

**USING NOLLYWOOD FILMS AS A TOOL FOR PROMOTING FAMILY
VALUES**

BY

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AUGUST, 2021.

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**A RESEARCH PROJECT WORK SUBMITTED TO THE DEPARTMENT
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DECLARATION

This project is based on a study undertaken by **CHIDI VALENTINE CHIEMENA, MATRICULATION NUMBER ART1601558** in the Department of Theatre Arts, Faculty of Arts, under the supervision of MRS GRACE SHALOM-ISRAEL, in the Department Of Theatre Arts.

All ideas are the products of my personal research and the view of others used were duly acknowledged.

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CERTIFICATION

This is to certify that this research work was carried out by **CHIDI VALENTINE CHIEMENA, MATRICULATION NUMBER: ART1601558** in partial fulfillment for the award of Bachelor of Arts (B.A) degree in the Department of Theatre Arts, University of Benin, Benin City.

MRS. GRACE SHALOM-ISRAEL
Project Supervisor

DATE

DEDICATION

This work is dedicated to Almighty God; who gives knowledge, wisdom, protection, blessings and mercies. This work is also dedicated to my wonderful parents, Mr. and Mrs Chidi Anorue and my siblings (Clinton, Lovender and Precious). This work is also dedicated to all those who wants a society devoid of social vices.

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ABSTRACT

The purpose of this study is to examine how Nollywood Films can be used to promote 'Family Values'. Nigeria, as we know it is a country blessed with diverse culture. Whatever be the differences, there are societal norms and values that are generally acceptable by everyone. This study shows how Nollywood films have assumed an important role as part of every family in Nigeria. In today's society, people tend to pick up different traits from what they see in movies and it is against this backdrop, that the researcher, adopts the historical, descriptive and analytical approaches as the method of reflecting on how the video films in Nigeria affect and influence its viewers, either positively or negatively. The work has shown that most Nigerian Home Videos do not portray any traditional African values and that the movies do not safeguard traditional African values like honesty, hospitality, modesty etc. There is too much display of immorality (Nudity, prostitution etc) and other negative vices in the Home movies. To portray how Nollywood films can be used in promoting family values, a sample of three films were collected and carefully analyzed, noting relevant points as portrayed in the Films. It concludes by canvassing the government and other stakeholders in movie production to look into the potential of the Nollywood film industry in redressing contemporary social challenges and promoting cultural norms and values.

CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND OF THE STUDY

The identity of a man is what makes him what he is and what he will be remembered as for years to come. They are generally defined by the language they speak, the belief they carry, values, dressing, structures, etc. These different forms of culture also define identity. According to Nwaolikpe, “Culture plays a role in societal transformation and development, for the stability of a society is ensured through the transmission of cultural values. Culture influences what people communicate, to whom they communicate and how they communicate”. Cultural heritage is either enhanced or changed because of diverse forms of communication taking place through communication media. Changes are influenced by other factors such as globalization, governmental system, and Information Communication technology. The video film has created a platform where people see the world from the comfort of their homes.

Consequently, for many people, home videos have become an essential part of daily life, and they have adopted the innovative linguistic practices, cultural forms, and costumes that have emerged from watching movies.

In Nigeria today, one of the most recent booming industries is the video film industry. That is because its product - The Nollywood film has become a new Found

Love for the African mind. This is largely due to the accessibility at little or no extra cost to vast audiences and children.

The Nigerian entertainment industry has become a socio-economic driver in the country. Moundo said Nollywood, which is second only to Bollywood and Hollywood produces an average of 50 movies a week. Along with the rise of the video industry many people are beginning to worry about our home movies and films in terms of delivering content which are healthy and educative.

Over time, viewers have been known to be influenced by images projected in films and in recent times, the family values, beliefs and culture are being influenced by what is seen outside the home and the movies which sometimes contradict what is known to be true. The character, personality, and identity of a person are shaped through many different means, and with the unlimited access to anything and everything through films, identities are being skewed. These negative impacts of films however, do not dissuade the fact that some movies project positive themes, depict reality and advocate the triumph of good over evil which in the long run have the capacity to result in positive outlook of the viewer. Film images today, both positively and negatively influence the viewers' identity and this impact has been said to be more on the youth in our society. Payne (2008, 31) puts it thus,

"Film and television have, long been feared for being capable of transmitting socially objectionable messages. With easier access and quicker results, audiences of film content are exposed to a tremendous amount of information fed to them".

This influences and shapes their identities. The good thing, however is, not all of it is negative and if well projected and managed these content can be used positively to help mold the future of our society.

Considering the potential of movies to impact on social values and human behaviour, the quest for qualitative movie production which has good thematic content, promotes good social and family values, uses good language and expresses cultural diversity is inevitable.

Felid (1991, 10) argues that "the media has been said to be very powerful a molding and shaping popular opinion because a single message is transmitted simultaneously to millions of people. Their efforts are personal, dramatic and immediate". Overtime, viewers have been known to be influenced by what we see and in recent times, our family values, beliefs and culture are being influenced by what is seen in films which sometimes contradict what is known to be true.

The negative impact of films however, do not dissuade the fact that some films project positive themes, depict reality and advocate the triumph of good over evil, which in the long run, influences the viewer positively.

1.2 STATEMENT OF THE PROBLEM

Film images today, both negatively and positively influence the viewers' identity, and this impact has been said to be more on the youth in our Society. Payne (2008, 31) puts it thus "Film and television, have long been feared for being capable of transmitting socially objectionable messages..." With easier access and quicker results, audiences of film content are exposed to a tremendous amount of information fed to them.

Going by the earlier produced films, Nollywood films have been known to reflect and portray some negative ways of life which is often imbibed by its viewers and this in turn results to the display of negative behaviours, attitudes and values.

However, with the recent development of the industry in terms of thematic expressions and portrayal of positive values, the negative influence attributed to Nollywood Movies becomes questionable.

This research will serve to prove that Nollywood Movies can help promote family values by analyzing recent Nigerian movies.

1.3 AIMS AND OBJECTIVES OF THE STUDY

The main purpose of carrying out this research work is to investigate about the impact of Nollywood movies and its relevance in promoting family values.

It also set out:

- To find out how Nollywood movies are used to promote family values.
- To know what specific family values are promoted in the Nollywood movies in the study focus.
- To know how Nollywood movies be enhanced to promote family values more effectively.

1.4 RESEARCH QUESTIONS

- How are Nollywood movies used to promote family values?
- What specific family values are promoted in the Nollywood movies in the study focus?
- How can Nollywood movies be enhanced to promote family values more effectively?

1.5 SCOPE OF THE STUDY

This work will review three Nollywood films: *Lionheart* (2018), *Mr. and Mrs.* (2012) and *Tango With Me* (2011). It will do an analysis of the films and note how they promote family values.

1.6 SIGNIFICANCE OF THE STUDY

- This work itself form part of library research for further research on this topic.
- This work itself will form part of library research for further research on this topic.
- The information provided in this work will be of use not only to the general public, but also for posterity.
- The work will be of great benefit to future researchers on a similar topic or subject, either by criticizing or developing it to a high grade.

It will be an addition to the numerous literatures on the subject in the library etc.

1.7 RESEARCH METHODOLOGY

This research will adopt a qualitative research methodology and Library based method, using the content analysis method. Two Nollywood movies will be

carefully selected, watched and analyzed by the researcher. The content analyzed will be in line with the research topic which is based on family values. The core issues treated in the case study movies (*Lionheart* - 2018, directed by Genevieve Nnaji, *Mr. & Mrs.* - 2012, directed by Ikechukwu Onyeka and *Tango With Me* – 2011, directed by Mahmood Ali-Balogun), which is the centre of the research, and draw out how it has affected our society and benefit it will be to our society.

1.8 DEFINITION OF TERMS

NOLLYWOOD: According to Wikipedia “Nollywood is a sobriquet that originally referred to the Nigerian film industry, the origin of the term dates back to early 2000s, traced to an article in the "New York times” It is the name given to Nigeria film industry, which oversees all aspects and genres of film production in Nigeria.

FAMILY: According to Encyclopedia Britannica" Family can be referred to as a group of persons united by the ties of marriage, blood, or adoption, constituting a single household and interacting with each other in their respective social positions, usually those of spouses, parents, children, and siblings.

VALUES: Values refer to appropriate courses of action or outcome; they reflect a person's sense of right and wrong or what "ought" to be. Values tend to influence attitudes and behaviour as it identifies what should be judged as good or evil. They

help solve common human problems for survival and are responsible for why people do what they do and in what order they choose to do them. Values were summarized by Moemeka(1998, 121) as follows:

- The Supremacy of the Community
- The Sanctity of Authority
- Respect for Old Age or the Elderly
- The Usefulness of the Individual v Religion as a Way of Life.

In addition, it can therefore be deduced that warmth of human relationship, resilience and love of country are embodiments of the social values.

CHAPTER TWO: LITERATURE REVIEW

2.1 THE HISTORY OF NIGERIAN FILM INDUSTRY

The creation of Nollywood started in the 1960s. It was when the first Nollywood movies were being created by historical filmmakers such as Ola Balogun, Hubert Ogunde, Jab Adu, Moses Olayia and Eddie Ugboma. They are considered the first generation of Nigerian filmmakers. These pioneers started the Nigeria movie industry in a country full of citizens that looked to Hollywood for their entertainment. According to Britannica.com, Hubert Ogunde was a pioneer in the field of Nigerian folk opera. He created the Ogunde Concert Party also known as Ogunde Theatre in 1945. It was the first professional theatrical company in the nation. Because of his contribution to the creation of the Nigerian film industry, he is often hailed as the father of Nigerian theatre (Sheffer, Setia & Tikkanen).

Nigeria's film history can be partitioned into four eras: the Colonial period: 1903 -1960; the Independence period: 1960-1972; the Indigenization Decree period: 1972-1992; and the Nollywood period: 1998-Present.

The Colonial era begins with the first exhibition of film in Nigeria in August 1903 at the Glover Memorial Hall in Lagos. These films were largely documentaries.

The motive for introducing the cinema to Nigeria by the British was largely political and, to a lesser extent, social.

In the Independence period, the Nigerian Federal and States Film Unit replaced the colonial unit, but similarly concentrated on the production of mostly documentary and newsreel films. During the Indigenization Decree period, Nigerian filmmakers tried in vain to make successful films, as the Nigerian film industry attempted to promote the national in counterpoint to the influence of Lebanese and Indians who dominated the distribution and exhibition film sector in Nigeria.

The Nollywood era emerged as a result of several factors, one being economics. No one can claim how the name “Nollywood” was conceptualized or whether it was first used to describe the Nigerian movie industry. According to Haynes, the term was invented by a foreigner and first appeared in a 2002 article by Malt Steinglass in *The New York Times*.

