

**PERCEPTIONS AND REPRESENTATION IN THE READING OF EMERGENT
NIGERIAN HOME VIDEOS**

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DECLARATION

I declare that this study is an original work of research by me. It has not been presented partially or wholly for higher degree in any other University. All borrowed materials have been acknowledged and distinguished by quotation marks and notes.

Kayode Animasaun

CERTIFICATION

This dissertation entitled *PERCEPTIONS AND REPRESENTATION IN THE READING OF EMERGENT NIGERIAN HOME VIDEOS* by Kayode Animasaun meets the regulations governing the award of the degree of **DOCTOR OF PHILOSOPHY** in **DRAMA** of the Ahmadu Bello University, Zaria and is approved for its contribution to knowledge on movie production and appreciation.

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DEDICATION

To Adetoun, Aina and IyanuOluwa my arrows

From

Your runaway father.

and

my mother, first daughter, sister, only friend and wife, Bunmi

for holding forth while I was away

now

Ojo and Aina

my parents can rejoice in their sleep, because their wish has been met.

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Except the Lord builds the house, they labour in vain that build it. Glory be to my Lord and Saviour for always being with me, and for meeting my expectations. He is indeed fulfilling His Covenant thoughts towards me. Praise be to the Lord.

The pride of the river is in the swamps, the brag of a son is in his father, I am very grateful to him,

Who chides with the right
And caresses with the left

That the house may have light
Is why the kerosene cannot wink.
Be my semblance, be my semblance
The crude will interpret as meanness
But who stays to learn the art of hand washing
Will feast with the elders.

And the dog that has the backing of a hunter
Will confront a monkey
Accept my obeisance
For moulding me.

If my cockroach poses to the fowl, it is you
If my oil simmers, you caused it
If my regaled masquerade is applauded in the market square,
I am grateful to you,

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ABSTRACT

The movie has become not only a very important industry in Nigeria, but also a major source of employment to many Nigerians. However, a preview of some movies and their content of production is a cause for concern. One is tempted to inquire who determines the images that make up the movies and whose culture is actually being replicated.

This study examines the problems of perceptions of representation. And in doing so, tries to survey the movie as an identity creation and culture document. In essence, the study desires to know whose gaze is set and what the Nigerian audiences can make out of the gazes, as a way to interpret how Nigerians are being imagined.

Using Mirian Freeman and Deborah Valentine as the main point of departure at gaze representation, the study examines the deviation of Hay's model from the Western [Hollywood] movies posture as basis for proposing the Normative Self -Regulatory Approach to gaze setting and interpretation in Nigerian movies.

As a result of identified problems, ten (10) research questions were formulated on the five likely variables that could determine movie packaging and analysis especially in Nigeria. These variables are: the Nigerian Film and Video Censors Board variable, audience, producer, cultural and media variables. Analyses of data showed that

1. There is no significant relationship between the Censor Board and Movie Producers.
2. The viewers' academic exposures to a great extent determine their interpretation and perception of Nigerian artistes.
3. Audience's sex does not determine their perception of the role of actresses in Nigerian home video.
4. Female film producers are significantly different from male film producers in their depiction of Nigerians.

5. To a great extent the producers' religions determine their imagining of Nigerians in Nigerian films.
6. The screen exposures of women artistes' affect their perception of their roles both positively and negatively in Nigerian society.
7. There are relationships between the viewers' cultures and their perception of the representation of Nigerians in Nigerian videos.
8. There is a significant difference between viewers' religions and their perception of the portrayal of the Nigerian film stars.
9. There are significant differences in the representation of Nigerians across cultures in the Nigerian movies.
10. Iconography and semiotic to a great extent determine viewers' perception of the image of the Nigerian movie characters.

The above findings support the proposition of the Normative Self Regulatory Approach [NoSRA] model. It concludes that NoSRA will not only ease the work of the Nigerian Film and Videos Censors Board (NFVCB), but that it will also impact on the movie producers and the crew the need and the ability to go into self-censorship in the production process.

To this end, conclusions were drawn and recommendations made on how to apply the NoSRA model as well as for further studies.

