TELEVISION DRAMA AND THE CRITIQUE OF SOCIAL DEVELOPMENT ISSUES IN WALE ADENUGA'S "*SUPERSTORY*"

BY

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MA/ARTS/39962/2012-2013

DEPARTMENT OF THEATRE AND PERFORMING ARTS
FACULTY OF ARTS
AHMADU BELLO UNIVERSITY,
ZARIA

JANUARY, 2017

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A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA, INPARIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER OF ARTS IN DEVELOPMENT COMMUNICATION

DEPARTMENT OF THEATRE AND PERFORMING ARTS
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JANUARY, 2017

DECLARATION

I, UDOH Blessing Edet, hereby declare that this Dissertation entitled Television Drama and the **Critique of Social Development Issues in Wale Adenuga's 'Superstory'**has been written by me in the Department of Theatre and Performing Arts under the supervision of DrEmmanuel Jegede and Dr (Mrs) R. Liman. The information derived from other Literature has been duly acknowledged in the text and a list of reference provided. There is no part of this thesis that was previously presented for another degree.

_____ _____

UDOHBlessing Edet Date

MA/ARTS/39962/2012-2013

CERTIFICATION

This Dissertationentitled "**Television Drama and the Critique of Social Development Issues in Wale Adenuga's 'Superstory'**has been written by me in the Department of Theatre and Performing Arts and meets the regulation governing the award of degree of M.A (Development Communication) of the Ahmadu Bello University, Zaria and it has been approved for its contribution to knowledge and literary presentation.

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Member, Supervisory Committee

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Dean, School of Post Graduate Studies

DEDICATION

I dedicate this work to the Almighty God, my parents and my Supervisors.

ACKNOWLEDGEMENTS

My appreciation and gratitude goes to my maker for keeping and sustaining me. I want to acknowledge immensely the efforts of my Supervisors, Dr. Emmanuel Jegede. Thank you sir for not giving up on me. I also thank you for your well-tailored corrections, encouragements and contributions. May the LORD bless and keep you and your family. I also want to appreciate Dr. (Mrs.) Rasheedah Liman my second supervisor for her encouragements, corrections and contributions, thank you and God bless your effort.

My appreciation also goes to the Head of Theatre and Performing Art Department in the person of Prof M.I Umar Buratai, and to all the lecturers Mr Dangoji, Mallam Rabiu Isah, Mrs Jamilah Mohammed. I say thank you for your supports.

I also appreciate Prof Abah, Prof J.U Umoh who in their capacity stood as my parents during this research, may God bless you and increase you abundantly.

I remember profoundly my late Lecturers, Professor Jenkeri Okwori, Professor Samuel Kafewo and Dr Martins Ayegba; I count myself lucky and privileged to have been tutored by them from undergraduate to the beginning of my second degree.

I want to appreciate my "Cousins" (Dr Emmanuel Gana and Ola Ifatimehin) who have not relented in their contributions and advice during this research, thank you very much "Cousins".

To my Nephews and nieces Ukeme, Nduke, Iyene, Angela, Esther and others too numerous to mention. I thank you all for your support both in cash and kind.

I want to appreciate my friends:Matthew Idoko, Sis Ugochi, Hannah Ileoba, Dominic Iko-Abasi, Destiny, Obot, Glory Onookpono, and Edner you have been a great support to me, thank you all for your prayers and support both financially, morally and otherwise.

Finally, I want to say a big thank you to my spiritual fathers in the church, the Choir, and Legion Maria. Thanks a lot for your prayers and encouragement. This research wouldn't have been successful without you.

ABSTRACT

This study investigates the nature and effectiveness of drama (Television drama) as a tool for communicating development. The study argues that beyond entertainment, drama has a revolutionary impulse to engender social development. The theoretical framework for this research is hinged on the "Social Development Theory of Biliance (1997) Amartya Sen (1995) and Tamilnadu (2000) which views Social Development as the promotion of human wellbeing. The study adoptsa qualitative research approach as a method of data collection. Some of the key findings of the research indicate that *Superstory* drama is done in English Language and Yoruba language, and this limits the viewership of Nigerians who do not understand English and Yoruba, thereby narrowing their knowledge on the social development issues treated in the serial.In this study, some social development issues or problems were identified to be treated by 'Superstory' which are typical crises confronting the contemporary Nigerian society. The drama under study demonstrates these crises and presents a way out. Some of the social development issues captured in the drama border on corruption, betrayal, poverty and education. This study therefore suggests that efforts should be intensified to research the society for concrete stories that stress positive social development. Principles of participation and co-design between producers and the audience should be adopted in story derivation and scripting for *Superstory*and other serials rather than strong reliance on fictional non-participatory scripts. *Superstory* should provide concrete effective feedback mechanisms for the audience to talk back or air their views on issues raised in the production. Phone-in strategies,opinion polls and e-mail approach could be deployed as feedback mechanisms to get the views of audience in an interactive manner.

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CHAPTER ONE
INTRODUCTION

1.0 Background to the Study

Television drama is considered as a viable medium of entertainment, especially within the family and social circle. It is regarded as a means of communicating various societal values and norms. Brown (1994:173) refers to the entertainment that Television drama offers as active and re-active pleasure; referring to the fact that Television drama possesses inherent action and corresponding reaction from viewers. To a large extent, Televisiondrama does not only provide entertainment to its teeming viewers,it goes beyond mere entertainment; it plays a vital role in addressing development issues in society.

Television drama touches on various aspects of human endeavours such as politics, ethnicity, religion, economy and science fiction. Apparently, people learn about their societies through what they watch from television, which makes Television drama relevant and more meaningful in addressing issues of social concerns. Television drama, if properly and ideologically structured, is viewed as having the potentials of communicating development messages which are considered as vital aspects of drama production. This line of thought is exemplified in some popular Television drama serials, such as *Superstory*.

The Television Drama is seen as a tool for social crusading. For instance, *Superstory* has been used to enlighten the teeming population of Nigerian viewers on how to tackle Malaria fever, polio, reproductive health, poverty and environmental degradation, others include fraud, robbery, child neglect, child labour, child trafficking, drug abuse, unemployment, and the dreaded HIV/AIDS (Ezeokoli (1984).

Many scholars believe that development issues should be readily made available to the people and properly addressed so that they can appreciate life from a better perspective. One of such impactful means of communicating development is through Television drama which seems to be more effective than news and current affairs. This is because people fundamentally relate emotionally to television drama which stimulates discussions about social actions in addition to the pleasure of feeling represented on the screen. (Martin-Barbero 1993, Gillespie 1995).

Critics of Television drama have posited that the attitude of people towards drama in the Nigerian society and the world at large has placed drama in a position where patronage is rather low, pre-supposing that the society has failed to pay adequate attention to drama as an agent of change. They are of the opinion that people hardly give preference to drama. Furthermore, other scholars are of the view that Television drama has the capacity to influence social development. Ogunmilade (1980), Ezeokoli (1984) have argued in favour of drama as a veritable instrument of achieving social development. They contend that drama does not only set out to entertain or amuse but is also replete with developmental functions. Every work of drama has positive intention, a purpose or message, no matter how it is being coated.

However, many are worried that the producers of television drama tend to exaggerate the characters to reflect situations that are alien to societal culture. They argue that viewers expect television drama to reflect their daily lives, making them recognize themselves as actors in the stories. This in turn, is supposed to accord viewers a sense of belonging and also endear them more to watch. This is because television drama touches on everyday experiences which are highly recognizable, thereby setting in motion identification and feelings of satisfaction and pleasure; promoting a sense of social and cultural membership of a variety of different communities, at the same time counterbalancing the many processes of socio-cultural and

political-economic marginalization experienced by many low-income citizens of Nigeria, (Umukoro (1994).

To further buttress the above assertion, Fuenzalida (1994) reveals that the educational efficiency of the televised messages depends much more on the viewers' perception than on the intentions of the broadcasting station. When inter-education messages are embedded in identifiable settings with realistic characters in a television drama, the issues are not normally rejected butdebated. In HIV/AIDS communication, for example, issues of taboo can be introduced, and discussions after the programmes can be generated to help break the silence about and stigma concerning people living with HIV. In many other developing countries, like Nigeria, many serials or soaps have characters with whom they identify with. The life-examples of the characters in Television drama are not parallel to those in real lives and hence the audience confidently draws lessons from the way characters resolve their problems, making such Television programmes valuable resources for development communication.

According to Umukoro (1994), in the Nigerian context, the practicality of drama in terms of the commitment and social responsibility of dramatists, writers and producers have been called to question, in regards to their commitment levels and social responsibilities which might not have adequately affected the totality and expectation of the viewers. In view of this, they have been called to make development issues suitable subjects for Television drama, because human development is sine qua non for writers of drama as posited by Achebe (1975:23):

> It is clear to me that an African writer who tries to avoid the big social and political issues of the contemporary Africa will end up being completely irrelevant like that absurd man in the proverb who leaves his house burning to pursue a rat fleeing from the flames. He also evokes the traditional African artist to plead the socio-political commitment of the contemporary African dramatists, saying, the artist has always functioned in African society as the recorder of the mores and experiences of his society and as the voice of vision in his own time.

In the same vein, people's view of drama from the onset has always been that it is a part of human society. Therefore, societies have evolved, and in the same stratum have also developed a drama that suits their way of life. This means that every society gets the drama it deserves. For instance, the expression of people's culture can be seen in songs, dance, masquerade, and storytelling. Therefore drama stands out as a form of theatre that has to deal with society in order to bring about harmony and peaceful co-existence. (Ngugi Wathiogu 1985). Hence, drama deals with happenings in the society; this is to say that drama mirrors the society and brings out societal ills, and can also be effective in addressing problems of development especially in Nigeria and Africa at large. It is important to note that not all drama that one watches communicates development issues clearly, but most of them show ways of communicating sustainable development which differ significantly from the linear approach.

Today, cultures that do not have written language have developed forms of drama that contributes to the imagination and the spirituality of their people. Drama is the most natural form of expression among diverse communities because it mirrors daily life. This is because it is so closely related with festivities, pleasure, fun and basic religious feelings. Drama grows spontaneously in every culture because it is the first attempt to express the identity of the community, either by dramatization of problems or through humorous representation of events. Drama is given impetus by reality and it therefore mirrors society. The "mirror effect" creates a distance that allows individuals and communities to look at themselves in a different light, provoking reflection and in that way stimulates the analytical potential of individuals.(Dagron, 2001, 3-4).

Drama according to those who promote the concept of "art for art's sake" relies heavily on entertainment as seen from a normal artwork, but beyond these facets, the functionalist school of

thought presents drama as a tool for social development. They posit that drama has certain effects on people which encourage individuals to develop a sense of group participation. Koksai (2006:105) rightly asserts:

> The individuals involved in drama are provided with an environment of continuous discovery, evaluation, creation and asking questions towards finding solutions and all these contribute to the individual positively.

What the individual watches from the drama is intended to create consciousness about different issues raised. The immediate departure of an individual from the showroom does not necessarily take away the different scenes watched by the individual, instead these scenes continue to play on in their minds and as conscious beings; they are constantly being reminded of experiences which goes a long way in shaping their focus and attitudes accordingly. To some people, the drama they watch shapes their lives, thoughts, and behavior; they try to imitate or make those characters into being their role models in the real world. Sometimes, these visions make them better citizens in the society as Baran (2010:48) submits:

> Drama ensures that people see themselves and their environment in-depth and at universal dimension rather than superficially. Drama as a tool for communicating social development gives the members of the society a chance of investigating social roles and social problems. The animation of social problem causes an individual to understand the society and the relationship in it better.

This assertion is true because, individuals who watch drama are made to see themselves in the light of the character being represented. What people see especially in television drama or even on stage performances is capable of making them agents of social change. People therefore, are likely to be influenced from their bad ways of living because of the punishment meted on the characters they have similar traits with Television drama. As such they see themselves as being part of the Television drama and part of their society. It is in this light that this research seeks to establish that, drama goes beyond mere entertainment, using selected Superstory such as: “More

than a Friend" "Omoye" and "Corporate Thieves" as cases of Television drama that treats social development to the society.

Superstory was created by Wale Adenuga in 2001. He is from Ijebu Ode, Ogun State Nigeria; Wale Adenuga was born on the 24th September, 1950. His artistic endowment manifested from his childhood, and he had gone through several transformations by the time he was through with his university education in 1974 (Jegede, 2007). After trying his hands on comic magazine business like (Ikebe Super) which was actually meant to entertain, inform and educate the public for so many years, Wale Adenuga eventually came up with 'Superstory' which has long been a Television drama serial presented on:

The NTA Network 8:00pm to 8:30pm (Thursdays)

WAP TV Network 8:00pm to 8:30pm (Thursdays)

And AIT Network 9:00pm to 9:30pm (Thursdays)

It is produced and directed by Wale Adenuga and Antar Laniyan respectively. The philosophy underpinning *'Superstory'* is nothing other than to contribute to the development of the society by depicting the realities and travails of mankind and prescribing solutions accordingly. 'Superstory' is not just out to entertain but to inform, enlighten the public, comment on social realities, promote Nigeria's rich cultural values, prescribe solutions to social problems. Jegede (2007) reveals that *Superstory* does not just reflect life but mediates realities by picturing the social world, in a bolder and more intense manner, thereby giving it a bit of dramatic exaggeration and embellishment in order to make the public act positively to the development of the society.

Wale Adenuga's dramaturgy relies much on didacticism that is, using drama as a means not only for entertainment but also for instruction. As in the practice in African folk tales, *Superstory*

teaches moral and ethical lessons and imparts social lessons, knowledge, values, beliefs and attitude for behavioural change. The scope of *Superstory* cuts across socio-cultural, political, and economic spheres, but for the sake of this study, the researcher has limited the research to the exploration of social development issues treated in 'Superstory'.The study explores three productions that dwell on social developmental issues of poverty, education, betrayal, and corruption in the society.

Umukoro (1994) states

> That the portrayal of development issues in drama has been attacked by the disciples of art for art's sake; Based on this notion, the research is laying emphasis on drama and its ability to treated social development, The society therefore needs to appreciate the fact that beyond entertainment, drama has also been used to communicate general and specific development messages or information.

Adding to the above, drama from the onset has always been part of human society. Society has developed, and as such, it has developed a drama that suits its way of life, as well as pressures and shifts in attitudes. Drama stands out as a form of theatre that has to deal with human society, bringing peaceful co-existence to the masses. Drama deals with happenings in the society, and problems of development in Nigeria and Africa, even though these dramas draw on traditional folklore.

It is also important to take notethat drama has been used to reflect issues that are of concern to people. Where people cannot speak out for themselves, drama is used. Drama in this case has the potentials of researching into what people conceive as challenges. It discusses and analyzes these challenges with the people concerned which enable development issues to emerge from the background of the people's own way of life. For example, the Kumba popular theatre workshop in Cameroon enabled the Konye people to mobilize and construct a bridge across the Mongo River. This was a project which engineers and other government development agents had

reached a stalemate. Umukoro (1994) argues that entertainment in drama is not an end but a means for the writer to explore the realities of human condition; and to speculate not only what is, but on what ought to be, or what might be.

Abah (1997) States that African drama lifts the circumstances of existence in a conflicting environment into entertainment, thus it does not only seek mimetic impulse but expresses a unified design that is perceivable by the people for whom it is meant. The struggle for existence was what enabled the traditional people to create institutions and values that regulate conducts.

Furthermore, Drama for development is often described as 'edutainment', the term being coined to reflect the contemporary coupling of popular genres of entertainment such as television and radio soap operas with that of instructive or educational themes. Edutainment can refer to any mass or interpersonally mediated genre of entertainment, from puppet shows, to plays, to television soap operas, and is popularly shortened to Edutainment (E-E) in the broader communications for development literature (Singhal and Rogers 2002). Amongst the broad range of E-E genres and formats used to communicate aspects of development, probably the best known and most extensively used is that of radio and television soap opera. But for the sake of this work, the researcher has chosen television drama.

It has always been a frequent phenomenon that the society will react negatively when it comes to the mentioning of the word "drama in the context of development". It is also difficult for many development agents to visualize drama as having any relation to development. This reflects a general negative view of drama in many parts of the world. In reviewing attitudes towards drama in Europe, Whiting (1954) observes that in many cases, the value and potentials of drama have been disregarded.

To the Romans, drama was little more than a degraded pleasure, a project by slaves for the titillation of their masters. To the early church, drama was an evil to be crushed, along with thievery and prostitution. To many entertainers, such as strolling players and television comedians, drama has been regarded as a means of earning a living through a few jokes and antics to catch the momentary fancy of the general public. To some parents, the drama is an evil bound to wreck the personality of a child who succumbs to its lures.

Such attitudes towards drama as derived from capitalist cultural conceptions have, indeed, produced drama forms whose main function is to entertain. The mainstream theatre in America and Europe as well as much of the urban theatre in developing countries fit this description, due to capitalist conditions; drama has been turned into a commodity which must emphasize its most purchasable elements in order to be saleable.

Although entertainment is an essential component of drama, restricting the essence of drama to entertainment is inappropriate. History has seen numerous examples of other functions of dramaas noted by various scholars. The major function of drama (including theatre) is to shape people's consciousness. Treating in detail the evolution of the drama, he states that drama has operated as a social force because it contributes to the shaping of consciousness and has played a part in moving people to social action. He argues that drama is an art form for persuasion and hence has the power to modify conscience and influence belief. The persuasive effect of drama is maximized when audience responsesare in concord with the feelings, ideas and characters portrayed. As a work of art, drama tends to influence its audience to actively accept or reject the message conveyed. The audience internalizes the various experiences conveyed, which in turn modify consciousness and existing attitudes.

Consequently, drama lays the foundation of how people communicate to each other. In other words, it is known as a powerful means for increasing learning ability, retention and transfer in today's classrooms and business settings (Denning, 2004; Kaye & Jacobson, 1999; Morgan & Dennehy, 1997; Richter & Koppett, 2000). (Rossiter, 2002) rightly said

> A society's progress is determined by its ability to grow and change. The organizations and structures that drive its workings directly affect its ability to function.Drama is a form of communication that predates written human history as a means of teaching lessons and passing history down from one generation to another.

More so, drama is not just a tool for human communication and learning, but an inevitable instrument for social development and no matter the medium through which drama isconceived, communicating development messages is key. In view of this, development is a process of social change, not merely a set of policies and programmes instituted for some specific results. The basic mechanism driving social change is the awareness.

When society senses new and better opportunities for progress it develops new forms of organization to exploit these new openings successfully. The new forms of organization are better able to harness the available social energies and skills and resources to use the opportunities to get the intended results. This is where drama stands out and distinguishes itself as a firm vehicle for change. (Aral Bara 2010).

1.1 Statement of the Research Problem

Television drama over the years, especially in Nigeria, is seen from the purview of entertainment. Although this assertion is true to a large extent, scholars believe that the mindset around this notion tends to limit the essence of Television drama. However, some others are of the view that TV drama has potentials to engender social development. This seems to be the ongoing debate and it appears to be obvious that the stakeholders are mainly focusing on

Television drama as entertainment. It is therefore, necessary to highlight the social development missions of Television Drama using the selected serials of Superstory.

1.2 Aim and Objectives of the study

This study seeks to investigate the nature and effectiveness of Television drama as a tool for addressingSocial Development using Wale Adenuga's "Superstory" as case study. In view of the above aim, this research, pursued the following objectives.

1. To investigate social issues embedded in the Television drama *Superstory*
2. To examine the potentials of *Superstory* as a tool for social development
3. To suggest ways on how Television drama can effectively address social development problems for the transformation of the society.

1.3 Research Questions

This study will be guided by the following research questions

(a) How does Television drama feature social issues?

(b) To what extent can Television drama be used as a viable tool for social development?

(c) In what ways can TV drama be used to effectively address social development problems that can transform the Nigerian society?

1.4 Significance of the Study

There are many developmental problems confronting our present Nigerian societies. These problems include: discrimination against the poor, corruption, insecurity, religious crisis, health problems, unemployment, poverty, gender inequality, betrayal, education, etc. These problems could serve as crucial subjects for TV drama. The significance of this study is to reinforce the use of TV drama as a tool to effectively address the socio-cultural issues in the society.

This study is also important to stakeholders in TV/entertainment industry as it points out how to tailor their resources towards addressing socio-cultural issues in the society and not focus solely on TV drama as entertainment. The study also serves as a reference material to subsequent researches on TV drama as a tool for addressing social development using "Super Story".

1.5 Scope of the Study

There are many drama programmes which treat development from the social perspective. These include: "Sugar" "Clinic maters" "Happy family", "Tinsel" and "Beyond our dreams". However, this research is limited to Superstory serials "Omoye", "More than a Friend" and "Corporate Thieves" as produced and directed by Wale Adenuga and Antar Laniyan respectively. There so many issues that constitute social development, but this study specifically picks interest in crucial development issues like Corruption, Poverty, Education and Betrayal within the context of their implications for the societal well-being.

1.6Methodology/Research Design

The nature of this research requires that qualitative research approach be used in its investigation as it helps to bring out the required result for this study. This study therefore is a form of documentary or content analysis and documentary analysis is a type of descriptive research. Bello and Ajayi (2000), comment that documentary analysis is analogous to historical research. Like historical research it requires the researcher to examine the existing records. Also Documentary analysis is also referred to as activity or information analysis. The materials in documentary analysis may be written or printed records or they may be in pictorial forms. In line with that, the researcher is concerned with the watching of the broadcast serials of Superstory, reading of scripts and recorded tapes of the TV drama serial, "Superstory". In this regard, the researcher carefully watched the serials on the days of broadcast, read the scripts, furthermore,

watched the tapes, and critically analyzed the relevant documented 'Superstory' productions which had been transmitted for mass consumption on the NTA network. The productions include, 'Omoye', 'More Than a Friend', and 'Corporate Thieves'.

According to Jegede (2007: 98) documentary analysis is a special type of descriptive survey research, it is done to collect three kinds of information such as:

i. Data concerning existing conditions.

ii. Comparison of the existing status of a thing or situation with another.

iii. Data for improving existing conditions.

This method is therefore suitable for the researcher in this type of research which investigate TV drama serial, 'Superstory' in the aspect of communicating Social development in the society.

1.6.1 Library Method and Internet Sources

A research of this kind may be difficult to achieve without employing the use of the library and the internet. Much data were generated from the library and internet sources to enrich this work especially the literature review and theoretical framework.

1.6.2 Instrument of Data presentation/Analysis

The determinant of the method of data analysis is the nature of the problem the researcher is considering and the type of data involved. The research does not require statistical analysis, but Documentary analysis which requires the researcher to observe the TV drama broadcast to pay special attention to the scripts and tapes of the selected 'Superstory' serials and analyze it in the context of social development. The findings from the tapes and scripts of "Superstory" productions were subjected to analysis bringing to bear the crucial issues of social development raised in the productions and their implications for development in the society.

