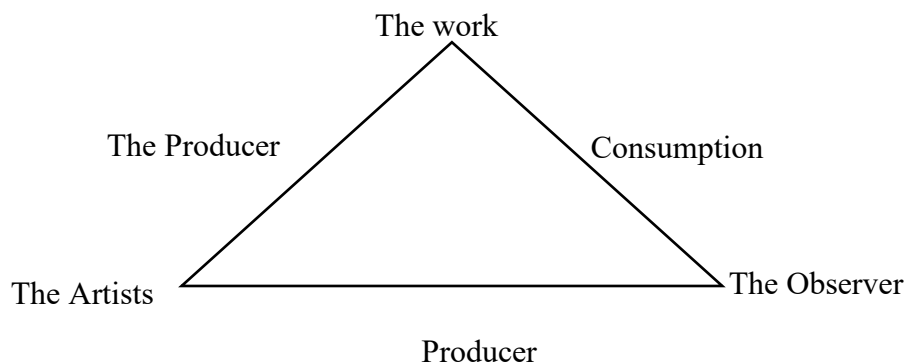
According to Salami-Agunloye (13), "Men dominate as producers, directors, editors, cinematographers and other behind the scene activities. The industry is a man's (celluloid/digital) world. The representation of women in Nollywood should be of great concern. Female characters are not well rounded but figments of celluloid male imagination. Film critics who are also mostly men tend to gravitate to films directed and written by individuals of their own sex. Film has the power and potential to shape the viewer's mind and action. The media also help to paint the picture of our world and to a large extent influences the choice that its viewer's make and what the viewer thinks of a concept, group of people or a culture. The potential of the media as a persuasive tool makes it critical especially when wrong values are channelled through it". This is true because the film industry constructs women in a patriarchal space as marginal and dependent on men. Thus while there are more female characters on the screen, stories were mostly told from the male character's perspective, female characters were not central to the plot of the story. Nollywood is of strategic national importance with global authentic influence for which the ultimate beneficiary is Nigeria.

Waldman (17), explains that the effectiveness of film and video as tools which can be used to inject "new-sexist values and equally be used to encourage awareness of

alternative possibilities for growth” should be re-valued especially in relation to correcting stereotypical representations which have been transferred into films from the society’s cultural inclinations. This suggests that the cultural ethos embodied in patriarchal systems, through which societal norms can be changed or revised, should be re-evaluated to remove various forms of biases which have been seeped into films as a result of how the society sees and places women.

How then can this be achieved when women, who should be at the vanguard of bringing about a positive image of women, are relegated to the background in film production? Moon (1992) makes it clear that “most critics argue that gender inequalities are produced at three levels:

Through the production of text, Through the structure and language of the text; and Through the reading practices”. According to Ukata(56-57), this in turn brings to focus James Monaco’s artistic “triangle” which captures the network of these relationships:



Monaco notes that the relationship between the artist and the work yields theories of the production of an, while analysis of the relationship between the work and the observer gives rise to the theories of its consumption. Through the triangular description of the sum

total of a work of art we see that the woman fits in mainly as the observer of the finished product in which most often she constitutes the primary focus of narratives and discourses. This situation reflects how women are not actively involved in film production in order to also contribute to their representations but are only there as actresses to act out the characters and visions conceived by male filmmakers, many of them based on stereotypes.

As far as Nollywood is concerned, the triangle of production identifies why depictions of women remain the way they are given the absence of women in Nollywood videos as producers and directors. An increase of women in video production will be an important catalyst in expanding the possible representations of women in Nollywood productions. The triangle further on the idea that the producers of the work of have control the thematic focus and, this is why the participation of women will help address the challenges of the negative images.

As observed by Ukata⁴³) “women in Nigeria have been associated with mythical and other societal stigmas that have assumed the status of stereotypes that pass as common sense. Such stereotypes are used to prescribe and restrict their activities in the society that, in turn, privilege patriarchy.”

Stereotype refers to the conventional or formulaic conception or images which, according to Rabichev (104), provide a platform where certain groups in the society are “categorized and represented in a generalized manner”. It is most common to find stereotypes in rumours, stories, legends, myths and folktales among others. Rainchev argues that stereotypes have become a tool to “perpetuate certain ideologies in the society through the reading, explanation, anticipation and prediction that it generates”.

Such opinion however are often erroneous because those who anticipate or predict the behaviour or abilities of others may have had the opportunity of relating or engaging with the people that they classify. One important fact as Jordan and Jordan note is that stereotypes are unable to represent truth (quoted in Rabichev, 105) rather they feed into political ideology.

One of the functions that stereotypes perform is that they become a way of reading gender engendered divisions in society. Not surprisingly, society stereotypes perform a key factor in representation of gender in Nollywood videos. They validate and rationalize why and how women are marginalized in their roles in Nollywood stories. This brings to bear Okoye's (1) views in how drama, cinema and the Nigeria videos have replaced the traditional Storytelling and are "influencing behaviour, perpetuating stereotypes or re-inventing .

According to Ukata (44), "the old stereotypes are ones that are variations on the general characterization of women as the weaker sex and as evil or wicked. Men, in contrast, are the custodians of virtue, strength, competence, leadership and managerial abilities, as well as always being very rational in their thinking." She explains that as they age, men gain in maturity and wisdom and are associated with benign dispositions towards their families and societies, E^lderly women, on the other hand, are reduced to caricatures of the mother-in-law who often is rendered as disturbing her son's marriage because she wants to continually gain her son's attention from his wife.

The societal conception, reinforced by Nollywood is that, mothers-in-law have been branded as witches. Gossips abound about how mothers-in-laws are responsible for most broken homes in the country. Such stereotypes continue to depict fathers-in-law as

peacemakers and well wishers of their daughters-in-law. It becomes questionable when the society knows that some marriages break-up even when there is no surviving mother-in-law. However, no fingers point to the father-in-law as constituting any threat to the peace and tranquility of his son's marriage.

Women are equally rumoured to employ supernatural powers (like the use of charms popularly known in Nigeria as Juju: an extra ordinary power that coaxes people to do the things they will not ordinary do if they have control of themselves) to make their marriages work or to gain their husband's attention. Marriages, where the husbands help their wives to do domestic chores are rumoured to be those where women have resorted to juju in order to enslave their husbands and taken over men's roles. This is because traditionally, a man is not supposed to take on any roles that suggest he is "turning himself into a woman". Any married man seen washing dishes or clothes in Nigeria is reviled and dismissed as being reduced to a woman by his wife's fetish powers. Such rumours are enough to change the man who may really think that he has been emasculated by his wife.