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CHAPTER ONE

INTRODUCTION

General Introduction

Perception is an inquiry into what the audiences watch or what arrests the viewers' attentions in video movies and how the spectators interpret these. It is a study into how the spectators' attentions are aroused, arrested, directed and who determines the arousal and directs the gaze. And, representation is the manner of portrayal, enquiry into what is perceived as reality in the movie and the meanings the audiences are able to derive from the gaze that may be set through the movie. Perceptions of representation in the Nigerian movies therefore deals with the processes involved in reality creation and how outcomes are sought and achieved in relation to gender, ethnicity, religion, settlement and class in Nigerian movies. It involves not only how popular identities are mirrored within a particular context but also the construction and production processes and how they are received by the people whose identities are differently marked within the Nigerian context. It is a study on how Nigerian images are marked and formed by Nigerians and how the Nigerians receive these.

A visit to the ubiquitous video rental shops in towns and villages across the country and the volume of films in these shops, which are produced in this country, are enough evidences to prove that the home video has gained great popularity and acceptance among Nigerians above other dramatic media such as the stage, television and public cinema. As a medium of entertainment, education and cultural transmission, the video movie is affective, effective and infective in its content. It is affective in the sense that the audience's culture is easily promoted or polluted by the prevalent videos and foreign cultures. This is noticeable especially where the viewers do not share the same cultural view with what the movie is

explicating. It is effective as a medium of transmitting societal norms and beliefs. The video more than any medium and story has a more concrete way of reproducing for posterity what would have been the lost culture or traits of the people. However, its infective nature is readily identified from the proliferation of films. Also, peer-audience influence can arise from renewed discussion of especially new and interesting films. An isolated person who has not been exposed to a movie is tempted to want to have a view, in order to fit into the movie viewing-culture. The tendency therefore, is that the hitherto odd person may get hooked on video viewing thereby becoming infected with the realities that the video movie may be replicating. These realities either can be negative or positive. Positive infection is in the form of some audiences who have had to copy fashion styles from movies and some architectural masterpieces and interior decorations we often see in some movies that some audiences have had to imitate.

Where the reality is a negative one, it can however cause a curious, sensitive and conscious mind to inquire whose gaze is actually being enacted. In view of this, such questions as “who” or “what” determines the gaze set readily come to mind. That is, whose gaze is being reproduced? In essence, whose focus, whose attention or whose intention is being depicted? How is the depiction made to seem true, common sense or natural? What is the sign written about the genders? What is the cultural, psychological or philosophical agenda behind the set image in the movies that adorn movie stalls, rental shops and are even exported abroad? Are they culturally motivated or simply for entertainment? What or whose cultures are they transmitting and promoting? What aspect of the people’s culture is fore grounded and what is back grounded?

The search today is of positive cultural identity and a correction of the bastardised image of the past administrations. Every ideologically motivated video movie should focus on what would showcase the perceptions of the culture and the aspiration of the society on which it is produced. This study on perceptions of representation is therefore to examine the portrayal of Nigerians as set in the Nigerian home videos and how Nigerians receive them.

Background to the Study

The proliferation of video movies in the entertainment industry especially in Nigeria is a welcome phenomenon. This is so because avenues to preserve cultures, entertain and as well as to promote and create employment have also got another boost. But it is necessary to give the historical development before it got to this stage. This will mean tracing the development from traditional festival period to stage drama.

Historical developments of drama in Nigeria

1. The development from traditional festivals

The development of movies in Nigeria owes much to traditional festivals which constitute some of the traditional elements witnessed in most Yoruba and Igbo movies today, while Indian and Arabic cultures, becoming the central point of the Islamic religious cultures set the background for the development of Hausa theatrical developments.

There are traditional gods such as Ogun, the Yoruba god of iron, Yemoja, the river goddess; Sango, the god of thunder and so on among the Yorubas, while the Igbos have such gods as Ani, the god of land and agriculture, Ogbunabali, the god that declares

judgement at night as traditional gods. These and some other gods have festivals during which the adherents worship and offer sacrifices amidst dancing and theatrical displays. During these periods the community of worshippers are clad in beautiful attires and costumes meant for the occasion and gather in an arena to celebrate. Such scenes and demonstrations are witnessed in home videos today which often replicate initiation ceremonies and sacrifices that are offered especially during rituals, when a character is either looking for money, childbearing or a specific favour through supernatural means. This action on stage or movie is a reduction or transfer of traditional festivals or elements to the movie arena. Here, theatrical elements are brought from the festival worships to the theatre. Without attempting to demote but to commune with the gods, they are represented on stage as agents of order, divine presence and peace. This however negates the opinion of the brand of educated Africans who having lost contact with their roots always think that what African traditional elements entail is an orgy of merriments and a string of weird primitive sacrifices and dances.¹