CHAPTER TWO

Literature Review and Theoretical Framework

2.0 Introduction

This chapter reviews literature related to drama as a veritable tool for addressing social development. The chapter also discusses factors that have been observed as hindrances to social development in the society.

2.1 The Notion of Development

Development as viewed by Kant, (1781) is a concept that has continued to influence politics, economy, religion, culture and education. It is an instrument that has been tactfully utilized for hegemonic purpose by the West against the rest of the world.

Rogers (1975) views development as a widely participatory process of social change in a society which intends to bring about social and material advancement including greater equality, freedom, and other valued qualities for majority of the people through gaining control over their environment. In agreement with the above assertions, the researcher is of the view that development in all ramifications must include equality of the individuals, which include empowerment of the poor masses to take them to a greater height in the society. Rogers (1976) stressed that true development is one that is endogenous one that has nothing to do with external forces, but emanates from within and by so doing gives people power and authority over the society they belong to. This kind of development reflects people's participation as instrumental to exploiting their own environment to improve their situation rather than expecting development to "fall from heaven" as it were. Soola (2003:13) argues that "development is change toward patterns of society that allows better realization of human values, that gives a society greater

control over its environment and over its political destiny and enables individuals to gain control over themselves.

Moemeka (1991:4) observes that:

> ...the two definitions show that development is a multifaceted concept. It generally means different things to different people, ranging from the psychologist's preoccupation with individual or personality variables as self-reliance, achievement motivation, self-worth and self-actualization, to the communicator's concern for acquisition of new knowledge and skills, increased self-confidence, control over oneself and one's environment, greater equality, freedom, ability to understand one's potentials and limitations, and willingness to work hard enough to improve on existing conditions.

Also, Rodney (1972) sees development as a many-sided process in which material wellbeing is the ultimate goal especially at the level of individual, and the achievement of which is very much tied to the state of society as a whole. Todaro (1997) provides what we might consider a concise description of development when he asserts that "development is not purely an economic phenomenon but rather a multi-dimensional process involving reorganization and reorientation of entire economic and social system". Oladipo (1996:1) notes that development is: "a process of economic and social advancement which enables people to realize their potentials, build self-confidence and lead lives of dignity and fulfillment". It is a process aimed at freeing people from evils of want, ignorance, social injustice and economic exploitation.

However, Todar and Smith (2003) identify three objectives of development which include:

i. To increase the availability and widen the distribution of basic life sustaining goods such as food, shelter, health and protection.
ii. To raise levels of living in addition to higher incomes, the provision of more jobs, better education, and greater attention to cultural and human values, all of which will serve not only to enhance material well-being but also to generate greater individual and national self-esteem.

iii. To expand the range of economic and social choices available to individuals and nations by freeing them from servitude and dependence, not only in relation to other people and nation- states but also to the forces of ignorance and human misery

In most of the above discussions, development is conceived in terms of a set of desirable results, higher incomes, longer life expectancy, lower infant mortality and more education. Recently emphasis has shifted from the results to the enabling conditions, strategies and public policies for achieving those results such as peace, democracy, social freedoms, equal access, laws, institutions, markets, infrastructure, education and technology. But still little attention has been placed on the underlying social process of development that determines how society formulates, adopts, initiates, and organizes policies. Social processes involve the interaction of political, social, economic cultural, technological and environmental factors as well.

Development theorists have not only to cope with atoms, molecules, material energy and various life forms, they must also cope with the near infinite variety and complexity of human beliefs, opinions, attitudes, values, behaviors, customs, prejudices, laws, social institutions, etc. In this sense, the timeframe for social development theory cannot be confined to the modern day or even the past few centuries. Human development has been occurring for millennia. The basic principles of development theory must be as applicable to the development of early tribal societies as they are to the emergence of the post-modern global village. Development theory must be a theory of how human society advances through space and time. (Todar and Smith 2003).

The development of society is best represented to the minds of the masses as an expansion from a point to a sphere, rather than as movement along a single line or along multiple lines of

progress. Social development is the gradual discovery and unfolding of the potential of a complex, integrated whole, a living organization, a living social organism. (Tamilnadu 2000) social development is a function of human awareness, aspirations, attitudes and values. Like all human creative processes, it is a process of self-conception. As the writer, artist, composer, political visionary and businessman conceive of unrealized possibilities and pour forth their creative energies to give expression to them, the social collective evolves a conception of what it wants to become and by expressing its creative energies through myriad forms of activity, seeks to transform its conception into social reality. The only major difference is that while the individual sometimes (but not always) is conscious of the conception he or she is trying to express, the society is usually (not always) unconscious of the idea and the urge that moves it to create something more out of its own latent potential.(Tamilnadu Social Development Report 2000).

Accordingly, development means making a better life for everyone in a world where all fingers are not equal, a better life for some people, a means through which an individual can meet some of his basic needs, having sufficient food to maintain good health, a safe and healthy place to live, and affordable services to everyone. People who make up a nation are said to be the wealth of that nation, the main objectives of development is to create an enabling environment for people to enjoy healthy living, this aspect is actually the truth about development, but most a time it is forgotten when financial wealth and commodities are being accumulated. According to Human Development Theory, development is a process of enlarging people's choices. These choices can be changed at any time, but for the essence of development as a concept, the three essential ones that concern development are:

- For people to lead a long and healthy life

- To acquire knowledge and
- To have access to resources that are needed for decent standard of living.

If these three necessary areas are not covered, the other ways that follow are definitely inaccessible. For the researcher, people's development does not end in the three processes, it extends to include; political, economic and social freedom as well as opportunities for being creative and productive, enjoying self-respect and being given full right as citizens. Nagel (1957) is of the view that development is incomplete without human freedom from poverty, from slavery, from illiteracy and want. People have been willing to sacrifice their lives to gain national and personal liberty.

In Nigeria, development has not given adequate weight to human freedom in pursuit of materials and social goals. Thus people should be able to make decisions on things affecting their well-being in the society. Youths in society, are meant to have equal opportunity to take part in the development of their society.

2.2Development in Nigeria

The issue of Development in Nigeria is as old as history itself. It could be traced to early man and his settlement into community before the coming of colonial masters. Although development is meant to advance the total wellbeing of the individual and the socio-economic advancement of the nation at large; it must take into account the enlightenment of everybody through education. Since Nigeria's independence in 1960 till date, the vast rural communities of the country are in a deplorable state. It is an established fact that majority of Nigerianswho live in rural communities are characterized by illiteracy, diseases, neglect, exploitation and inequality. According to Anyanwu (1992), Most of our rural areas suffered from inadequate provision of social service,

from social infrastructures and employment opportunities, high birth and death rate, low life expectancy, malnutrition, and diseases

Considering the level of economic development, quality of life, access to opportunities, facilities and amenities, standard of living and general liability, and the gap between the urban and rural communities in Nigeria is very large and noticeable. On this ground Omosuji (2004) disclosed that rural areas are geographical locations inhabited by a population which is less than five thousand (5,000) people, majority of whom are farmers and whose economy is predominantly agrarian in nature. Although all rural areas must not be what Omosuji is saying about rural areas, however, it is virtually impossible for the poor to acquire the bare essentials of life, let alone contributing meaningfully to the progress of the society within a national setting.

Adebayo (2002) said "Enlighten a man, you develop the community". Therefore community development has to be people oriented. When man's needs are met, he strives for other higher needs which bring about self-actualization (Ubetu 1975). As prospects of development in Nigeria continue to embrace community development oriented programme such as Poverty Alleviation Programme (P.A.P), Better Life Programme for Rural Women (B.L.P), Operation Feed the Nation (O.F.N), Green Resolution, Integrated Rural Development Programme, the country like most African countries continues to struggle with what seems to be an elusive goal of political and economic integration even after fifty years of political independence. The country has experienced coups and after counter coups and has survived a secessionist civil war. Concomitantly, the country has also been embattled with poor economic conditions after the oil boom of the 1970's, and plundering of economic resources by corrupt leaders. In this regard Thomas (2010:22) asserts:

> Most of Africa is suffering from dual crises of the state and the economy. The state is seen as being in decline… Evidence abounds of demising control, repression and extraction, resilience of traditional authority patterns, corrupt and inefficient administration, enormous waste, poor policy performance, debt and infrastructure crises…The foregoing assertion provides a sound perspective for understanding the enormous problems confronting African countries and Nigeria in particular. That is, one has to examine these problems in the context of the relationship between the state and the economy because these crises are intimately interrelated.

It is against this background that one should also examine how national development decisions impact the political process. When the World Bank re-engage, with Nigeria after the return to democracy, multiple projects were embarked upon using a Community Driven Development (CDD) approach. CDD became an approach especially in increasing the poor and oppressed access to social and economic services at the local level. However, because there were geographic and substantive overlaps among the projects and a number of differences in procedures, limitations arose. It was therefore agreed by the members of the CDD group that all World Bank assisted CDD interventions be harmonized in terms of procedures and the scope of interventions clarified to avoid duplication.

The harmonization of the projects, which is now complete, is expected to:

(a) Make the operations of the individual projects more efficient and effective by avoiding duplication of effort and promoting the adoption of good practices.

(b) Ensure a common process at the community level.

The harmonization process led to the following two major streams of CDD operationsin Nigeria: the FADAMA (a Hausa word for low-land agriculture) projects would be focused on provision of productive goods in rural areas, while the Community and Social Development Project (CSDP), would focus on provision of social services and natural resource management. The CSDP will support: the empowerment of communities to develop, implement and monitor micro

social infrastructure projects (public and common pool goods) including natural resource management interventions;

(i) Social risk management interventions (safety nets), and

(ii) Strengthening the skills and capacity of LGAs and sectoral public agencies to support communities and build a partnership between them.

2.3 Economic Situation and Poverty in Nigeria

With a population of 180 million people, Nigeria is the most populous country in Sub-Saharan Africa and accounts for 52% of West Africa's population. The GDP growth rate is 6.5% for 2007. However the economy is still highly dependent on oil and as such economic growth is highly volatile. The majority of the people are however, involved in and dependent on the agricultural sector. From 2001-2007, Nigeria's non- oil growth averaged close to 7% - more than twice the level over the period 1995-2000. This was promoted by the sound macroeconomic reforms put in place in the last five years. GDP per capita has more than doubled from about $360 in 2000 to $650 in 2007. Inflation has declined to single digits (about 7.4%) in 2007. The parallel and official exchange rates have converged reflecting the unification of the foreign exchange market, and international reserves reached USD 48 billion by the end of 2008. However, high population growth (about 2.4%) and great variability in oil income, as well as domestic prices/income, makes reducing poverty and improving human development a challenging task.

The National Bureau of Statistics (NBS 2005) report, based on the National Living Standard Survey of 2004, put the poverty incidence at 54.40h or about 80 million people. The 2006 UNDP Human Development Index puts Nigeria in 159th position out of 177 countries. According to the

World Bank's World Development Indicators, primary school enrolment is 61%, infant mortality is 100 per 1, 000 live births, while maternal mortality is 704 per 100,000 live births. Access to potable water is still very low at 48% of the population. Life expectancy is 44 years. A large percentage of the population of Nigeria is vulnerable to poverty (about 90% based on 1996 data) and therefore prone to becoming poor or falling deeper into poverty when exposed to a variety of risks'. Limited access to basic social services, loss of job/unemployment and other labour market issues, as well as limited economic opportunities due to a dearth of infrastructure are the major challenges of the poor. Indicators show dramatic differences between the poor and non-poor, both in education, health status and access to other services.

Human development and recent Reforms, in the National Economic Empowerment and Development Strategy (NEEDS) and the State Economic Empowerment and Development Strategies (SEEDS), the Nigerian government has recognized that the major causes of poor human development status in Nigeria include a lack of political will, unmanaged natural resource base and limited economic opportunities. The weaknesses of past anti-poverty initiatives were identified to include, among other reasons, poor coordination, absence of a comprehensive framework and ineffective targeting. The need to involve beneficiaries in poverty reduction initiatives as key players and partners and the need to ensure sustainability of interventions and build on the comparative advantage of the various stakeholders in the multifaceted fight against poverty was clearly enunciated in the NEEDS and SEEDS documents. One of the three major pillars of the NEEDS is empowering people. Under this pillar the NEEDS document recognizes the need for an enduring mechanism at the grassroots level for the empowerment of youth, women, the aged and children in the effort to fight poverty.

Moreover, the previously developed 7-Point Agenda of the past Yar'adua government, identifies human capital development as one of the priorities of the Administration of the past President Yar' Adua. In the recent past and flowing from the NEEDS, the Federal Government has reformed some poverty reduction interventions and instituted new ones. Notable among such program interventions are the National Poverty Eradication Programme (NAPEP), the Nigerian Agriculture, Cooperative and Rural Development Bank (NACRDB), and the National Health Insurance Scheme (NHIS). With the support of international agencies the Federal and State Governments have also instituted and implemented Community Driven Development (CDD) based interventions as pilots in some selected States and communities. Such CDD type projects include Community-based Poverty Reduction Project (CPRP), the Local Empowerment and Environmental Management Project (LEEMP) and FADAMA supported by the World Bank and ADB.

While there are considerable achievements by many of the poverty interventions mentioned above, the community driven development approach and the partnership strategy adopted in the CDD projects have made them particularly successful - especially in increasing the access of the poor to social and economic services at the grassroots level. There is documented evidence of contributions to reduced maternal and child mortality through the construction and equipping of primary health centres in about 400 communities; improved educational outcomes through construction and equipping of primary and secondary school classrooms in over 800 communities; improved access to safe drinking water through construction and operation of boreholes and motorized water pumps in over 1000 communities. There are other outputs and resultant outcomes in terms of rural feeder roads, rural electrification, rural markets, natural resource management and community livelihood economic micro projects such as crop

processing, fishing and agro-forestry. This has led to pressure to expand the CDD type projects to additional States. This is the motivation for the Community and Social Development Project (CSDP). The CSDP seeks to promote the human development of poor people at the grassroots level using a CDD approach.

According to the World Bank's Country Partnership Strategy (CPS), which is a direct response to the NEEDS, as well as the 7 Point Agenda of Yar'adua's Government, recognizes that Nigeria faces considerable human development challenges with very poor human development indicators and high regional disparities. The CPS, in agreement with the NEEDS, states that it is crucial to empower people for poverty reduction, and that such empowerment should promote increased access to basic social services and an environment that is sustainable. The Bank has supported multiple CDD projects and has acquired considerable experience in working effectively at the community level. The CPRP and LEEMP are on-going projects supported by the World Bank that have shown successful and replicable outputs and outcomes with respect to human development and have also demonstrated potential for improved governance - particularly at the grassroots level. This is demonstrated in the supervision mission reports and the independent mid-term assessment of the two projects. Even in the face of inadequate planning and budgeting capacity, financial irregularities, and poor management at the Local Government Area (LGA), experience on the CPRP and LEEMP has shown that the projects, through appropriate institutional arrangements, can catalyze an effective partnership structure between LGAs and community groups to enhance social and economic welfare.

2.4 Development Communication

Without an adequate two way flow of information and dialogue between the periphery and the center, exchange of knowledge, market information and political dialogue development is

unlikely to take place, (Currin, 2002). Communication can link individuals and communities, governments and citizens in participatory process of shared decision-making.

From an instrumental point of view, communication media support development, either through informational and educational campaigns or through participatory forms of group media which change attitudes and beliefs. Development communication stems from the belief that telephones, radio, television, the Internet, or group media can improve the conditions of the less privileged. (Nora 1998)

Generally, development communication refers to the planned use of strategies and processes of communication aimed at achieving development. Communication functions as a variable much like education, environmental protection, natural resources, industrialization, co-operation, unity, national goals, or planning, within the social development plan of a country. Communication involves a process of creating awareness in which the people included are constantly enlightened. As information sources, mass media like radio, television, print, and the Internet can provide information, creating a clear understanding of what development is, and can inform a large mass of people about developmental concepts, issues, programmes and so forth. They can educate people on these issues, in an appealing and convincing way. They can create a desire for better lives among underdeveloped people.

The term 'Development Communication' was first used in the Philippines in the 1970s by Professor Nora Quebral. The expression "development communication," designates the processes of transmitting and communicating new knowledge related to rural environments. "Development communication is the art and science of human communication applied tothe speedy transformation of a country and the mass of its people from poverty to a dynamic state of economic growth that makes possible greater social equality and the larger fulfillment of the

human potential" (Quebral, 2006; Currin, 2002). It is an attempt at informing, creating awareness, educating, and enlightening the people so that they can better their lives in every way. Development communication includes participatory action for learning and sharing of powers: social (human rights and the emergence of the civil society), economic (egalitarian society) and political (democratization), within specific cultural contexts. At each level (social, economic, political), information and communication play an important development role (Agunga, 1997).

As was posited by the Human Rights Perspective, a person's responsible participatory action in society is by balancing empowerment with social responsibilities and service to one's own society. This is necessary because the history of development theory shows that paradigms such as modernization have led to a strong state and to alliances that have favoured one set of interests to the exclusion of other groups. Modernization, for example, favoured economic and technical entrepreneurs as the agents of development to the exclusion of the rural populations, by that not balancing the equation of development roles.

2.5 Social Development

Social development is seen by Lori(1999) as an upward directional movement of society from lesser to greater levels of energy, efficiency, quality, productivity, complexity, comprehension, creativity, choice, mastery, enjoyment and accomplishment, without the consideration of the citizens. Justice (1987) also is of the view that social development encompasses a commitment to individual well-being and volunteerism.He also stresses that social development occurs when citizens can determine their own needs and to influence decisions that affect them. Jacobs (1999) views social development in the aspect of public concerns in developing social policy and economic initiatives without leaving the masses out of the context.

The International Commission on Peace and Food (1994), recently conceived social development in terms of a set of desirable results, higher incomes, longer life expectancy, lower infant mortality and more education Emphasis has been shifted from the results to the enabling conditions, strategies and public policies for achieving those results such as democracy, peace, good governance, social freedoms, equal access, laws, institutions, markets, infrastructure, education and technology. But still little attention has been placed on the underlying social process of development that determines how society formulates, adopts, initiates, and organizes, and few attempts have been made to formulate such a framework. However, there are some recognized principles which help in explainingsocial development in a society. These principles especially (Health, Poverty, and Education) form the basic guidelines for the measurement of individual growth in the society.

Furthermore, Cleveland (1999) opines that development of individuals and societies is as a result of the increasing freedom of choice and increasing capacity to fulfill choices. Growth and development usually go together, but they are different phenomena. Growth involves an expansion of existing types and forms of activities, which means things must move from their previous position to a better one (Asokan 1999). To Garry (1999), Social development involves a qualitative enhancement of life. To this effect, it should involve all aspects of human existence. Social development is driven by the subconscious aspirations of society for advancement or progress. Society and individuals will seek progressive fulfillment of a prioritized hierarchy of needs, security of borders, law and order, self-sufficiency in food and shelter. Organization for peace and prosperity, expression of excess energy in entertainment, leisure and enjoyment, knowledge, and artistic creativity are part of it.

UNRISD (2014) adopts a broad definition of social development one that is concerned with processes of change that lead to improvements in human well-being, social relations and social institutions, and that are equitable, sustainable, and compatible with principles of democratic governance and social justice. This backdrop of acute uncertainty creates a new climate and urgency for thinking about the social dimensions of development.

The definition emphasizes social relations, institutional arrangements and political processes that are central to efforts to achieve desirable development outcomes. It includes material achievements, such as good health and education, and access to the goods and services necessary for decent living; and social, cultural and political achievements, such as a sense of security, dignity, the ability to be part of a community through social and cultural recognition, and political representation. It also encompasses both process and outcome. Improvements in material well-being through processes which deny some individuals or groups voice in decision making, or access to recourse against injustice, are unlikely to be sustainable over the longer term; conversely, apparently inclusive or democratic processes which lead to inequitable outcomes will tend eventually to be undermined or resisted. (UNRISD Research Agenda 2010-2014: pg, 8-9)

From this perspective, UNRISD has consistently engaged with efforts to ensure that mainstream development thinking moves beyond a singular focus on economic growth and material well-being (measured in terms of income or GDP), or concern with the agency of the individual, towards an approach that integrates social and collective dimensions into the fundamental conceptualization, measurement and practice of development. Our approach involves rejecting the widely accepted dualism of the economic and the social, which places social issues and

policies in a subordinate and residual position. It recognizes that the achievement of development is always a political process, involving contestation, struggles for the representation and recognition of groups with competing interests, and requiring the redistribution of power and resources. And it emphasizes the intrinsic value of diversity in ideas and open debate about alternative policy options that are feasible under different circumstances. (UNRISD Research Agenda 2010-2014: 8-9).

Bronfen (1979) provided an expanded view regarding the impact of the environment on human development. His ecological theory stated that people develop within a series of three environmental systems. At the core of his theory are Microsystems, which include the few environments where the individual spends a large part of his time. According to this scholar, the school and the classroom represent a significant micro system of social development for children. His theory also emphasized the importance of the macro system, including the factors that are impacting all individuals such as the movement from the agricultural age to the industrial age to the information/conceptual age (Huitt, 2007).

2.6Social Development in Nigeria

Okunlola (2002), defined Social Development as the greater capacity of the social system (social structure, institutions, services, and policy) to utilize resources to generate changes in levels of living, interpreted in the broad sense as related to accepted social values and a better distribution of income, wealth and opportunities. The Nigerian National Advisory Committee on Social Development [NACSD] in 1975 identified as social development, the subjects of social welfare, women programmes, sport development, and community development. This was later considered to be narrow in scope and subsequent governments have broadened the scope of Social Development in Nigeria. " the goal and substances of social development is the welfare of the

people, as determined by the people themselves, meeting human needs at all levels and for improving the capacity of human relationship between people and social institutions" (Paiva; quoted in Okunlola 2002).

In Nigeria, there are two kinds of welfare services, those provided by voluntary agencies and those provided by the government. Voluntary agencies comprise those fully or partially subsidized by the government, those financed by a parent body such as a church or mosque, and those financed from subscriptions of their members. Workers are protected under the Labor Code Act (1958) and the Workmen's Compensation Act, which provides protection for workers in case of industrial accidents. A national provident fund scheme, inaugurated in 1961, was the first broad social security measure in Nigeria. The scheme is contributory and is designed to make systematic financial provisions for workers when unemployment occurs due to old age or illness. This program covers employees of firms with five or more workers, and a special system exists for public employees. Gbolahan (2010)

According to Gbolahan (2010), Nigeria's human rights situation has improved under the Abubakar and Obasanjo governments, but service abuses remain. Arbitrary arrest and detention are still used to silence the government's critics. There are also reports of torture and extrajudicial killings. Prison conditions, furthermore, are considered to be life threatening. Overcrowding and poor sanitary conditions are compounded by limited food, water and medicine for inmates. Sentences of stoning and amputation are still used.