Another area where women are accused of using juju to influence men is in marriage decisions. Talk on the streets of Nigeria is full of accounts of how women have used diabolical means to change a certain man's heart from marrying his parent's desired wife. For instance, like in most other ethnic communities, women from Calabar in Nigeria are said to use juju on men to compel men to marrying them. This has led most male migrants or visitors to Calabar to be warned by relatives or friends to beware of Calabar women. Even the realization that the hospitality of the women of Calabar is the reason that endears them to most men who visit the town has not changed their stereotypes.

The flip side of women using juju on men are the rumours of how women have killed their spouses in order to take over their wealth. This stereotype of women as narrow minded and money-mad schemers is very common in most societies in Nigeria and is the cause of widows being made to take an oath or being given the water used in bathing their husband's corpse to drink to prove their innocence after the death of their husband. Failure to accept such practices either on religious grounds or for hygienic reasons only helps to condemn the women as murderers or of having a hand in their spouse's death. But the same society that fingers the wife as being responsible for the killing of her husband does not provide for men to be subjected to similar practices when their wives die, however rich the women were. Rather, the men are free to remarry even within a short period of time. Women are portrayed as weak as they have no right to their husbands property after their husband's death and are sometimes forced to marry their late husband's relative against their will.

The stereotype of women as money-mad schemers is also a variation on the caricature of women as lazy and dependent on men for their survival. Such women are said to be unwilling to work and be economically productive since they assume they can entice rich men into marriages. This is despite the general knowledge and evidence of Nigerian women as hardworking and industrious and providing food, clothing and shelter for their families. Aniagolu-Okoye (63) suggest that:

Nigerian women are perhaps one of the hardest working African women who have excelled in almost every endeavour in life, Yoruba women as far back as the 18th century were recognized as great merchants and traders and played major roles in the then Oyo Empire. The Igbo woman has always been the consummate matriarch of her family who works very hard to ensure the welfare of her family.

Aniagolu-Okoye's positive appraisal of Yoruba and Igbo women also applies to women from other parts of the country.

Women have also been labeled as prostitutes, husband snatchers and adulteresses and unfortunately, this is widely circulated in Nollywood movies. As prostitutes, they are seen as parasites that drain money from men and leave them with incurable diseases. Men's role in prostitution, whether as pimps or patrons, is never considered nor turned into stereotypes. Likewise, adulterous women as stereotypes, have male accomplices whose liaisons with the adulterous women receive no publicity at all. When women are either labeled as prostitutes or adulterous it points to how unreliable they are, but the male figure has no queries to answer for having illicit affairs with the same women tagged as prostitutes or adulteresses. These double-standards are consistent with the fact that in Nigeria polyandry is not practiced and is a great social taboo while polygamy which gives men the right to marry as many women as they can afford is generally accepted. However, women who decide to opt out of marriages that do not cater for their needs, are immediately labeled prostitutes.

Women are also rumored as not being capable of keeping secrets and, consequently, they should not be trusted with information since they have a primordial instinct to divulge whatever information they get. This ensures their exclusion from governance and policy formulation which results in their exclusions and silencing.

Most Nollywood video makers have been greatly influenced by the regional and national stereotypes and it becomes necessary to inquire if stereotypes constitute an expression of male video makers' hidden fears and anxieties about women. This is because Nollywood videos have continued to strongly feed on stereotypes in their representations of women as they prefer to only portray women in sensational roles. This is irrespective of the

fact that some women are the bread-winners; some have become Director Generals, Managing Directors, and Chief executives of banks, industries and government establishments among others.

The issue of male dominance in film production has been identified as one of the reasons for the portrayal of negative images of women in Nigerian videos. However, such depictions are not peculiar to Nollywood and they can be traced back to Hollywood visual iconography as well. Johnston (32-33) reveals that women working in Hollywood are not given ample opportunity for self-expression under the sexist ideology which conditions roles for women.

Consequently, women's position and roles rarely change except for a few modifications in the area of fashion. Commenting on the development of Nollywood as an industry, Eko and Emenyi (170) bemoan the fact that most of the Nollywood producers and directors are male. As a result, these male practitioners have tended to use the camera to privilege the position of men at the expense of women. They support their contentions by analysing the representation of women

Interestingly, when females are cast as independent or feminist, they are portrayed as selfcentred and materialistic, while "men are typically shown as heroes who rescue the community from the hclutches of these liberated women" (18). In the same vein, when women are shown in positions of power either in business or the political arena, these women always appear to attract some kind of reprisal for the simple reason that they dared to be successful. Thus, being powerful always has some negative consequences for female characters, which could come in the form of 7"loss of their beauty, family, and in somecases,

their life” (Ukata, 14). Nollywood narratives therefore suggest that power in the hands of a woman usually does not always augur well.

The film, *The Evil Queen*, (Odife 2007) is a sequel to *A Heart of Slave* where Queen Egondú (Patience Ozokwor) orders Azuka, one of her guards to kill Uzumma (EbubeNwagbo), her step daughter. The Evil Queen tells of the wicked Queen Egondú who rules over Achalike Kingdom. She rules in the stead of her husband, King Ibunalkogu whom she hypnotizes and locks up in solitary confinement in a room in the palace. She also kills his first wife, (her senior mate and Uzumma's mother) Lolo Asanma for being pregnant with a male child, and a heir apparent to the throne.

This film leads the viewer to seeing an unsavoury and detestable representation of women leadership in the character of Queen Egondú. The film still toes the line of the mundane stereotype of women as unfit for leadership who are sometimes unnecessarily tough and overly strict, once saddled with any position of power. The role of the queen played by Patience Ozokwor distorts the naturally endowed attribute of women as nurturers and mothers. In the Film, *The Evil Queen*, Egondú is depicted as evil personified, fetish and endowed with evil machinations and a callous leader, thus negating the notion of women as trusted leaders and agents of social change.

The movie centers on the plight of a widow Anyanwu (Chinyere Wilfred) who is accused of killing her husband and labelled a witch by her own children and the entire community.

Women’s cot (2005), Considered as a fascinating case study in how Nollywood tends To mix up multiple, contradictory ideologies, opens on the Maltreatment of a young

widow, Joyce, whose husband died Suddenly in a plane crash, a situation made worse by her being African-American and ignorant of her husband's home cultur

As they had been living abroad. Having only two teenage Daughters and no grown-up boy, she is in no position to claim Her husband's property according to custom, and faces Harassment from her brothers-in-law.