Though in the traditional settings this did not take place in a theatre as in the western sense, there existed village squares, not in strict architectural dimension like the Greek or Shakespearian types where performances took place,

When one watches a traditional African festival one is immediately struck by the fact that one has been exposed to a dramatic experience.²

But this incidental acting, unlike what is witnessed in the movies "...is controlled, happed and influenced by the society which creates, owns, and consumes it."³ This art is culturally bound as mannerisms; polemics, kinetic and aesthetic values are exhibited within the people's cultural contexts. But what is witnessed in most movie portrayal as depicted

by the movie producers through the characters is an egocentric appropriation of supernatural and religious exercise to achieve selfish ends, as in using it as a medium to amass dubious wealth or to deal unjustly with perceived enemies.

However, among the Yorubas, a traditional group that stood out, and has contributed directly to acting was the Alarinjo travelling theatre.⁴ The major contribution of this group to the development of theatre in Nigeria is not only in the place of stock characters as archtypification of the societal elements, but as a political check in the traditional governance. In Oyo in the 1590s' they offered palace entertainment to the Alafin and his visitors while they also served as the mouths to comment on the ills in the empire, regardless of who is involved. The popularity of the show led to their introduction to other provinces. On their patronage by the provinces it was observed that,

*Each metropolitan governor could keep a troupe,
and it was the custom to include a troupe in their
entourage during their annual visit to pay homage to the Alafin of Oyo.*⁵

Apart from their contribution to the development of drama in Nigeria, the ghost mummers that originally made up the character stock that formed the Alarinjo theatre led to the creation and encouraged the proliferation of stock characters among the Yoruba and the Nigerian artistes. It also shows the place of drama as a communal voice. It is the imitation of the six stock figures that probably led to the popularity of comedians and comic characters like Baba Sala, Ajimajasan, Baba, Mero, Aluwe and Lukuluku, Baba Suwe Zamanja, Chief Zebrudaya, Jegede, and the only woman comedian that has stood out, Moladun Ken-ke-lewu among others. Also, among stock characters who are stormy petrels in Yoruba drama are Fadeyi Oloro, Orisa Bunmi, Ogunjinmi and so on.

With the slave trades and Fulani invasion, the group was forced to scatter, and their place in court and outside was seriously threatened. This led to the springing up of groups elsewhere beyond the Ologbojo lineage that was meant to be the sole progenitor. This also led to the rise of such groups as Agbegijo, Ajagila, Ajofoba and so on. The rise of Ibadan in the 19th century independent of Oyo hegemony meant a rise for the theatre and new phases of expansion. The troupes became an extension of the hegemony of the Ajele (the Ibadan Resident Lords) in all the places they were sent. This was the period when the troupes acquired their popular attribute, "the Alarinjo" – the travelling dance – theatre troupe.⁶

The arrival of Islam and Christianity had more devastating effects on their existence of these theatre troupes in Yoruba land than they had on the political life. The Moslems during the first half of the 19th century banned theatrical activities in the Fulani domain of Yorubaland to the north. This led the troupes to move down south. Also, in the second half of the 19th century the missionaries moved from the south up country. Their activities too affected the traditional, social and political religious institutions of the Yorubas. They

found ritual ceremonies intolerable and had no regard for traditional forms of the people's entertainments. Their task was to convert all to renounce membership of secret cults, as drama in Yoruba land at that time was associated with cultism. As such, there was a decline in the theatre. They were hostile to the Egungun society; both the theatre group and the cultic group were condemned.

*And, because of the constant attack of their public show by the fanatical Christians, privation set into the troupe, more so that they were losing the patronage and support of the women who had constituted the chorus at every public performance.*⁷

The Christian society truly maintained an attitude of indifference and looked down on their kind of amusement. This led to the development of a new form of entertainment, which spread, with the increasing Christian European civilizations and education. This new form of entertainment though musical in nature was devoid of ritual elements and masquerade shows. It was meant to preach the gospel only and was also performed in primary schools. This affected traditional theatre greatly. This is why Oyin Ogunba has observed that theatre had been practiced before the colonial government especially in Lagos in the late 19th century.⁸ It was recognized and practiced without European inspiration and content and complete with knowledgeable critics.