A series of Plans followed between 1990 and 1998. These efforts were often associated with income-centered development paradigm, short-term and based on official convictions; they lacked essential Civil Society and grassroots inputs or preparation, along this line, they failed to

be sufficiently far-reaching, longitudinal or symmetrical enough scope and coverage to pursue the inclusive goals of Human development, in most cases, traditional planning efforts amounted to ends in themselves. They ended up either not being implemented or at best, being largely unimplemented. Yemi (1987) Nigeria's education and health services expanded rapidly during the oil boom of the 1970s, but there has been serious deterioration in the quantity and quality of services in the past two decades. Facilities are ill-maintained; personnel are often insufficiently or inappropriately trained and are demoralized; and there are critical shortages of materials and equipment. However, in recent years attempts are being made to renovate and upgrade available infrastructures while also building new ones. (Anucha, 2007).

Therefore, social welfare Services are not a new phenomenon in Nigeria. The traditional settings provided social welfare services through the elders, title holders, traditional rulers, family heads, age grades, traditional religious leaders, National Planning Commission (2004). These institutions were responsible for the maintenance of discipline and settlement of disputes in the community which also offered rewards where appropriate. The communities were highly structured to handle cases of deviance. Minor disputes were usually settled by family heads while serious cases were referred to village heads or traditional rulers for settlement. However, formal social work started in Lagos in the 1940s during the Second World War when there were many stray and abandoned children and juveniles in the streets. The services later spread to other parts of the country. (Yemi1987)

The main components of Social Welfare Services in Nigeria are:

- Family and Child Welfare
- Rehabilitation

- Counseling and Corrections
- Care of the Elderly.

Rogers (1985) opines that development requires an enormous investment of energy to break existing patterns of social behaviour and form new ones. Development takes place when surplus social, self-actualization esteem belonging and love, safety, physiological altruism and self-fulfillment, recognition and praise social needs safety and security food, water and shelter, social change energies accumulate beyond the level required for functioning at the present level. The social energy may be released in response to the opening up of a new opportunity or confrontation by a severe challenge. Where different cultures meet and blend, explosive energies for social evolution are released.

Garry (1999) views social development theory as being elusive for several reasons. First, because of the very practical importance of this issue, attention in this field has very largely focused on the material results of development and on those strategies that have proven most effective for achieving those results, rather than on abstract principles or theoretical concepts. Rogers (1995) sees the economic progress in North America and Europe as being a rapid growth after the Second World War, which was followed by even more stunning achievements in Japan and other East Asian nations, imbued governments and the international community with the confidence that development was primarily a question of money, technology, industrialization, and political will. In Africa, social work education has been particularly critiqued for retaining its colonial heritage even though the critical problems and challenges the continent faces today could not have been imagined during the colonial era (Midgley, 1981).

Consequently, such Western social work knowledge frequently fails to address the unique issues and cultural characteristics of the majority of Africans. When formal Social Work was

introduced to Nigeria in the 1950s & 1960s, it completely replicated the social work systems that existed in Britain and was underpinned by a colonial mentality that believed that anything that came from the West was superior and therefore was worthy of inclusion in Nigeria's social and economic system. Currently, efforts are being made to contextualize the western influenced theories and practices of social work and training from one that emphasized remedial and charity work to one that lays emphasis on developmental social work

Development of society occurs only in fields where the collective will is sufficiently strong and seeking expression. Development strategies will be most effective when they focus on identifying areas where the social will is mature and can provide better means for the awakened social energy to express itself. Only those initiatives that are in concordance with this subconscious urge will be likely to succeed and gain 'critical mass'. Every society possesses a huge reservoir of potential human energy that is absorbed and held static in its organized foundations, its cultural values, physical security, social beliefs, and political structures.

2.7 Drama

Drama has served a wide variety of functions at different times and in different places. Roman writer Horace, in one of the most famous statements about the purpose of literature in general and drama in particular, said it was designed 'to delight and to instruct.' Debates on the nature and function of drama circumvents the privileging of delights over instruction and vice versa but the fundamental point is that drama does both.

From classical times until the Renaissance, drama was closely associated with major religious and civic observances and served to support both. As a result, plays emphasized instruction. Because drama is a literary form designed for public presentation, writing about drama has often

explored how drama relates to society. Some theorists have argued that, as an art reflecting social concerns for a group audience.

Cassady (1984) defines drama as 'imagination, emotions and intellects (which) embraces all the world cultures and perspective, answers questions, predicts our tomorrows and mirrors our today'. Bernard Beckerman offered a broader definition when he said that 'theatre occurs when one or more persons, isolated in time and or space, present themselves to another or others' (Cassady 1984). For Shakespeare, 'drama is a mirror for highlighting man's humanity and also a tool for understanding why man also finds it so easy to transgress that same humanity' (Yerima 2007). In his own view, Oduneye (1996) asserts that drama is 'the stepping stone through which anthropologist, sociologists, historians, ethnographers et al have given identity, meaning and interpretations to people, period/dates and societies'. Oduneye, a foremost theatre director and former Artistic Director of the National Troupe of Nigeria further posited that theatre could be seen as the index of every civilization and cultural identity. Indeed for the septuagenarian, drama constitutes the heartbeats of a people or a nation.

The work of art tends to influence its audience to active acceptance or rejection. The ability of drama to shape a people's consciousness is what leads to the view, socialist countries like China or Russia see the function of drama as basically ideological with great potential to affect the success of revolutionary processes in a society. The arts in whole are seen as a necessary component of the struggle towards attaining socialist ideals. Drama is perceived as playing a role, equal to that of economics, politics and the military in the revolutionary struggle. (Whiting (1954).

2.7.1 Drama and its Purpose

The Renaissance saw examples of theater that was almost purely instructional at schools and universities, along with examples that were almost pure entertainment in the popular theaters at fairs and marketplaces, and a great variety of combinations of the two. Subsequent popular drama stressed entertainment, from presentations in farce and folk theaters of the 18th century to the offerings of major commercial theaters today. Much of the more serious literary drama from the 18th century has sought to encourage its audiences to become better informed and more thoughtful about a range of political, social, and moral issues. It is important to remember that drama is also an art form, and can offer in addition to entertainment the often more demanding experience of aesthetic pleasure. In the early 20th-century, the art theater movement stressed this purpose in particular, by presenting dramas whose primary goal was neither conventional entertainment nor instruction but an aesthetic or artistic experience.

Audiences attend plays from a mixture of motivations, including curiosity, pleasure-seeking, and a desire for knowledge or aesthetic experience, but all of these experiences are intensified by the public nature of drama. Because drama is a literary form designed for public presentation, writing about drama has often explored how drama relates to society. Some theorists have argued that, as an art reflecting social concerns for a group audience, drama is particularly suited to stimulate social change.

2.7.2Drama in Nigeria

In Nigeria, drama is a reflection of life. Right from the pre-colonial, pre-literate days, it has been in existence and it is reflected in the people's festivals, rituals, mythology and other forms of social engagements. The typical African is bound to frown on theatre as entertainment because, to him, it transcends that. It is a medium through which he reaches out to, or better still, courts

the supernatural world and certain enigmatic developments or phenomena of life in order to transcend them.

However, the African man's contact with the colonial world has eroded some of the importance attached to certain African values. Exposure to western education and other seemly more refined religious practices have diminished, significantly, the importance that was once attached to certain beliefs and notions. Today, the story has changed. (Ogunbiyi, 1981)Nigerian playwrights in the years before and immediately after independence wrote to correct certain misheld notions about her people. Others wrote to magnify and eulogize those aspects of the Nigerian culture that promote good will and social harmony. (Yemi Ogunbiyi, 1981).

In 1981, a respected Nigerian theatre critic and scholar, Yemi Ogunbiyi, had edited a book titled, *Drama and Theatre in Nigeria: A Critical Source Book*. In the book, which turned out to be a compendium of essays on dramatic and theatrical activities in certain festivals and rituals among certain Nigerian ethnic sub-sets, Ogunbiyi had argued that it is rather a misnomer or better still, a falsity to refer to "Nigerian drama and theatre" since the theatrical vaunting of the country rests on dramatic and theatrical activities in the many ethnic groupings (over eight hundred of them), that constitute the Nigerian nation. The book was also written to correct certain misheld notions about earlier Eurocentric theatre critics, especially in the West, who had written "books" on "Nigerian and African theatre and drama" practices, based on knowledge that were grossly inadequate, thwarted and lacking in hindsight.

Three years before, precisely in 1978, two foremost Nigerian theatre and drama critics, Oyin Ogunba and Abiola Irele, had made a similar and remarkable attempt in their brilliantly edited book, *Theatre in Africa*. Since then, a good number of books have been written and essays have

either been published as articles in books and other learned journals, or as project dissertations and theses locked up in many institutions of higher learning across the Nigerian nation. One of such remarkable essays is Dapo Adelugba's "The Development of Drama and Theatre in Nigeria".

His disputations that Nigeria's development in drama and theatre has taken many forms: the development of pedagogy and research, the development of personnel, spaces and equipment, organizational and artistic, the development of published dramas and performed plays, musicals, dance-dramas, choreographed dances and mixed forms, the development of dance and music in theory and praxis and the development of scholarship, criticism, concepts, taste and a national conscience is an affirmation of, and attestation to Ogunbiyi's earlier claim of "the existence, in many Nigerian societies, of a robust theatrical tradition" (1981, p. 3).

Dramatic and theatrical activities in Nigeria are, indeed, very robust, vibrant and dynamic. Dapo Adelugba's translation of Bakary Traore's thesis, christened *The Black African Theatre and Its Social Functions* is a worthy testimony to this. Other not worthy testimonies include Biodun *Jeyifo's The Yoruba Popular Travelling Theatre of Nigeria*, Onuora Ossie *Enekwe's Igbo Masks: The Oneness of Ritual and Theatre*, Ebun Clark's *Hubert Ogunde: The Making of Nigerian Theatre* and a host of others. All these are academic endeavours towards explicating on the trend of dramatic and theatrical activities in the Nigerian society.

Wole Soyinka, no doubt, is a master of his art. He has commanded attention, both at home and abroad. His literary activities cut across the diverse genres of literary writing. When, in 1986, he won the laureate, not too many people were taken unawares. Since Soyinka, however, a good number of literary activities both in writing and performance have taken place in the Nigerian

society – major playwrights and theatre practitioners whose work cannot just be wished away, have emerged. Foremost among the playwrights is Fémi Òsófisan, who has been widely acclaimed as the next literary giant that the Nigerian literary society is producing after Soyinka.

2.7.3Drama and Development

Aspects of drama for development resonate with the earliest communication theory addressing issues of social change. For example, Lerner (1958) introduced the notion that modernization was a matter of social psychology, with culture being seen as key 'bottleneck' to progressive social change. Lerner (1958) who was very influentially argued that a 'culture of modernity' is spread at the local level by 'advanced individuals' who act as 'reagents' within society. Katz & Lazarsfeld (1955). It was suggested that such 'reagents' have an empathy towards aspects of modernity (industrialization, gender equality, rights, etc.) and then demand it. In keeping with the dominant paradigm of the time mass media was deemed essential in stimulating a positive societal orientation towards modernity and social development.

Lerner's approach, like many others that came after him (Rogers 1962; Schramm 1964) is explicitly evolutionist and linear in perspective, whereby modernization and social development are deemed reliant on the infusion of a rationalist, active and progressive spirit, these being the counterpoint to the stagnation and inertia of tradition. This phenomenon has been posed as the means of getting people involve in their development, though it has always been a frequent phenomenon that the society will react negatively when it comes to the mentioning of the word "Drama" in discussions relating to development. It is also difficult for many development agents to visualize drama as having any relation to development. This reflects a general negative view of drama in many part of the world. Reviewing the attitudes towards drama in Europe, Whiting (1954:36) observes that in many cases, the value and potentials of drama have been disregarded:

> To the Romans, drama was little more than a degraded pleasure, a project by slaves for the titillation of their masters. To the early church, drama was an evil to be crushed, along with thievery and prostitution. To many entertainers, such as strolling players and television comedians, drama has been regarded as a means of earning a living through a few jokes and antics to catch the momentary fancy of the general public. To some parents, the drama is an evil bound to wreck the personality of a child who succumbs to its lures.

Although the argument above is not really in respect to a functional importance of drama in society because drama within this period has played a significant role especially the liturgical plays were influential in preaching during the medieval era in the churches, but the above assertion has also tried to pose that such attitudes towards drama are derived from capitalist cultural conceptions that have, indeed, produced drama forms whose main function is to entertain. The mainstream theatre in America and Europe as well as much of the urban theatre in developing countries fit this description, because of capitalist conditions; drama has been turned into a commodity which must emphasize its most purchasable elements in order to be saleable.

Thus, it is relevant to stress clearly that scholarly investigations in the area of drama and effective development are many and diversified. The opinions expressed by these various scholars can, for the purpose of easy analysis, be classified into two, namely those who argue that drama does not communicate effective development issues (and therefore, the question of effective communication for development does not arise), and those who accept that drama communicates development messages effectively and the reason drama is always seeking change is to be found in the nature of the environment in which it is practiced. It is a situation in which the everyday life of the ordinary person is that of non-availability of basic needs such as pipe born potable drinking water, health care, access road, electricity and, in some cases, absence of food and shelter. Therefore, in the marginalized world of the poor, drama cannot but deal with the daily struggles for survival.

Development Media Theory which relates to media structures and performance in developing societies provides a strong theoretical basis for understanding the relationship between theatre and development. This is because the theory encompasses what Folarin (1998) described as a great variety of sociocultural, economic and political condition which borders on the effective use of the media for development purpose. Specifically, the theory considers the role of the media in society as essential target at stimulating and sustaining societal development in such area as cultural, social economic, political and technological development. The theory also advocates a situation where the media (theatre as one) should accept and help in carrying out the special development task of national integration, socioeconomic modernization, promotion of illiteracy and cultural creativity (Folarin 1998). The 'Reflective-Projective' Theory of Broadcasting and Mass Communication by Leo Loevinger presents a similar position. The theory provides yet another basis for understanding the relationship of drama and development.

Many times, eyebrows are raised when drama is spoken of in connection with the issues of development. Many development practitioners have not come to terms with the efficacy of drama in the development discourse. Uzo (2003) remarks that this view is rather myopic because drama as a genre has the capacity to enhance the ability of people to express themselves on their own terms as regards language, culture, class, race, backgrounds, experience, development issues and so on. Historically, there are numerous examples of the many functions of drama especially in development. The most important of which is to shape people's consciousness. Drama operates as a social force because it contributes to the shaping of consciousness and has played a part in moving people to social action. This is because drama is largely a form of persuasion, hence has the power to modify conscience and to influence beliefs. To Harrap (1949: 102):

> The persuasive effect is maximized when the audience responds to its value or is compelled to accept the feelings, ideas and characters portrayed. The work of art tends to influence its audience to active acceptance or rejection; the audience internalizes the various experiences conveyed, which in turn, modify consciousness and existing attitudes

Indeed drama as a medium of communication constantly mirrors and reflects the society. Beyond drawing its theme from the society, which varies from the historical to the present and the futuristic, it has been argued and rightly too that the shape, outlook and presentation of a country's drama are direct reflections of the yearning of the people. It is these attributes that bestow on drama the role of a vanguard, a watchdog, the barometer of the society and a major factor in nation building (Yerima, 2007).

Drama is not the only medium of effecting change for development, but it is considered as the most appropriate tool because:

> (a) Drama removes the stigma of "mass" from the concept of Communication because real humans carry messages in their own flesh and blood and communicate almost at interpersonal level with perceivers. Where the perceivers do not directly participate, they at least seem to observe immediate neighbors as the neighbours thrash the issues and messages loaded onto the script on stage ,on the screen or on air (radio).Communication then ceases to appear as "organized" manipulation but rather takes the form of spontaneous ,natural interaction . (b) Drama broadens the meaning of the word 'development' to include concepts like education ,conscientisation of the people, empowerment of the indigenous communities ,insistence on good governance, moral purification of society, condemnation of crime and corruption and above all, drama ushers in participation by the communities is a very crucial element. (c) According to Thomas drama challenges the "taken for granted assumptions and pries open the gaps between ideological promise and institutional performance". Promise with no performance is no development. Servaes et al (1996:21)

All these happenbecause drama, as a true tool for social development, will be at work not only to communicate development but to insist on development. The icing on this cake is that no matter how serious the message contained, drama will always be loaded with entertainment (e.g. humour, comical blunders and misplaced trusts). Consequently, drama has exploited the politics

of possibility. Over the centuries, drama has been used to criticise, suggest ideals and propose solutions to problems. It uses humans to suggest how all its proposals could be implemented. The playwright creates ideal communication situations with actors who interact to fulfill the playwright's purpose. Implementation of suggested proposals develops society and yet through drama, nobody feels “exposed" as the ring leader in criticizing lack of development, sometimes not even the playwright! Drama is dialogue and as Freire (1972:136) states: "Dialogue does not impose, does not manipulate, does not domesticate, does not sloganize".

Development messages are imposed when brought by carriers or researchers who are outsiders not only in terms of community membership but culturally and politically as well. However, a play tailored to suit a specific situation, carrying that specific development message and acted by members of the target community will belong to the people in its entirety, will be owned by the people and so will the development message it carries. This is dialogue. This is drama. Paulo Freire's notion of cultural action for liberation stresses the importance of evolving culture-based development strategies and the use of popular theatre as a medium for social transformation. Drama has the ability to shape people’s consciousness that makes it an ideological weapon and this leads to the process of revolution.

2.8Entertainment in Drama

According to Frost (2011), Entertainment is a form of activity that holds the attention and interest of an audience towards the intension of the script writer which gives pleasure and delight, at the same time educates. It can be an idea or a task, but is more likely to be one of the activities or events that have developed over thousands of years specifically for the purpose of keeping an audience's attention.

Although people's attention is held by different things, because individuals have different preferences in entertainment, most forms are recognizable and familiar. Storytelling, music, drama, dance, and different kinds of performance exist in all cultures, The process has been accelerated in modern times by an entertainment industry which records and sells entertainment products which is known as the Television industry (drama). Entertainment evolves and can be adapted to suit any scale, ranging from an individual who chooses a private entertainment from a now enormous array of pre-recorded products; to a banquet adapted for two; to any size or type of party, with appropriate music and dance; to performances intended for thousands; and even for a global audience. (Vogel, 2007)

In the same vein, the experience of being entertained has come to be strongly associated with amusement, so that one common understanding of the idea is fun and laughter. Although many entertainments have a serious purpose. This may be the case in the various forms of ceremony, celebration, religious festival, or satire for example and in essence development. Hence, there is the possibility that what appears as entertainment may also be a means of achieving insight or intellectual growth.An important aspect of entertainment is the audience, which turns a private recreation or leisure activity into entertainment. The audience may have a passive role, as in the case of persons watching a play, opera, television show, or film; or the audience role may be active, as in the case of games, where the participant/audience roles may be routinely reversed.

Entertainment can be public or private, involving formal, scripted performance, as in the case of theatre or concerts; or unscripted and spontaneous, as in the case of children's games. Most forms of entertainment have persisted over many centuries, evolving due to changes in culture, technology, and fashion. Films and video games, for example, although they use newer media,

continue to tell stories, present drama, and play music. Festivals devoted to music, film, or dance allow audiences to be entertained over a number of consecutive days Shrum (2012: p.115)

Entertainment is just a means to an end of the developmental messages embedded in the contents of the source of the entertainment. Some activities that once were considered entertaining, particularly public punishments, have been removed from the public arena. Others, such as fencing or archery, once necessary skills for some, have become serious sports and even professions for the participants, at the same time developing into entertainment with wider appeal for bigger audiences. In the same way, other necessary skill, such as cooking, have developed into performances among professionals, staged as global competitions and then broadcast for entertainment. What is entertainment for one group or individual may be regarded as work by another.(Evans 2009)

2.9 Television Drama and Development

The development of Television as a communication channel in Nigeria has been motivated by two factors: politics and education. The two are inextricably linked since education is always a vote catcher, and all governments are, to a degree, genuinely altruistic vis-a-vis education. It follows then that it is the educational factor that the leaders present to the people in order to secure their approval and support for the introduction or expansion of television. That television could, once established, be used for blatant propaganda must have motivated politicians, although the extent to which this is so can only be surmised. Tracing the history of the establishment of the first television station in Nigeria, Egbon(1982:5-7)writes that:

> Television transmission began in Western Nigeria on October 31, 1959. This service which was initiated by a Regional Government was not only the first in Nigeria, but remains today the oldest in the whole of the African continent. The birth could be termed purely accidental, because it was borne out of political dissension...

Television principally serves the objectives of disseminating information, educating and entertaining. True to more of many third World Countries, these three objectives can be integrated. In Africa, for instance, art is supposed to serve a social function (Traore, 1972). Drama in particular acts as a mirror of life with every event recorded there in. In all its manifestations drama can englobe the cosmic as well as everyday human existence. The theatrical event can provide an occasion for the validation of all that is religious, social, economic and political within a given community. Through conflict and resolution a society can examine its contradictions and seek communal solutions to its problems without the spill-over to violence which this might occasion in a real life situation. Drama could be used to provide collective theory whereby people seeing the inactions reflected may come to a better understanding to their situations and their conies these involve. Theatre can thus create a degree of self-consciousness and generate collective feeling.

For Bakary Traore' (1972), drama is one way through which this can be done and when a medium such as television exists, this ought to be exploited in propagating such cultures Popular theatre which emanates from the people, is about the people, and is intended for their consumption. Television can therefore serve as a possibility not only for its accessibility, but to see on our networks a dramatic expression which is in consonance with the aspirations of the masses. Our world today has come to be dominated by media messages expressing a singular view-point that of the ruling classes. And this phenomenon has come to reduce humanity to the state of perpetual domination, The Television is responsible for airing programme policy that encourages the development of local material with the view, to quote Freire (1972), to develop the practice of permanent dialogue between leaders and people. Such dialogue can be generated through the use of theatre. Recently, Cameroun launched a hygiene and cleanliness campaign

with posters and slogans on radio. However, a most effective tool which went a long way to implanting the idea into the masses, if judged only by the number of responses in the national newspaper, was a dramatization entitled I'ammendede Mbosi.