Yesterday (1998), which screens a widow suffering untold Misery at the hands of her in-laws because they believe, Without proof, that she killed her husband.

2.3 THEORETICAL FRAMEWORK

- **Feminist Theory**

Charles Fourier, a utopian socialising and a French philosopher, is credited with having coined the word feminism in 1987. The word Feminism first appeared in France and the Netherland in 1872, Great Britain in 1980s, and the United States in 1910 (Wikipedia online).

Feminism is a film theory, according to carolling (268), "is the most visible movement in film criticism today, and the most dominant trend in that movement is psychoanalytical informed". He contends that it is necessary to analyze the way the image of women is portrayed in films, thus revealing further that "the investigation of the image of women in film begins with rather commonsensical notion that the recurring images of women in popular media may have some influence on how people think of women in real life." His position is validated by discoveries which has shown that people learn to identify

their emotional States. “in term of the paradigm scenarios, which, in turn also shape our emotions.

The Feminist Theory believes in social, political and economic equality of sexes. This discourse question gender inequality. It examines women’s social roles, experience and social politics in a variety of fields, such as anthropology and sociology, communication, psychoanalysis, economics, education, literary and philosophy. While generally providing a critique od social relations, much if Feminist theory also focuses on analyzing gender inequality and the promotion of women’s rights, interest and issues. The themes or topics explored in feminism include discrimination, oppression, patriarchy, stereotyping , objectification, especially sexual objectification which transcends to male gaze discourse in Cinema, where the female character is designed as an object and subject of sexual desire on set with male actors, and ok the screen to female spectators. According to Hein (1993, p33),

Feminist film theory enhance our experience of art by accounting for it more accurately especially because of the ways in which it expandsthe range of what we consider to be art and prepares the way tolegitimate new art forms; and how it revalue’s subjectivity in art and arguments it to include women’s experience and how it valorizes new modes of production; and support more active responses.

Hein’s position of what feminist theory seeks to achieve in analysing art will guide the analysis of Nollywood representation of the female gender.It goals are:

- To demonstrate the importance of women
- To reveal that historical women have been subordinate to mem
- To bring gender equality
- Feminist fight for the equality of women and argue that women should are equally in the society’s opportunities and scarce resources.

- All people are equal and should not be denied equality of opportunity because of gender
- Liberal feminists focus their efforts on social change through the construction legislation and regulation of employment practices
- Men control the norms of acceptable sexual behavior.
- Refusing to reproduce is the most effective way to escape the snare.
- Speak out against all social structures because they are created by men.
- Sexism and discrimination exists in nearly all institutions.
- Religion is a long time perpetuator of gender inequality-like Catholic Church forbids females from being priests.
- Giving a voice to women remains feminist sociology theory's greatest contribution to the field of sociology specifically and society in general.

Jean Baker a feminist psychologist, sought to bring Feminist analysis to previous psychological theories, proving that there was nothing wrong with women, but rather with the way modern culture viewed them.

Elaine Showalter describes the development of Feminist theory as having a number of Phases. The first she calls "feminist critique" - where the feminist reader examines the ideologies behind literary phenomena. The second Showalter calls "Gynocritics" - where the "woman is Producer of textual meaning" including "the psychodynamics of female creativity; linguistics and the Problem of a female language; the trajectory of the individual or collective female literary career and literary history". The last phase she calls "gender theory" - where the "ideological

Inscription and the literary effects of the sex/gender system" are explored."

This model has been criticized by Torii Moi who sees it as an essentialist and deterministic model for female subjectivity. She also criticized it for not taking account of the situation for women outside the west. From the 1970s onwards, psychoanalytical ideas that have arising in the field of French feminism have gained a decisive influence on feminist theory.

Feminist psychoanalysis deconstructed the phallic hypotheses regarding the Unconscious. Julia Kristeva, BrachaEttinger and Luce Irigaray developed specific notions concerning unconscious sexual difference, the feminine and motherhood, with wide implications for film and literature analysis.

In western thought, the body has been historically associated solely with women, whereas men have been associated with the mind. Susan Bordo, a modern feminist philosopher, in her writings elaborates the dualistic nature of the mind/body connection by examining the early philosophies of Aristotle, Hegel and Descartes, revealing how such distinguishing binaries such as spirit/matter and male activity/female passivity have worked to solidify gender characteristics and categorization. Bordo goes on to point out that while men have historically been associated with the intellect and the mind or spirit, women have long been associated with the body, the subordinated, negatively imbued term in the mind/body dichotomy. The notion of the body (but not the mind) being associated with women has served as a justification to deem women as property, objects, and exchangeable commodities (among men). For example, women's bodies have been objectified throughout history through the changing ideologies of fashion, diet, exercise programs, cosmetic surgery, childbearing, etc.

Feminism thus goes beyond merely understanding the ways in which the image of women is represented to what Davies (28) regards as feminism's ability "to what it is to be a woman in the society". Indeed identifying a problem is one thing and being able to know what choices can be employed to bring about a positive solution is another exercise. This presupposes that changing the images of women from those which the patriarchal social order has constructed, requires a concerted effort by both female and male film artists, using any available medium including film.

This contrasts to men's role as a moral agent, responsible for working or being allowed to fight in bloody wars. The race and class of a woman can determine whether her body will be treated as decoration and protected, which is associated with middle or upper-class women's bodies. On the other hand, the other body is recognized for its use in labour and exploitation which is generally associated with women's bodies in the working-class or with women of colour. Second-wave feminist activism has argued for reproductive rights and choice, women's health (movement), and lesbian rights (movement) which are also associated with this Bodies debate.

Waldman (17), explains that the effectiveness of film and video as tools which can be used to inject "new-sexist values and equally be used to encourage awareness of alternative possibilities for growth" should be re-valued especially in relation to correcting stereotypical representations which have been transferred into films from the society's cultural inclinations. This suggests that the cultural ethos embodied in patriarchal systems, through which norms can be changed or revised, should be re-evaluated to remove various forms of which have been seeped into films as a result of how the society sees and places women.

A Nigerian Feminist scholar, Molar Ogundipe-Leslie cited in Mwangi and Joeden (4), deploys a form of historical authenticity by renaming feminism in an African context: she calls it, STIWA, is an acronym for social transformation including women in Africa. Her purpose for creating a new name in Africa is motivated by three contemporary pressures: first, the imperialism of much western feminism frames women as somehow behind the western sisters (Amos and Parmar, 3 1-9, Mohanty, p51), secondly, the charge leveled on women by many African men and that women in Africa are not oppressed, third that the principle goal of any woman's movement in Africa must include children and men as central partners. Feminists believe encode too much biology. The issues that there are indigenous patterns within traditional African societies for addressing the oppression and injustices to women.