The incursion of the church and schools into play production further aided the development of the drama. However, practitioners came in from outside the church and school system and plays were produced not only to entertain the community but also to make social commentaries. This created another form of recreation outside the normal traditional festivals. The peak was probably the production of D.A Oyedele's 'King Elejigbo' in 1904. The efforts to fight for independence by Nigerians and the wealth that politics promised switched the minds of the Nigerian to politics from taking play production as a calling. Nevertheless, some of those who had diverted into politics were soon to realise that political impacts can be created using drama. Thus, it was taken as the right media not only to comment on colonialism, but also to inform the people about some traditional rulers whose reigns were oppressive. This was what brought Oyedele's King Elejigbo to limelight as his play commented fearlessly on the activities of the whites in Lagos area and their repressive measures especially in the areas of who to pay taxes. The dramatists were banned from public performance because of their antagonistic posture to the government. As a result they went underground. The major re-emergence was in 1940 through Hubert Ogunde. The content of Ogunde's work was social and political. This brought him again into open confrontation with the government. The plays like 'Tigers Empire' (1946) 'Strike and Hunger' (1946), earned him a ban in Jos, and a fine of One hundred and twenty-five pounds. He was also arrested for sedition and fined six pounds for his play, 'Bread and Bullet' in 1950⁹. What endeared him to his audience was his use of songs, opening glee and good dramatic actions. Women not only featured very prominently in his plays with few good singers among the men in the group, they were also presented in positive form. These dramatists were not trained in the western sense of dramatic performance, they made use of their raw talents.

11. From Stage to Television

The journey of the theatre to feature films will not be complete without considering the role of western education and the television medium in the evolution. The introduction of western education in Nigeria also contributed to the evolution from theatre to feature films. In most parts of Nigeria, usually from primary to secondary school, at the end of each academic session pupils were guided by their teachers to provide entertainment as parts of the end of the term activities. This was always made up of songs, dances and

drama. Usually plays were adaptation of Biblical stories. These plays were always presented on the final day in school when academic results and prizes would be presented to deserving pupils. This was a breeding ground for budding stars. Seeing the potentials raised by those schools, a school of drama was established in the University of Ibadan in 1967.¹⁰

The school grew from the earliest attempts to meet the theatrical needs of the expatriate lecturers and staff of the university. Apart from that, it was meant as an avenue to tap from the stage experience of the likes of Kola Ogunmola and some other travelling theatre practitioners even though they were not exposed to western theatrical trainings.

Most of the doyens of feature films in Nigeria today such as Jimoh Aliu, Moses Olaiya, Lere Paimo and Oga Bello transferred from stage to radio drama to television and to home videos. Radio was started in 1936 first as a wired system until 1949 when the first wireless system was set up. In 1951, Nigerian Broadcasting Service was created as a separate department. This later metamorphosed into the Nigerian Broadcasting Corporation in 1957 with national and regional services in Lagos, Ibadan, Kaduna and Enugu. Most of the Alarinjo travelling theatre groups for instance the Duro Ladipo theatre group, in an effort to meet the programme needs of these stations, especially in Ibadan transferred to the radio along side their stage assignments. Popular among the programmes were the adventure of Lere Paimo Eda; a solo presentation, Alawada Babasala, Moses Olaiya's show; Awada Kerikeri of Ola Omonitan, Duro Ladipo and so on.