An Igbo-language production, called *Living in Bondage*, produced by Ken Nnebue in 1992, ushered in the birth of Nollywood. The film tells the story of a man who signs a pact with the devil to get rich and portrays the practices of witchdoctors and the desperation of their clients. It was a big hit and a genre called "juju" emerged as a result of the success of *Living in Bondage*.

2.2 THEMATIC CONTENT OF NOLLYWOOD FILMS

This section discusses the particular characteristics of Nigerian films in relation to their stories and styles. Although Nollywood draws on many cultural influences, both domestic and foreign, it remains fundamentally unique (Haynes, 2005, 132).

In terms of personnel, production techniques, administrative structure, and narrative elements, Nollywood is not homologous with foreign traditions. The Nigerian film industry is instead defined and sustained by Nigerians. The commercial success and popularity of Nigerian films stem from their stories, which the audience finds fascinating and consonant with their expectations. The thematic and aesthetic choices of Nollywood are determined to a large extent by the preferences of its audience, which is why the recurring themes in these films are those with broad appeal. These themes are based on subjects such as infidelity, treachery, lust, hypocrisy, armed robbery, marital problems, murder, cultism and occultism, witchcraft, polygamy and so on. The themes are indeed broad and mirror Nigerian society. To the filmmakers, therefore, Nigeria itself is a narrative entity and their (the filmmakers') films are the agents in this narrative act.

Due to their status as among the society's primary mass media, Nigerian films are stabilizing forces that contribute to the maintenance of social order. They reinforce the collective mentality of Nigerian society, educating large audiences along certain established lines: developing collective memories of the past, maintaining a distance from the threatening present, and projecting life in the future.

For these reasons, films display a range of ideological and cultural positions that are consciously portrayed by filmmakers in their stories. Nigerian films are therefore responses to the transformational needs of Nigerian society offered through the aesthetic possibilities of film technology. Although critics have condemned several recurrent themes such as witchcraft and the proliferation of black magic, which they find repulsive, it is also true that these themes have roots in popular cosmology. Furthermore, such themes are only employed for didactic purposes to show that good always overcomes evil.

The didactic elements in Nigerian films are somewhat similar to the moral and cultural ideology of the Nigerian people. This parallel is consistent with Parsons sociological theory of structural–functionalism, which centers on cultural systems and the overall integration of societies (Parson, 1964, 22). The thrust of Parsons Theory is that culture and the social actions of individuals, which result in social institutions, involve choices based on values and norms that are specified within the cultural system of a society. In other words, people behave as they are expected to

behave in a given situation because they have internalized the norms and values that comprise the culture of their society. Durkheim (1971, 15) also referred to this phenomenon as “morality,” which ensures the stability of both the individual and the society.

The use of this approach by Nigerian filmmakers underlies the creation of films conveying the intense feeling that urbanization and industrialization have created an excessively volatile and unstable Nigerian society. Films present the crimes and tragic incidents that have resulted from these changes and that should be repressed through the power of the medium of film. According to the perspective of filmmakers, they must use their films to rescue contemporary Nigerian society from the erosion of its value systems caused by decadence; hence, they employ ethnographic and cultural relativism as a framework.

As a microcosm of society and as an important institution in the life of any nation, the family has been a major focus of Nollywood films. Issues pertaining to the relationship between husband and wife, mothers-in-law and daughters-in-law, children, stepsons and stepdaughters and so on, have been emphasized in Nigerian films. In addition to the family, Nigerian films also emphasize important contemporary social problems such as HIV and AIDS, cultism and ritual killing, armed robbery and more recently, kidnapping. Films such as *Goodbye Tomorrow* and *Jenifa*, for instance, use the HIV scourge as their focus. These films admonish

teenagers to abstain from non-marital and unprotected sex and to avoid having multiple sexual partners to prevent this dreadful disease, which is catastrophically killing the youth of our county while it exerts exponentially damaging effects on the socioeconomic fortunes of the nation. Related to AIDS is the issue of prostitution, which has led to devastating health problems for many young men and women. *Domitilla* and *Prostitution* are two of the films that focus on this issue.

The twin issues of cultism and ritual killing have also been severely critiqued in films such as *Blood Money*, *Living in Bondage*, *Rituals* and *Abuja Boys*. These phenomena are additional evils that have deeply penetrated into the fabric of Nigerian society. The high level of corruption in Nigeria and the “hero” worship and recognition accorded the “wealthy” have conveyed the false idea to many youth that becoming rich through whatever means is only the way to be relevant. The killing of humans by cultists has therefore become rampant in contemporary Nigeria. The films mentioned above have condemned this hateful practice by demonizing the cultists and their “cult of celebrity.” The films generally portray the culture of venerating questionable or illicit wealth, a culture involving many Nigerian youth, to be reprehensible. The problem of armed robbery is also not ignored. Filmmakers depict armed robbery as a menace that contributes to the current general insecurity in the country. Thus, films such as *Rattlesnake*, *Owo Blow* and *Outkast* placed armed robbery at the center of crime. The criminal characters in the films, although later

apprehended, killed, or punished, disrupted their societies and killed innocent victims. Films on rituals and armed robbery, therefore, present a cataclysmic maelstrom of violence in Nigerian society and suggest ways in which these menaces may be addressed.

Another issue is the representation of women. Okome, a respected film academic and promoter of the Nigerian video film, has on occasions spoken on aspects of the representation and “objectification” of women in Nigerian movies. It is only in few Nigerian films that women have been portrayed relatively positively. The impression is that women are negatively portrayed in order to appeal to the male-dominated audience (Anyanwu, 1987). In some films, women are portrayed as prostitutes, wily lovers, and witches and all manner of imaginable criminality. Some films are gender insensitive and many still abide by the traditional and conservative attitude toward women. This image of women as portrayed in Nigerian home video films cut across the country from North to South, though with differing intensity.

The difference being that the rituals and murders, which occur in Southern films, do not yet appear in Northern movies. Still, women in the Northern films are not reflected any better; they are seen as greedy, fickle minded, weak, unable to make their own marital decisions and are available for purchase by the highest bidder (Anyanwu, 84-85). Nigerian movies perpetuate sex role stereotypes and

reflect the patriarchal social values dominant in Nigerian society, which amounts to what Tuchman calls the “symbolic obliteration of women”.

Although Nollywood has traditionally defined its products as entertainment, the industry has also relied on topical issues for acceptance and commercial success.

The audience responds to compelling topical stories, provided that the subjects of such stories have genuine and salient points that are presented within an interesting narrative form. *Issakaba* and *August Meeting* are examples of films that have adapted topical materials. Whereas *Issakaba* focuses on the reign of the dreaded Bakassi Boys, a vigilante group that was formed as a spontaneous reaction to armed robberies in Southeast Nigeria in the late 1990s, *August Meeting* centers on the tendency of Igbo women to act flamboyantly and flaunt their wealth during their annual summer meeting. This film attempts to condemn the corruption engendered by this attitude.

2.3 NIGERIAN SOCIETAL NORMS AND CULTURAL VALUES

The core of every human culture or ethos of any culture is a mark of its fundamental values. The satisfaction of some desires and interests inform the values we placed on things or experiences that arise from them. The objectivity of value is a personal judgment with pronounced emotional tone (Titus, 1957 & Njoku, 2006). Certain values have been fundamental in all human societies across civilization, the

base of instituting value seems to be the family while collective values of society makeup the societal value systems.

Consequently, value implies acceptable standards, idea way of doing things and living virtuous life in society. Value cannot function in socio-cultural vacuum since there is need for it to serve societal purposes.

Culture is an elusive term to define, perhaps because of its wider scope and broad nature. However, what readily comes to mind when culture is mentioned is the values and norms that people have, which make them live in a particular way. It is a way of living that defines a particular community. Rao (2006, 190) opines that culture is the complex whole that consists of all the ways we think and do and everything we have as members of society. He expounded it to be that complex whole, which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society. It is, therefore, the sum total of all things that refer to religion, roots of people, symbols, languages, songs, stories, celebrations, clothing and dressing and all expressions of a way of life. Culture encompasses food productions, technology, architecture, kinship, the interpersonal relationships, political and economic systems and all the social relationships these entail.

The Nigerian society is one where family relationships are guided by hierarchy and seniority; a non-individualistic family system with older people

respected and revered. Love and protection of the family and family name has also been the practice in traditional and contemporary society of Nigeria. The society upholds a very decent dress pattern with no exposure of body parts but sadly, it is observed that only a fraction of this defining value system is left.

The ability to feed oneself and one's family instituted respect for hard work and productivity that has served different societies. Truthfulness, honesty and friendliness are renewable virtues that increase as they are used and add flavor to life. There is nothing as precious human life on earth and society has accorded overwhelming respect for sanctity of life (Titus, 1957). Hospitality has been part of societal life in Nigeria, even during inter-ethnic wars in the past and the civil war; we were generous to one another although, they have declined in our present circumstance. Nigerians have strong respect for authority and leadership. Our society was founded on people's lives of chastity, temperance, peace, justice and courage which have given way to negative values in contemporary Nigerian society. The negative values have poised our society with pecuniary motives that structured the society to be concerned with individual needs rather than public good and purposes. The order in our society is lack of respect for parents, elders, men and women, there is inordinate pursuit of material acquisition and the worship of money.

The society is characterized by high level of distrust. Suspicion and everybody has become a suspect of misplaced value. Immorality and lack of sanctity of life have increased as murder and kidnapping have become daily occurrence that pervaded the society with infanticide, fratricide, Patricide, matricide and suicide in pursuit of materialism. The malady of corruption has polluted the character and personality of every Nigerian doubt why seemingly responsible Nigerians within the corridor of powers gather around themselves sycophants and praise singers. It is worrisome, in that those who dare to criticize the ugly trends are faced with open harassment or veiled security. It is regrettable that vices have taken the place of virtue and merit is scarified. These and other similar negative values have taken the place of dominant or positive values needed for development of our society.

Because of technological advancement, especially in the advent of television and film, a global culture is developing. Western customs are spreading to other cultures around the world. This can easily be seen in the Western style clothes that are worn almost universally. What is less well known and more subtle is the fact that the women are now dieting (in traditional Nigerian culture, it was considered fashionable for women to be weighty and endowed). However, since contact with Western media, the Nigerian woman now sees that the rest of the world equates slimness with attractiveness, and has joined the “dieting craze”. Same thing applies to dressing where wearing clothing that does not expose sensitive body parts is

widely regarded unfashionable. The males equally dress after what they see on Western celebrities, regardless of its compliance with Nigerian culture. Some of the Nigerian cultural values as highlighted by Ekhayeme (2011) are:

- **Age:** Age is greatly respected in Nigeria. In an area where the average expectancy is not very high, those who live into their senior years are seen as having earned special rights for respect and admiration. This is true of both men and women;
- **Social Greetings:** Socially, greetings are of utmost importance. A handshake and a long list of well wishes for a counterpart's family and good health are expected when meeting someone. Shaking hands, eating or passing things with left hand are unacceptable. The left hand is reserved for personal toiletries and is considered dirty;
- **Language:** Language plays an important role in communication. In the Nigerian context, how you look at a person and your choice of words are very vital. It would be offensive if you pass a compliment and look away or you greet an elder like you do to your peers. The society does not joke with these values, whether at home or abroad.
- **Dressing:** Pattern of dressing in Nigeria is taken from a different angle. Here, people regard others from what they wear. There are different patterns of

dressing for different occasions and people are always expected to appear decent at all times.