Ogundipe's point is a bit political as she seeks to undermine the influence of power that makes it difficult for African Feminists to speak, be heard and be understood within and outside of Africa (Wikipedia online),

As postulated by the feminist theory, the media should give women the right to be heard also place them outside cultural and traditional representation. The theory was applied in the movie *Women's Cot*, where women fought for gender equality and they did not allow men trample on them. They stood their ground and fought for what rightfully belongs to them. Since this theory seeks to foster the cause of feminism it becomes relevant to this study which also aims at appraising the negative stereotyping of women in Nollywood and call for a redress.

- **Framing Theory**

Concept of framing was first posited by Gregory Bateson in 1972. He defined psychological frames as a “spatial and temporary bounding of set of interactive messages” (Bateson, 197) that operates as a form of meta communication (Hallahan, 2008).

Framing describes the practice of thinking about news items and story content within familiar context.

Framing is related to the agenda-setting tradition but expands the research by focusing on the essence of the issues at hand rather than on a particular topic. The basis of framing theory is that the media focuses attention on certain events and then places them within a field of meaning (Mass Communication Theory (Online), 2017).

Framing theory suggests that how something is presented to the audience (called “the frame”) influences the choices people make about how to process that information. Frames are abstractions that work to organize or structure message meaning. The most common use of frames is in terms of the frame the news or media place on the information they convey .

Framing theory explains that the media create this frame by introducing news items with predefined and narrow contextualisation. Frames can be designed to enhance understanding or are used as cognitive shortcuts to link stories to the bigger picture.

While there is a clear conceptual intersection between concept of framing (Weaver, 17), the idea of framing is similar to the ‘second level’ of agenda setting which “examines the relative salience of attributes of issues, as McCombs (25) and Ghanem (41) as described in detail. These agenda of attribute are called “the second level” which varies from “the first level that has traditionally focused on issues (objects), although the term “level” implies that attributes are more specific than objects” (Weaver, *ibid*).

(Mass Communication Theory (Online), 2017) Iso agrees with (Weaver, 2007) that, “it could be construed as a form of second level agenda-setting – they not only tell the audience what to think about (agenda-setting theory), but also how to think about that issue (second level agenda setting, framing theory), (Mass Communication Theory (Online), 2017).

The Frame works

(Goffman, 1974), under the title of Frame Analysis put forth that people interpret what is going on around their world through their primary framework. This framework is regarded as primary as it is taken for granted by the user. Its usefulness as a framework does not depend on other frameworks.

According to (Mass Communication Theory (Online), 2017), Goffman (1974) states that there are two distinctions within primary frameworks: natural + social. Both play the role of helping individuals interpret data. So that their experiences can be understood in a wider social context. The difference between the two is functional.

- **Natural frameworks** identify events as physical occurrences taking natural quote literally and not attributing any social forces to the causation of events.
- **Social frameworks** view events as socially driven occurrences, due to the whims, goals, and manipulations on the part of other social players (people). Social frameworks are built on the natural frameworks. These frameworks and the frames that they create in our communication greatly influence how data is interpreted, processed, and communicated. Goffman’s underlying assumption is that individuals are capable users of these frameworks on a day to day basis. Whether they are aware of them or not. (Mass Communication Theory (Online), 2017).

Thus, the idea of framing means to “draw attention to certain attributes of the objects of news Coverage, as well as to the objects themselves” (op cit).

Frames can be defined as organising ideas or themes, ways of linking together stories historically, building up a narrative over time and across political space.

Nature of framing

Entman in his original article, Framing US Coverage of international News: Contrast in Narratives of KAL and Iran Air Incidents, which sprang debates on the concept of framing Wrote that,

Unless the narratives are compared, frames are difficult to detect fully and reliably, because many of the framing devices can appear as “natural,” unremarkable choices of words or images, (Entman, 1991, p. 6)

This explains that the nature of framing cannot be easily identified. However, “comparison reveal that such choices are not inevitable or unproblematic but rather are central to the way the news frame helps establish the literally ‘common sense’ (i.e. widespread) interpretation of events”, (op cit)

Levels of Framing

- a) Frame in communication – consist of communication from different actors, sources of
The news. This could be positive or negative.
- b) Framing in thought – consist of mental representation, interpretation, simplification
“and if not manipulation” of reality.

Focus of News framing

- a) To establish a cognitive shortcut

- b) Oversimplified news
- c) Distracts public from important issues
- d) Limits the ability of audience to think outside the box
- e) Activation of magic bullet effect of cognitively shaped audience.

CHAPTER THREE

FIRM ANALYSIS

3.1 INTRODUCTION

This chapter presents research methodology and design. The research methodology helps in giving explanation on how research study has been done and how the research problem has been defined. Not only that but also it helps in explaining what data have been collected and which methods have been used and why the technique of analysing the data has been selected. Kothari (19) suggested the contents of research methodology to contain: the research design, area of study (coverage), sample and sampling techniques, methods for data collection and techniques for data analysis. In view of this, this study adopted the content analysis as a framework for the presentation of this chapter.

Film Analysis

3.2 “DRY” BY STEPHANIE OKEREKE

An African girl is stuck in a cultural trap when she is forced into a marriage and then suffers an illness that makes her the outcast of her community. She loses her life even after a doctor from a foreign country who happens to be her mother attempts saving her. ‘Dry is a film that tells two different stories about two different characters in two different worlds and still unifies both stories at the climax. The story revolves around the child, Halima, an African 13 year old child and Doctor Zara who was once part of the community before getting rescued by her white adopted mother so the story goes back and forth in the two different settings. Stephanie Linus’s Dry begins with Zara Robbins receiving an honorary

award at an event based on her medical feat and impacts on people around the world especially the girl child, where her adopted mother is present. A teenage girl, Halima of about thirteen years old is being prepared for her marriage to an old man, Sani who is about 60years old. Her father and Sani go through with the traditional rites and she is taken to her husband's house to assume her wifely duties. Halima, unlike every other young girl in that part of Africa does not agree with the idea and wants out but it is based on their culture and tradition and so has nothing to do about it. Her first night with her husband gets rough and he rapes her after reminding her how much he paid to have her.