When on October 31st 1959 television services were launched in Ibadan, the radio performers readily transferred to the television. These included Duro Ladipo and later Hubert Ogunde. The situation in Ibadan was a realization of the taxpayers search for entertainment through drama.¹¹ Later in 1960, the Eastern Nigerian Television was commissioned and also that of the Northern region in 1962.¹²

Not much is written on the development of drama in Hausaland except for the report of Alhaji Haruna Danjuma¹³ who states that Hausa drama dates back to the pre-colonial era when traditional rulers had various entertainment troupes especially those who recite oral tales and comedians. But according to him, the first Hausa drama was produced in the early 1940s by the British Film Corporation. However, the first indigenous Hausa theatre group was formed in 1977 by Alhaji Maitama Sule named Dan Haki group. This group produced the first known stage plays in secondary schools and they also had their plays televised by the Nigerian Television Authority,

Kano by 1980. After this group came the Tumbin Giwa drama group formed by the students of Government College, Kano. This group was headed by Malam Gidado Waziri.¹⁴ Initial members of these groups were students but after graduation, the members dispersed with some of them probably forming their own groups. The plays around this time were based on adaptation of stories and folk tales with the themes built around morality, valour and justice.

This was the situation in the 1980s when cinema was just being promoted. The spread and development of film in Yoruba land was expedited by the demography of the land where over twenty million people concentrate in one urbanized area, created room for economic viability.

The producer and director and the cast, usually his family members; move from one village to the other. Their presence in the town itself was publicity. This serves and gave room for on the spot announcements to be made. Usually troupes visit areas where popularity had been built. Those who thrived through this method were Baba Sala (Moses Olaiya Adejumo) Hubert Ogunde, Isola Ogunsola and so on. And, to penetrate the porous market of other languages the characters use English phrases as part of their acting styles and subtitling of scripts. Analysing the style of acting in the films, Okome states that,

*The style of the theatre is transferred to film, a medium that calls for a more realistic mode of presentation. And because actors are drawn from the travelling troupes, it is difficult to check the exuberance of over blown gestures and exaggerated mannerisms, as well as indirect improvisation on the part of the individual star actor.*¹⁴

This superfluous style of acting is what Balogun refers to as “bogus displays of individual talent”.¹⁵

The Development of Film Enterprise in Nigeria

The development of film in Nigeria owes much to the colonial masters who introduced the film enterprise into Nigeria from the United States of America, Britain, China and India. It was another of the colonial influence on Africa. However, indigenous films gradually evolved. The stages of the evolution were three; the colonial and pre-Independence period, the post Independence period; and the post indigenisation decree period.

The film distribution at colonial period was aided later by the joint efforts of the Colonial Government and the Missionaries. For, while the colonial masters were screening films that showed the colonial activities and development in Nigeria, the missionaries too were interested in winning the Nigerians for Christ and indirectly expand the colonial tentacles. Also, movie screening was another attempt to win the Nigerians to the side of the colonialists during the Second World War. Thus, a Colonial Film Unit [C.F.U.] was established. The objectives were to use the film as a tool to show to the Nigerians that they and the English had a common enemy in the Germans. This accounted for why three quarters of the films imported to Nigeria were war films. Also, they were to encourage communal developments in the colonies especially in the interior and rural villages, and; to expose to the outside world the excellent work being done in the ‘heathen’ parts of Nigeria under the aegis of the Union Jack as well as spread the gospel. Fund was provided through the Colonial Development Welfare Act.

Biblical and religious films were heavily supplemented with films brought by the colonial government, which were non-religious. But the Nigerian audiences accepted them as representing western civilisation. The Colonial Film Unit was the main producer and distributor of the films that came from the British Council, London and the Crown Film Unit. The Colonial Film Units and the Crown Film Units were both under the Central Office of Information, London. Films were imported by the colonial government in Nigeria for distribution to the various units of the regional government and to the institutions such as schools, churches, commercial establishments and so on. Commercial exhibitors such as the West African Pictures Company also acquired their films from this body. With the use of mobile cinema vans, the mobile cinema unit of the ministry of information in each region was able to make further incursion into the rural areas. However, to ensure a “positive” representation of the colonial government, a sort of censorship existed between the government and film exhibitors. This was in form of the colonial masters determining which films to be shown, where to show it and for which audience. The films, which were shown through the government for free, were given to commercial exhibitors on rentage. The commercial exhibitors, in return were charging the viewers a token. Through this, a sort of censor’s board emerged in 1933.¹⁶

The government made efforts at determining the gaze set, film production, distribution and exhibitions by the 1912 legislation on “the theatre and public performances regulation ordinance”. Though Ekwuazi reports Adedeji J. A. as indicating that the bill was never passed before the legislative council was phased out in 1933, the fact still remains that effort was made by the government to legislate on film and public performance and introduce normalcy to what was viewed.