One important thing to note is that, these Nigerian cultural values, have prevented people from indulging in vices that could disrupt their lives. Even if they decide to indulge in these vices, they conceal them because they know that the society frowns at such illicit deeds.

2.4 FAMILY VALUES

The union between a man and a woman is the building block of the family and the cornerstone of any society. The concept "family" can be defined in various ways which depends on individual's point of view. The Family is the most basic unit of government A family is simply a group of people who are expected to love, support and help each other unconditionally and endlessly. Traditionally, family comprises of a father and a mother bound to each other by legal marriage, raising biological children. Promoting and strengthening marriage is the surest way and most stable way of raising children. Children are best brought up where you have two natural parents and it is more likely to be a stable family if they are married. Family is the root of family formation, the primary source for social behaviour. Despite the changing life style and ever-increasing personal mobility that characterize modern society, the family remains the central element of contemporary

life (Meyerhoff, 2013). A stable family structure is one of the basic building blocks for a healthy society. Societies in which the family unit is falling apart are societies in trouble.

Family is fundamental for personality formation. As the first community to which a person is attached and the first authority under which a person learns to live, the family establishes society's most basic values. A family shares goals and values which reinforces relationship and cohesion in the family. Family values are what a family cherishes and teaches the children. Value is a social principle, goal or standard held by an individual, class, society, or a group (Oxford English Dictionary). Values are socially shared conceptions of what is good, desirable and proper or even bad. Value is what we cherish most in our lives. Our values influence our orientations, actions, reactions and interpretations. Values can also be referred to as principles or standards followed and revered by a people continuously from generation to generation. Family values can then be defined as beliefs; way of life transmitted by a family environment into the individual and this impartation guides the individual in his actions within and outside the family world. Within the family, the interactions are guided by these values only and this practice of following the values extends outside the family as well. It is apt to observe that for constructing a good sustaining society, family is the basic unit which needs to be given attention.

Family values can also be guided by disposition, depending on the type of family structure.

There are different types of family structures which will call for inequality in family values. Emery, cited in Koon (2012) declared that having two parents in a household is beneficial. For example children in nuclear families receive strength and stability from the two parent structure and generally have more opportunities due to the financial ease of two adults, whereas single parent families are always looking for ways to solve problems such as dividing up household chores and financial crisis. Director of the National Marriage Project at the University of Virginia Wilcox, cited in Koon (2012) in his study found that children who are raised in single-parent families are two to three times more likely to drop out of high school, that boys raised in such families are more than twice to be arrested by age thirty.

Koon (2012) also pointed out that children growing up in such (single parent) a family structure are more likely to struggle hardships such as delinquent or teenage pregnancy. Hence if family values are supportive and sustaining, they will surely be accepted or at least be considered by those who experience the conduct based on such values. The ideals of one family unit often differ drastically from the ideals of one another. For example, one family may price formal education above other values,

while another family cherishes creativity and individualism among its members (Lediaeve, 2013). Nevertheless, societal values do cut across families and cultures.

The most important value that we can teach to elicit other family values is civility. Civility is a learned behaviour in which we treat others with kindness and respect. Universal family values are family unity, honesty, integrity, love, education, religion, culture. Others include confidence, learning, happiness, encouragement, prayerfulness, harmony, wisdom, dignity, peace, compassion, generosity, mutual respects, to mention but a few. These family values could save the children from future crisis. The well-being of every family should be strengthened by restoring the fundamental moral values that have sustained the hearts of minds of our citizens for generations.

Great values could be observed and adopted from the spiritual perspectives (Bible, Quran and Traditional) as part of the principles that govern the home. An example is hard work, putting in your all at work or school in order to excel. Also, respect for life, elders and obedience to authorities at home, community, school, work or government, is a vital value. Contentment is a taught value which means being satisfied with whatever is available and using only legitimate means to acquire wealth or to make progress. Children can also be taught to be their brother's keeper

and learn to be neighborly and relate well with fellow human beings (Adeboye, 2013).

In order to bring individual and family life into accord with natural law, we can largely erase the present epidemic of family breakdown and moral decay and create a society in which parents, children, families and society mutually nourish and strengthen each other in their growth towards fulfillment.

2.5 THE POTENTIAL OF FILM TO INFLUENCE SOCIETAL BEHAVIORAL PATTERNS, AND TO CHANGE NORMS

The Nollywood is a viable instrumentation for the propagation of Nigerian culture since its emergence in Nigeria, its roles in teaching values, promoting culture, educating, instructing and entertaining cannot be overemphasized, Onuzulike observes that “Video film has become an important mode of apprehending reality and illusion in contemporary Africa. Nollywood is a vehicle through which Nigerian cultural heritage is represented”. In the Nigeria world of today, where our culture and traditions has been losing its values and cores, thus Nigerian film Industry has stood out to defend and promote African culture in the country, which is affirmed in the work of Uchenna Onuzulike that:

“Nigerian video films are deeply rooted in Nigerian cultural traditions and social texts that focus on Nigerian community life. Nigerian video film stories are told using African idioms, proverbs, costumes, artifacts, and the imagery of Africa and cultural displays. The common Nigerian video film genres include: horror, comedy, urban legend, myth, love and romance, juju, melodrama, and historical epic” (2014, 2).

The above statement connotes that, the offshoot of Nigerian video films production is found in Culture and Traditions, Nigerian video films had been a very strong hold in recent years in developing and improving African culture. Uchenna further reiterated in his work that “Video film has become an important mode of apprehending reality and illusion in contemporary Africa. Nollywood is a vehicle through which Nigerian cultural heritage is represented”. In his dissertation, *Worlds That Flourish: Post National Aesthetics in West African Video films, African Cinema, and Black Diasporic Writings* , Adesokan notes that Nigerian video films portray societal reality and he reflects on Nigerian video film as an element of self and social struggle; As an aspect of social action the video film represents a mode of self-conception and self-advancement, through which people renegotiate the changing sense of selfhood in contemporary West African societies, without the large-scale differentiation of populations that was characteristic of an earlier phase of economic development, particularly in nineteenth and early twentieth-century Europe. (2011, 105)

In this view what Adesokan is trying to portray is that, Nollywood serves as an agent of conscientization through which its audience discover the entities of the their society by creating a form of awareness in them and engaging themselves in a process of change. The contribution of Nollywood in promotion and propagation of Nigerian and African culture does not limit to Nigeria alone but extends to Nigerians in Diaspora and other Black African nations neighboring Nigeria, Cultures are the creation of human interaction. Culture is something we learn, not an instinct, Hall in Onuzulike “writes that changes in human society reflect the dynamic nature of culture. This dynamism is responsible for constant change in patterns associated with given cultures, and the multicultural character of most, if not all, societies substantially widens the range of influences on such cultures”. (2014, 233)

Orewere observes that, “.....film is a powerful medium of entertainment and the transmission of cultural values” (1992, 206), this means that film has a way of leaving a lasting memory in the psyche of its audience because people tend to hold high belief in what their eyes capture thus making them to have a re-think of what their eyes have captured. Nollywood’s promotion and propagation of culture have had and having great influence on the Nigerians in diaspora through which People of Nigerian and other black African descent learn about the their culture and its essence through Nigerian video films. In the words of Steven Gray, A Washington post staff

writer, who quotes Joy Oreke-Arungwa, a Nigerian born consultant, who has written extensively on the evolution of sub-Saharan African media, in his article “Nollywood Films Popularity Rising Among Emigrants.” He says, “for us parents, it becomes a reference book.’ She recalled scenes in various Nigerian movies she made a point of showing her own children. ‘Our kids, when they get here, they get lost, too Americanized,’ she says: ‘These movies show them the other side’” (2014, 1).

He also resonates with the fast growing emergence of Nollywood in the diaspora. He notes: These English-language Nigerian movies are gaining popularity among the nation’s fast-growing African immigrant population, offering their very Americanized children a glimpse of African life, particularly the clash of modernity and traditionalist. (2014, 1)

Nigerian video films had been a very strong hold in recent years in developing and improving African culture. Outside Africa’s shores, many stores, web sites, magazines, community newspapers, and journals are making remarkable endeavors to promote African culture in the lands alien to Africans. They’re also creating awareness in Africans abroad so that while in their sojourn to establish themselves elsewhere, Africans would not lose touch with their heritage. And aside from Promoting and Propagating our cultural heritage, Nigeria video films has also contributed immensely to the economy of the country in which Nigeria film industry

(Nollywood) is ranked the third best producing film industry in the world behind Indian Bollywood (second) and American Hollywood (first) thus contributing its quota to Nigeria economy and also promoting the Nation's diplomacy.

2.5.1 INFLUENCE OF NOLLYWOOD ON BEHAVIOURAL PATTERN

The reality of media effect on society, though a contentious subject of discourse, cannot be over emphasized. On one hand, there is the strong contention that if the media have no influence on the society, there is no realistic justification for their continued existence. However, there is also the contention on the other hand, that the concession to the influence of media on the thought process and attitude of mankind does not attribute them the responsibility for the emergent foibles and discomfitures of man in the society (Okeoma, 2011). In the light of these debates on the degree to which film and other audio-visual forms of media production affect attitudes and behaviours, especially of young people "there is a consensus that a certain pattern of behaviour in young people can be traced back to the kind of programs which they see on television and films" (in Omoera et al. 361). Going by the above submission, the media, especially films, are no doubt attributed considerable power to shape people's opinion and belief, change their habits and of course actively mold their behaviour. As Okeoma avers, research shows that there exists an irrefutable relationship between the mass media and societal ills as well as

other behavioural and attitudinal change experienced in the society. Unfortunately, it is the young generation that are mostly caught up in this web, a view which James and Abiodun (2014) also corroborate; and this is certainly because of the highly impressionistic disposition of these young minds.

Over the time in the television industry in Nigeria, for instance, foreign and homemade films have emerged as dominant media of entertainment both in private and public television programming. These films, which are seriously threatening television programming, have virtually displaced the television industry's major role of promoting socio-cultural identity of the society. They appear in the form of drama, action, horror, pornography, thriller, detective, mafia, war, cult, etc., and contain heavy presence of violence and crime. These film species have literally thrown the Nigeria youths and audience alike, nay the entire society into frenzy; and like fire burning through the harmattan bush, the whole county has been consumed by it. Media analysts and critics have criticized television for single-handedly inciting riots, promoting alcohol and drug abuse and the rest especially in the youths. In fact, the negative aspects of television are numerous.