In this thirty minute sketch a family head who insists on throwing refuse around his house and who encourages his neighbours not to use the dustbin provided by the administration is sentenced and fined. Through dialogue and discussion with various people he comes to regret his actions. The presentation on television was very effective providing very humorous entertainment with an underlying didactic thrust. A similar example where theatre can be used to provide both entertainment and education is a recent dramatization on Guinea television based on a new government programme encouraging early retirement aimed at retrenching the civil servant. Slogans and posters could never be as effective as the dramatization. Beneath the emotional gloss of melodrama, several clear and critical themes can be seen to be at work in the storyline. These are:

i. The social consequences of public conflict and using weapons irresponsibly.
ii. The practice of giving a woman to settle a blood debt.
iii. The poor treatment of these women in receiving families.
iv. The issue of female infertility and ultimately, that of male sterility.

Indeed, many men take second wives because few can accept that they may be sterile (Skuse 1999). Elements of the work of Lerner (1958) and Rogers (1962) are easily visible in any analysis of drama for development. The role models, the dilemmas characters face, the linearity of the narrative and of dramatized social change. But, what of the audience? What is it about serials and soap operas that make them such useful vehicles for debating aspects of social and

behavioural change? Studies of cross cultural audience engagement with Dallas(Liebes & Katz 1993) show that many viewers felt an emotional affinity with the struggles of certain characters, especially role models, and that they invested considerable emotional energy in their viewing, despite coming from vastly differing contexts. Unsurprisingly, much of this energy manifests itself in everyday social communication (discussion and gossip) about the serial and the conduct of its fictive characters (cf. Gillespie 1995; 2005; 2006).

According to Katz, and Shiner (1978) modernizing campaigns aimed at achieving change in the relatively short run depend on communications systems that combine the efficient diffusion of information with opportunities for reinforcement, discussion and feed-back. In the examples quoted above the messages are packaged by media specialists to promote a particular establishment point-of-view, the use of the medium can be taken a step further by making it interactive through the use of local dramas. In this sense, the researcher is concerned with traditional theatre, especially scripted plays which have come to be accepted as forming part of the classical heritage of a people, but more on the side of the television drama, (super story) and with dramas such as sitcoms, telenovelas, and docu-dramas etc. which contain a local content. Furthermore, however, the problems confronting third World networks are neither technical nor artistic, but rather bureaucratic and political. Most managers of Third World TV Stations tend to be caught between the demands and aspirations of their production staff and viewers on the one hand, and those of the "political elite" on the other.

In his survey of a number of African TV networks, McLellan points out that most broadcasters are agreed on the fact that drama is the best format for communication development support information. By creating a realistic setting with characters and situations viewers can identify with, the level of communication is greatly enhanced. Drama involves the viewer; it encourages

him to objectify his responses to a given situation. Rather than talking down to viewers as in a talk-show, drama encourages interaction and empathy. Drama provides a forum in which people talking to people comment on everyday issues and the fictional situation allows for the handling of even sensitive and controversial issues. Drama's most potent techniques on television are humour and empathy and many skilled writers exist who have developed the knack of displaying society laughing at itself even within those areas often considered taboo. While it may not be possible to achieve a production capacity capable of filling all available airtime, it is unacceptable that little that is locally generated appears on Third World networks. McLellan (p.38) asserts that in the African countries he surveyed, dramas, particularly those in African languages, enjoyed the largest viewership of all domestic programming and are often more widely accepted than the imported soap operas and action-adventure series produced in Europe and the United States.

There is a possibility of creating dramas with urban and rural communities using real life characters dramatizing their own lives. Such programmes could deal with a wide range of social issues including agriculture, community health care, literacy and numeracy, planned parenthood, environmental protection and improvement, nutrition and home economics, women's education, arts and crafts, culture, management and leadership etc., all these within storylines with strong dramatic force. There is however the need to place emphasis on the simplicity of the messages delivered and how they relate to the needs of the people. It will thus be necessary in developing these television dramas to allow client groups to articulate and clarify their own points of view and then move on to an agreed upon definition of community issues, problems, and methods for their resolution. Within this format, a two way communication process between the governors

and the governed will be established. Technical excellence is not the ultimate goal of this kind of programming. Rather, the issue lies on communication and relevance.

1.10Television Drama in Nigeria

Television drama is socially inclined, as people watch the situations unfold; it influences their mindset towards their health education that brings about social development, informing them on the happenings in the society, which is anti-social. In Nigeria, television drama is said to have been in existence since the mid-1990s, and Lagos became the center of a thriving industry producing low-budget dramas for video, aimed at the home VCR market.Television drama in society has been seen time and time again, articulating debate, social movement, and this is seen in Oladele's *Kongi's Harvest* (1971), a political drama about an African dictator's abuse of power, based on Wole Soyinka's play of the same name. *The Rise and Fall of Dr. Oyemusi* (1977), which tells the story of an armed robber in Lagos, and *The Mask* (1979), which is about a plot to rescue African artifacts from the British Museum all these led to legal initiative and changes of laws, and thus having significant impact on development, being an integral player in the development of society. The bulk of recent research on the role of television drama in Nigeria has focused on exploring forms and dynamics in the processes of identification and articulation of pleasure.

Also, a growing number of reception studies have generated knowledge about the processes of production of meaning, illustrating the diversity and polisemy of media reception. Parallel to these issues being highlighted, Martin-Barbero's and Garcia Canclini's work have very early on inspired an emphasis on the cultural value of television drama viewing and television drama consumption in everyday life. However, it has been of more recent date that this cultural value has been more closely associated with the issues of human rights and cultural citizenship.

Television drama form part of everyday life and influence the formation and articulation of identity, and plays out in the organization of time, space and social relations (Covarrubias et al 1994, Fadul 1993, Gonzalez 1998, Jacks 1999, Kottak 1990, Leal 1986, Martin-Barbero& Munoz 1992, Maziotti 1993).

2.11The Place of Television in Social Development

The use of mass communication to affect, and if possible accelerate, the process of social change was theorized as depending upon a number of key factors that were thought to be of more general relevance to mass communication processes. Consistent with the methodological individualism inherited from Max Weber, the dominant paradigm laid stress upon the effect of change at the individual level. According to Lerner,(1963: 331). "Only insofar as individual persons' can change their places in the world, their position in society, their own self-image, and does social change occur. Social change in this sense is the sum of mobility acquired by individual persons' Change in individual social attitudes would lead more or less automatically, and without any serious conflict, directly to the transformation of the social structure and the patterns of life experienced by the whole population. As Rogers put it, 'Modernization at the individual level corresponds to development at the societal level. Modernization is the process by which individuals change from a traditional way of life to a more complex, technologically advanced, and rapidly changing style of life'(Rogers, 1969: 14).

If modernity was primarily a state of mind, then the main task of development communication was to alter states of mind. From the start, however, theorists recognized that these mental changes were complex. There were gaps between knowing about something, having a positive attitude towards it, and changing behaviour in accordance with those beliefs. It was, however, assumed that a well-designed programme of development communication would be able to

overcome these gaps, and that new knowledge would lead more or less directly to changed practice. Transfer of knowledge was central to the project. One study, Farmers' Ignorance and the Role of Television, defined knowledge and ignorance in the following unequivocal terms: 'Knowledge is considered as possession of full, accurate, in-depth information; ignorance is defined as the lack of knowledge' (Shingiand Mody, 1974: 8).

The role of the mass media in development was to create specific kinds of social change such as 'the transition to new customs and practices and, in some cases, to different social relationships. Behind such changes in behavior must necessarily lay substantial changes in attitudes, beliefs, skills and social norms' (Schramm 1964: 114). The rise in productivity and the shift towards the gross material manifestations of development would result from these mental changes, the social aspects of television are influences this medium has had on society since its inception.

The belief that this impact has been dramatic has been largely unchallenged in media theory since its inception. However, there is much dispute as to what those effects are, how serious the ramifications are and if these effects are more or less evolutionary with human communication. Current research is discovering that individuals suffering from social isolation can employ television to create what is termed a Para-social or faux relationship with characters from their favorite television shows and movies as a way of deflecting feelings of loneliness and social deprivation.Just as an individual would spend time with a real person sharing opinions and thoughts, pseudo-relationships are formed with TV characters by becoming personally invested in their lives as if they were a close friend so that the individual can satiate the human desire to form meaningful relationships and establish themselves in society. Jaye Derrick and Shira Gabriel of the University of Buffalo, and Kurt Hugenberg of Miami University found that when

an individual is not able to participate in interactions with real people, they are less likely to indicate feelings of loneliness when watching their favorite TV show.

They refer to this finding as the Social Surrogacy Hypothesis. Furthermore, when an event such as a fight or argument disrupts a personal relationship, watching a favorite TV show was able to create a cushion and prevent the individual from experiencing reduced self-esteem and feelings of inadequacy that can often accompany the perceived threat. By providing a temporary substitute for acceptance and belonging that is experienced through social relationships TV is helping to relieve feelings of depression and loneliness when those relationships are not available. This benefit is considered a positive consequence of watching television as it can counteract the psychological damage that is caused by isolation from social relationships. Several studies have found that educational television has many advantages. The Media Awareness Network, explains in its article, “The Good Things about Television”, that television can be a very powerful and effective learning tool for children if used wisely. The article states that television can help young people discover where they fit into society, develop closer relationships with peers and family, and teach them to understand complex social aspects of communication. Studies have shown that those who watched "Sesame Street" and other educational programs as preschoolers had higher grades, were reading more books, placed more value on achievement and were more creative. Similarly, while those exposed to negative role models suffered, those exposed to positive models behaved better.

The state played a major role in effecting the individual changes that the dominant paradigm was concerned to promote. It is one of the many ironies of the dominant paradigm that an ideology designed to counter the state worshipping Communists should itself place such a stress upon the state as a primary agency of social change. The states in question were mostly very new ones,

which had emerged from the struggle against the colonial empires, and whose shape and structure very often reflected the arbitrary decisions of their former rulers.

Many of these states lacked any well-developed links, physical or symbolic, with the majority of their populations, and they frequently suffered crises of legitimacy as a consequence. One major task in development was to give these new states a sense of a direction in which they could move that would strengthen their internal cohesion, and another was to win the population over to accepting them as the natural leaders of society.

2.12 THEORETICAL FRAMEWORK

Based on the notion that TV drama could affect social development, it is germane to consider social development theory as being the central backing of this research.

2.12.1 Social Development Theory

From the assertions of scholars like Bilance (1997), Amartya Sen (1995) and Tamilnadu (2000), we can deduce that Social Development theory is the promotion of a sustainable society that is worthy of human dignity by empowering marginalized groups, women and men, to undertake their own development, to improve their social and economic position and to acquire their rightful place in society. In agreement with the above theory, people should be exposed to serials that will motivate them and empower them socially. This study further indicates that society cannot just develop on its own without the consent of those who dwell in it; this is justified in the Copenhagen Social Summit (1995) which defined Social Development using the following basic criteria: Poverty Eradication, Employment Generation, and Social Harmony.

According to the Copenhagen social summit these three basic criteria suggest a starting point for formulation of a comprehensive framework which says that social development theory should focus on underlying processes rather than on surface activities and results, since development

activities, policies, strategies, programs and results will always be limited to a specific context and circumstance, whereas social development itself encompasses a potentially infinite field in space and time. Since the social development scope of the study is limited to Poverty, Betrayal, Education, and Corruption, social development theory will be used to address these four areas:

Poverty: Poverty is endemic in sub-Saharan Africa and the future trends are not encouraging. The socioeconomic crisis in the region in the late1970s and early 1980s brought stagnation, decline and widespread impoverishment (Adepoju, 1993; Claire, 1996). In response to the crisis most countries adopted structural adjustment programmes (SAPs), which were largely drafted by the World Bank and the IMF and which were a condition of further aid and debt re-scheduling. The World Bank (1994) claimed that adjustment in sub-Saharan Africa generally improved the welfare of the poor**;** In the early 1990s it was estimated that almost a half of the region's population lived below the poverty line and that sub-Saharan Africa was the only region in the world in which the number of poor was actually growing at roughly the same rate as the population (World Bank, 1993, 1994). Social development is related to poverty specifically by determining the state of wellbeing of a particular individual to the contribution of that individual in his society.

Education: Education may be perceived as a purposive, conscious or unconscious, psychological, sociological, scientific and philosophical process, which brings about the development of an individual to the fullest extent and also the maximum development of society in such a way that both enjoy maximum happiness and prosperity. In short, education is the development of individual according to his needs and demands of society, of which he is an integral part.

Corruption: Corruption is a kind of behaviour which deviates from the norm actually prevalent or behaved to prevail in a given context, such as the political. It is a divergent behaviour associated with a particular motivation, namely that of private gain at public expense.

Betrayal: Usually betrayal centers on the sinister: wickedness, corruption and other violations of moral order, and it has to do with smaller, pettier betrayals that occur when position is used to enhance prestige or status rather than advancing the organization's purpose, it shows a kind of corruption that Eric Miller described as the exercise of power in contrast to that of authority. Whether it is large in scale or small, the defining element of these betrayals is that leaders exploit their positions of influence by promoting personal interests rather than those of the society.

In respect to the above four basic criteria, social development indicates that investing in people and empowering them through the information they get from what they watch is key to critical thinking that leads to social development, and by so doing, the barriers that stop people from getting to their desired destination and dreams in life can be removed.

CHAPTER THREE

DATA PRESENTATION

3.0 Introduction

The occupation of the dramatist is not only to entertain the audience, but also to mirror the social happenings in the society and bring same to the public glare with a view to effecting positive change. Dramatists use their creative space to challenge situations that are considered contrary to human development. Social issues have different angles in the society, and they are not far from the issues of corruption, poverty, illiteracy, health, unemployment, betrayal, etc. in our present society. TV drama has been depicting issues that concern the average Nigerian for a very long time. Thus, the emergence of *Superstory* has been very helpful in portraying some of these issues to the government, to the society at large and proffering ways of resolving several social issues in the society. Social development is analyzed in this research, using social development indices (Poverty, Corruption, Betrayal, and Education) to undergird the stories of the selected *Superstory* serials.

Superstory as a TV drama is episodic and every bit of its episode has stories that are told through different sequence of actions, as indicated in the synopses of the different 'Superstory' productions that are analyzed. Three Superstory serials are used for this study; these three include 'More than a Friend' Omoye' and 'Corporate Thieves'.

The analysis in this study is divided into three parts A, B, and C which focus on the objectives of the study as earlier provided in this research. The synopsis of each of the productions is given one after the other for easy understanding and analysis thereafter.

3.1 Synopses of "Omoye" "More than a Friend" and "Corporate Thieves"

'More than a Friend'

This Superstory "More than a Friend", with a total number of twenty two episodes (22), unveils a story about a young lady named Mercy, whose ambition is to make it in life no matter what it takes her. Her parents are not wealthy; hence, they struggle to survive. Mercy has to go to the University with the little money she was given, bearing in mind that whatever the case maybe; she will never remain the same again after school. The money given to her could not provide accommodation in school for her. She sleeps in the common room till dawn. The hostel security orders her out of the common room since students are not allowed to sleep in the common room. She is afterwards assisted by a friend Dami, the daughter of Mr. and Mrs. Philips.

Dami takes Mercy to her parent's house and introduces her to her family members. She is unsatisfied with the comfort Dami and her parents provide her with. She goes as far as betraying the trust of her friend Dami by conniving with her boyfriend (Collins) who is a hooligan in the area to pretend being a pastor who sees vision concerning Mr. Philips and his wife and how the wife will want him dead or get him poisoned.

Because of this fake prophesy, Mr. Philips leaves the house and there is commotion in the house. Dami's younger brother gets missing. Dami gets to know that the lady her father is dating is nobody but Mercy her friend, she goes to the house and deals with Mercy ruthlessly. At the end, Mr. Philips gets kidnapped and robbed by Mercy and the said boyfriend. This leads to Mr. Philip's wife informing the police about her missing husband and the money. The police traces Mercy down to the house where she is staying with Mr. Philips. Mercy on the other hand could

not have access to the money because her boyfriend runs away with the money. At the end, he is apprehended.

"Omoye"

"Omoye" has 11 episodes and each episode has a unique situation unraveled in the serial. From episode one till the end of the last episode, the stories are very captivating in such a way that one is forced to consider them as reality, even though they are situations found in our societies. The long but interesting story of "Omoye" begins with Omoye's parents in the hospital, where she is being given birth to. The parents are so excited that after eleven years of marriage, they are eventually blessed with a baby girl. The parents give her the name Omoye. Omoye's birth brings happiness to the family. The father is determined to properly take care of her. At later point in the drama, Omoye is told in school by her aunt (Lizzy) that her father is dead. Omoye, a little girl, grows up without the love and contribution of her father till his death.

Mama Omoye cries out aloud because she does not know where to start from in training Omoye. One month later, the pensioners are paid pension and Mama Omoye is told to go and get her husband's money from the pension's office. When she and Omoye's aunt (Lizzy) get there, the money has already been signed for collection the previous week by her husband's brothers. The money can only be collected with the presentation of a death certificate which is in the hands of Papa Omoye's brothers. She has to collect the death certificate from them even though it is not easy retrieving it from them, she finally gets it back, gets the money and takes it to the bank to save for Omoye's education. When it is time for the money to be withdrawn from the bank, the supposed bank is locked up on that day, and the bank officials are nowhere to be found. When it is time for Omoye to produce the money for the enrolment of her Senior Secondary Certificate Examination, the money is not retrievable from the bank. Mama Omoye struggles hard from

several forces to find money so that she can pay her daughter's registration fees, but all to no avail.

In school, the pressure on those who have not yet paid is mounting every day. Omoye becomes confused whether to tell her mother about the situation of things or not, she decides not to tell her and source for the money in her own way. Mama Omoye tables the case before the non-governmental organization in their community to assist them in collecting her husband's Pension from the bank. On getting there, they meet Mrs. Abari and she tells them that the headquarters of the NGO has been moved to Abuja and both Mrs. Oputa and the other Lady are at Abuja. Mrs. Abari informs them that their organization is also affected by the same crisis with the bank, (the Acura bank). She tells them that the crisis has been a setback to them and they are helpless because they cannot do anything for them right now.

Mama Omoye slums on her way back and sustains a major stroke, the hospital bills them a huge amount of money which she cannot afford to pay and she is taken back home, Omoye rushes to the medicine store to get some drugs for her mother. She pleads with the pharmacist to give her the drugs and promises to pay him later. The Pharmacist tells her to pay him in kind by sleeping with him. Omoye leaves the shop with disappointment; she returns back to school and complains to her friend (Rachael) about her SSCE registration fee. Rachael and her brother decide to go hawking on the street so that they can help raise some money for her. The money they raise is not up to what they expect when Rachael's brother gets hit by a moving vehicle and the plan stops abruptly. Omoye's mother's health gets worse; she's taken to Conga a traditional healer in the nearby town. Conga helps in healing mama Omoye till she gets better, although she is unable to use both legs and he never asks for the money until aunty Lizzy returns from the village where

she goes to get some money to pay Conga for the treatment. In order to get the money for her SSCE registration, Omoye, against her will, is compelled to sleep with her teacher, Mr. Ade

Omoye returns back to school the following day only to realize that she had won a school scholarship for being a brilliant student. Omoye collects the grant the school offers her in tears because she feels guilty about what she did with Mr. Ade, and it turns out that Omoye is pregnant. On informing Mr. Ade about the pregnancy, he concludes on her having abortion which eventually results in her death, the bad news reaches Omoye's mother, it destabilizes her. Mr. Ade is taken to prison.

"Corporate Thieves"

"Corporate thieves" was an ongoing series on the NTA network at 8:00pm, and WAP TV network at 8:00pm every Thursday. There is also a repeated session on WAP TV every Friday at 10:30 am and Sundays at 9:00pm. It also runs on AIT on Thursdays at 9:00pm. The story captures corruption in the society and the need for the society to be developed socially. It shows difficult situations of Osas who is an orphan and has to train himself in school by carrying load for people in the market so as to earn a living. Osas does this and many other menial jobs to attain his goal in life. While in the university, he meets with Gbenga whose father is the Chief Executive Officer of a renowned company in town, Gbenga persuades him often times to go clubbing, but he turns him down. At a later stage in the drama, he is introduced by Gbenga to his father. Gbenga's father takes interest in Osas being that he is so dedicated to his studies in school and that he is an orphan who sponsors himself in school. Gbenga's father offers Osas a job in the company, and urges him to carry Gbenga along in school, because to him, Gbenga is not a serious person. Osas turns down the offer because he believes that such job opportunities should

have come after the university education, but Osas promises on helping Gbenga sail through his studies for the session.

He graduates from the university, and serves the one year mandatory National Youth Service Corps, while serving he undergoes a lot of entrepreneurship lectures on stock/shares, on security and exchange commission, he also obtains lectures on capital market where he acquires skills on how to manage a company and his own private business. After his National Youth Service Corps (NYSC), the company of Gbenga's father absorbs him and makes him manager of the company. He gets married to his boss daughter, and gives birth to a son.

Gbenga on the other hand, refuses to finish his studies, takes his father's new car and is robbed on the way. The robbers make away with the car, and he returns back home as a prodigal son. His father accepts him back, and yet he is not contented. He steals the shares document of his father's company, sells it, and squanders it on his girlfriend. The father orders the police to arrest his stock broker, and when he finds out that it is actually his son that steals the document, he goes to the prison to release the man, but the stock broker in question does not want it to end that way without them paying damages for arresting him unjustly. The buyer of the shares from Gbenga is arrested by the security and exchange commission in Abuja.

Gbenga is declared wanted by the law and is sentenced to two years imprisonment. When he comes out of the prison, his father offers him a ticket to travel abroad. The series also unravels the situations of corporate organizations which claim to be trust-worthy, but at the long run defraud people and render them penniless. These people move from village to village, town to town, and street to street to perpetrate their fraudulent acts.

3.2 Depiction of Poverty as a Social Development Problem: Illustrating with 'Omoye' and 'More than a Friend'

The issue of poverty as a social problem in the society has made many less privileged Nigerians to cry aloud to the government to come to their aid in the society. Episode two of the "Omoye" serial discloses the difficult situation of the pensioners. Papa Omoye and other pensioners, who are out for their pension allowance to be paid, complain bitterly about the government killing their dreams. The dialogue in episode two (2) below shows their bitter anguish, frustration and reactions towards the government.

Man 1: This people are killing our dreams, we are not going to allow them.
Papa Omoye: We have a right to live.
Man2: They must pay our money.
Man1: And we are all going to stay here
Papa Omoye: I have sent my daughter to bring me a pillow and a rapper.
Man3: Even if it means sleeping here come rain come sunshine we will be here.
Papa Omoye: Somebody must hear us.
All: Somebody must hear us. (Episode 2 of 'Omoye')

Subsequent actions in the drama however reveal that some do not have enough to send their children to school, but they are determined to hold on, no matter how long it takes them to get their money from the government. They argue that, they have the right to live, to be heard, and of course somebody must hear them. This situation, as seen in this serial portrays the difficult circumstances in the society, where people are made to suffer for no just cause. The pensioners have a right as any other citizen in the country; Fighting for a good cause is for the benefit of their forth coming generations and even generations after them.