The situation that needed to be normalised was that the colonial administration was faced with the Nigerian theatre artistes negative representation of colonialism and colonial activities and they were also faced with the fact that other nationals like the Germans may cash in on this to bring in anti-British films to pollute the minds of the Nigerians against the European hegemony in Africa. The focus of the ordinance was on license matters as they affected venue of presentation and on stage plays and cinemas. The ordinance stipulated that plays should be exhibited at the regulated building, otherwise a penalty of twenty pounds, would be imposed on each day of the performance. Also, for a license of exhibition to be granted for any performance, a detailed description of the stage play was expected to be presented to the liaison officer. Infringement attracted a fine of fifty pounds.¹⁷

By 1951 the C.F.U. started to wind up activities in Nigeria, but it had instituted film schools in Ghana, West Indies and Cyprus from which Nigeria benefited. Film units sprang up in six colonies including Nigeria as a result of the film schools. So by 1951, Nigerian Film Unit had started operation. The emphasis of the colonial film unit was shifted to post production services as a result of the opening up across the colonies of film units.¹⁸ With Nigerian independence in 1960, there was need to remove colonial tags from

the films unit, more so that the country no longer needed to rely on the C.F.U. for film procurement and production. Also, feature films were gradually gaining prominence as money making venture. A new outlet had to be created for the films as against the outlet of the documentary, which had been the main focus in the distribution.

Not only that, the federal government took over the control of all films and stage activities through the Federal and State Ministries of Information. There was the film division of the ministry saddled with the responsibility of producing films. These were mainly documentaries meant for distribution through the ministry of foreign affairs to the Nigerian high commissions and embassies and to foreign countries for exhibition. But at the state level, the ministry produced documentaries for exhibition in the rural parts of the state and even towns on development matters such as health, nutrition and home making. For instance, the documentary *Mother learns a lesson* was meant to teach that it is wrong to force girls into marriage. The film which was produced in 1960,¹⁹ was also aimed at promoting family health and hygiene and basically to reduce child mortality in the Northern Nigeria. Though in 1956 a documentary of the Queens visit to Nigeria was produced, it was an image building one for the colonial masters to show not only to Nigerians but the world at large the extent of western influence in Nigeria and Africa.

Also the control of feature films be it local or foreign was indirect, except where it was a joint production between the state or federal government and the organization making the release. This indirect control was done through entertainment tax empowered by the entertainment tax law of 1958. This mandated the government to levy any feature film exhibited for commercial purposes in the state.

With independence and the experience of Nigerians on stage and the exposure the various film units across Nigeria offered; it was not difficult for Nigerians to dabble into feature movie production. Thus, the first feature film was produced in 1970. It was an adaptation of Wole Soyinka's *Kongi's Harvest*. Wole Soyinka was also the lead character in the movie. The film was an allegory of African despots. It was meant to carry the message against despotism that was becoming the bane in African nations such as Nigeria, Liberia and Uganda. Because the film did not meet the commercial expectation of the producers, attempt was later made to produce films of less intellectual demands that would appeal to the audience. Eddie Ugboma's films, which were always built around urban settings and themes, based on crime or political violence were influenced by American action films. An example is *The rise and fall of Dr Oyenusi* (1976), the film was to mirror Isola Oyenusi a notorious armed robber in Nigeria. The movie was therefore to address crime problems in Nigeria as a post-civil war crisis. *The Mask* (1979) also produced by Ugbomah explored political brigandism in Nigeria that followed the transition from military to civilian hegemony. Also, produced in (1981) *Oil Doom*; was to criticise the mismanagement of oil excess arising from oil boom and subsequent corruption, avarice, abandoned projects and direct focus on oil alone at the expense of cocoa, cotton and groundnut as the main export commodities in Nigeria. In producing his movies however, Ola Balogun drew his casts from the Yoruba travelling theatre, with Yoruba as the language of presentation unlike Ugboma who produced his movies in Standard English. Thus, while Ola Balogun's main audiences were the Yoruba speaking ones and so could sensitise the Yorubas earlier into movie production, Ugbomas audience were restricted to the educated and the academics.