Stanley (2002) affirms that violent movies are harmful to youths and their education, and can also negatively affect their brain development, grades, mental and physical health as well as social behaviour. More so, since youths spend more time in watching television especially negative and violent ones, they are less likely to be

creative thinkers. Reissler (2006) seems to affirm the above assertion by subtly submitting that violent media content may kill an urge for creativity and imagination and bar the capacity for constructive, problem solving.

It is instructive to note here that the reference to youths in the context of this study takes consideration of the wider generation of young audiences, whether they are “children”, “adolescents”, “teens” or even “tweens”, as long as they are impressionable enough to be negatively influenced by exposure to violent television and video film contents irrespective of setting and their distinct interests, levels of personalities’ development and, perhaps, presumed tolerance to violent contents. The issue of media influence, as a matter of fact, has been an age long phenomenon. This is evident from a very old account of renowned psychologist, Herbert Blumer’s examination of somewhat diaries of some adolescent students’ record of how they thought they had been influenced by their exposure to movies (Mead Project Source, 2007). He disclosed that participant youths reported that they imitated the behaviours they saw in movies and copied the actions of their favourite stars in their play. It is only imaginable how much negatively influenced they would become when such behaviours and actions are saturated with violence and other anti-social activities. Vasan (2010) also reinforces the link between media violence and subsequent aggressive behaviour by presenting The Tribune, 18th March, 2003, report of a study conducted in ten government schools by the Department of Pediatrics, PGI Medical

College, Chandigarh, India. The study revealed that perpetrators of violence among 15,000 students studied were the ones who enjoyed seeing more action and violence-oriented programs on the television and in movies and for a longer duration of time too. In examining predictors of various types of self-reported use of violent media content by 8th graders numbering three thousand, one hundred and twenty seven (3,127) from twenty schools around the US. Slater (2003) has noted that the use of violent media content by adolescents has long been a matter of public concern and debate, a concern that was heightened by the reported use of violent computer games and websites by the killers at Columbine High School in 1999. The killers, Eric Harris and Dylan Klebold, twelfth grade (senior) students, had murdered 12 students and one teacher among several injured others before they eventually committed suicide. Igreja's (2015) study on "Media and Legacies of War: Responses to Global film violence in Conflict Zones", also has significant implications for understanding the reception of mass media violence among young people in conflict zones. One cannot discountenance also the rate of indiscriminate introduction of modern means of communication as a vehicle for the propagation of 'western culture'. More instructive in the above regard is the fact that we now live in a world so closely knit with a wide network of different types of mass media, as facilitated by advance in Information and Communication Technology (ICT). As such, youths do not need to

look out too far to access most of these anti-social information and activities, but only to click the handy buttons of their Smartphones and other electronic gadgets.

Hence, a considerable number of youths “who (or who their parents) have the means can also download from the internet and watch cable satellite channels such as African Magic, Iroko TV, and Nollywood Plus while their parents are away in search of livelihoods” (Omoera et al., 368). The implication is that there is no measure of control about how these media interfere with other people’s established cultures, besides individual interests; hence, majority of our youths have been caught up in the web of the influence of this development. In essence, most scholars see television particularly as a vehicle for cultural imperialism as well as responsible for violence and deviant behaviour in our society, with our youths mostly affected. Odinaka (2001, 13) in corroborating the above influence points out that: Playwrights and film directors in attempt to capture the psychology of the target audience, over use the negative sides of the program as its high point. Unfortunately, young viewers learn the negative faster than they appreciate the positive aspect of television programs. He further stated that the common vehicles of rendition of television programs are violence, crime, horror, magic, sex, etc., and that often this affects viewers’ behaviours. However, there are still those who believe that television audiences are active audience who deliberately expose themselves to a given media content to satisfy their needs. This implies that the audience expose themselves to

media content for various reasons including to be educated, informed or attain-emotional release among others. In other words, television programs have effect on those who want them to affect them. It is also believed that television does not single-handedly affect or change its viewers, which means that there are other factors that interact with the media to induce change on its viewers.

Shearon and Melvin (1995) clearly confirmed and signified the media as only one of the many factors in the generation of youths' violence in combination with other social and psychological factors. This simply means that social class and gender among other factors are variables that could condition the youths in the way television content affects their behaviour individually. Hence, as Shearon and Melvin (1995) highlighted, media depiction of violence does not affect all persons in the same way. This means that people get influenced by television films/movies because they want to. Having established the ability of film to influence behavioural pattern, it is important to note also that television and film can impact positively too.

There have been few recent content analysis of positive value depictions on television, despite the fact that content analyses of antisocial content continue to appear regularly. Content analyses of family sitcoms shown during the 1980s (Larson, 1989; Larson, 1993) found that communication between family members tended to be positive rather than negative or conflict-based. Similarly, Comstock and Strzyewski (1990) analyzed prime-time television programming during the 1987-88

season and found that characters typically resolved interpersonal problems in constructive (e.g., discussion) rather than destructive ways.

Generally, people tend to react to what they see. So while films with negative values influence people negatively, those with positive values (which should be encouraged), influence people positively.

2.6 CHALLENGES AND PROSPECTS

2.6.1 The Challenges of Nollywood

People, irrespective of Nationality, race, gender, and tribe are confronted with challenges on a daily basis. Some of these problems are of global nature, while others are peculiar to various societies. However, Nollywood for this cause every now and again has been caviled for the stories it told, with what it told the story and how it told the story; mindless of the daunting challenges starring the young industry at the face. (Shehu 1992) quoted in (Oshiotse Okilagwe 2008), says:

Despite all the progress made by the private film makers; the film industry is not without its sizeable shares of problems. The most far reaching of the problems faced by the industry is its undefined pattern in Nigeria. To put it succinctly; a film maker is simply one who professes to be one. Besides, there is no institution specialized in formal training in the aspect of film making and film business in

Nigeria. As a result, quite a number of film enthusiasts get into the business not much as trained professionals but as self-made persons. This explains the virtual state of anarchy in the Nigerian film industry today. Producers are at the mercy of distributors and exhibitors; actors are hardly recognized and are at the mercy of any producer that chances by. This unfortunate jack-of-all-trade approach is rather amazing, hailed by some film makers who arrogate to themselves a pass mark of expertise in every aspect of film making this kind of approach and attitude have their toll in the quality of our films.

Apart from this observation, some other challenges as usual would be discussed with the Nigerian situation woven in.

2.6.2 Hackneyed Themes:

Since inception, the various themes treated by the Nollywood artists can be classified as revolving around themes such as Love and Divorce, Abolition of Class, Fight against HIV/Aids, Adultery, Craze for Wealth, Power and Politics, Ritual and Murder, Witchcraft and Manipulation, Violence and Crime. With a sarcastic tone, (Ekwuazi, 2008) has this to say of the flaws witnessed in Nollywood:

Beginning with *Living in Bondage*; *Enemy Successful* home video is reduced to a sterile formula and recycled warts and all. It appears, therefore as if there are 10 articles creed in the industry, blood-letting, murder, sex, pornography, witchcraft,

occultism, violence and ritual killing the more these you can weave into a story the better.

In any case, what is important is not whether a particular theme or story is rehashed over and over but the attendant flawed scripts, parodies, water shed plots, embarrassing verbal blunder, choppy editing, high predictability rate (lack of suspense), abysmal soundtracks, bland, prosaic, monotonous, technologically deficient movies that has characterized Nollywood day to day productions. All these add to the declining fortunes of the industry; as even Nigerians now prefer watching foreign movies to watching our own Nollywood films.

2.6.3 Funding:

Funding is everything in movie making. Most of the problems afore talked about, subsist mainly because movie makers are kin to recouping their investment, many of them being one hundred per cent business men. And as a matter of fact, no one invests where one cannot make profit. Moreover, producers who scurry around looking for Investors to finance their movies are frustrated with the negative responses from Banks, individuals and corporate bodies. The Government has not also helped matters with its lackadaisical attitude, and unfulfilled promises. Without funds, how can we produce movies of International standard? Hollywood and Bollywood enjoy huge financial sponsorship by their host countries, and that is why

they are where they are today. However, movie makers are supposed to know that in business, all things being equal, returns (profit) is directly proportional to investment. And in our local business parlance we would say you use money to make money. This film statistics may be of help:

“ In 1990, the first prequel in the Home Alone Quadlogy was made on a budget of \$15 million and grossed \$477, 561,243 worldwide. Pirates of the Caribbean: The Curse of the Black Pearl released in 2003, grossed \$656million worldwide, Titanic cost \$200million to make but hit the \$1billion mark, and Lord of the Rings (Trilogy) grossed \$2 billion worldwide. Good funding is the name of the game but Nigerian investors shy away from such. A film budget has also been raised in Bollywood, with the most expensive production so far put at a cost of \$20 million, not Rupees.” (Okon, A. 2010).

Most Nollywood movies are not released without an immediate back up of part two, willfully schemed to make more profit. A movie which ordinarily should have rolled to logical conclusion within an hour is dragged with nothing serious going on just to make room for the same story in part two. Sometimes, the story will not start until after endless commercials only for the story for which you bought the movie to roll for few minutes and it's over. At one point, we had slotted a CD and as we are getting ready to watch the story, taking all that has transpired to be preamble, behold end credit. This unwise strategy adopted by movie makers is uncalled for, and partly responsible for the low patronage of the movies and greater promotion of pirated copies. Why buy two parts at N600 naira and above when both pirated copies can be

purchased for half the price; after all what is in there? This is part of the questions most people that patronize pirated copies ask themselves. The movie makers should know that what is worth doing is worth doing well. It does not matter the number of movies we produce in a year or in a month, what matters is how well we do the few we are able to do; to the admiration of the Nigerians who appreciate good things. Whether Nollywood is progressive or retrogressive in terms of quality of films in circulation now is a case in question; because, comparably, it looks as though the foremost films are far better than what we have nowadays. And if things continue as it is now, Nollywood would be heading to a point where its films would be difficult to be sold in this country.

2.6.4 Film Quality:

As stated earlier, film making is financially involving; and one substantial aspect of it that eventually determines how well the movies come is the gauge or format used. Films shot at the international standard of 35mm are usually better, all things being equal. And can be viewed in Theatres all over the world. However, because of the huge financial requirement of shooting at this gauge, Nollywood film makers prefer shooting at the 16m gauge, thereby coming out with films that have ridiculous finishing some times. However, in 2003, Jeta Amata broke away from what was becoming a norm in Nollywood film making by producing *The Amazing*

Grace on 35mm. The outstanding success recorded in that movie inspired many to attempt producing in this gauge. But the truth is that one can actually shoot at 16mm gauge and then blow it up to the 35mm gauge and still have a wonderful finishing. For instance, Tecu Benson's *Mission to Nowhere* was shot on HD Camera and later transferred to the 35mm format. Today, with the influx of digital Cameras, the problem of producing on celluloid films or not is no longer such a challenge. What is now important is getting a high definition camera and knowing what to do with it.