Those who make up the society should stand up and support those who are not well to do in the society, so the wealth of the nation will not only circulate among the wealthy ones in the society. The pensioners took to the street so that people will feel their pain and sympathize with them. Even when the demonstration was peaceful, they were still attacked by the policemen on the

road, which led to the death of Omoye's father and this rendered her fatherless. Things became difficult as mama Omoye hears the demise of her husband, lamenting bitterly about their present situation:

The Police: Good day madam, are you Mrs. Osagie?
Mama Omoye: yes, I hope all is well?
Police: madam we want you to come to our station and identify the body of your husband…
Mama Omoye: what! What did you just say?
Police: The pensioner's protest went out of hand, and we had some casualties, unfortunately, your husband Mr. Osagie was one of them.
Mama Omoye: Don't tell me; don't tell me that something has happened to my husband.
Police: Am sorry madam; am sorry.
Mama Omoye: Lizzy they have killed my husband, Eh! They refuse to pay him, now they have killed him oooh!
Police: Madam, take it easy, take it easy, you have to come to the station to identify him.
Mama Omoye: I can't, I can't, I can't… tell me what will I do now, how will I tell Omoye my daughter, who will take care of her for me? My child, my husband oh, my child, my husband oh! Omoye ooo… (Episode 2 of 'Omoye').

Back in school, Omoye is informed of the death of her father, the poor girl cries, Mama Omoye resorts to street hawking in order to keep the family going and to help her only daughter Omoye become something good in future. Mothers are the real pillars of the society and families. To aggravate their situation, papa Omoye's brothers accuse mama Omoye of killing her husband, and did not allow him to progress when he was alive, she pleads for her husband's brothers to leave them and whatever papa Omoye has left behind. The dialogue below in episode two (2) reveals the situation.

Brother 1: Tell me how did he die? Did you kill him?
Mama Omoye: I did not kill my husband.
Brother 2: How did he die?
Mama Omoye: I don't know, I was not there.

Brother 1: Was it not because of you he was fighting for pension money? You are never satisfied; you bewitched him to do as you pleased until you have driven him to his grave.
Brother 3: How can you make him to be fighting for pension money, can't you work?
Mama Omoye: But I was trading, I was helping out.

Brother 2: Shut up, what help? You were the one who did not allow him to progress in life, now you have driven him to an early grave, wicked witch. (Episode 2 of 'Omoye')

Mama Omoye: Ha! I did not do anything, God knows I am innocent. (Episode 2 of 'Omoye')

Hence, episode five, six and seven of the entire drama portray how Mama Omoye, a hard working woman, after the death of her husband, continues to struggle for the pension of her husband in order to save it in a bank so that her daughter (Omoye) could further her education. Although, the idea of saving the pension brings about the untold hardship to the family, as they continued to experience lack in some areas of their lives, e.g. poor feeding, tattered clothing, and difficulty in paying of rent at the poor area of the city. In these same episodes, the untold tragedy that rocks the family eventually shows how the savings in the bank gets trapped and cannot be withdrawn because the bank, in which Mrs. Osagie (Mama Omoye) saves the money, suddenly gets distressed. Eventually Omoye grows up and she is now in SS3 in a Unity secondary school, she now needs Six Thousand Naira to enroll for the Senior Secondary Certificate of Education, but unfortunately, the mother's savings from the pension could not be produced by the bank.

For the sake of emphasis, on several attempts to salvage the money from the bank, Mama Omoye has no choice but to be the 'man' of the house and take up the onerous responsibilities of Papa Omoye, with the assistance of her sister-Lizzy. During the last visit to the bank with her sister, Mama Omoye falls to the ground from a bus and later develops a stroke which paralyses her two legs; this paralysis adds another deadly and demoralizing sorrow to the piles of tragedies already wrecking the family. Now the family faces two problems that need to be solved: this is Omoye's SSCE registration fee which needs to be paid in the face of the financial crises facing the family, and her sick mother has to be treated. But the money to take care of these situation and urgent needs is not available.

Thus, the eagerness to save the family comes in to play, Lizzy and Omoye begin to run helter-skelter to make sure that things become normal and their mother is treated. The level of poverty increases in the family so also in the society, because poverty as a social problem is a deeply embedded wound that permeates every segment of society. The family has sustained low levels of income, which also affects the entire society, this means that Omoye is lacking access to education, and the mother on the other hand has sustained an illness that wrecked the family's economy and by implication, intensified and deepened their poverty and as such Omoye was taken advantage of by her school teacher.

In essence, the presence of a mother's care is not felt by Omoye and this shows lack of communication between the mother and child. Furthermore, as Omoye is desperate in getting the money for her registration before the closing date, she resorts to hawking pure-water with the help of her friend Rachael; this shows that she does not want to depend on her school teacher (Mr. Ade), for the proposed money he promised. Although, this efforts could not save her and her poor family following an accident Rachael's brother was involved in, Omoye who vowed not to give in to any advances from frivolous men has to succumb to her class teacher, Mr. Ade at last. The excruciating poverty situations are also shown in the story of 'More than a Friend' as discussed below:

'More than a Friend'

The situations which depict the incidence of poverty are seen in the language and manners of approach Papa Mercy's landlord who in his capacity tells papa Mercy to move out of his house, many less privileged people in the society are faced with such incidence and situations, because of the house rent. The conversation between papa Mercy and the Land Lord further gives us a better picture:

Papa Mercy: Ah, landlord, good evening.
Landlord: Good day papa Mercy, please get up, rise up your head
Papa Mercy: Landlord, I know that we ought to have pay but…
Landlord: Is okay papa mercy, I understand, I am not saying you should pay the one you are owing any more, all am asking you is to move out.
Papa Mercy: Landlord, the challenge is still the same, ah, how do I get money to pay in advance
Landlord: You just have to move to another place since you cannot pay the house rent
Papa mercy: Then where do I move to?
Landlord: Your village of cause, nobody will ask you to pay for house rent there, it is a village
Papa Mercy: The village? Ah I….
Landlord: That is just an advice, the sooner you do something the better for you, I don't want our friendship for many years to be spoilt by this small matter of house rent ok.
Papa Mercy: Alright! I thank you so much for your understanding, but ehn…
Landlord: I will still give you more time to take action, after then, hum… I will not be this gentle with you, (episode 1 of 'More than a Friend')

Although, Papa Mercy passionately pleads with the landlord to give him more time to think about his decision, and promises to pay the bills before the time the landlord has given him; however, if the money does not come forth, Papa Mercy will have no choice, but to move back to the village. Mercy back in the hostel prepares to receive Mr. Dayo as he comes to see his daughter, but unfortunately it was only Mercy that he meets in the room, he drops a message for his daughter and gives Mercy some money for herself. She then hugs him in a strange manner, and when Mr. Dayo makes head way to leave, she begs for his permission to change what she is wearing to something better. Mercy however uses the opportunity to tell him how handsome and attractive Mr. Dayo is, just to get to him and make him fall deeply in love with her, so that he can support her education since the parents are not buoyant enough. Mercy does not care who she hurts, what people think, what is important to her is her future, she is ready to crush whoever comes her way as long as she gets what she wants.

Mercy visits her parents, and meets the parents arguing on how to move to the village without anything to fall back on. The mother explains the essence of the argument to Mercy, Mercy is

surprised that things are very bad at the moment, this means that their condition as to where to live is becoming worse and they have to go back to the village and farm, but the mother says they do not know how to farm, farming is a thing that can remedy their poverty in our society, but people are not willing to do it to help themselves, they depend on the government for white collar jobs, Papa Mercy asks his daughter if she is coming to the village with them, and Mercy refuses because to Mercy, she has secured her future, and that of the family, she asks them to enjoy the new things that are coming their way. Mercy cannot go to the village because she has tasted the city life and has convinced herself that she has to make it there since her parents were un-able to do that.The above are situations of poverty in the serial.

Mr. Dayo is willing to risk displeasing his wife for Mercy; she does all these because she wants to be rich and be called rich; she wants to delete the reproach of poverty from her heritage, and she wants to make it without caring whose ass is gored. In the conversation below, Mercy encourages her father to support her in whatever decision she takes especially on dating Mr. Dayo. Mercy's' father accepts to do as she has said, but the mother looks worried about the decision. Mercy asks her if she wants to go to the village or she wants to stay in the city and make it in a big way as other women do.

Mercy: Ah! Papa, are things now this bad?
Papa Mercy: Things have always been bad, right, how we survive till now I cannot tell, you see, right now I cannot continue anymore.
Mercy: Okay, Papa, I agree with you, we can't continue like this.
Papa Mercy: Thank God at last, somebody is seeing reasons.
Mama Mercy: Come on Mercy, how do, you expect us to survive in the village, we will just die in the village before our time, and we don't know how to farm.
Papa Mercy: Does that mean that you are coming with us to the village?
Mercy: Of cause not.
Papa Mercy: you cannot continue go on living like a beggar in school
Mercy: of cause, am not living like a beggar any more papa, I now live like a princess, Papa, Mama, I have secured my future, our future.
Papa Mercy: Secure our future? But...

Mercy: Papa, don't ask questions, just enjoy it, it's about time (Episode 1of 'More than a Friend')

The above conversation shows the gravity of poverty experienced in the society, and the extent at which some youths (girls) can go to secure their future, Mercy secures her future by asking Mr. Dayo to come and see her parents in connection to their wedding preparations. But before their arrival, the landlord shows up for his money, the landlord chases them out of the house, insults Mercy's parents of being poverty stricken and asks his boys to throw their belongings out:

Landlord: Papa Mercy, in fact you impress me, you don't know how happy I am that you didn't allow our good relationship to go bad.
Papa Mercy: What can I give you for a drink?
Landlord: We will still drink some other time, just go inside, bring the money and letus go.
Papa Mercy: Ehnnn… ehnnnn. You see, the time…. ehnnn
Landlord: Ehnn what, you called me to come and collect my money, and now you are telling me hnnn… ehnnn what, please get my money now; otherwise my boys will go into action.
Papa Mercy: Ehnnn! Am sorry landlord, that was a little miscalculation on my part, that is why…
Landlord: Ehnnn, you have miscalculated yourself into the street, boys! Throw their things out
Papa Mercy: Ehnn! Landlord, it is me your friend, Papa mercy.
Landlord: Ehnnn? So what? Even though you are papa wicked, you are leaving my house today, fling their things our, who needs a debtor like you, a chronic one?
Papa Mercy: Look at my face now, landlord.
Landlord: Ehnn? So, what is the face, face of a debtor? Throw their things out. (Episode 1of 'More than a Friend')

When poverty strikes a home, its effect can be so devastating on its victims many poor people in the society are passing through what Papa Mercy experiences for lack of money. Some parents are left with no choice, but to become slaves before their children. As Mercy and Mr. Dayo come into the scene, he cautions the landlord by paying his house rent and queries Mercy for not telling him that situation of things with her parents were that bad. Mr. Dayo gets a new apartment for Mercy and her parents and promises that henceforth things will change in their

lives. Dayo gives them hope from poverty, and Papa Mercy does not discard the offer. Mercy keeps on with the plan to make sure that she is comfortable both in school and home.

Mercy is determined to move the relationship between her and Mr. Dayo to the next level intending to shift Mr. Dayo's attention away completely from his family; she inserts her bra into the suit pocket of Mr. Dayo so that when he goes home, Mummy Dami will see it and starts trouble with her husband. Mercy allows her poor estate to push her into the extremes by using her body to pave way for her future without minding the consequences of her actions.

Part three and four of the drama, reveal the new apartment of Mercy's parents, papa Mercy is surprised at his new state, and Mercy tells him that there is more to come, and asks him to support her and that's all she asks from him. He then asks Mercy if Mr. Dayo is going to marry her, he showers his blessings on Mercy and Mr. Dayo for lifting them out of poverty, Mama Mercy at the other end glares at the idea that papa Mercy is bringing up, and she says: "is this what poverty has done to you, giving your support to Mercy to Marry Mr. Dayo as a second wife?", Papa Mercy tells her that there is nothing wrong with Mercy marrying Mr. Dayo as a second wife, as far as she is comfortable in the man's arms. Mama Mercy reminds him about his own family and the problem that polygamy brings to them, and Papa mercy says it is because their parents were poor, but in this case Mr. Dayo has money and it can go round for everyone to have access to, and she then reminds him of the polygamous problem ravaging his friend Zachios, but papa Mercy, argues that point by saying that destinies are different and Mercy's destiny is not like that of Zachios, and he tells Mercy not to mind her mother that he is in support. All these assertions by Mercy's father are motivated by poverty, and he does not want to go back to poverty he found himself in the past.

For parents to support their daughters in immoral affair with others is a thing that baffles many people, all he needs is not to go back to poverty and embarrassment which he feels he cannot avoid. In this same vein, Mercy meets with Collins and tells him to tell Mr. Dayo Philips that he is a Pastor, and that she will pay him for a job well done, because she senses a reunion between Mr. Dayo Philips and his wife, in this case she needs Collins to assist her in her lies, she accuses Mrs. Dayo Philips of planning with Jide to run away so that she can keep her husband caged in the house, and Mr. Dayo requests for a proof from Mercy to really know that is true, Collins disguises as a pastor Gabriel to talk to Mr. Dayo Philips that he has a message from 'God' for him, that his life is in danger and so he can pack his things and leave the house. After the incidence, Collins comes to meet with Mercy in her house and tells her he wants to have sex with her or he will expose the plan to destroy Mr. Dayo Philips with the recordings he did during their conversation.

Mercy has no choice but to allow him have his way with her, because she desperately wants to be rich, and not wanting to go back to poverty that she and her parents were in before . She tries to pays him in kind and cash because of the envisaged blackmail. Although Mercy and Mr. Dayo succeeded with their plan to an earn apartment together, did not mean that the end of such plan will not come. "He who swallows a pestle will have to sleep standing".

Part five of this serial reveals Mercy's ungrateful attitude for all she got from Mr. Dayo Philips, and the desires to take all his wealth from him, not until Dami gets to know that the person behind these things is really Mercy her best friend. Mercy never thought that the secret will ver be exposed, as Mercy informs Collins of Mr. Dayo's will, he hires someone to kill Mr. Dayo Philips and also stole ten million naira from Mr. Dayo, therefore, kills Mercy and departs with

the money. Mercy gets what she deserves from her greedy attitude , paying back evil for good, all in the name of lifting her family out of poverty.

Greed leads to death, because of Mercy's greedy way of life instead of becoming rich as she planned, she becomes poorer than ever, and she lost everything including her life. Her parents contributed to her fall because if they had not supported her, she would not have lost her life, and maybe by now they would have been farming in the village to change their situation and improve their wellbeing. As the saying goes, Money is the root of all evil, although having money is not bad but a wrong intention for it is bad.

3.3 Implications of the Serials as a Social Developmental Problem

A social developmental problem is a condition that is viewed as undesirable to people in the society. For instance, talking of murder, poverty, lack of education, low income, unemployment, lack of basic health care, malnutrition, among others are considered to be social developmental problems in the society. However, poverty is a serious social developmental problem. It threatens to divide a home, society, and nation. Poverty could be physical or intellectual; it could be self-inflicted or influenced by the prevailing political authority within that social milieu. Untold hardship could be generated by poverty and could inflict pains and suffering on the people. The consequences of these social developmental problems could be violence in the society, drug abuse, prostitution, unwanted pregnancy as in the case of Omoye, increase in crime rate and other environmental problems.

However, the focus of this section is on poverty as a social developmental problem. Poverty is a multidimensional concept that denotes a universally undesirable human condition. It is a complex problem in the society, because there are many human needs that economic upturn cannot solve. The effect of poverty on the people could be devastating. Poverty may

leadchildren/people to develop antisocial behaviours which can also pose as a psychological and emotional threat to their hostile environment.

According to WHO (2008):

> Poverty has many dimensions, material deprivation (food, shelter, sanitation, and safe drinking water), and social exclusion, lack of education, unemployment, and low income each of which reduces opportunities, and limit choices, it undermines hope for the individual, and threatens health. A range of mental health issues, stress, anxiety, depression, and lack of self-esteem, and premature death are associated with poverty in the society. The burden of poverty falls most heavily on certain groups of women, children, ethnic and minority groups, and the disabled and geographic regions.

The implication of the above quotation is that poverty is endemic in human society and it is reflected the Millennium Development Goals (MDGs). Up to half a billion people are chronically poor, most of who are found in South Asia and sub-Saharan Africa. Around one-third of all those who are extremely poor, continues to be poor for many years or even for their entire lives, and in most cases transfers this poverty to their children. The poor, that is, those living below the extreme poverty line, less than $0.70 per person and per day are often also chronically poor because of three layers of factors (poverty, education, and health). This is corroborated by Kofi Annan (2001),as he proclaims that, **"**the biggest enemy of health in the developing world is poverty".

The serial*More than a Friend* is used to elucidate, the reality of many parents and children most especially the Nigerian youths who do not want to work hard to break the life poverty that weighs them down but rather want to live a life of luxury. Regrettably, some young girls of our present generation want to use what they have to get what they want. For instance, Mercy in the serial, who is an undergraduate of the Lagos State University, goes to school without having an accommodation and was sent packing from the common room by the school security. In episode 1 of *More than a Friend*, the school security warns Mercy about violating the school rules and

regulations and is sent packing from school because she does not have money to settle what she needs to settle.

Mama B (The security): "Get out of school if you don't have money to pay, after all it is not by force to go to school" (episode 1of 'More than a Friend')

The above statement by the school security testifies to the magnitude of the saying "education is not for the poor it is for the rich man in the society", the society has made education so expensive that the common man cannot afford that is why many people go into doing all sort of things to earn a living. In order for Mercy to gain accommodation she decides to stab her friend at the back so as to acquire the education in a comfortable way that she desires. There are many desperate Nigerians who go out of their way and commit atrocities in order to make a living in the society.

The depiction of poverty in *More than a Friend*, the representation of mercy's family background depicts a girl who is ready to do anything that comes her way to reprieve the burden of her family, because of the level of poverty, the father encouraged the daughter to get married as a second wifeto a man who is already married. The serial shows how Mercy enjoys her father's support and cooperation to carry out her elicits act and immoral conduct.

Papa Mercy in this serial is used to show that humans are the ones who put themselves in the difficult condition which they find themselves. It is not that he is handicapped, or that he cannot even read or write, but he chooses to abandon his fatherly responsibilities to the daughter who is not working but gets her income from another woman's husband. That is the level of poverty that the family has experienced, and the level of unemployment in the setting of the play. This is also a social phenomenon faced by the youth in our country Nigeria today. Papa Mercy appreciates

the fact that he is living well as other men in the society; we can see this appreciation from his conversation with his daughter below:

Papa Mercy: So this is me, living well in a house like this with all these gadgets, Ah! Mercy God will bless you and that your man.
Mercy: Amen papa, there is more to come, all I just asked is that you support me
Papa Mercy: I am behind you all the way, now, tell me, what are his plans; does he want to marry you?
Mama Mercy: ah! Ah! Papa Mercy, the greediness of yours will not kill you, that man is already married.
Papa Mercy: so what, can't our daughter be a second wife,
Mama Mercy: How can you wish our daughter such a fate.
Papa Mercy: what is wrong with it, first or second wife, the important thing there is that our daughter is comfortable and her husband is able to adequately care for her. (Episode 4 of 'More than a Friend')

Because of poverty, the father does not care if the daughter becomes the second wife, raising children for a man who is already married and having children:

Papa Mercy: A bird in hand is worth more than a thousand in the bush.

Mama Mercy: I don't know why you are talking like this, is this what poverty has done to you?

To Papa Mercy, it is better for his daughter to hold onto MrDayo than to leave him, putting herself through suffering and the rest of the family members.

Although poverty in a society is unavoidable, but there are ways of curtailing its devastating effect on the masses, education is one of those things that one can achieve in the society to move a step forward in life, from the little level of education one acquires, such individual in the society can be self-employed, not just waiting for the government to provide everything for them, engaging in skills acquisition is another one (handwork), with handwork, an individual can go a long way to eradicate poverty though not completely but to a very minimized rate.

The story of Omoye for example captures the reality of a typical poor home in an urban setting, it reveals the dangerous and traumatic circumstances facing the victims. Omoye is presented in

this story as a victim of many conditions; she loses everything, including her father, her education, her virginity, and her life, in the process of struggling to become successful. "Omoye" is an archetypal catastrophe of the common man in which the tragic heroine is trapped in a mesh of circumstances and nothing is done to liberate her from dwindling. There are different people who find themselves in this situation, there are so many Omoye on the street today in Nigeria, both rural and urban areas, and these people are passing through all sorts of environmental violence: pain, agony, strife and sorrow and other social developmental crises as depicted in the production under investigation. To corroborate this,

WHO (2015) states that:

> An overwhelming majority of people with mental and psychosocial disabilities are living in poverty, poor physical health, and are subject to human rights violations. Mental health issues cannot be considered in isolation from other areas of development, such as education, employment, emergency responses and human rights capacity building. Development stakeholders - including governments, civil society, bilateral development agencies, research institutions and others - need to ensure that people with mental and psychosocial disabilities benefit from development efforts, just like any other group.

The above points to the fact that there are development crises in the land, people are taken advantage of, poverty can push its victims into the extreme dependent on the situation they find themselves, and the victims can compromise their stand in the society. Omoye, for instance shifted grounds to get the money for her SSCE registration by accepting to sleep with her school teacher but she never lived to accomplish her destiny in life. So many people with similar ambitions have seen one frustration or the other which compelled them to shift grounds to attain higher positions in life. Some succeed, while some end up suffering for their actions, which is the case with Omoye. The mother did not eat the fruit of her labour; the mother was expecting that Omoye will one day clean her tears, but instead the tears increased and nothing to comfort the poor woman.

Superstory is not out of place in the society. It shows the society to us the way it is, just as it was said that drama mirrors the society and brings out the societal ills. *Superstory* ('Omoye') has dramatically shown the level of poverty in the society and different responses to it. This story depicts poverty as an obstacle to development, where the leaders are found wanting in the discharge of their responsibilities. As a weapon of social development, *Superstory* is seen as a tool digging into crisis situations with a view to proffering solutions. *Superstory* aims at societal development by making observations on social issues and problems, pointing out irregularities in the society and advocating effective solutions.