Doctor Zara's white mother is unable to make it to Africa for her health care charity services because of her health complications and after much on reconciling with her past, Doctor Zara decides to go to Africa. Halima runs back home due to the abuse she is facing in her husband house but is sent back. She gets pregnant for her husband. Halima after long hours of labor gives birth to a dead child. As if her situation is not bad enough, she suffers Vesico Vaginal Fistula after the delivery. Halima's husband, her husband's mother and two out of three of her co wives abandon her and accuse her of bringing curse into the family. Sani throws her out of the house, her father was not any better, he throws her out too and she is overly discriminated by the society, people throw things at her and she is not allowed to any gathering, she gets laughed at, mocked and screamed at when seen by others who are very ignorant of her situation. Fatima, Halima's co wife helps Halima throughout this period. Doctor Zara comes into Africa with her medical team, they start treating women and young girls with VVF. Doctor Zara resumes duty a day after arrival; she takes up the case of a girl named Aisha who had gone through series of unsuccessful surgeries. After Aisha recovers, she hears of Doctor Zara's plan to go into different communities to treat people who can't

make it to the health centre where they carry out their surgeries. Aisha pleads with Doctor Zara to let her be part of the team and also for her to start with her community to help a certain girl. Some of the medical practitioners drop their jobs at the VVF clinic because they don't get paid as they should and had bills to pay. Even Doctor Zara Couldn't blame them.

Doctor Zara in a search for financial support from government goes to the ministry of health but gets turned down as VVF is not part of the budget but he refers her to the office of the millennium development goal (MDG) where she gets the help She seeks. During the community to community mobile VVF treatment and surgery, Doctor Zara and her team including Aisha witness cruel treatment of a young girl who happens to be Halima, Doctor Zara attempts to interfere but the Matron stops her so they don't get the villagers angry. While on her medical mission, Doctor Zara also had her personal mission to accomplish, she searches the whole village for one madam Kodjo who had answers to her questions about her child. Madam kodjo was a pimp and had used Doctor Zara and other young girls to make money. Madam Kodjo had suffered stroke and is unable to say anything to Doctor Zara. Doctor Zara with the help of her mother had previously found out her child whom Madam Kodjo had said died at birth was still alive. Madam kodjo's daughter tells Doctor Zara who the child was given to but the woman refuses to hear them out and claims firmly the girl is her daughter. The uneducated and ignorant villagers that have no idea the risk of early child marriage, Child birth and having children at home get angry at the doctors and burn down the health centre. This doesn't stop them from accomplishing their mission in the community.

Hadiza goes to visit Halima, her daughter in her isolated hut where she is mostly taken care of by Fatima. Hadiza and Fatima agree on taking her for treatment. They get to the hut to find her coughing so hard that she bleed through her mouth, they rush her to the stand for medical surgery. . Earlier on, Aisha had gone to see Halima and invite her for the treatment, she declines because she is tired of going to public places and getting humiliated, Aisha reassures her saying “I was once like you but now I’m dry”. Doctor Zara comes out to see Hadiza crying and screaming “Halima”, she is struck for a bit as she realizes that it’s her daughter’s life at risk .

Doctor Zara tries her best to save Halima, Hadiza confesses to both of them being Halima’s biological mother. Halima and Zara reconcile right before Halima gives up the ghost. Doctor Zara takes the case of child marriage and VVF personal and to another level after the death of her child and the House of Assembly feels threatened by her outburst on their negligence. The chairman decides to pretend to care to shut Doctor Zara’s voice down so she doesn’t expose them of ignoring the people’s problems.

The chairman invites her to talk at a sitting with other members of the parliament, Doctor Zara tells her story of how she lost her parents to rebels and had to live with her very cruel aunt. She went through verbal abuse while with her aunt and her aunt’s husband sexually abused her. After reporting the rape to her aunt, she was accused of being possessed, of having killed her parents and trying to break her aunt’s home. She was sent out, lived on the street, hawking and was eventually kidnapped by some men. Zara was taken to Madam kodjo who treated her like she owned her and her body. She was forced into prostitution alongside other girls. She discovered she was pregnant with her uncle’s child, madam Kodjo delivered her of the child and lied to her that the child had died, and took away her baby.

Zara also suffered from fistula and faced same humiliation as Halima. Madam Kodjo sent her out of the house she keeps the prostitutes in because of the fistula and accused her of bringing bad luck with her. She started to believe every bad thing they had said about her until a white woman on one of her medical trips to Zara's community rescued, adopted her and changed her life.

Doctor Zara fights for the right and welfare of the daughters of Africa, speaks against abuse, underage marriage and child birth, female circumcision, lack of access to medical care especially VVF, lack of education and gross abuse of womanhood generally. The film ends with her exposing her aunt's husband, honourable Musa Abdulahi who had sexually abused her and was part of the national assembly as she speaks. She builds a Fistula hospital in name to save young girls like her daughter in that community

3.2.1 THEMES OF PATRIARCHY IN THE FILM (*DRY*)

i. THE PLACE OF GIRL CHILD IN AN AFRICAN FAMILY

A girl child has little or no place in a conventional African family. As rightly quoted in the film, "the African woman is described as the most endangered species of our world, culture conditions her from cradle to a life of submission and subservience against her natural inclination from freedom and self-determination. She is at birth a child to be loved and cared for but as she gains age and consciousness of her environment, archaic tradition discards and discounts her social values to a mere object to be used and given away to almost anything, to almost anybody".

Girls are discriminated against in Africa. This can be found in their access to educational opportunities, career choices, marriage choices, and even their choice of dressing. A girl child is not brought up in the same way as a male child. A girl child is raised only to be prepared for her future as someone's wife and nothing more. A girl child has to be "proper". In this film, Halima and her sister are constantly reminded of keeping their behaviour in check since they will soon be married off to their different husbands. Her life and that of her sister has been planned but throughout the movie no reference is made as to her brother being Prepared for marriage or for taking good care of his wife to build and keep the home, Girls in Africa are told to behave in a certain way because they are girls, learn how to cook and clean the house because you are a woman and no man wants a girl that behaves otherwise, A girl child is raised with the mentality that she has to live for her husband and children and nothing is ever said about her. This film depicts how a girl child in this Nigerian society is raised against her choice and it is part of what the tradition demands. It is no longer news that most of our tradition and culture in Africa are patriarchal in nature and do not favour the girl child in anyway. This film however points out how a girl child is seen and how it affects the victims. Halima wants to go back to being a child that she is but her childhood has been stolen and cannot be restored.

ii. CHILD MARRIAGE AND CHILD ABUSE

The practice of child marriage is a cankerworm that has been and is still eating deeply into the fabric of the nation, Nigeria. Child marriage is a phenomenon that has been in existence for centuries. It is a common practice in most rural and underdeveloped areas.