2.6.5 Unprofessionalism

The high level of unemployment, struggling for survival and other prevailing circumstances in Nigeria today have made it possible for all Nigerians to desire to be everywhere and anywhere; let it be that there is meal on the table. There is hardly any Nigerian now that is into any business to satisfy passion and drive, or because of competence and training in that field. The drive is money. This monster is responsible for most of the deficiencies redolent in Nollywood productions presently. Technical deficiencies- abysmal sound tracks , defective lightning, clash between sound and dialogue, background noise especially of vehicles, absence of good sound effects in certain scenes (combat, accidents), choppy editing and sometimes non-editing of long unwarranted scenes, flawed scripting/screen play, unprofessional use of cameras, subtitling defects, miscast, misnomer titles, bad diction and verbal

blunder by actors, over dressing and heavy makeup, low quality cinematography etc., have become our constant experience with the movies.

2.6.6 Piracy

The stealing of artistic and intellectual property is one major challenge Nigeria as a nation is still grappling with. A situation where an artistic work is produced and before it benefits the original owner, some other individual is already making a living out of it is not just acceptable. Generally, pirated copies possess palpable inferior qualities, such as an untimely and abrupt end, audio and visual distortion, poor picture quality, subtitling defects and other forms of technical deficiencies; yet they enjoy wide patronage even when those who patronize them are very much aware of their sources. As a result of piracy, Nollywood producers do not make reasonable profit. Some hardly even recoup investments from the sales of the VCDS, DVDS.

The National Film and Video Censors Board (NFVCB) have vowed severally to combat piracy and bring the perpetrators to book. The Board has been using the TV medium especially on the Africa Independent Television (AIT) to talk to the public about the dangers of buying and selling pirated works, owning of illegal video clubs, selling uncensored and unclassified movies. The National Copyright Commission (NCC) on its own has also launched war against piracy, with the

Strategic Action against Piracy (STRAP) to protect Artists works from all forms of Copy right infringement. The N.C.C' Inspectors have conducted raids via tip off on piracy severally; yet, piracy has subsisted in Nigeria despite all this efforts; because any country that cannot provide for the poor cannot protect the rich.

Apart from all these challenges so far treated, Nollywood is also faced with a barrage of other problems ranging from epileptic power supply, which apart from its financial implication corrupt production with noise; to shooting location problems. A situation where noise emanating from shooting cites filter into recordings when such is not part of the expected ambient noise is part of the challenges which Nollywood is currently faced with. Most times too you have the villagers and even town people milling around shooting area to deal with. All this would have been avoided if there are film cites (film villages) in the country. This serve as a litmus test to show how much Nigerian government is interested in film business.

2.6.7 PROSPECTS

According to a UNESCO Institute of Statistics' survey, released in April 2009, the Nigerian video industry has become the second largest film industry in the world, overtaking Hollywood's position but remaining behind the Indian film industry, Bollywood. Only seventeen years after the release of *Living in Bondage*, the film that is commonly considered the one that made the industry (Haynes and

Okome 1998), Nigeria has managed to become the centre of one of the most influential film industries in the world. However, behind the rhetoric of this success, the reality of the phenomenon is complex and rich in nuance. After an initial decade of prosperity, the immense popularity of Nollywood began to have a perverse effect on the industry itself. The market became saturated, generating a negative spiral which brought the industry into a situation of critical impasse. Paradoxically, the international recognition of Nollywood's success, sanctioned by the UNESCO report, arrived at the moment of the worst crisis ever faced by the industry.

When the above-mentioned UNESCO report was published, the reactions expressed in the Nigerian press were contradictory. Some articles presented the news with a sentiment of pride in the achievement of this result, but at the same time, the majority of the articles also underlined the risk of a premature celebration. To many, the publication of the survey sounded ironic, considering that the industry was going through a difficult period of crisis (Awoinfa 2009; Nzeh 2009). For instance, just few months earlier, the newspapers were dominated by articles such as 'Nollywood is dying' (Njoku 2009) or 'Nollywood: Stuck in the middle of nowhere' (Husseini 2009), paying witness to the dramatic situation in which the industry was enveloped and denouncing the lack of organized action to rescue the fate of the Nigerian video phenomenon. The perverse irony of this situation is the result of the problems that

the industry traversed in these last few years. In fact, the more the industry became popular, the more its economic structure weakened. When the video phenomenon began, very few people were in the market and the profits were surprisingly large. For instance, the Igbo businessman Kenneth Nnebue, who invested no more than N2000 to shoot *Living in Bondage* (1992), made ‘hundreds of thousands back’ (Haynes and Okome 1998: 109). Amaka Igwe and Fidelis Duker, two of the most established directors of the Nollywood system, reported the same thing in recent interviews (Duker 2010; Igwe 2010), underscoring the fact that in the first five to ten years of the industry the producers could invest more money in films because they were certain of high profits. Even if, as Haynes and Okome emphasized as far back as in 1998, piracy was already a serious threat to the industry in that earlier era, the number of copies sold legally on the market was large enough to allow producers and marketers continue to invest money in filmmaking.

Following the UNESCO report which hailed Nollywood as the second largest film industry in the world, the reactions within the industry were somewhat contradictory. To some the report was a premature and unmerited celebration, while to others it was considered evidence that Nollywood reached a level of quality worthy of true international recognition.

2.7 THEORETICAL FRAMEWORK

Several theories abound that explain attitudinal formation and behavioural change, such as the Parlov's classical conditioning theory of learning and B.F. Skinners operant Conditioning Theory of Learning, however the Cultivation Theory which stems from Bandura's Observational Learning Theory, have been adopted in the paper because of its lucidity and capacity to explain how the media, especially television play a major role in part, in the deconstruction and reconstruction of reality and in part in attitudinal formation and behavioural change (Chauhan, 1978; Clifford, et al, 1995; Bitter, 1989 and Defleur, 1982). The basic assumption of this theory is that people can learn aggressive behaviour by observing aggressive television characters.

The theory goes further to assert that the impact of the media is not only in the learning of aggressive behaviours, but also in changing social beliefs and perception. Thus, the basic theoretical assumptions are:

- The systematic representation of reality in television content provides the platform for the deconstruction and reconstruction of reality by those most exposed to such contents.
- Stories that television tell define what is good, morally acceptable and socially permissible.

- Much exposure to media content enhances the cultivation of attitude more consistent with the media's version of reality.
- What we view on television creates a 'pseudo consciousness' of reality which regular viewers seek to attain.

Further, what we view in the home video movies may create a false consciousness of our reality. For instance the display of wealth, posh houses with Jacuzzi swimming pools, the depiction of deviance, how the female gender is defined and treated as presented by home movies, all go a long way to form part of our decision making and belief in real life situations. The Nigerian home video can be used to change the downward plunge that the moral trend has taken and instill the right social values that the Nigerian citizenry need to imbibe. This will be commensurate with the social reforms that we are going through.

CHAPTER THREE

METHODOLOGY

This chapter explains the method and procedure employed by the researcher in carrying out the study.

3.1 RESEARCH DESIGN

The research design is a framework or plan that is used as a guideline in collecting and analyzing data for a study. Using the conceptual framework of cultural norms and family values and also the 'Cultivation Theory' as espoused by Bandura's observational learning theory, this study is geared towards determining that film is a tool for promoting family values in Nigeria.

3.2 SAMPLE SIZE

This study focuses on three Nollywood films - *Lionheart (2018)*, *Mr. and Mrs. (2012)* and *Tango with Me (2011)*.

3.3 SAMPLING METHOD

This study makes use of 'Theoretical Analysis'. The films used as focus, will be analyzed in relation to the relevant theories used in the study.

3.4 VALIDITY AND RELIABILITY OF INSTRUMENT

The three Nollywood films used in this research, were carefully selected and approved by the supervisor for their relevance to the study, and for their rich content which promotes both cultural and family values.

3.5 METHOD OF DATA COLLECTION

The research data were collected through watching and carefully analyzing a sample of three Nollywood films - *Lionheart (2018)*, *Mr. and Mrs. (2012)* and *Tango with Me (2011)*.

3.6 METHOD OF DATA PRESENTATION AND ANALYSIS

The data collected for this study through the instrument (Nollywood films) was analyzed and interpreted using 'Descriptive Analysis'. The instrument was carefully looked into and areas in which they promoted family values were noted.

CHAPTER FOUR:

DATA ANALYSIS AND DISCUSSION OF FINDINGS

4.1 ANALYTICAL SYNOPSIS OF *LIONHEART*

Lionheart follows the struggles of Adaeze (Genevieve Nnaji) to revive the failing transport and logistics business of her father, Chief Earnest Obiagu (Pete Edochie). Chief Earnest Obiagu suffers a life-threatening heart attack during a meeting with government officials, where he is to secure a contract that would enable them to expand their business. This necessitated his withdrawal from active managerial duties. Adaeze, who had figured that she would replace her ailing father, is shocked to learn that her father had passed her over for her uncle, Godswill (Nkem Owoh). The decision generates brewing friction between Adaeze and her clownish uncle. Being a family business, Chief Earnest insists that Adaeze find a way to work with her uncle in whatever capacity. It takes the threat of a hostile takeover by a rival company led by Chief Igwe Pascal (Kanayo O. Kanayo) and imminent bankruptcy for Lionheart Transport Company to look out for survival strategies. Adaeze will have to work with Godswill to rescue her beloved company in a male-dominated environment. Their collective efforts take them to northern Nigeria, where they negotiate a merger with a transport company with plans to expand East. The merger

is mutually beneficial as they settle their loans and pushed back the hostile takeover amidst surprising twists and turns, misplaced trust and betrayals.

In this movie, Adaeze's competence and strength as a woman is tested against the force of patriarchy but she triumphs and the company is handed over to her to lead into the future.

The comedic drama puts Nnaji in both the starring role and the director's chair, as the film has themes of family, feminism, and the intergenerational dynamics in the evolving country of Nigeria.

The film stars Genevieve Nnaji as the lead Adaeze Obiagu, Nkem Owoh as her Uncle Godswill, Pete Edochie as her father Ernest Obiagu, and a roster of other veteran Nigerian actors who make for a lively cast of characters. The story begins as Adaeze is forced to step up to the challenge of managing her father's transportation business when he falls ill. She's a woman trying to lead in a male-dominated industry that often makes her question her own decisions. She is constantly having to prove herself capable of running the company – even to her family. Things take a dire turn when it's discovered that the family business is in serious financial trouble, and may end up dismantled if both Adaeze and her Uncle Godswill do not do anything to save the company.