Africa today is faced with many developmental challenges especially in Nigeria and many other underdeveloped countries. *Superstory* captures some of these issues, analyzes them, depicts them and brings about possible remedies. Dramas like "Omoye" attempts to reveal poverty as a social development problem in the society, by revealing the effect of poverty on, health and education of the people, so that the orientation of the people could change. This drama "Omoye" raises a lot of crucial questions that have to do with social and moral development.

The researcher finds out that there are some dramatic techniques used by *Superstory* to help convey the message of social development. This is regarded as a great craft on the part of *Superstory* to communicate development. In 'Omoye', for example imagery is used in a very logical way to depict the monstrous nature of poverty. The life of pain and anguish, suffering is vividly portrayed in the entire episodes of the drama. 'Omoye' is associated with a lot of poverty images and the use of this image is quite extraordinary. In episode 10 of the drama, the audience is shown the image of a poor, traumatized and rickety house which Mama Omoye and her only daughter reside.

The exterior and interior of the house are nothing, but an eyesore. The house is a one room apartment located at the outskirts of the town, nothing to behold as pleasing in that house, just for an old iron bed, a set of old and worn-out furniture, and a torn carpet in the room. The house has no electrical appliances like Television sets, even a transistor radio is absent, let alone a refrigerator or a deep freezer for the family to make use of. The plastering of the room is not well done; even the ceiling is puny and giving terrible signs of imminent breakdown all reinforcing chronic poverty. Also, mama Omoye's mode of dressing is another thing that manifests a glamorization of abysmal poverty. One finds this aspect indescribable, but illusionary. Mama Omoye is poorly costumed basically in every episode of the drama, and no evidence to show that she has a good evidence of living. Although, old age has not caught up with her yet, but relentless, poverty has devastated her life completely, and makes her look much older than her age. Mama Omoye is always in tears, bemoaning her woes and looking for a 'God'/ 'god' to remedy her predicament.

From unfolding actions in 'Omoye', their lack of assets, the poor returns from the assets they have, as shown in 'Omoye' the little trading done by Omoye's mother could not fetch much for the family. Even when the father dies in the protest that was done by the pensioners, the mother struggles to keep the life and future ambition of the daughter going, as she struggles to recover the pension. This is however, a build up to the worst incidence where she fell ill; this made the daughter not to pay for her SSCE on time which led her to perpetration of an act that eventually took her life. Poverty can turn a full grown man to a mere child who does not know his left from his right. Poverty has pushed a lot of young ladies in the society into prostitution thereby endangering their lives to the epidemic disease called HIV/AIDS. Many of them have lost their lives in the process of looking for money and living a life that the society recognizes.

3.4Depiction of Betrayal as a Social Development Problem: Illustrating with 'More than a Friend'

Throughout recorded human history, treachery and betrayal have been considered amongst the worst offences people could commit against their kith and kin. Even today, the crime of treason merits the most severe penalties, including capital punishment (Jones & Burdette, 1994). Betrayal need not involve issues of national security to be regarded as serious, thus from sexual infidelity to disclosing a friend's secrets, betraying another person or group of people implies unspeakable disloyalty, a breach of trust, and a violation of what is good and proper. Moreover, all of us must have suffered both minor and major betrayals throughout our lives, and most of us have, if only unintentionally, betrayed others. Therefore, based on the above, the Macquarie Dictionary (1991) has listed a number of differences, though closely related meanings of the term "to betray,"

- To deliver one up to an enemy.
- To be disloyal or unfaithful.
- To deceive or mislead.
- To reveal secrets.
- To seduce and desert, and
- To disappoint the hopes or expectations of another.

The issue of betrayal is manifested in the serial 'More Than a Friend' through the relationship depicted between Mercy and Dami's (her friend's) family. In her quest to survive the pangs of poverty, Mercy resolves to penetrate the Philip's family, with a goal of dating her friend's (Dami) father: Mr. Dayo Philips.

To achieve this, Mercy seeks all ways possible to first endear herself to the Philip's family. However, she fails to devise any positive approach to doing so, but hatches a plan that is aimed at blackmailing her friend Dami before her parents, thereby presenting herself as the good girl:

Mercy: Good day…
Charles: Yah… Good day, how may I help you?
Mercy: are you not Charles?
Charles: yes I am, and who are you?
Mercy: Am Mercy… Dami's new roommate…
Charles: oh… Dami… She has a roommate now abi?
Mercy: it's a long story…
Charles: alright, so… how may I help you?
Mercy: I want you to reconcile with her
Charles: Hahaha… so she sent you ehn, hahaha… I knew she will be missing me; I just knew she can't do without me…
Mercy: she did not send me, am only doing this to appreciate her kindness to me.
Charles: ah… really, so, tell me, what is your game plan?
Mercy: I won't be in tonight; I will be going into town to see my parents for supplies.
Charles: so…?
Mercy: Here is a copy of our room key, surprise her tonight, get in there, makeup with her, have the time of your life, by the time I come back tomorrow morning, I expect to meet a more radiant roommate and have you to thank for it.
Charles: Well… it's not bad… it's not bad at all… indeed, I will surprise her tonight.
Mercy: Good, good luck.
Charles: Thank you; in-fact let me buy you a drink.
Mercy: no… thank you, don't bother, there will be plenty of time for a lot of drinks later, I have to rush now…
Charles: Hahaha…. Well…well… well… you (*Dami*) and I are gonna have a jolly good ride tonight, peacefully or forcefully. (*Mercy smiling and feeling happy with herself, and thinking outside the conversation:* however this plays out, it would favour me, it must favour me, I will be standing by to make sure it does…). (Part 1: disc: 1 of 'More than a Friend')

Having successfully convinced Charles to go and meet Dami, Mercy refuses to travel, but hangs around to see what will transpire between them (Charles and Dami). Fortune smiles at her when her plan works out as she expected. Charles visits Dami and attempts to rape Dami as shown in the dialogue below:

Dami: Charles don't do this, you won't get away with this.

Charles: I've already gotten away with it, how many people saw me enter, how many saw me, I warned you; didn't I warn you, that I was the wrong enemy to chew?

Dami: Am sorry…

Charles: "Who? (*Slaps her*) you are now beginning to plead; oh you won't be sorry until am through with you. (Part 1: disc 1of 'More than a Friend')

Just at this point, Mercy barges into the room and hits Charles on the head. People betray their friends intentionally and an intentional betrayal is a self-serving action committed with the purpose of hurting, damaging, or harming another person. Mercy's determination to ruin Dami's family, and her expression of pretense, shows her insincerity to the friendship and the betraying attitude by trying to look nice in the presence of Dami's family, which will prevent Dami's parents from suspecting something fishy. Although this plan was unsuccessful, it cost Charles his life but gained Mercy access to Dami's family as planned. From this therefore, we can observe two distinct levels of betrayal. the relationship between Mercy and Charles reveals what can be considered as a "breach of trust" while there is violation of what is called 'good and proper friendship' on the side of Mercy to Dami. This results from the fact that she knows that if Charles succeeds in his plan, she will be termed as a 'God sent" angel to save Dami from the hands of Charles. Mercy did not only succeed in getting to Dami's family as a member of the house, but she inherited Dami's father as a husband and delivered Dami to Charles.

Episode one of "More Than a Friend" reveals the ordeal Dami went through with Charles, as a result of her unfaithful friend Mercy, this further reveals that Mercy puts her interest above Dami's. Thinking it through in a deeper way, however, betrayal sends an ominous signal about how little the betrayer (Mercy) cares about, or values her relationship with, the betrayed partner (Dami).

This however, corroborates the assertion of Burdette (1994) who opines that betrayal occurs in an established relationship where partners are involved with, and to an extent, trust one another. To Mercy, the end justifies the means. She does not care who is going to be hurt so long as she is able to satisfy her needs. Dami trusted Mercy, even when Mercy was rejected from the common room by the school security (Mama B), Dami decides to go against the rules placed by the school to establish a relationship with Mercy, by taking her into her room as a roommate:

Dami: Am sure one of us will put her up for the night, right girls?
First Girl: right.
Second Girl: Eh! Did you say right, right, oh no am sorry we are already up to the required number in our room, and like you heard, this wicked woman will not let you in.
Dami: And you?
First Girl: I would have really loved to help, but am in the same boot with her.
Mama B: Cowards, you should dare me, and you (*pointing to Dami*) will you be the first to feel the heat of my anger?
Dami: Alright then, she stays with me.
Mama B: Then you are joking with suspension.
Dami: And you Mama B, you are joking with your job. (Part 1: disc 2 of 'More than a Friend')

To Dami, relationship should be built on trust but Mercy who has a different view about life contradicts her values. Betrayal is a devastating act; this is because it is likely to disrupt an ongoing, meaningful relationship in which partners have invested material and emotional resources. Jones, Couch and Scott (1997) aver that rejection and betrayal are the two basic risks people take in close relationships. The act of betrayal carried out by Mercy towards Dami at the later part of the serial is worse than the rejection she receives in the serial. Mercy was put off by her co-school mates, but Dami decides to accept the consequence of being stubborn so that Mercy can have a place to lay her head for the night, the help rendered to Mercy did not stop that night, it was extended. Many a times, people accept blames for others in the society, so that there will be peace and consequently society can move forward Betrayal becomes a malignant

pestilence eating away the very fabric of family and human relationships which are pivotal resources in the development of society.

With Dayo Philips dating Mercy, a new issue of betrayal between a husband and wife emerges. One begins to wonder how Dami will feel if she finds out that her friend is dating her father. This indeed is a common case of betrayal found in families. Julie (2001) corroborates this assertion when she successfully argues that the most commonly reported acts of explicit betrayal involve sexual and emotional infidelity, lies, and deception (Fitness & Mathews, 1998; Hansson, Jones, & Fletcher, 1990; Jones & Burdette, 1994). Sexual infidelity, in particular, is regarded by many as the epitome of marital betrayal, and with good reason. Betzig (1989), for example, found sexual infidelity to be a significantly more common cause of marital dissolution than any other factor except sterility in 88 societies. Similarly, Pittman and Wagers (1995) observed that, in their clinical experience, more than 90% of divorces in established first marriages have involved sexual infidelity.

Agreeing along this line of thought, the researcher believes that infidelity is an act of betrayal in the society which is manifest in the family, betrayed partners are forced to lie to their children in a bid to hide the truth from younger children. The relationship between Dayo-Philips and his wife captures this vividly:

Dayo-Philips: Am off to work.
Mummy Dami: Just like that?
Dayo-Philips: How else do I announce that am going to work?
Mummy Dami: hum! You came into this house this morning, after spending the whole night outside of this house; you took your bath, change your cloths, and announced that you are off to work, no explanation, nothing, is it proper?
Dayo-Philips: Now what kind of explanation will be ok with you, what kind?
Mummy Dami: Anyone offered is better than none… that is the greatest disrespect that you can show to me, not only as your wife, but as the mother of your children.
Dayo-Philips: Are you done?
Mummy Dami: No, Am not…

Dayo-Philips: Then what else do you want to do, would you want to flog me for this my so called "disrespect"?
Mummy Dami: hum…! (*Sighs out*) it's another woman right?
Dayo-Philips: Now do you expect me to deny or confirm that?
Mummy Dami: It's the least you could do.
Dayo-Philips: Well I will do either, why will I want to render your overactive imagination jobless, why? (Part 1: disc 2 of 'More than a Friend')

Clearly speaking, the discovery that a spouse or romantic partner has been unfaithful strikes a devastating blow to an individual's sense of self-worth and needs for commitment and emotional security. Mummy Dami is not secured with the husband anymore, because their relationship has become estranged due to the fact that her husband Dayo is engaging in extra marital affairs. And has no respect any longer for her as his wife. Whether or not an act of betrayal involves lies, deception, or infidelity, one important aspect of the experience that intensifies its severity and painfulness is humiliation, or the perception that one has been shamed and treated with disrespect, especially in public (Gaylin, 1984; Metts, 1994). Mummy Dami is treated with contempt by the husband, and he does not care about the children, or the effect their situation might have on them, he lies to her and answers her in a rude manner.

The incidence of betrayal between Mercy and Dami is found in almost the entire serial, or we could as well term it 'the bone of contention' in this analysis, the betrayal by Mercy is the wheel of Dayo's betrayal to his wife (Mummy Dami):

Mercy: You look a little worried mama?
Mama Mercy: I am more than a little worried; I am not comfortable with all these things, it's looking as if you are biting the finger that is feeding you…
Mercy: Would you rather move to the village or you would have me bit this finger, which would you prefer? Go ahead mama, tell me. (Part 2: disc 1of 'More than a Friend')

Although, Mama Mercy wants to live a life of luxury in the city, and be placed in a better position in the society she disapproves the act of betrayal shown by her daughter (Mercy) to her friend. Mercy on the contrary insist and convinces her that living the kind of life she wants

implies going against what is moral in the society and facing that which is immoral. Discovering a betrayal may come out of the blue and constitute a deeply distressing shock. On the other hand, if relationship trust is low, or the betrayer has been "on probation" because of a prior offence, a partner may actively search for evidence of deception, drawing on his or her implicit theories about the kinds of behaviors that suggest there may be something going on:

Dami: Hey! And you what are you doing tonight, Aristo or studies?
Mercy: you know, I always dread our discussion breaching on that topic, it kind of put a strain on our relationship and I really do hate that.
Dami: I do too, I don't like it at all, but, you know what am going to do?
Mercy: What?
Dami: Am going to accept you as you are, with the aristo and all.
Mercy: Hey… that's nice, that's lovely, and you are a true friend.
Dami: (*Signs within)* thanks and you know what? Am willing to meet with this aristo, just to show my full acceptance, or is he not coming tonight?
Mercy: ehnn…. (*Surprising look*) but…
Dami: Of cause he is, or else will you be all dressed up like a beauty queen, ah… I can't wait to meet him.
Mercy: Dami…, are you sure about this? You know how much you detest these people.

Dami: Well… yes I do, but am prepared to make an exception, so… when are we meeting him.

Once one looks for evidence, which may not be hard to find as research has shown that people regard a wide range of their partner's behavior as potential pointers to deception. Right in Dami's mind, something is fishy from the looks of Mercy, and her reactions, behaviour. She suspects Mercy, coupled with the fact that her Dad keeps late nights as complained by her mother. So she is really out to discover who it is, she looked for the evidence and later found one which is directly in front of her.

3.5 Implication of the Serial as a Social Development Problem (Betrayal)

Betrayal is said to be human ego and not human nature, and human nature is said to be pure like anything else. Unfortunately betrayal leaves a scar on both the betrayed and the betrayer but with self-mastery you can heal your own scars. Mercy is guilty of this in so many occasions in the

serial. Betrayal happens over sex, money, or anything else that people give value to. Most friends betray each other over a nice looking girl and never look back. Because of this, friends turn into enemies and enemies remain at war for a life time.

Mentally Dami is affected as she cannot concentrate in her school work, because things are not going on well with her parents. The conversation below buttresses this fact:

Ego: Come on Dami, you have to get over this.

Dami: Its difficult Ego, Lara told me it was very bad, terrible, my dad is changing, for months now he has not been looking up on me as he used to.

Ego: I know it's not easy but you have to keep your head up, there are people, close relatives, family friends that are more qualified to handle these and I know they are doing their best

Dami: I want to believe that too, but I cannot, another woman, I can't believe that my dad would ever do that, I just can't, but what I don't understand is why, Why Ego, Ego why?

Ego: Please, please, Dami, you have to put all these aside and face your studies squarely

Dami: How Ego, how?

Ego: Just try, we have a major, semester test coming up in few days, please, you just have to be strong.

Dami: I can't believe my dad would be involve in such a mess. (Episode 3 of 'More than a Friend')

The above dialogue shows how Ego tries to calm Dami down from the situation she is facing in the house concerning the actions of her father. Who has abdicated his role as the head of the family, it also shows that, Dami does not believe that her father could put up an act that is so demeaning. She could not conceive in her mind that her father who is a man of integrity, high standard, and a man whom other people want to emulate in society has stooped so low to involve himself in extramarital affairs with a girl who is old enough to be his daughter.

This situation that Dami finds herself in the society is a thing one cannot come out of easily. The serial portrays Dami as an innocent young lady who is ready to keep her moral standard high and sound, but is confronted with odds that seem to be overwhelming. Hence, upholding moral

values is a critical factor in maintaining a healthy and productive society. This is because for a society to grow people must be determined to do the right things and behave in a manner which will eventually encourage relationships and peaceful co-existence. .

Consequently, what this serial opens up is that a conscious effort must be made to ensure that youths imbibe values if society must grow and develop. This implies that young men must grow up to understand that there is no discrimination against women. They should be able to understand that women have their roles in society and must be supported to carry out these roles. For instance, in most African societies, women's rights are usually not recognized especially when those rights clash with those of men. One of the glaring manifestations of this societal ill is how married men often feel comfortable with having extra-marital affairs with other women. Therefore, the character exhibited by Dami's father is a reflection of the realities on ground. Many cases abound where married men can go out and come back at any time they like and the wife has no right to ask him questions, even when she does she is beaten up by the man, this is a social ill faced by many women today. More so, husbands beat up their wives for the love of another woman, for the love of superiority and also for the love of money. When you put on your internet, read newspapers and even in your surroundings you will see a lot of immoral acts against women in the society. These acts are termed as violence against women and in their various forms, they include: wife battery, denial of self-expression, female-child labour, childhood marriage, female genital mutilation, violence from in-laws, violence from sexual relationship, antagonism because of sex of new-born child, exploitation, violence by law enforcement agents, negative cultural attitudes and degrading traditional practices, e.g. widowhood rites and denial of female education.

Out of these various forms of violence, this analysis is particularly interested in domestic violence against women which can have a myriad of devastating consequences on women's short and long-term health and wellbeing, Wife battery affects the physical and psychological wellbeing of the abused women and even that of their children. In our society today; many women are violently treated by their intimate partners while they suffer in silence. In some cases, it leads to the death of these women. This should not be allowed to continue because women are crucial to the growth and development of any nation and the world at large. They are homemakers, custodians of social, cultural and fundamental values of the society; and permanent change is often best achieved through them. Full community development is impossible without their understanding, cooperation and effective participation. Considering all these, women deserve better treatment but opposite are usually the case.

Men are often times guilty of this, which means the society in itself is socially, physically, morally, and otherwise, not healthy. The moral aspect of the society is therefore relegated to the background and pleasure in the expense of morality is promoted. Dami is devastated because of the negative conduct of her father, which keeps her from giving total concentration to her studies. Mental health contributes to the wellbeing of every individual in the society and Superstory has done well in portraying the dangers of not being healthy mentally and psychologically in the dialogue between Ego and Dami as discussed above. The conversation reveals Dami telling Ego about what her father was not supposed to do, because she places so much trust in her dad, and also seeing him as her role model.

Parents are seen as role models in the society, children are proud of their parents, because they feel that no one is better than their parents. Parents should lay good foundations for their children to follow, but "when the head is not sound, then the rest of the body is in danger". By this

statement the researcher means, the head of the family needs to possess a good moral character and way of living for the entire family to emulate. Illustrating this with Dami's younger sister, Lara, a little secondary school girl having the guts to tell her father that she has a boyfriend, this shows the careless attitude of the father, not just in this serial, but it is a reflection of the happenings in the society which is morally wrong for a father to lay the foundation of immorality for his children to follow his footprint. This was shown in the life of that little girl whom the father puts through psychological trauma, and expresses a happy feeling that he is raising a chaotic family, where members of the family are made to wander away on their own.

This family is not healthy in the serial "More Than a Friend", it is a replica of the type of families we have in our societies today, where parents are there as figure heads, but are not exhibiting their fatherly attribute to the society and to their children whom they brought to this world. These families bring up children that at the end of the day constitute nuisance to the society. A society that is not healthy physically, mentally, and socially is equivalent to a society that is a failure and chaotic in nature.

Social development has brought about the parameters used to measure up a society that is developed, and these parameters include: development in the areas of poverty, education, corruption, unemployment, etc. A society that is lacking in the development of these areas is not close to being developed, the Family of Mr. Philips is chaotic and the script writer in his creativity uses the family to represent the everyday Nigerian society where the father of the family is lacking in his duties as the head.

This also applies to the real life situation where the leaders of a country who are not committed to fulfilling the promises made to the people, lose the trust of the people because they have

breached that trust, confidence and loyalty the people had in them. The conversation below explains the devastating nature of Dami's family after her father deserts them:

Mummy Dami: Where is he, oh no, how can he do this, how can he do this?
Lara: I thought he was joking oh.
Mummy Dami: What… Lara, you knew, and you did not tell me?
Lara: I did not know he was serious.
Mummy Dami: **L**ara serious or not, at least you should have told me.
Lara: Let's see what is in the letter.
Letter: (*Jide's voice*) Dad, Mum, by the time you are reading this, hopefully I should have been very far away… I cannot bear it anymore… the laughter, the fun, the happiness I use to know is no more… I cannot survive where there is no fun… Dad has turned into something else… he's no longer the Dad that we use to know and eagerly awaiting his return… he is complete stranger… and Mum? The lights that use to be in her eye are no more… Gone… And she does not look like she will get it back soon… I have experienced light, love and life… now all that is there are darkness, gloom and hatred… the very things that suffocate me… I can't just survive with them, so I have gone far… don't bother to look for me… you will not find me… bye. Mum… I love you and I hope you will get the light back in your eye… and Dad I don't know what to say to you… Bye.
Mummy Dami: Oh My God! (*Crying*) My baby is gone, my baby is gone oh God help me, he did it because of me.
Lara: no mum is not because of you.

Mummy Dami: it's me, at least I should have pretended for him, he did it because of all of you, and I should have tried to pretend that nothing is happening in the house, now he is gone, how can I find my baby. (Episode 2 of 'More than a Friend')

The exerts above reveals the catastrophic consequence a family in disarray portends on society. Peace is an essential ingredient for development and family is the smallest unit in society. Hence where peace is lacking in homes (families) society cannot develop, Jide's escape was meant to force the father to retrace his steps and prevent him from leading the entire family to disarray. The mother being a woman that loves her family and children cried, but no amount of tears could make her feel the presence of her son. She accepts to pretend so that they can return home and restore the peace, fun, laughter, and happiness which is missing in the family. The father on the other hand does not care about the consequences of his actions to the entire family, neither is he

bothered about the disappearance of his son but continues with his plans of leaving the house to marry another woman.