Child marriage and child abuse has been a norm for a long time in our society. In the Northern part of Nigeria for example; a man is allowed to take a wife who is not up to 18 years of age. Halima is a thirteen year old child whose future is jeopardized by her marriage to a sixty year old man. Child abuse refers to any emotional, sexual, or physical mistreatment or neglect by an adult in a role of responsibility toward someone who is under 18 Years of age. In many cases, only one marriage-partner is a child, mostly the girl child. Child marriage violates the rights of children and has widespread and long term consequences for child brides and grooms. Even where the age is set at 18 years, cultural traditions may take priority over legislative law and many jurisdictions permit earlier marriage with parental consent or in special circumstances, such as teenage pregnancy. Comprehensive sex education can help to prevent child marriage.

The film portrays how some cultures encourage child marriage and child abuse. Most of the Vesico Vaginal fistula patients in the film are young girl. Vesico Vaginal fistula is a serious disability that can be experienced by women after childbirth. It is defined as a hole that develops between the vagina and the bladder, resulting in uncontrollable leaking of urine through the vagina. Child marriage and abuse were the dominant themes here. As a child, Doctor Zara suffered child abuse while living with her aunt. Halima is raped by her husband even though culture would not call it rape since he has paid her bride price. Sani, Halima's husband hits her when she does not act according to his will. This film shows the four types of abuse as stated by Thecentre for Disease Control and Prevention (CDC) which are physical abuse, sexual abuse, emotional abuse and neglect and its effect on the victim. These types of abuse include.

iii. WOMEN AND DECISION MAKING IN OUR SOCIETY

Dry' the film highlights how women are not considered to have a say during decision making both at the family and political levels in our society. Women do not have the platform to make concrete decisions in our society as they are supposed to be submissive and obey any decision their husbands. Hadiza, Halima's mother suggests to her husband to let Halima back into their home, he shuns her and sends the child away with her "disease". After Halima is sent out of the house, Sani calls for a family meeting to inform his wives of his intentions to take another wife. Two of the wives have a different opinion but he reminds them that he makes the decision and he is only informing them and not asking for their permission. When Halima suffers from VVF, he tells the wives to stop associating with Halima. Fatima does not agree with treating Halima like a plague. Nevertheless she complies because Sani's decision' is final. After the young boys of the community burn down the hospital, the community head who is a man and fathers of the land meet to deliberate on the situation at hand, not even one woman is seated at the meeting. This reflects the truth on how decisions are made in our society.

iv. GAGGING AND OBJECTIFICATION OF WOMEN

Gagging of women simply means suppressing or silencing of the voices of women. This film depicted comprehensively how women do not have a voice even when it comes to their own body. Women are treated like items put up for display for people to buy. Objectification can be roughly defined as seeing and/or treating a woman like an object,

referring to her as if her relevance is just in her physical attributes and ability to satisfy the other gender (males). Sani tells Halima that he has the right to her body since he had spent so much to acquire her. When she reports to her parents about the abuse she faces in the hands of her husband, she is asked to go back to him that she is his property. The women in this film barely had any contributions to make and even when they did, they are made to swallow their opinions. Just as found in our society, the women in the film cannot express how they feel or what they want, they just had to act in accordance with the culture and traditions.

3.3 “ISOKEN” BY JADESOLA OSIBERU

‘Isoken’ is a romantic comedy, expertly directed, produced by Jadesola Osiberu. She presented the very familiar tale of a single and successful thirty four year old Nigerian lady and pressure that comes with it in a very commendable way. ‘Isoken’ is a story of a Nigerian Lady, who is single and successful at age 34. Although she has what appears to be a perfect life; she is beautiful, successful and surrounded by great family and friends, Isoken is still unmarried at 34 which, in a culture obsessed with marriage is almost seen as taboo and is a serious cause for concern. She receives constant pressure and ridicule from her immediate society, spear-headed by her mother. Everyone in the Osayande family worries about Isoken. Things come to a head at her youngest sister’s wedding when her overbearing mother thrusts her into an orchestrated matchmaking with a tall, dark and handsome Edo man, Osaze. He is everything a high class societal lady requires in a man. To many, he is the perfect match for Isoken and even to her but Kelvin comes and fills in the silent romantic synergic void Isoken

unconsciously knew never existed between her and Osaze. Osaze is handsome, successful and from a good family, making him the perfect Nigerian husband material. But in an unexpected turn of events, Isoken meets Kevin who she finds herself falling in love with and he just might be what she truly wants in a partner. The only problem is, not only is he not an Edo man, he is Oyinbo (Caucasian). Isoken is a romantic film that explores cultural expectations of a lady, racial stereotypes and the bonds that unite families in a touching, dramatic and comedic way.

3.3.1 THEMES OF PATRIARCHY IN THE FILM (ISOKEN)

i. WOMEN AND AMBITION

A woman is allowed to dream but not too much, a woman is allowed to be career driven but not too much, and it is alright for a woman to be ambitious but just a little. The society believes that over ambition could drive all the potential husbands away from women and they would end up single which in our culture and tradition is a terrible thing. Being single after obtaining a university degree in Nigeria is bad enough for a lady but to be a thirty four year old spinster is an indication that the lady is under a curse. In this film, Isoken is a very ambitious lady who is more buried in her career than pursuit for men or a husband. This bothers her mother so much. For example, in one particular scene in this film, we are shown a situation where other ladies in the family are in the kitchen cooking while she sits at the table with her father, uncle and brother-in-law discussing business. Her mother is angered by her nonchalant attitude towards kitchen and other domestic chores that are seen

as belonging to girls only. Isoken celebrates her promotion and big deals she bags at work but to her mother, that is not what she is supposed to achieve. Isoken's mother also blames her inability to find a husband on her ambitious nature and over indulgence at work. In the Nigerian society, women are discouraged from being ambitious or working too hard because the society does not think they are capable and they should be busy making and keeping a home. Jade Osiberu shows how a woman's ambitious nature could be seen as a problem in our society using the main Character, Isoken.