The film is beautifully done with shots of Nigeria's picturesque landscape and people interwoven throughout. The country is shown as a bustling society with

energy and vibrancy. This already does well in counterbalancing mainstream western media's image of "desolate" African countries wallowing in states of disrepair. Africa is a large continent with some fifty diverse countries within it, and Nnaji has clearly made a decision with *Lionheart* to showcase a different picture from what American audiences may be used to seeing.

Within the film, there are glimpses of the diverse Nigerian culture, as we are shown throughout the story that there are different peoples and languages that make up the country. The main characters, who identify as Igbo, go back and forth between speaking English and the Igbo language throughout the film. There are generational clashes between young and older members of Adaeze's family, as they discuss the changes in social and cultural norms in charming moments around the dinner table. It is these family moments, of Adaeze, speaking with her elders and her peers, that give *Lionheart* its emotional connection and, in keeping with the film's title, the heart of the story.

The theme of feminism is interwoven in a subtle manner in the storyline. Adaeze respects her father's wishes often in regards to the company but also pushes back in her own way when she knows she's right. She has strong convictions and spirit but also struggles with being patronized by the older men in the film. We're following Adaeze, who is something of a workaholic, as she struggles to find her voice in a sea of loud and often stubborn men. She has to deal with being objectified

and coddled, and Nnaji gives a strong performance displaying Adaeze's frustration with her plight. Adaeze isn't exactly organizing protests, rallies, and sit-ins, but her character is striving in her own way for gender equality.

4.2 ANALYTICAL SYNOPSIS OF *MR & MRS*

This movie basically attempts to tell a truth about some of the conflicts and struggles in marriages.

The movie is centered on two families Mr. and Mrs. Abash and the Charles'. Ken Abah, the husband of Susan Abah is from a rich home, his father owns oil blocks and Ken is the managing director of Hills oil and gas, while Susan is a house wife. Ken eats his food fresh and Susan is saddled with the responsibility of cooking, washing and cleaning the home and Ken does not appreciate her efforts. To him she is a mere house wife with no other responsibility as he provides all that is needed in the home and is not doing enough. Failure to serve him his fresh meal when he needs it or clean up as fast as possible elicits insults from him. His wife Susan feels like a slave and is no longer happy. Ken expects her to cater for the home front and also perform her conjugal duties as he demands. Her complains and demands for a house help and better treatment fall on deaf ears.

It is established in the movie that life was pleasurable and near perfect for them until Ken's dad acquired oil blocks and Ken becomes arrogant and full of

himself. Eventually Susan's 'whining' according to Ken prompts him to seek a divorce, Susan accepts the divorce and because of his father's political ambition and forth coming elections Ken's mother suggests they have a quiet divorce and that Susan remains in the house with Ken until the campaign is over. However they owe each other no obligation, they are to live as two separate and independent adults. Susan takes charge of her life, spends more time on herself, gets a good job and a new relationship. While Ken in order to spite her, brings in his lover to the house but she is befriended by Susan. Ken is filled with jealousy and has a change of mind concerning the divorce.

Charles and Linda are family friends to the Abahs, Charles is a civil servant and spends more time at home with the kids, dotes on his wife and is supportive of her ambitious dreams to become a regional manager of her bank. A career woman, she seems to play the role of the husband in the relationship and Charles is comfortable with the status of things. Linda believes her husband is not cheating on her when Susan implies it, she is certain her husband wouldn't even think such, for her, he is the most supportive man on earth. She has a house maid, who does the cleaning, cooking, caters for the children and her husband. For the Charles' conjugal consummation is based on Linda's time table – and she's always too tired after the day's job. As the story unfolds, Susan gets her husband back as she wants him –

loving and considerate and Linda discovers her husband has been cheating on her with their housemaid. He has no regrets and claims she pushed him to it as she doesn't cater for his needs and cares more about her job. Eventually, both families make a fresh start of life.

4.3 ANALYTICAL SYNOPSIS OF *TANGO WITH ME*

This movie was released in the year 2011, written by Femi Kayode and Directed by Mahmood Ali-Balogun. It features some notable actors such as: Genevieve Nnaji, Joseph Benjamin, Ahmed Yerima, Joke Silva, Bimbo Manuel and Tina Mba.

The movie opens with the couple, Uzo and Lola, being joyous about their just concluded wedding. They head for honeymoon in a hotel. While the husband was waiting in the bedroom and dreaming about his wife, the wife was busy in the bathroom trying to undress for lovemaking. As both are preparing for a blissful first night of lovemaking some robbers come into the bedroom and while molesting the husband, the wife comes in and one of the robbers take a lustful interest in her and rapes her even as her husband pleads. The husband couldn't help but have flashbacks of the rape scene. Afterwards, both are appallingly shy and keep pushing the blame of the incident to each other. The husband consoles himself on hearing the news on the television that the robbers were shot dead after another robbery operation, he

makes a move to make love to his wife but she is still too ashamed and traumatized. The wife tries to kill herself but the husband comes to her rescue. The wife watches a television program which makes her give the marriage a second chance, but still, the husband finds it difficult to get the flashbacks of the rape out of his mind. This, unfortunately, leads to several conflicts between the couple. The wife eventually finds out that she is pregnant and they visit a doctor who counsels them to give the wife the opportunity to think and get prepared for abortion.

The husband, however, is desperate about having an abortion due to the shame of giving birth to a bastard. He hides behind a psychological trauma to avoid his wife and starts dating his boss who is desperately looking for a sex partner. Lola's parents support the option of aborting the baby to save the family's name. Lola eventually finds her husband Uzo in the company of his female boss in her matrimonial home. This deepens her confusion and drives the husband to guilt and alcohol. The guilt eventually leads the husband to a change of heart and to consider reconciling with his wife. He decides to reconcile with her and they afterward give birth to the baby in a happy reunion. The wife finally has another child through her husband.

Tango With Me was shot with the latest Kodak 35mm camera and production cost over 50 million naira to make. Balogun in an effort to push boundaries travelled

to Bulgaria to master film technology. He was determined to do the unconventional by opting for the film against the digital cameras common in Nollywood.

Following the movie, We are thrust into a series of flash backs which takes us slowly towards the Night of the wedding. Balogun takes us first to a “sorority” meeting where Lola’s upcoming wedding is the topic of discussion. Lola’s friends are happy for her. Lola is about to take the plunge and they want to know how she feels. Marriage is every girls dream come true and they all seem elated. Lola is quizzed about her three-year non-physical relationship with Uzo. It is an open secret that Lola and Uzo did not have sex before marriage but they want to know how she achieved the feat. Lola attributes the victory to her celibacy promise to God.

Generally, *Tango With Me* is a contemporary story about forgiveness, about some of our core values as a people and our faith. A story that proves that above all, Love does indeed, conquer all.

4.4 PROMOTION OF FAMILY VALUES IN THE FILMS

- ***LIONHEART***

Nnaji and Onwugbenu (2018) did a great job in showcasing the unique characteristic of family values, family hierarchy and responsibilities both as a family unit and in a family-owned business. This movie was set in the South-Eastern part of Nigeria, in the state of Enugu, one of the states with an indigenous Igbo population.

There is an adage that states that “family and business don’t mix”. In this movie, there is a portrayal of the journey of a young woman as she struggles to obey her father’s wishes when she works with her uncle to save the family business. The movie expatiates on how the values of a family can work to the benefit of running a business. It begins by introducing the viewers to a business crisis faced by the Lionheart logistics company owned by Chief Obiagu (Pete Edochie) and his first daughter, Adaeze (Nnaji) who is the director of logistics and operations. A minor heart attack experienced by Chief Obiagu during a business meeting results in the appointment of his junior brother Godswill (Nkem Owoh) as the acting CEO which led to a major power struggle. Adaeze and the director of engineering services, Samuel Akah (Kalu Ikeagwu) were each hoping that this position would be theirs, making both of them rivals filled with disappointment when Godswill is appointed. Adaeze, though disappointed, begins working with her uncle to ensure the family business survives imminent bankruptcy due to Chief Obiagu’s risky investment.

The movie starts with a dispute by the men in the garage vicinity who felt they were being owed by the Lionheart company due to their contribution to helping direct customers to the company. Adaeze is called to handle the conflict which leads to a cultural value that is integrated into the Igbo culture. It is important to understand the role of the first daughter in the Igbo culture known as the Umu-Ada fraternity. Though the Igbo culture is built on patriarchal customs, the women's

counsel is highly regarded in the family unit. The elders who are predominantly men are open to scrutiny by the Umu-Adas. According to Amaechi, D. M. (2018), he explains the importance of the Umu-Ada's with regards to conflict resolution and the respect accorded to them by the community. Only first daughters have 'Ada' inserted in their name so as to be easily recognized as a member of the Umu-Ada fraternity. As a member of the Umu-Ada fraternity, age is not a restriction with regard to responsibilities and community representation. The only necessity for membership is to be the first daughter of an Igbo family. This cultural importance plays a role in understanding the relevance of Adaeze's need not only to assert her role as a leader within the family unit but her reason for inserting herself in the leadership role of the family business. Though the men who were causing the dispute were stronger and fierce, they do recognize that she had to be listened to and respected as issues of conflicts like this will go beyond the business setting as community peace is highly regarded.

The movie expresses how a family, in different stages of lifespan development, plays a role in showcasing the values of hard work, business ethics, and most importantly, family norms. They work together to navigate the unethical practices in business, ethnic tensions, family tension, and gender roles. The theme of the movie showcases the struggles faced by both Adaeze and her father as the

transition of power plays from both their perspective with regards to their development stages.

With regard to Erik Erikson's stage of psychosocial development, Adaeze is in her early adulthood (21-39 years old). According to Erikson, this stage of development is known as the balance/struggle between intimacy versus loneliness. The importance of intimacy is emphasized as early adults begin to build friendships and intimate relationships. It is suggested that one is fully developed at this stage if they can accomplish this and it transitions from past stages of development as trust is essential. In Nigerian culture, the importance of this was displayed in this movie. Attention was drawn to Adaeze's need to prepare for marriage. During a family dinner, her uncle's wife suggested that she was too skinny and needed to reduce her gym activities. Also, the introduction of Hamza portrayed both their desires for the need of a partner.

With regard to gender bias, the way her uncle greeted her in the boardroom after the rest of the team departed was very typical of a family relationship rather than a business environment. He treated her like a little girl by trying to lift her up as he hugged her; this made her very uncomfortable. When she attended one of her bank meetings, a banker continually stared at her breasts rather than listen to her business loan pitch. It was very interesting to see her uncle trying to protect her by using a newspaper to cover up her cleavage. It became worse when her uncle tried to

initiate a bribe to another banker who did not want money but requested to sleep with Adaeze in exchange for loan approval. Her uncle reacted by punching the bank manager in the face which leads them to be arrested. The constant need for a male figure to protect a female family member was troubling. When she went to complain to her mother, Abigail Obiagu (Onyeka Onwenu), she stated that she felt her father choose not to give her the position due to her gender. She referred that her brother, Obiora Obiagu (Chibuzo Azubuike), would not be treated the same way if he had an interest in the family business.