Hence, Mr Dayo-Philip displays in the serial that, if leaders in the society refuse to see the negative implications of their actions and remain carried away by the immediate pleasures and benefit they might gain, society will most probably not develop. It is Mr Dayo-Philip's selfishness that drives him to betray his family just like most leaders we have in Nigeria today. Thus, implication of this is that, when leaders become comfortable with the inhumane situations people are facing because it favours them; they betray the mandate given to them by the people and hinder development from taking place. Furthermore, the psychological, emotional, and social damage done on the children by the father is also applicable to the society. The actions carried out by the parents is learnt by the children which implies that when they are of age in the society, instead of bringing positive lessons, and morals to the society, they will also infect the society with the negative actions or attitudes they have learnt. If this happens in a society that is aiming to be developed, the question therefore is what is the fate of such a society in development generally?

Mr. Dayo: And you call yourself a mother, and this happened right under your nose.
Mummy Dami: Stop blaming me for everything, if you had stayed at home more often, you could have been able to play your role as a father and this would not have happened.
Mr. Dayo: Oh go ahead and blame me for everything, blame me for your failure as a mother.
Mummy Dami: No am not a failure, I've always put my family first; it is you who should evaluate yourself as a father and see what it will be on your scoreboard
Mr. Dayo: is that why you called me into the bedroom to come and evaluate my scoreboard?
Mummy Dami: No! What am saying is that we should handle this issue with a little bit of tact
Mr. Dayo: Oh! So now am tactless, ehh?
Mummy Dami: See, the way we handle this issue will save our daughter, or it will make us lose her forever.

Mr. Dayo: Shade, are you suggesting that I handle this with kid-glove, are you by any means suggesting that?

Mummy Dami: Look Dayo, am saying that we should handle it with maximum wisdom, uncontrolled emotions and sentiments will do us no good, it is our daughter's life that should be of paramount importance to us now, not how hurt or how angry we are.

Mr. Dayo: Well thank you madam Mary-slessor, am angry and hurt and I am going to vent every bit of that anger on her, Oh… She will hear from me.

Mummy Dami: Dayo, Dayo, Dayo… (Episode 2 of 'More than a Friend').

Trust plays a vital role in human existence, whether in social relationships, politics, or business, trust always plays an important role. The interest was correspondingly high when researchers at the University of Zurich discovered three years ago that oxytocin promotes a feeling of trust. Therefore, the leaders of our society are like Mr. Dayo in this serial, they do not evaluate their self/actions, and they do not put the interest of the masses first, instead it is their interest that they put at the forefront of their daily pursuits. If things go wrong in the society, they place the blame on the poor masses they have denied access to speech, not having in mind that they are the ones at the helm of affairs. Mr. Dayo does not care about the negative impact of his actions on the children, what the family will eventually turn out to be after he must have succeeded in his strategies of marrying another woman. Some of these leaders are a disgrace to their family and to the society at large, because, they betray the trust that people have in them, which makes people to ask this common question 'why' only to leave the answers for the world to keep on pondering.

The most immediate effect of the betrayal of trust is in the emotional impact on the person betrayed. Generally speaking, the greater the trust that you had put in the other person, the greater the impact of the betrayal on you and the greater the distress you will feel. Mr. Dayo's family had trusted him as their father, but they were betrayed. There are indeed some things that cannot be bought with money because of their emotional value. Trust is one of such. Unfortunately, betrayal of trust counts as one of the most heinous crimes that can be committed

in inter-personal human relationships. Trust is confidence and assurance given to and reposed in the other person. This can come from human beings from one's nation with expectations of what will be compatible with loyalty, faithfulness, fidelity and truth. Trust can also come from joint human endeavours like in business and so on. From whomever and from wherever trust is given, one thing that we must heed very clearly is that it has life. Its form has a living essence. Therefore it must be seen as sacrosanct and inviolable, a value of life that must be protected and jealously guarded.

Having said these, our leaders should bear in mind that when someone reposes trust and confidence in us and we betray them, such an act is akin to murder. Murder in the sense that something that bears life within us has been killed, and has been destroyed. In accordance with Laws of the Creative Will, it is no less punishable before the Laws of God. The ability to give trust reflects the absence of distrust in a human being. It reflects purity, love and a noble disposition. Him to whom trust has been given owes himself the duty to guard and protect it and see to it that he faithfully discharges the obligations that go with the trust. Betrayal of trust in its retroactive effect makes one less of a human being.

CHAPTER FOUR

ANALYSIS AND IMPLICATIONS

4.1 "Corporate Thieves" and the depiction of Education as a Social Development Issue

One of the problems facing the society today in terms of achieving social development is how to motivate and educate people to change underlying behaviours and activities that are problematic. Acquiring relevant education and skills can promote social development in the social attitude and behaviour of the people in a particular society. This chapter therefore conceptualizes education within the context of social development.

Education is a social development issue in the society, because without education, the society would be tilting towards failure, youths in the society need education, so that they can contribute meaningfully to the growth of the society, failure to do that, is tantamount to them constituting nuisance in the society, turning into touts to their parents and in their environments. But with education in the society, men and women will know that, there are fraudsters in their society and they have to brace up with that fact and be watchdogs to each other in the society. Without education, the society cannot move forward to greater height.

Education has made impossible things possible in society in the sense that, kids in nursery schools, primary schools, are beginning to know their environment to a greater extent, they know what is good and bad, and they learn decent ways of living that will honour and better their society. Education is the light of any society. Just as Osas knows the usefulness of education, and he embraced it with the whole of his heart, not minding difficulties involved in acquiring his certificate, but on the other hand, Gbenga who is used as a symbol of those who constitute touts in the society, finds it difficult to read his books, at the end of his four years in school he comes

back home with nothing to present to his family, which makes the father to regret not having Osas as his own son.

Social development cannot be achieved if the habits and manners of people in an educational institution are not tailored towards positive change in society. Education plays a very important role in molding the character of an individual. It is one of the concrete sources from which one gets information and knowledge. Kundan in (Ugoh, 2008) argues that continued sustainable social development is possible or assured when concrete steps are taken to raise the level of literacy and numeracy in any society.

Education is the reconstruction or reorganization of experience which adds to the meaning of experience and which increases ability to direct the course of subsequent experience. Education facilitates the behavioural change of man and acquisition of new knowledge, skills, habits and values. (Drayson 2013)

However, in Superstory, 'Corporate Thieves' attention is given to education as a social issue and phenomenon. The production emphasizes the ability to read and write, and to be well educated and how it enables and stimulates a person to receive and convey information relating to individual and societal development. These views imply that literacy can change individual and group orientation and promote behaviour conducive to developing the society, as portrayed in the character of Osas.

Osas carries loads in the market so that he can save to pay his school fees in the production. Heis very committed to his studies and does not want to take any risk that will cause him failure in his academics. He is always seen in the university compound with his books and we see his friend Jeremy coming to tell him how he does well in his examination, and therefore advises him to contest for the student union presidency:

Jeremy: Have you seen your first semester's result?
Osas: No, did I fail?
Jeremy: Failure? Oh, boy you sweep house, clear everything
Osas: I did right!
Jeremy: Dude, you have proven yourself not just the best but top class man!
Osas: What can I say, I only do my best.
Jeremy: You know sometimes I wonder why you don't want to run for the class rep, you should be the student union president.
Osas: You know I don't have time for that
Jeremy: Like what do you do, do you have a job you do or something?
Osas: Look, I train myself through school, so I really don't have time to start chasing lecturers around. (Part 1 of 'Corporate Thieves').

From the above conversation, we can see Osas'commitment to his studies, his dogged determination, and his struggles to train himself in school is as a result of sacrifices and knowing the importance of education in his society. Osas however, complains about the expensive educational system of our country when he learns about the increment in project fee to #15,000 from his friend. He thinks about how to raise the money. He consults the manager in charge of a building site to recruit him so that he will work hard and raise the money for his academic upkeep.

Jeremy: Now speaking about lecturers, have you paid your project fee for Dr. A.J's course?
Osas: No I haven't.
Jeremy: Oh boy yawa dey oo, there is issue man, 15K and I don't have a dime on me right now
Osas: ₦15k is this what our educational system has turned into? How do I get this money now?
Jeremy: And you know the annoying thing? I have collected this money twice from my dad I can't go back home right now.
Osas: Aren't you lucky? (Part 1 of 'Corporate Thieves').

From the above, although, money seems to be a barrier to Osas education, he is not giving up on himself because he knows that no one will do it for him. Instead of anyone doing it for him, he believes they will lead him into more trouble at the end of the day. Osas does not want to be

identified with things that will distract him from school, and that is why he objects to the opinion of contesting for the student union presidency. All he has in his mind is to struggle to be successful in his academics.

The promotion of education in this Superstory production is not only depicted through formal training as found in tertiary institutions, but also through the media. In this regard, Osas is seen watching an educative programme on the television with the Managing Director, Chiedu Adokie, of Security and Exchange Commission, as he and Gbenga sits out to drink. This television programme is on the topic: The "Capital Market", which according to the programme is an institution that accumulates resources for economic ventures. He also talks about the impact of this capital market on economic development, as follows:

Mr. Chiedu Adokie: Economic development requires commitment to long-term investment and a longtime capital to various sections of the economy, and economic health in the society (Part 2 of 'Corporate Thieves')

Television programmes are quite educative to whoever listens to it, if only youths in the society, like in the character of Gbenga will pay more attention to the enlightenment programmes on the TV that can help the society develop socially, and economically. Then social development will be fostered. Osas takes advantages of other channels of acquiring knowledge or learning especially through such TV programmes that many neglect in the society, this further draws his immediate attention to the issue of capital market and its significance.

Osas goes to Gbenga's room, meets his roommate Segun studying his books against his forth coming test, while Gbenga is sleeping as a result of the party he attended previous night. He uses water to wake him up, but on the way, the effort of Osas to lure Gbenga to class was wasted, because Gbenga disappeared and was nowhere to be found. Gbenga's action leads Osas into

making a statement which goes thus: *the one that has a cap has no head but the one that has a head has no cap*.

Evidence of seriousness is depicted in this serial as Osas graduates and his call up letter is given to him. It shows a child that is serious with education. During NYSC, a lecture is delivered on how graduates who have successfully served their fatherland could manage the money earned from the service. Financial management should be a lecture that students should under-go irrespective of the course one reads in the university. In the lecture hall, Osas makes it known to Jeremy that it's not that he does not care about women, but he does not want to put his cart before the horse, he intends getting a good job after service year and he wants to go into stock exchange and become a major shareholder in many companies in the society.

The corps members receive lectures on the capital market, the essence of the capital market and benefits, which includes capital appreciation and so many other benefits. Gbenga comes back to meet his father without graduating and without achieving that goal that was set for him from the unset by his parent. At the same time, his sister comes back from the United Kingdom with a master's degree from Oxford University.

The zeal to be educated is what makes some people go all the way in achieving what they want in life. Osas shows in this drama, the zeal to learn, and even after his university education, during his services year, he did not hesitate to attend the briefing on stock exchange and so many other educative programmes that were put in place for the corps members. Although, his friend Jeremy always tries to discourage him on taking his studies serious:

Jeremy: Oh boy how far now, you and book don't you ever get tired?
Osas: My brother that's the reason I came to the university now.
Jeremy: Well all work and no play man… (Part 2 of 'Corporate Thieves').

From the dialogue above, Osas keeps on with the seriousness, because he knows the importance of education, his seriousness created positive impact on his friend that Jeremy has no choice but

to join him in the pursuit. Osas comes in to meet Peju, as her father introduces her to Osas, and encourages them to work together, in the business and strategy unit of the company for them to develop strategies of expansion. It is from this minute that we get to know that Osas has B.sc in Agricultural-Economics and Masters in Business Administration in view.

4.2 Implications of the serial as a Social Development problem(Education)

Education, no doubt is the strongest weapon that can be used for maximum harnessing of interpersonal skills and greater vision of social development. The role of education is also followed by cultural and family influences on an individual. However, individual education is paramount and it's a yardstick for societal development.

As it is coined in the Bahá'í International Community (2008:23)

> Education whether formal, non-formal, and informal is indisputably the most effective way to shape the values, attitudes, behaviors and skills which will make it possible to function effectively in an integrated world society. The role of education in promoting social development, especially *social integration*, should, therefore, be addressed in a substantive manner in the *Declaration* and, most particularly, in the *Programme of Action*.

The family can be responsible for primary development of good qualities in an individual, The importance of education is presented and handled in 'Corporate Thieves', The drama presents Osas the leading character, as a good boy whose parents have passed away but struggles hard to pass through the university because he knows the value of education to his life and to the society. He knows that nothing else can make him become what he wants to become in life if not education. Even if it is elementary education one can get, that can go a long way to help in personal development, this means that for a society to develop, individuals must make head-way to develop themselves.

The above analysis also indicates the significance of education to youths in the society. Some youths feel or believe that education or working hard in school is merely a waste of time, so they

find other means of becoming what they want in life, but just as the sound track used in the serial "Corporate Thieves" goes, "it is better for you to suffer at the little beginning and make it big later than to suffer in future":.

Gbenga does not pay attention to his studies but focuses more on moving from one party hall to another and during examinations, he uses "expo" to help himself. Gbenga is though sound physically, socially, and financially but academically he is very weak as a result of this frivolous attitude. On the contrary, Osas is portrayed as a lover of hard work and has passion and zeal for study. At the end of the serial, the two characters are presented with rewards based on the work of their hands. While Gbenga has to suffer for his actions, Osas is rewarded bountifully for his hard labour. This process presents a lesson for the audience.

Furthermore, from the analysis of this drama, serial, three implications are evident. The first is that education is presented as a tool for and as a product of social development. The drama makes a social statement that through effective education acquired either in classroom situations, at family level or through other agents of socialization; it is very possible to become a better person as reflected in the life of Osas in the drama. Secondly, failure to go to school and be committed to studies can create a bleak future for an individual who refuses to do so as reflected in the character of Gbenga who is privileged and given all the conducive environment for learning but ends up a nuisance because of his frivolous attitude and non-commitment to study.

The third implication sees education as a product of social development. Social development manifests via the provision of essential social welfare services such as health and education. In this regard, a vital indicator of social development especially in a country like Nigeria is education. When one is educated formally, informally or non-formally; when one is adequately exposed to the world around him and beyond, human capacity is built and such an individual

looks polished and he is likely able to interpret his world better and handle the issues of life with much dexterity. Such an individual is also likely to contribute more effectively to the development of his social and physical environment. Hence, education is therefore seen as a product that social development provides.

In the serial under assessment, it is very evident that Osas proves more useful to himself and his environment, while his contributions are highly significant, but that of Gbenga is questionable. The difference between the two is the level of education received by each and the value that each of them attaches to education itself.

In view of the above, 'Corporate Thieves' offers significant lessons for the society to learn from. It tends to suggest to the public to:

- Handle life with utmost seriousness.
- Attach high value to education
- Take learning in school and through other means very seriously
- Avoid frivolity
- Work hard and be disciplined
- Live a life of sacrifice and devotion
- Consider education as a lift and ladder to the top
- Invest in education and avoid a riotous life.

All these are social lessons built around the phenomenon of education in the drama serial under analysis. Education is light. It is a pathway to social development and constitutes an embodiment of social development itself.

A study of this nature cannot be done without the proper use of dramatic technique to convey the messages of social development adequately. Therefore, the researcher, in the process of analysis

discovered the major dramatic techniques used by *Superstory* to portray the issues of social development in the serials understudy. Dramatic techniques like, the use of dramatic imagery, help in portraying the difficult situations of Omoye's family in the serial 'Omoye' by revealing to its audience the image of poverty that the family passed through in the serial; the dramatic imagery helps in portraying the physical arrangement of the house where the family lived, which also assisted the researcher in the analysis and in portraying all the issues of social development treated in the serials.

There is also the use of dramatic irony in the serial 'More than a Friend'. This dramatic technique helped the researcher in knowing what Dami did not know about her father and Mercy her friend until the situation unveiled itself. The researcher found that the serial has in it irony as a dramatic technique which helps the researcher to know the end from the beginning because what Mercy expected at the end of her life and securing her future and that of her family did not play out the way she thought. With these few dramatic techniques, the researcher is able to vividly portray the different issues of social development one after the other and their implications to the society's wellbeing.

4.3Depiction of Corruption as a Social Development Issue: Illustrating with "Corporate Thieves"

Corruption has progressively increased and is now rampant in our society. In Africa, corruption has been at the centre of development, an impediment of true and real development in the society. Corruption according to most scholars has ravaged the entire African system, causing the continent to be the most corrupt in the world. If Africa is to be saved from this infection, the endemic presence of corruption must be dealt with. Corruption in Africa is a development issue, thus, African countries cannot bear the costs of corruption, which impedes development and

minimizes the ability of governments to reduce poverty. Therefore, it is essential to effectively address corruption in African countries so that true development can be felt in the societies.

Although there is no universal definition of corruption, because what is regarded as corruption depends on the actors, the profiteers, initiators, how and where the act takes place, which also depends on the existing laws and regulations guiding certain actions. However, the UN has clearly highlighted bribery, embezzlement, illicit enrichment, abuse of office, laundering, obstruction of justice, etc. as corrupt acts. Therefore, the analysis in this section is concerned with the illicit enrichment of some select persons in the serial under study. As such, the concept of corruption in this study is domesticated to denote illegal enrichment of oneself, through fraud and other related activities, as it is played out in the dialogue below

WOMAN1: What do you want to do?
WOMAN2: I want to give him money now, he is deaf and dumb.
WOMAN1: Ehhhh, so! He has hands and legs now, let him go and work, and if he can't find a job, he should go and carry load or something, don't let them deceive you oh, all these things, this is fake oh *(woman 1 turns the paper upside down and throws it on the ground, the man with deaf and dump paper gets angry and starts shouting)* (Part 1 of 'Corporate Thieves')

From the dialogue above, it is obvious that what occurred between the woman and the man with the deaf and dump emblem is corruption, because this man in question is perpetuating the corrupt acts without the consent of those involved, he is conscious of the fact that asking them out rightly for the money might limits the possibilities of receiving from them, so he looks for ways to gain sympathy to thrive. Most of these people in the serial have made a way of life; this is shown in the actions of the man who poses as deaf and dumb to the women in the market.

It also shows the extent at which this corrupt practice has eaten deep into the society's social fabric.

People have refused to make good use of their God given gift to help themselves in the society. As in the case of the man who pretends to be deaf and dumb. Corruption is also beamed in the serial when fraudsters are seen in the first five minutes of the drama educating the market men/women on how they can earn money without working, but they will have to make initial deposit of 10,000 naira every month for a period of six months with monthly entitlement of raffle draw which will enable them get a loan that is worth three times their initial deposit:

Fraudsters: "The thing about this game is that you can start with any amount, five thousand, three thousand, and the more consistent you are in the deposit you will be more, you stand to qualify for the raffle draw, and the thing is the draw comes up every quarter of the year".

Market Women: So wetin we go win if we do this lottery?

Fraudster: Madam this is not a lottery, because in a lottery you don't get your money back, this is an investment with a lot of benefits, where everybody is a winner, in this draw you stand a chance to win a motor cycle and I better pass my neighbour generator, and your money will still be intact and glowing.

Market women: So, how we go register now? (Part 2 of 'Corporate Thieves')

The market women and men in the above conversation joined in the registration of the fake game that is ongoing.Thus, following the actions above, which is termed as fraudulent acts, in accordance to The Independent Corrupt Practices Commission (ICPC) Act, 2000, who terms "corruption" as an act which include bribery, fraud and other related offences. These fraudsters in the serial as well as other individuals who have decided to mask themselves under the guise of being disabled in the society to play on the sympathy of people for their own benefits. It also shows the extent at which people can go to give people fake information about things that are not in existence in order to defraud them. They move from community to community, to defraud people of their goods and property:

Market Woman 1: My neighbour, I don't see how you think about this thing, but I have a very bad feelings about these people.

Market Woman 2: My neighbour, why do you say that?

Market Woman 1: Ahhaa! They look to me like the same people that went to the central market the other time, they promised the traders heaven and earth, but

after collecting all their money, they ran away without fulfilling any of their promises.

Fraudster 1: This is how it works; it's so simple that anyone can understand, the deposit you make will enable you get a loan that is three times, three times worth your initial deposit. (Part 2 of 'Corporate Thieves')

Superstory has done much in the aspect of informing its audience about the social development issues in the society as shown in the serial 'Corperate Thieves' where it informs the public about people who have made themselves fraudsters in the society, this shows that both educated and non-educated members of the society should be aware of those who come to them in the name of establishing organizations that are seemingly meant to tackle one social problem or the other in society:

Collective Investment Agent: But unfortunately, fraudulent people take advantage of the scheme, using deceit and all manners of tricking to scam unsuspecting investors out of their choice and asset through what we call Ponzi scheme. (Part 2 of 'Corporate Thieves')

The above conversation shows that corruption is everywhere in the society, whereby people take undue advantage of positions of trust which is not limited to pecuniary issues. This is however not limited to the public sector,the education and information about Ponzi scheme continues and those it associates with for credibility purposes, and how they make offer to do favours, and false sense of urgency to the people, claiming that there is limited time for the offer. Because of the enticement, prospect of wealth and the life of luxury from the side of the market women and men, the fraudsters played on the greed of the people, thereby making offers that are too good to be true.

Many people are deceived today because of one thing or the other; some are deceived because where corrupt practices have become entrenched, large scale corruption by which government officials amass large fortunes co-exists with petty corruption by which officials at almost every level request payment to perform tasks or provide services which they should be doing as part of

their job. Job seeking opportunities in the society have become scarce, some citizens even go as far as posing as government agents requesting for huge sum of money from people and at the end of the day the job seekers tend not to find such government agents. This shows that people can go as far as ruining other members of the society just to be successful. It also shows how a society like ours has been eaten up by corruption. With this corruption in the society, the society cannot move forward, socially, economically, and otherwise, Usman (2013) points out that:

> One of the greatest threats to economic and political development of any nation is corruption. Therefore, the challenges of corruption remain a major devastating issue facing Nigeria since the colonial period, although, this phenomena has become a cankerworm that has eaten deep into the fabrics of our system. Nevertheless, its solution rests in our hands and cannot be put off to another day.

Fraudulent acts in the society are so numerous in such a way that robbers and miscreants who never thought of having a focus in life rob others and see these nefarious activities as viable means of livelihood. Gbenga unfortunately falls victim of armed robbery in the serial under study. With such people in the society, the society is tilting towards failure, aside from these road robbers, we can also find robbers in our corporate institutions, organizations, public and private organizations as well, they are everywhere. Corruption is seen in our educational institutions, some lecturers in most Universities are seen selling handouts to students, and at very high rate:

Jeremy: Talking of lecturers, have you paid your project fee for A.J's course?
Osas: No I haven't…
Jeremy: Oh! Boy yawadey, there is issue, fifteen K (15,000)
Osas: Fifteen K, is this what our educational institution has turned into? (Part 1 of 'Corporate Thieves')

As the action in this serial reveals, the man with the deficiency in hearing and talking was caught by the same woman who wanted giving him money, he was spotted at a restaurant, buying, and eating all sorts of things at the same time insulting people:

Deaf and Dumb: Madam d madam, nawa oh, abeg make una shuffle shuffle the thing, put correct meat wey get weight, put chicken, the big one wey get big lap and meat well well

Woman1: (*she taps him*)

Deaf and Dumb: Abeg leave me make you wait for your turn, (*she taps him again*) abegwetin be this I tell you make you wait for your turn, you no dey hear, na me dey sell food (*he turns*)?