ii.MARRIAGEAS THE HIGHEST ACHIEVEMENT IN A WOMAN'S

It seems as if marriage is the highest and greatest thing a woman can achieve in Nigeria. The success of a woman is not calculated by how much money she makes or how much property she acquires, as long as she is not married, she is seen as a failure. Isoken gets constant nagging and disturbance from her mother and aunts because the society expects her to be married ather present age. Her mother further uses her younger sisters as example for her to emulate and compares her to her two sisters who are married. In this film, the opinion that marriage is the principle achievement is not only reflected in the mothers and older generation alone but also in the younger generation. This shows that even in recent times, marriage is seen as the greatest achievement a woman can hope to achieve. Acquiring property, owning companies and having a successful career do not count in the assessment of a Nigerian woman.

iii. PARENTAL INTERFERENCE IN THEIR DAUGHTERS LOVE LIFE

In our society, the only interference a boy child gets from his parents is them trying to make sure he gets the perfect girl or the woman of their dreams. The situation is different for a girl child, from childhood, a girl is told how to do the right thing to attract the right men and even as adults, the parents, in most cases the mother has something to say about the girl's love life and interest. They keep checks on who the girl dates, who she keeps as friends and if her boyfriend wants to take the relationship to another level. This film depicts this very much, when Osaze and Isoken visits her family, the father who has little or no interest in making sure she marries Osaze asks him his plans with his daughter. When Osaze pops the big question at her surprise birthday party, Isoken doesn't even get a chance to make her choice, everyone especially her mother screams "yes" as if the question was directed to her. After the sort of accidental acceptance to marry Osaze at the detriment of her own happiness, her mother again takes it upon herself to plan the wedding to her own taste. After her mother takes over the wedding plans, her mother in law also comes to interfere bringing her own personal fashion designer in Paris to make her dress even after Isoken informs her that she has her outfit planned out. It's like everyone feels obligated to contribute in making a girl child what she should be especially the parents who know they will be blamed for any misconduct

3.4 “KING” OF BOYS BY KEMI ADETIBA

In a struggle for political power, anything and everything is allowed. A woman whose political aspirations makes her work her way from the bottom to the top in a predominantly male dominated space is threatened by people who feels like she does not deserve a seat at their table both literally and figuratively. The movie King of Boys centres on the life and times of AlhajaEniola Salami (played by Sola Sobowale), who, as a young girl, suffers psychologically From bouts of domestic violence wreaked by her Dad on her Mum. She later ends up working in a Restaurant where she, together with her colleagues, serves as an object of sexploitation by the male Folks.

With this chequered past, Eniola grows up to become a strong, fearless, ruthless and highly Connected woman. She is a business woman and philanthropist by day but at night, she rules the Underworld where boys engage in several atrocities with a view to making money. With Eniola’s Philanthropy and connections, she is able to put a lot of politicians – one of whom is Aare – in Office. But when she decides to leverage on this and pursue a political career, she is deserted and Told categorically by those she has helped that the party members had reservations about her sordid Past. As she tries to grapple with this, there is a twist as Makanaki, one of the boys in the Underworld, eyes her crown and wants to become the king of the underworld. The battle line is Drawn and Makanaki joins forces with Aare and other politicians to ensure that AlhajaEniola Salami is brought down.

In the long battle that ensues, as well as a display of politics, greed, hatred and deceit, Eniola is fingered in the crimes of murder, money laundering, diversion of state funds and bribery of security agents. She is arrested and charged to court. Shortly after her discharge

and acquittal by the renowned Justice Nwachukwu, she loses her adopted daughter, Kemi, to the hands of a paid assassin. Barely a day later, she loses her only son, Kitan. but her children's death is the beginning of the worst for Eniola. She is rearrested and sent to prison whilst her accounts are frozen by the security agents. Just when she is about to be Eliminated in prison by her apparently powerful adversaries, Officer Gobir, the officer working on her case, stumbles upon a string of revelations regarding the case. He helps to rescue Eniola from the cold hands of death and ensures that Aare and his accomplices are brought to book. Makanaki, Eniola's archenemy, is later killed by one of the boys in the underworld while Eniola relocates to Brooklyn in the United States of America. The film ends with Eniola ruling over the boys in the Underworld in Lagos from Brooklyn, the United

3.4.1 THEME OF PATRIARCHY 'KING OF BOYS'

i WOMEN, POWER AND POLITICS

In contemporary Nigerian society, the need for women to participate in politics and power cannot be overstated. The society today is one in which the numbers of women in positions Of power or politics are at an all-time low, and the few women who are able to climb up the societal ladder are labelled as loose women, invalidating their success. For those women who have been able to make it high up the social ladder they live in the shadows of their male counterparts as they make up just the minority and as such are usually side-lined in the making of decisions. In the movie, Eniola's struggle for political power was

greeted with reprisals from not just Makanaki, but also Aare and the other political bigwigs. The men, including Inspector Shehu, are all bent on pulling Eniola down. They feel that great ambition should not be a quality of a woman and, by implication, a woman's place should be in a man's kitchen.

The aforesaid is equally the reason why the men do not give Eniola the promised position in the political sphere. These malevolent men end up truncating Eniola's political career. They orchestrate Eniola's arrest and imprisonment as well as the gruesome murder of Kemi, her daughter. At the end of the struggle, Eniola loses everything she holds dear except her very self.

ii. WOMEN AS OBJECT FOR SEX EXPLOITATION BY MEN

To start with, females in the film are depicted as objects for male gaze as well as objects for sexploitation by men. For Instance, Eniola, as a young girl, had to become an object for sexual gratification by the men who frequented the restaurant that she worked in. Same fate is suffered by Bunmi, her friend as well as the other girls employed in the restaurant. Bunmi ends up losing her life to such sexploitation as she contracts an incurable disease believed to be AIDS. Later in the film, when Eniola refuses to marry Alhaji Salami because the latter already has a wife, the Alhaji blatantly tells Eniola that: "I Can marry up to four wives." Alhaji Salami's statement here is tied to his feeling that women are cheap cargoes that a man can easily acquire for sexual gratification. This is highly demeaning to women. With regards to male gaze, most girls in the restaurant Eniola worked in as a girl dressed skimpily in order to arouse the sexual interest of the men present. Similarly, in

Eniola's first scene with Alhaji Salami, she is skimpily dressed and positions her buttocks for the Alhaji to gawk at. The Alhaji even goes ahead to ask her if that (her buttocks) are what one of his subordinates has been enjoying. This is sexploitation as well as male gaze. In a later scene, Eniola, in bed with the Alhaji, is also seductively dressed. The issue of male gaze also plays out in the scene where Kitan, Eniola's son, first meets Amaka. Amaka is skimpily dressed, with parts of her legs as well as cleavage exposed to viewers. In the same scene, the ash tray for cigarettes is a sculpted piece of a naked woman whose legs are spread: a stylish and tactful portrayal of women as objects of male gaze and sexploitation. In a later scene, Aare looks at Kemi lustfully and enthuses that: "This is the work of God."

iii SUCCESSFUL WOMEN AS BAD WIVES

In the traditional Nigerian society, it is a popular belief that no responsible wife would want to be overly ambitious or delve into politics. King of Boys also paints ambitious and highly successful women as bad wives. This is the reason why Eniola Salami is depicted as someone who is widowed. Also, Kemi, Eniola's ambitious daughter and heir-apparent, as beautiful as she is, is portrayed as someone without a boyfriend. What can be deduced from this is that her ambitious nature is what keeps men away from her.