The relationship between Adaeze and her brother was a beautiful dynamic as he plays on her bond between her and their father. This is usually not how sibling love is portrayed in a Nigerian movie which made it very appealing to watch. He was not interested in the family business but he needed his sister's approval so as to bridge the gap between him and Chief Obiagu so he could get the funds required to invest in his love for music. This showcased the importance of the role of Adaeze in the family setting and the community as being the first daughter.

There is an Igbo proverb that says, "What an Old Man Sees Sitting Down, A Young Man Cannot See Standing Up". This proverb is understood from Erik Erikson's late adulthood stage of psychosocial development, which is the stage of life Chief Obiagu was in. This plays out very well with regards to how he perceived the family business and the need for the drastic decisions he made. As Nnaji and

Owungbenu (2018) showcase beautifully in this movie, Chief Obiagu struggled with the state he maintained the family business in and did not feel it appropriate to hand it over to Adaeze. The despair of his risky business decision warranted the need to request for his brother, Godswill, to come in as the acting CEO. He felt he would fail his daughter if he did not ensure a smooth transition. As a father, though he had a son who by tradition should take over his business, he cherished the counsel and expertise of his daughter in making sure the business runs smoothly for when he chooses to retire. When Adaeze was being teased about the need for marriage and her skinny body, he defended her decision to be healthy.

Adaeze did not understand this at the time, as she could not comprehend the role of her uncle's importance in the transition of power in the business, hence the power struggle. One of the most important dialogues in the movie that helped to demonstrate Chief Obiagu's stage of development was held during an interaction between him and Adaeze. "There comes a time in a man's life when he decides to take stock. I have come to realize that most men invest their time in matters of transient value at the expense of what they should cherish; what they should value, like love, life, and family. I waited eight years for you to be born, those were years of trepidation, and you came, and you became a source of pride and joy to me. I have watched you grow, and I am so confident in your ability. The biggest legacy I will leave for posterity is you, my daughter. I am not thinking about death there is

always death hovering around. You are the pendulum of my life, if you stop swinging, then I am gone.” (Nnaji and Owungbenu 2018, 1:03:30). This made Adaeze realize that her father did indeed appreciate her as he was proud of her accomplishments not just as a daughter but also as a business manager. Her discomfort about working with her uncle changed after this discussion and she began to see him as a necessity for the survival of the business. Her appreciation for the position of CEO after the successful merger and her father’s retirement sealed her trust in her father’s decision.

- *MR. AND MRS.*

This film talks about some of the issues people face in marriage.

The families of the Abah's and Charles' represent many families in Nigeria going through similar challenges, not knowing how and where to find solutions. A lot of families have broken up leading to high divorces rate, while some have resigned themselves to fate and have continued to endure in such challenging situations. This eventually results in malfunctioned children who constitute a nuisance to their families and the society at large.

Susan’s marriage goes through hard times because her husband no longer show her the love and affection on which their relationship was founded. He gets carried away with the political and societal status which his family has come to

achieve. Susan keeps lamenting this to Ken himself "we were not like this before your father owned oil blocks" and she confides in the counselor "I have lost him to political and social status". Charles Linda's husband is pushed to having an extra marital affair with their house help because he has been deprived of romance by his wife. He tells Susan "how do I stick to her time table of love making, I'm starved for months, she is either tired or busy".

Susan's father in-law emphasizes the importance of love in the home and as a recipe for positive change "love must begin from home, our children must be taught and brought up well, that way our country and indeed the homes will be a better place and like heaven". Also speaking to Ken, Susan captures the whole essence of love "if love is life, you feed it, you nourish it, you cherish it. When you don't do these three things it gets malnourished. When you kill it, it dies". Mr. and Mrs. thus projects the necessity of keeping romance alive in the family continually; this eventually reflects in the society – as we breed healthy relationships. Nollywood movies are constructed around a complex mix of religious, traditional and modern ideologies. For the most part, the videos often suggest that there is an ideal society founded on the principle of virtue as described in the Holy Books. For instance (Ephesians 5 and 6 of the Holy Bible) clearly defines the place of individuals and the relationships between genders. The deviation from the distinct role of the man and

woman results in crisis and most Nollywood video storylines thrive on this. The defined roles presuppose that the family is a metaphor for the wider society and, at its smallest and closest unit, it comprises of father, mother and children. It is an indivisible unit where every member tries to maintain their roles within the traditional and religious designation. In the context of all these ideologies, the husband is the head and bread winner of the family; he is also expected to provide protection for his family.

In *Mr. and Mrs.*, Ken clearly states this when he says to Susan "I provide everything we need as a family". Charles even though it seems is relinquishing his role to his wife, still provides and protects his family and ensures everything works fine. While discussing with the counselor he makes it known that he desires to take up and maintain his position as the husband of the home. The mother in the family echelon comes directly next to the father and is supposed to provide care for the family and support for her husband, in addition to being submissive to him. Susan perfectly fulfills this role as she submits to her husband and provides for her family. The structuring of family relationships in line with gender is expressed thus by Coppock, Haydon and Richter (1995, 154) Constructions of masculinity and femininity operate in the home, where family arrangements are often based on dominant gender-based ideologies. Traditionally, it is expected that men will be the

providers for dependent women and children with women's role defined as homemaker, child bearer and nurturer of both men and children. Identifying family structure reveals to us how families are organized, as well as the resultant effect of deviating from the traditional family organizational structure. This is captured in Mr. and Mrs., we see the resultant effect of Ken not performing his role of providing his wife Susan with emotional affection, the result - an unhappy, dissatisfied and broken hearted wife and by extension a broken relationship. Likewise Charles whose wife abandons her traditional role of caring for her family – seeks satisfaction from the maid. This brings about pain and heart break for Linda his wife and break down of trust. The future of the maid is also jeopardized as a result of the event.

Irrespective of the traditional roles, Mr. and Mrs. strives to capture the modern roles for women in Nigeria and Africa in general which see women sharing some of the traditional roles that hitherto were exclusive to men and vice versa. For example, women now have to contribute to provide food for the family by taking-up jobs especially within the modern day capitalistic economy. Linda takes up a well-paying job and provides most of the family needs. They take up employment that would take them outside their homes and indeed some jobs require that they travel long distances away from homes in order to contribute to the maintenance of a viable and stable family. These developments complicate the articulation between domesticity

and masculinity in Nigeria. Uchendu (2007, 293) notes: “Contemporary Nigerian masculinities have a domestic side”. This emerged in response to unfavourable economic changes. Domesticity by men within the family set up is a post –colonial development but with its beginnings in the colonial period, when wage labor was instituted and men joined the labor market as domestics to colonial officers. They did not however, share domestic duties with their wives at home. Male participation in household jobs became obvious following the economic crisis that hit Nigeria, requiring the adoption in the 1980s of International Monetary Fund’s Structural Adjustment Programme 'Under a distressing economic situation, the concept of the male breadwinner whose masculinity hinges on his sole ability to financially provide for his family. This goes to show that colonial and post-colonial economies, to an extent generated additional gendered roles and also did alter some early traditional functions which were strictly for women and men as well. As women take up jobs, they earn salaries, sometimes more than their husbands and are obligated to contribute to the up-keep of their families. This position ordinarily should be seen as an additional benefit in the battle to strengthen family ties as it assists in improving the quality of life of the family. However, if not properly managed could lead to a breakdown of the family. This is reflected in the Charles‘ family; Linda is a banker holding a reasonable position and aspires for a promotion which she gets. Her husband assumes the domestic role of taking care of the home front and catering for

the children. She gets carried away with the fame and power, abandons her roles and neglects her family, resulting in dire consequences. The movie therefore projects that women need to in addition to their tremendous economic contributions, maintain their traditional roles as mothers and wives.

Having explained the roles of the members of the family which exists to maintain the organizational structure, it is pertinent to note that the movie *Mr. and Mrs.* projects the sanctity of the family as an institution through its characters. Susan is aware of this sanctity and strives to maintain it. She says to Linda "... there you go again my friend, our home is the most important thing in our lives" . In spite of her husband's lack of appreciation, insensitivity to her needs and extra marital affair, she still continues to do her best. She tries communicating her needs and frustration even though it all fell on deaf ears. When Ken insisted on a divorce she is shattered but quickly pulls herself together. We see her metamorphose from the helpless, dominated wife to the bold, strong woman. She accepts the divorce with her plan in mind and confides in the counselor her determination to restore her marriage, "I do not know, there's something, somewhere, and I want to tweak that thing and make my man come back home". She further emphasizes the importance of the family when she tells Ken's lover "...if you push me I will make sure that this man here chooses between you and his kids and you know and I know exactly what his choice

will be". When Ken had a change of mind and appeals to her she retorts "I want my love and my family back". She also does not take it kindly with her husband's lover when she realises she is the same person he had been dating all the while. Susan fought hard and eventually got her husband back- a man who loves and respects her. Mrs. Abah, Susan's mother in-law is equally willing to prevent any stigma or taint on her family, she insists Susan remains in the house with her son and act like everything is normal irrespective of the divorce until her husband's governorship election was over.

This is to project to the public eye that all is well; it also reflects the fact that a healthy home is very important to the society and those in leadership positions are expected to have such homes. Failure to do so could communicate negatively to the public and in this situation can lead to her husband losing the election. Ken is also eager to have a perfect home as he agrees to his mother's suggestion and further insists like his mother that Susan spare their children details of the divorce. He would rather they know nothing of the friction between them. Linda prides herself of having a perfect home and acts out self-righteous to Susan, she reminds her at every point she has the best husband and never fails to tell her things are working fine in her home, she extols Charles "he has never and will never cheat on me". Charles on his part deceptively boasts to "the most perfect loving and peaceful family" hers is a

typical example of pride comes before a fall, when she realizes her husband has been cheating on her; she is devastated and asks "will I ever forgive him". However, we can say that her desire to have the perfect home she thought she had could be a reason she stayed on and strived to reconcile and rebuild her home, as Susan also tells her "any woman who cannot keep a home has failed". Women in the traditional society count it joy to be married and sustain their homes, they see themselves and to a large extent, society also sees them as failures if they end up with a broken home. This explains why most women would rather endure their marriages than ship out.