Woman1: Are you not supposed to be deaf and dumb?

Deaf and Dumb: Na your papa go be deaf…an…..ebe…be...be… (*He continues his act in playing deaf and dump)*

Woman 1: God has caught you today, (*she shouts)* everybody come and see this man oh. He is a fraudster.

Food Seller: Wetin happen?

Woman1: Thank you oh, look at this man, this man goes around pretending to be deaf and dump, deceiving innocent people, collecting money from them, I just saw him ordering for fufu and okufe now now. (*She picks the paper that falls on the floor from his chest, written 'deaf and dump' and shows the audience)* see everybody.

Deaf and Dumb: See, make I explain, yes, true, true, I been deaf and dumb before, na miracle just happen yesterday.

Woman1: Miracle happen abi?

Deaf and Dumb: Yes, na him I begin get my speech, I begin hear

Woman1: No problem, you will give your testimony when you get to the police station, yes

Deaf and Dumb: Ah, madam, abeg, no do me like this, you know as ebi, nahussle, na him we deyhussle, na the only work wey I sabi be this.

Woman1: I even felt sorry for you, so you are a criminal? (Part 3 of 'Corporate Thieves').

This act of corruption of course has become a source of embarrassment to Nigerian officials travelling abroad and Nigerian nationals all over the world. Ogundiya (2012) observed that:

> The experience of the Fourth Republic indicated that corruption has become a norm. Therefore, it is no longer news that the back covers of our newspaper are always inundated with news about political and bureaucratic corruption. The popular saying by politicians of the Fourth Republic is "thou shall not be caught". By this, they meant that only those caught are corrupt. Therefore, they evolve different sophisticated methods of perpetrating this crime without being noticed.

The above position shows that corruption is prevalent in our Nigerian society and it has existed and still exists everywhere in the world which has become the norm particularly if the chances of being caught and severely punished are low.

In essence, corruption in Africa is a development and social issue which becomes an impediment to change and a serious constraint on economic growth and poverty reduction. As such, corruption is found almost in all aspects of life. Looking at the serial carefully, the deaf and dump man is of the opinion that he is 'hustling' and it has been happening in Lagos, which means that the corrupt or fraudulent lifestyle of those living in Lagos is full of lies and 'hustling', in this regard is a generally accepted phenomenon in the society, this in particular is questionable, because it's an indication that those in power in Lagos state are also living a life of deceit, 'Hustling' which brings about a mislead of the people in the part of the leaders, and mistrust. This also unfolds the endemic nature of corruption, which implies a breakdown of the rule of law and in most instances a loss of state legitimacy.

4.4 Implication of the Serial as a Social Development Problem (Corruption)

Gbenga (2007) approaches corruption from the perspective of financial impropriety. He sees corruption as a conscious attempt or deliberate diversion of resources from the satisfaction of the general interest to that of self (personal) interest. The disdain for corruption is clearly felt mainly when it is viewed from the prism of morality. There is no doubt that it inflicts some sorts of adverse effects on any society where it exists and persists until such society is purged of its immorality. The Vision 2010 Committee defines corruption as "all those improper actions or transactions aimed at changing the normal course of events, judgments and position of trust.

Corruption does not necessarily contribute to armed conflicts in Nigeria and Africa; however, it can lead to and sustain violent conflict, especially in regimes that are degenerating under local or international shocks and pressures for reform. Thus, the incidence between Maduka and his friend Felix is one that has caused a lot of grief to the family of Mr. Maduka, Mr. Felix deceives Maduka, although he might not have the knowledge of these fraudsters, and in one way or the

other has benefitted from them, but because, he wanted to involve himself in such an act he introduced his friend into using the entire money from his gratuity to invest in an illegal business with the fraudsters. At the end, he was robbed of his money, this is the money which was his only hope of sustaining his family:

Maduka's Wife (Akpomma): God I thank you! My husband, I am very happy that they paid you this money, the way am looking at this money now, in-fact, I know that we are going to use it… to plan our lives to make it better and that of our children too…

Maduka: Hey… why do you think I brought this money back home, an adage says "when a group of persons come together to urinate…it forms well" so that we can put our heads together and decide what to do… (Part 7 of 'Corporate Thieves').

This little dialogue above reveals the plan Mr Maduka had for his gratuity and also gives an insight into the impoverished condition in which the family had been living in. The children were not sent to school because they could not afford it, the little money the mother of the house gets from her little business is not enough to send the first son of the house to the university. As if all these was not enough Mr. Maduka's friend comes up with an idea that ends up leaving the family with more problems:

Maduka: Ahahaha! My friend, what happened?
Felix: I am no longer in a leggedize level… level has changed
Maduka: Don't tell me you used your gratuity money to buy motorcycle, how could you be so stupid…
Felix: Shut up! Why are you calling me stupid, look my friend, before you run your mouth too much, I am not stupid rather very wise…
Maduka: Hmmm… hmmmm… I am very sorry for you…
Felix: You see, when you are thinking and breaking your head on what to do about your gratuity, I Felix have my investment working for me, while I take pleasure riding around the town…
Maduka: I…don't understand…
Felix: Haven't you heard of mega money investment before?
Maduka: Never had of it…
Felix: It's simply investment…
Maduka: What kind of investment is that?

Felix: Well… emm… it's kind of investment scheme where you invest like 1000 naira and in a week you make three thousand , instantly, just like that…

Maduka: Hmmmmm…hmmmmm…

Felix: You see, the more you deposit, the higher the figure goes, and imagine somebody like me who invested my entire gratuity on it, I mean; this is just the result…

Maduka: Are you saying it's for free?

Felix: Makachukwu! People are winning all kinds of gifts, generator, sewing machine, pumping machine, etc. what you have to do is to go to their office for their weekly withdrawal and you investment is secured and save…

Maduka: Felix my friend, are you sure of this?

Felix: Do I look like a joker to you?

Maduka: I am interested oh…

Felix: If you are interested then join me, that's where am going to…

Maduka: Let me quickly call my wife (Akpomma) so that she can accompany me…

Felix: Maduka … this is not a matter to discuss with a woman, if you are interested join me, climb the bike and let us go…

Maduka: Ehnnnn… Oya! Let us go… (Part 7 of 'Corporate Thieves').

Corruption in this serial is often seen as dangerous in any human environment. This is because the perpetrators distort decision making processes for selfish reasons and thereby prevent the public from the attainment of optimum benefits of public policy. Mr. Felix in this serial, demonstrated a behaviour that is considered immoral and socially unacceptable to the people or to the law in the society, and his action has led to widespread and pervasive poverty which provokes social pressure on people in the society to falter:

Maduka: What is going on, where are these people? Or have they moved location or what, but they should have contacted everyone now… Hello… Felix, I am standing right in front of the mega money investor's office and the place is as disserted as a grave yard, what is going on? I should come to Umunede police station, what is happening? I should just come? (*As he reaches the police station)* what is going on?

Man1:our money can't just go like that oh…

Woman1: my brother, the money he gave me to start his building in the village…

Man2: can't the landlord of the house be arrested? They are 419 people; they ran away with our money, our investment…

Maduka: oh haba, no now, that is not possible, you can't be serious…

Waman2: so why do you think we are all hear?

Woman1: to shine our teeth to the police people.

Maduka: Nooo… that is not possible, it can't be possible… Felix.

Police:we will do everything humanly possible to apprehend those guys, that is if they are still in town, but chances are, they are no longer in town, all I can say is that keep your fingers crossed.

Maduka: Ah! Sir, is that all?
Police: There is nothing else that can be done for now, we investigate and hopefully, we come up with something good.
Maduka: Felix, this is your entire fault oh
Felix: what do you mean by that, did I put a gun into your head?
Maduka: it is either you kill me today or I kill you…
Crowd: Ehhhh…. The man is having heart attack oh… (Part 8 of 'Corporate Thieves)

Mr. Maduka is now faced with a different problem, which requires him being treated, but the money has been taken away by the fraudsters. This is evidence of corruption in a society, the negative effect of corruption in the society has brought about greed and high societal intolerance, excessive materialistic nature of people, weak ethical environment, erosion of moral values and lust for power are some of the factors that have led to or encouraged corruption today in our societies. Inadequate education of the members of the public on their rights as well as penalties and consequences of corrupt practices by the law, this in essence means that, during the incidence before the collapse of Maduka in the police station, he mentioned the name of Mr. Felix, the police would have arrested him for questioning, but they also failed in their duties as agents of the law.

The stroke acquired by Mr. Maduka is a source of setback to the family, the wife and children who were meant to be in school in the morning hours, are now in the farm, farming and receiving insults from the farm owner Mr. Maduka cannot stand on his feet alone, but with the support of his wife and children. This is an evidence of a negative impact of corruption to a society. First his condition was propelled by the failure of the system. If young people in the society are gainfully occupied with good jobs and are likewise able to meet their needs, then there will be less fraudsters around to take advantage of vulnerable people. Hence, it is only when government policies are truly people oriented, seeking to better the lives of the majority of the less privileged that vices in society such as corruption can be properly tackled. We can therefore aver that Mr Maduka fell victim of the corruption occasioned by the failure of the system which he so worked

hard to serve. Mr Maduka's crisis extends to his son as well, things become bad at home, and the first son (Chike) was sent to the city so that he can join his uncle in doing jobs for the family to have something to fall back on, but he was also robbed:

After Akpan and his friend had finished washing an empty paper with fake chemical, they exchanged the paper with the real money without chike know,Chike was amazed with what the chemical can do, so Akpan and friend advised Chike to bring whatever he has so that he can buy the chemical to get two million naira.

Akpan: Yes before you stroll into the million fully, the problem is this chemical.

Akpan Friend: wetin happen to the chemical?

Akpan: it's expensive now, the chemical is very expensive, you see this small bottle so, is twenty thousand naira.

Chike: wait oh… if one gets the money, after washing, you can take the money back abi? Because there is this money they contributed in our compound, it's even more than twenty thousand naira sef.

Akpan: Na him you still deysidon? Go bring am quick, quick, don't tell anybody, just go and get the money. (Part 10 of 'Corporate Thieves')

Chike has taken the money that his uncle kept for NEPA bill to give to fraudsters, so that he can get the chemical to wash the paper into two million naira, this is also corruption playing itself out in form of the greedy nature of Chike and the need to get rich in a hurry. The society witnesses Corruption as the outcome of people being eager to make money at the expense of others.

Development in a society is seen as the process by which a type of social change is introduced in order to produce a better production method and improved social arrangement.At the national level, specialized agencies and anti-corruption bodies can be extremely effective, but provided that they have authority and resources to function efficiently and independently, government actions alone will not be effective. A coalition that encompasses the governments and the public against corruption is necessary.

This implies that the different sectors of society (the press and the business sector etc.) have a crucial role to play as in engendering development. Public opinion has to be supportive to anti-corruption efforts. This is because public opinion is the major force in creating an environment

that is free of corruption. Public education is important in creating awareness and an active public response in support of anti-corruption measures. For this, free and professional press, and accessible channels of information, is crucial.

Superstory draws from life and imposes its lessons as drama on all shades of human interaction, this serial understudy has contemporary relevance to its immediate society, from the first act and scenes in the serial 'Corporate Thieves', it is glaring that many in the society disguise themselves as agents of corruption in the society through their actions, many of them pretend to be disabled in the society so that they can gain favour. Corruption and corrupt practices sometimes bring about war within our societies, communities, and even between, nations. No warring nation will boast of a healthy socio-political and economic development. This is evident in the words of Mauro (1997) who, argued that corruption affects a nation's economic growth by reducing public spending on social and human capital formation.

Socially, the effects of corruption could be enormous, activities are being crippled by power-outages, like does Nigeria NEPA; now PHCN. This is quite saddening and rather unexpected in a place like Nigeria. However, such is the effect of corruption. Power generation and distribution in Nigeria is privatized and is being handled by different private organizations. Although, it is not surprising as it gives an insight into why the current call for privatization of Power Holding Company of Nigeria (PHCN) and deregulation of the Nigeria economy is being critically opposed by some Nigeria elitists. (This DayLive, 15th April, 2012).

A society without law and order is a failed society; people perpetrate evil and corrupt acts in the society and get away with it without repercussions. Ideally a society that has strong and effective laws should prosecute such offenders and make them pay for their crimes. Unfortunately today these people are only probed without execution any of serious punishment meted on them. The

irony of this remains that, those who are guilty of petty crimes are severely punishment while those who have wrecked the nations treasury are out there enjoying themselves at the expense of the just in the society. We see this vividly in the serial through the character of Chief. Chief in this serial represents our law makers, and law enforcement agencies in the society, who don't carry out their duty effectively, they are meant to investigate before taking actions and be sure of what will become of their actions in the society. Chief arrested his stock broker; (Mr.Akpan) unjustly, takes him to the prison because of the missing documents of his shares, without thinking through his actions, that he has a son who is more of a fraudster. Gbenga sells the share documents and squanders the money with his girlfriend. But Mr. Akpan was arrested for a crime he did not commit.

Chief: *(to the gateman)* Mr. Akpan, is he in? Mr. Akpan is in.
Mr. Akpan: Chief, what is it?
Chief: Officers, that's him, please arrest him.
Mr. Akpan: chief what is going on?
Police: You are under-arrest, please come with us.
Mr. Akpan: For what offense?
Police: You are suspected of fraud.
Mr.Akpan: Fraud…?
Chief: Take him away, I said take him away… (Part 5 of 'Corporate Thieves')

Chief realizing what he had done wrong tries to correct it, but the damage has already been done on the image of Mr. Akpan who promised suing the chief for what he has done to him.

The explanations above, shows the negative impact of corruption in the society, Corruption in Africa is costing the continent so much and restricting its development. The consequences and effects are also on the increasing side. In a bid to improve its (Nigeria) reputation and ensure aconducive environment that is ready to accept economic and political change, Africa must be prepared to look inward at tackling the problems that is besetting the continent for a long time, this takes us to the issue of Gbenga's father who fails to do what needs to be done when his shares documents were missing.Corruption could fuel war when, in the absence of a legitimate

political regime, certain social groups are favoured in the allocation of resources, thus fuelling grievances among marginalized groups, this is seen in the action of Mr. Akpan who refuses to accept mere apologies from Chief, thereby arousing grief and the relationship they had coming to an end.

'Corporate Thieves' has informed us of a man (Mr. Julius Okeke) who was involved in an unlawful business with Gbenga whose father is the CEO of KFJ Holdings investment, but at the end of the business transaction, he was arrested and found wanting by the Securities and Exchange Commission, and was sentenced to prison, this incidence in the serial is a typical example of a society that has law and order, a society where, offenders are punished as due. This is our society presented, from the North, South, West and East, these issues in the serials happens, but the issue is, what are we doing about putting a stop to such corruptible acts of our people in order to save the society and bring about it sanity once again, how can we bring about a sustainable society that is free from corruption? The answer lies in the hands of all of us.

In general, corruption results in high cost of public projects and lowers the quality and standards of goods and services. The act of corruption prevents the poor from having access to public good and undermines basic human rights. Corrupt practices undermine growth and development and have serious socio economic and political consequences. The trend in socio economic deterioration in Nigeria cannot be divorced from the endemic corruption which has eaten deep into the fabrics of the nationallife.Consequently, the negative consequences of the endemic corruption continue to impede development and threaten security of lives of the citizenry. Poverty, unemployment, insecurity of life and property and decaying infrastructure are the common features which are largely attributable to the high incidence of corruption which has reached an endemic level in the society.

Corruption in Africa slows down development. One of the most widely discussed consequences of corruption is the distortion of African government expenditure. This often results in public money being wasted on white elephant projects, rather than people-oriented programmes such as health and education. As a result, more opportunities are presented for corrupt use or diversion of funds, raising the ethical standards of governance can lead to many benefits especially for the economic, political and social development of a country. Fighting corruption and promoting good governance in Nigeria and in Africa at large is therefore crucial to developing an environment that facilitates the social, political and economic development of the African people.

4.5 General Comments on Social Lessons Derived From Investigation

Generally, *'Superstory'* the productions in this study seek to teach lessons far from the moral and ethical injunctions of narrators; they also aim at imparting social lessons, knowledge, values, beliefs and attitudes for behavioural change, criticism and social control. They are designed to dwell on issues of social development at all times and these issues reflect the good, the bad and the ugly of the society. In a deeper way, the productions carried out investigations, explore human travails and situations and picture them in a drama form and experience to raise consciousness in the society, and to instigate the audience members to take action that is beneficiary to them.

The serials aimed at contributing to the development of the Nigerian society, by so doing; they depict the realities of mankind and at the same time proffer solutions to the problems it is reflecting in the society. The drama serials are not just out to entertain but it is there to inform, enlighten the public, comment on social realities, bring to light injustice, and promote the cultural values of Nigerian society. The conception of the serials and dramatic practice relies

much on didacticism; that is using drama as a means to an end and not only for entertainment, but also for instructing, just as it is being practiced in the African folk tales.

In addition, all the stories in the drama under investigation are told through sequence of actions, and these actions communicate development issues that are related to the social life of the Nigerian society. The perception of *Superstory* about life, the entire universe and the way it mediates these realities makes it quite distinct among many other TV drama, *Superstory* holds the philosophy that life is a struggle and full of opposing forces and, in order to suppress all these cosmic forces, *Superstory* prescribes continuous resilience, diligence and hard work and unswerving persistence as reflected in some characters in the productions analyzed in this study.

In order to reinforce the social issues of poverty, education, betrayal, and corruption discussed in this research, there are several attempts by the drama serials to employ the appeal of entertainment to achieve the different issues of social development mentioned above. The entertainment in the production creates fun and amusement, retains the attention of the audience in the dramatic experience while at the same time confronting them with the social realities that can foster social development.

The comic relief, songs and music in the productions are used to increase appeal to the viewers. They provide fun and excitement, thereby allowing the main message to flow easily. Music is used as a form of entertainment to accompany the production; it keeps viewers alert, preventing boredom and monotony, some of the songs and music used in the productions are not only entertaining but also message laden. They instruct, teach, validate and enhance one message of the entire productions. They enhance dramatic atmosphere and set appropriate moods for the productions.

CHAPTER FIVE

SUMMARY, CONCLUSION AND SUGGESTIONS

5.0 Introduction

This chapter focuses on the Summary, and Conclusion of the research carried out and has also provided possible recommendations for the issues raised for future research.

5.1 Summary

This study was embarked on to look at TV drama as a vital tool for treating social development, using Wale Adenuga's *Superstory* as a case study. The work was based on documentary analysis. To carry out this study effectively, background information leading to the proper understanding of this study was provided, the statement of research problem was stated, and an aim and three objectives were raised.

Related literatures on social development, communication, TV drama were reviewed. "Social Development theory of Bilance (1997), Amartya Sen (1995) and Tamilnadu (2000), which views Social Development as the promotion of human wellbeing through the empowerment of marginalized groups such as women and youths. The data gathered is presented in chapter four in analytical form. The last part of this study was the summary, recommendations and conclusion which were drawn from the conclusions reached from the data collected

5.2 Key Findings

Some of the key findings in this research are highlighted below.

- It is revealed from the serial that presentation of *Superstory* drama under review is done in English and Yoruba languages, and this limits the viewership of audiences from other

tribes who do not understand the languages, thereby narrowing their knowledge on the social development issues treated in the productions.

- The serials understudy made use of concrete dramatic techniques which vividly help in depicting social issues like education, poverty, betrayal, corruption and their implications for development. Some of the techniques include the use of songs, dramatic irony,dramatic imagery, humour, flashback etc.
- Feedback mechanism to get responses from the audience in an interactive manner is not provided in the productions.
- Social development issues like education, poverty, corruption, betrayal, unemployment, moral decadence, leadership crisis etc. are vividly portrayed in the serials understudy.
- The productions under study do not just provide entertainment to the public, but also present experiences of socio-moral lessons and significance.
- Each of the productions is instructive and dexterously prescribes solutions/alternatives to social development crisis featured in the drama and this may serve as a lesson for the audience to learn from.

5.3Suggestions

In view of the foregoing findings, the study therefore suggests the following:

- Efforts should be intensified to research the society for concrete stories that stress human angle and social development. Principles of participation and co-design should be adopted in story derivation and scripting for *Superstory*and other serials rather than undue reliance on fictional non-participatory scripts.
- *Superstory* should provide effective and concrete feedback mechanisms for the audience to talk back or air their views on issues raised in the production. Phone-in strategies

opinion polls and e-mail approach could be deployed as feedback mechanisms to get the views of audience in an interactive manner.

- *Superstory* dramaturgy should also embrace the utilization of other indigenous languages for presentation for wider reach.

5.4 Conclusion

TV drama especially has been identified as an important resource in the process of social development and nation building. Obviously, the portrayals of social realities by *Superstory*, its prescriptions, instructiveness, entertainment, education, public enlightenment, and provocation of critical consciousness as demonstrated in the drama serials understudy, form the basis of what we sum up as the significance of drama to social development. The research has argued the notion that drama, in which ever medium it is presented, is not only meant to amuse or entertain but also promote development. Among so many ventures or strategies that are used to advance the well-being of the members of society today, drama, especially a well-intentioned and ideologically titled drama, has also taken its own convenient position as a contributor to development.

Superstory is an essential tool of social crusade. It identifies with the struggling masses, speaks on their behalf, mirrors the society and helps to launch an attack on some endemic social problems confronting the society. These problems range from poverty, ignorance, illiteracy, violence, robbery, mis-governance, systemic corruption and the oppression of the poor. These are some of the ailments that have eaten deep into the fabric of the Nigerian society and *Superstory* is determined to expose and satirize these vices and prescribe remedies accordingly.

However, for television drama to be more effective in meeting the socio-moral, cultural and

political expectations of the Nigerian populace, there is need for revolution in television communication system generally in terms of participatory approaches to TV programming. This will help to fulfill its social role in development. The primary principle of participatory communication is to involve the people themselves in the design and development of the TV drama story. Besides, feedback mechanisms need to be improved upon and finally, Nigerian TV dramatists also need to be more committed, focused, ideological, strategic, creative, visionary and sensitive to their environments so that they could give a better and more realistic portrayal of social development crises and their solutions in their dramaturgy.

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