3.5 DISCUSSION OF FINDINGS

Research question 1 restated: How does patriarchy exist as a social system and a subject of filmexploration in Nigeria?

In our review of relevant literature to the topic, it was sufficiently established that the film does not exist in vacuum, neither is it created from the void. On the contrary, it is a product of society, reflecting the realities of that society for the purpose of entertainment, pedagogy, information and social mobilization, etc.

On our analysis of the movies in the study's focus also showed that movies were essentially based on observable socio-cultural realities of the Nigerian society. The implication of this is that patriarchy is treated in the movies, is projected as an endemic cultural reality, causing a wide-range of social dislocations such as domestic violence, relegation and denigration of the feminine gender. Patriarchy is thus seen, explored and protected in movies along these frames. The above view is validated by several studies (Ukata, 2010; Haynes 2006; 2007; Dossoumon, 2013).

Research question 2 restated: How has patriarchy influenced some Nollywood movies?

In our review of literature to this case, it was adequately established that the Nigerian film industry, Nollywood, has over remained consistent in portraying the nuances, expectation and complications inherent in gender relations and gender stereotyping. Several studies have shown that patriarchy has used Nollywood to assert the superiority of men over women by objectifying and commodifying women (Okome, 1997; 2007; Prinsloo, 2011; Busia 2012; Arthur, 2004)

Viewing our movie analysis, it is observed that some nollywood movies thematic preference are based on the notion of inherited stereotyping of women perpetuated by patriarchy. They are portrayed in this film as weak and feeble, irrelevant and amoral, etc. These can be seen in the movies analyzed in this study ie *Dry*, *Isoken* and *King of Boys*.

Research question 3 restated: In what frames do Nollywood producers promote patriarchy in their films?

In the Nigerian film industry, men dominate as producers, directors, and other behind the scene activities. This has contributed to the frame in which patriarchy is promoted in the Nollywood industry. Female characters are not adequately rounded but figment of celluloid male intuition. Film has the ability to mold the viewer's mind and action. The media also help to paint the portrait of our world and to a significant extent influences the choice that the viewers make and what the viewer thinks of a concept, group of people or culture. The ability of media as a persuasive tool makes it crucial especially when improper values are channeled through it. This is accurate because the film industry producers classifies women in a patriarchal space as marginal and dependent on men. Thus while there are more female characters on screen, stories were mostly told from the male characters view, female characters were not central to the plot of the story.

CHAPTER FOUR

4.1 SUMMARY

This study is on "the promotion of patriarchy and the portrayal of women in Nollywood". Although the media are assumed to project the occurrences in society the media are now been prejudiced in their reportage and thereby manipulate their audience.

In a bid to effectively examine how women are been portrayed in Nollywood, some Nollywood movies that exposes how women are being stereotyped were critically analysed.

Results showed that:

1. The Negative representation or portrayal of females has simply dominated the Nigerian film industry, leaving room for much less fine pictures of women.
2. Producers, directors and scriptwriters have been biased in the way they paint girls in the Nigerian Home Video.
3. Women are now not very involved in the pre-production stage of movie making.
4. Producers, administrators and scriptwriters are primarily men, thereby leaving girls to continue to be in front of the camera doing extra acting.

CONCLUSION

Despite scholars' and reviewers' repeated calls for Nollywood film scriptwriters, producers, and directors to stop portraying women negatively, the status quo has remained unchanged, as evidenced by the films examined; Dry, Isoken and king of the boys. Females in films are portrayed in a variety of negative ways, such as sexual objects, weak and dependent people, to name a few. This portrayal is diametrically opposed to how their male counterparts are portrayed in films.

To believe that the three movies are directed by women calls for great concern from all who are involved in the business of movie making in the Nollywood industry. If anything, female directors ought to help change the not-too-good narrative. Since it is women telling the stories of women, these female directors were supposed to tackle the prevalent stereotypical and sexist approach to women and portray them in a positive light. Could it be that the ideas of patriarchy and male dominance have been so ingrained in the minds of these female directors that they failed to look beyond such lenses whilst directing the films? Could it be that these directors decided to follow the bandwagon because only movies of such nature receive favourable outcomes in a country where patriarchy, male chauvinism and sexism are still incredibly rife?

Careful reflection reveals that the second question above holds the answer. The Nigerian Audience, having been fed with movies that negatively portray women for so long a time, are Naturally inclined to have a preference for such films. Thus, when they come across movies that Fall short of this norm, they may not want to visit the cinemas to watch them. The bitter truth is that the Nollywood industry needs the patronage at the box office to keep it going. Unlike Hollywood that gets subvention from the American government, Nollywood is stuck with the Proceeds that come from the box office. These female directors apparently understand this; hence The reason they decided play to the status quo.

RECOMMENDATIONS

However, since viewers' perception and attitudes towards each gender are invariably Shaped by the way it is presented in films, the negative portrayal of women does not bode well for Nigerian women. To this end, the researcher strongly recommends that:

1. Female directors look Beyond the financial gains and exercise their right. They should make frantic efforts to appropriately tell the story of Nigerian women. Nigerian female directors should set the pace for Nigerian male directors to follow. They should change the narrative. They should, through their movies, tell the Nigerian audience that there are good things about the female gender, not the sexist Junk they have been served over time. If there is any perfect time to do this, then that perfect time is now!
2. Scriptwriters, Producers, and directors should make conscious effort to exclude images and text of negative portrayal of women in content of the Nigerian Home Videos.
3. More women should participate in the conceptualization and production process of making Nollywood movies. That way they will be able to influence or determine the contents of these movies. Women should also work behind camera instead of always wanting to be at the front of the camera.
4. Female actors should learn to turn down roles which debase, degrade and demeaning women

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