Charles also appreciates having a perfect home and thus is comfortable finding the stability in Kate the maid; he desires not to have his family disintegrate. This is probably why he played along with his wife to avoid a confrontation that would result in grave consequences. He confesses Kate is the reason he is a good husband and still in the marriage. For him Kate's departure would result in a rupture and the tearing apart of his family. This is also a pointer to the fact that he cannot handle the responsibility of keeping the home by performing the traditional role of the woman. When Susan suggested Kate leaves the house immediately he says to her "you don't understand what's going on here, who is going to do the cooking, wash and iron for me and my children". Thus the movie projects that the traditional role of the woman is very relevant to maintaining a stable home. While speaking to the

counselor he emphasized on both he and his wife adopting their traditional role for the purpose of peace and cohesion he says "I have to have a say...". The counselor by virtue of her profession and adopted role in the movie already takes a position favourable to the institution of the family. Her disposition is reflected in the efforts she makes to see that Susan, Ken, Linda and Charles restore their marriages. For her that is enough payment she reveals to Susan "your home is a success story and that is my currency".

Susan's father-in-law also shows his appreciation of a happy home as he congratulates and praises his son for the initiative of having a renewal of vows. He also showers accolades on Susan for her ability to maintain her home ten years running. As further appreciation he instructs Ken to procure for her the latest range rover sport.

Mr. and Mrs. successfully project the values of maintaining the family in a chaotic world, and the need for all to play their various roles. The family needs to be cherished and protected irrespective of challenges faced. This is embodied in the words of Mrs. Brown the counselor to Susan "we all face challenges in our homes but only the strong stay and fight. The cowards just leave their homes and run away".

- *TANGO WITH ME*

In our lives, certain unpleasant events have occurred at one time or the other, which when we recall, instantly triggers off painful memories. During such fleeting moments, one unconsciously takes a flight to ‘wishing land’ and begins to engage in pity-party declarations, “I wish I could turn back the hands of time, I wish X, Y, Z, never happened, I wish I had never met him/her, I wish I could freeze that moment before A,B,C took place,...I wish....i wish... oh I wish !. Various events compete aggressively with ‘man’ in the unceremonious marathon race of life under the watchful eyes of the game’s master “time”. How you respond to unprecedented catastrophic events when it hits you, will indubitably determine what will be written on the pages of your journey book on Earth. You can’t undo what’s been done, except you believe in the fairy tale of Aladdin & the magic lamp... but seriously as hard as it sounds, the only antidote to such depressed state is to ‘let go of the past and move on’.

This is what the Director, Mahmood Ali- Balogun brings on, in his movie “*Tango with me*”.

As espoused in the analysis, Lola (Genevieve Nnaji) and Uzo (Joseph Benjamin) are the perfect, newly, married couple, with both their lives ahead of them. Until a mistaken identity during the happiest day of their lives lead to the beginning

of their worst nightmares. Following the events of that night, the couple is jolted onto a journey of self-discovery and moral truth. What was supposed to be a night of wedding bliss turned into a night of disaster. Consequently, the ordeal became the core of their relationship instead of the love that they shared. Their feelings regarding the incident clashed and caused a stalemate in the marriage.

The movie takes us through a couple's journey of healing, reconciliation, and self-exploration.

Lola and Uzo remained celibate during their courtship and their marriage had yet to be consummated. The marriage further deteriorated, as Lola withered away in self-pity, which left Uzo feeling neglected and frustrated. At first, Lola was still traumatized from the incident and she wasn't ready for intimacy with Uzo. He suffered from feelings of guilt because he couldn't save her during the ordeal. He didn't even have an opportunity for revenge since the intruders met death in a subsequent incident.

Just as Lola began to show signs of improvement, sexual dysfunction and infidelity crept into their marriage. It seemed like divorce was inevitable but as the movie illustrates, resolution begins with love, faith, and time. After listening to Pastor Bimbo, she is encouraged and finally begins to come around. She tells Uzo, they should "try again". It seems a good idea but Uzo hasn't forgotten his past

failure so soon. The memory haunts him and he can't rise to the occasion. "We don't have to do anything, we can just hold each other", Lola says in encouragement.

Even as Lola continues to relay her frustrations to the counselor, Mr. Balogun (the Director) decided to keep the identity of the counselor a secret and this is puzzling. Mr. Balogun's choice of a "ghost" voice may be because he wants people to look to the invisible for help. The counselor may represent a sort of Supreme being we all need to seek when in dire need of help or encouragement. This invisible being should be trusted with every secret and proffer solutions within the ones capabilities and still maintains anonymity. This pushes us to seek for help from a higher authority rather than with our selves. Uzo has done the exact opposite. He stopped coming for his sessions and looks to himself and turns to liquor and his boss for comfort.

Core values on the Christian faith which are relevant in the family are called into question as the movie progresses. Lola decides to move out of her matrimonial home in defiance to her husband's instructions. She chooses to hold on to her Christian belief over the sanctity of her home. She goes back to her father's house; her mother played by Joke Silver is happy to see her but hopes it's a short stay. Her father, Ahmed Yerima doesn't want to have anything to do with the fiasco. He wants her back in her husband's house without caring what went wrong.

His mood changes later on and he chides his daughter about her impatience with her husband and begins to give her a lesson on patience and endurance using the Tango dance. He explains that marriage is like a dance and that “it takes two to tango.” The tango is a partner dance where both partners move in unison, one behind the other or in opposition. Either way, it’s only a tango if two people dance it and the movie cleverly relates marriage to the dance.

In conclusion, the film deals with how to manage or handle certain unpleasant events and happenings in life and marriage without giving in to regrets or self-pity, which could worsen the situation. It shows us that whatever differences we may face, resolution begins with love, faith, and time.

4.5 ANSWERS TO RESEARCH QUESTIONS

Research Question 1 Restated: How are Nollywood movies used to promote family values?

From the literary review chapter, we understand that the Nollywood movie is a viable instrument for the propagation of Nigerian culture since its emergence in Nigeria. Its role in teaching values, promoting culture, educating, instructing and entertaining cannot be overemphasized.

Orewere (1992:206) also observes that, "film is a powerful medium of entertainment and the transmission of cultural values". This means that film has a

way of leaving a lasting memory in the psyche of its audience because people tend to hold high belief in what their eyes capture thus making them to have a re-think of what their eyes have captured.

Looking at the character of Adaeze in *Lionheart*, she is projected as a lady who is industrious and any lady who sees her in the in the movie will ultimately admire her and seek to follow her steps. Apart from Adaeze, the movie shows family values in the dealings of most of the major characters. Also in *Mr And Mrs*, we see a family in crisis and the things they go through in restoring the love in the family.

Judging from all these as expressed in this study, it is clear that people are influenced by what they watch and what they are constantly exposed to. Because of that, Nollywood movies can promote family values by producing films that deal heavily on the concept of family and the values associated with it.

Research Question 2 Restated: What specific family values are promoted in the Nollywood movies in the study focus.

From the film analysis, the following are the family values as promoted in the movies used in the study focus:

- Discipline
- Good Parenting
- Respect
- Kindness

- Hardwork
- Integrity
- Love
- Forgiveness
- Unity
- Dignity
- Family peace

Research Question 3 Restated: How can Nollywood movies be enhanced to promote family values more effectively.

Looking at the potential of films to influence behavioural patterns, it is pertinent that Nollywood movies be enhanced to promote family values more effectively. This can be achieved by encouraging producers and directors to produce more movies with good thematic content. They should be encouraged to produce movies that promote good family values in the society. Also, proper funding should go into the production of these movies so as to achieve something spectacular and appealing to the audience.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 SUMMARY

It can be argued that one of the aims of Nollywood, as it is often claimed during film festivals and conferences, is to help in showcasing and improving the image of Africa in contrast to Hollywood films. Even though most critics have argued that this has not been the case as has been demonstrated in the analysis of numerous movies, it can be deduced that Nigerian films upon inception started well by promoting our rich cultural heritage but somewhere along the line deviated to accommodate financial gains. This became prominent when the viewers of home videos increased drastically thereby giving rise to competition among film producers who were ready to pay heavily to get stories that would move and increase sales. Irrespective of this deviation, it can be asserted that one of the hallmarks of the industry is how video representations often parallel and reflect what is happening in the society.

The cultural world view of Nigerians is grounded in fundamental beliefs and values which guide and shape life experiences. In spite of our ethnic differences, there are core values that transcend ethnic and regional boundaries. These include:

religiosity, love, tradition and culture, communal living, respect for elders, decency, tolerance, hospitality, peace and so on.

These values must transcend our national boundary and film or movie is the right path that can help us achieve this aim. M'Bow (1977) warns that "in order to develop, a society must remain true to itself, draw its strength from its own culture and ways of thought and action and set itself objectives consonant with its values and felt needs".

The research work has addressed the importance of Nollywood produced movies in Propagating family values. The study discovered that film serves as a tool for cultural propagation, preservation and promotion. It particularly discovered certain difficulties such as funding, beliefs, audience choice and culture hybridity facing film producers in the process of promoting culture.

Through the case study contents analyzed, it was discovered that the movies were very effective in cultural teaching and promotion of family values. It is expedient that anyone who has watched or would watch, would learn about the ethics and moral values which are expected of an individual in a family setting.

5.2 CONCLUSION

Movies remain a veritable window to the world and for the world to view any nation. By highlighting positive aspects of our national life, movies help to reinforce positive attitudes, and remain a great tool for mass mobilizations and socialisation. Meanwhile some of the films churned out these days have been elegantly controversial, lacking morals and aiding immorality in the society.

It has therefore become imperative, that studies on family values should be encouraged because of the effects of family values on behaviour regulation, socialisation, child training, communicative competence and nation building. The findings of this study align with Stone (1994), Esping-Andersen (1999) and Lucifora and Meurs (2012) who claim that parents and families are instrumental in transmitting values, beliefs, and ideas about lifestyles based on cultural knowledge of the adult tasks and competencies needed for appropriate functioning in society. Significantly, the paper therefore concludes that Nollywood industry does not only entertain but also promote family and sociocultural values, especially those that can uplift the nation from the mess of moral recession by managing the impolite and unguarded hate speech in the contemporary Nigerian society and promote the spirit of societal collectivism. As a result, the industry should do more in the usage of culturally promotional expressions within the aim of resuscitating cherished

Nigerian cultural values, despite the massive criticism against the film industry in Nigeria.

5.3 RECOMMENDATIONS

The study therefore recommends the following:

- Media and film regulatory frameworks must continue to be vigilant in screening contents of home movies so as to ensure the preservation of Nigerian/African cultural values in the content of Nollywood movies.
- A proactive media approach to issues containing cultural imperialism should be adopted by the media.
- The home movie industry should use their medium to promote the very rich cultural values of Nigeria and African.
- Media and film training institutions should as a matter of national importance encourage the increase in local content of their training curricula and structure.
- It is imperative that the National Film and Video Censor Board (NFVCB) and other regulatory agencies continue to review the educational curriculum of movies training institutes in the country and the emphasis should be on the promotion of African culture.

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