Most films in Hausa were government sponsored reflecting the Northern influence in Nigeria politics. For instance, in 1970 *Back to Land* was produced. It was based on the need to redirect the attention of the people back to the growing of cash crops like groundnut and cotton and cattle rearing. In 1976, Adamu Halilu came up with *Shehu Umar* an adaptation of a novel by the first Prime Minister of Nigeria, Sir, Tafawa Balewa. It was Nigeria's entry for the 1977 Festival of Arts and Culture, FESTAC 77. Also, Halilu's *Kanta Kebbi* (1978) was a co-production of the Sokoto state government and the Nigerian government. Ekwuazi reveals that,

*all the films sponsored by the Federal
Government have been in English or
Hausa and that none of them has ever
recovered the production costs.*"²⁰

The transition from stage to film was however engineered by Ola Balogun who produced the first Yoruba film, *Ajani Ogun* and *Amadi* an Igbo film (1977). The films depict Nigerians' resentment against neo-colonialism and abuse of office by those in power. This was followed in 1979 by *Aye* and in 1980; *Jaiyesimi*; both centring on the control of man and his activities by the supernatural forces. Also in 1982, Ogunde released *Aropin n' tenia*; and in 1988, *Ayanmo*. Both movies explore the place of destiny in the crafting of a being and the imperative realisation of divine agenda by man regardless of what obstacles that may be placed on his ways by demonic and human forces. All these Ogunde's films were first produced as stage plays before reproducing them as movies. By this gesture, Ogunde successfully opened the gate to movie production on celluloid and thus transferred the Alarinjo concept of play production from stage to television, and to celluloid by later rewriting and transferring his stage plays and then making them adaptable to film.

With the introduction and popularity of film, the audience gradually lost interests in stage performance. Also, because of the capital they were generating, and for the attraction of seeing Nigerians, more so people they have seen on stage now in the cinema; patronage of the stage decreased.²¹ However, the economic impasse from 1987 affected film production, because post-production had to be done outside Nigeria, and overseas trips always cost a lot in terms of foreign exchange. On how they were able to survive the economic impasse, Haynes and Okome reports that,

*It is because the travelling theatre troupes had already established a relationship
with their audience outside the commercial cinema distribution system that survived cinema film and video
makers, while the collapsing economy drove nearly everyone out of business.*"²²

The development of home videos

Film gradually metamorphosed into home videos when in 1988, the Yoruba Travelling Theatre Artistes began video film production. They conceived of video simply as the cheapest possible way of producing audiovisual materials for projection to the audience. This was the height of a process of adapting progressively cheaper media as the economy deteriorated.

Kenneth Nnebue, an Igbo businessman dealing in electronics and a film promoter exposed the fact that a larger market could be opened up by the sale of videocassettes. Before going into producing English and Igbo films he had produced the Isola Oguniola's film *Aje ni Iya mi* (My mother is a witch). A three-part video film produced in 1988, explored the Yoruba belief in witchcraft and the way the witches operate to torment the society. The film is one of such movies like Ogunde's *Aye* and *Jaiye simi* where women were negatively represented, perceived culturally and were imagined for media consumption through the cinema. Made as cheaply as possible, and shot with an ordinary VHS camera using a couple of VCRs to edit and with a pittance to the actors for an investment of only two thousand naira, he realized hundred of thousands Naira profit.

Apart from this, these sales were realised because the movie gave the curious audiences the opportunity to have in the comfort of their homes the opportunity to watch at will their television artistes through the taped films. Also the use of montage and other film effects showed the movie as a new form of entertainment all wished to watch.

It was the pittance that they were paid from the profit that pushed the unhappy likes of Jide Kosoko, Adebayo Salami, Gbenga Adewusi and Muyiwa Aromire to rent a video equipment, a U-matic camera, an advancement over Nnebue's and launch into their own

productions.²³ Today, nearly every state capital can boast of video film producers so much so that video renting is now a lucrative business.

Igbo video productions came into limelight with the production of *Living in Bondage* in 1992 by Kenneth Nnebue. The movie showed the evil in the unbridled quest for material wealth through dubious means. It was produced with the profits he made from his investment on *Aje ni iya mi* and other Yoruba video plays. Two years later, he released the first English language videos *Glamour Girls*. *Glamour Girls* actually heralded seduction in movie production in Nigeria. It shows the commodification of women and the Nigerians' lust for materialism and cheap sex. Though the movie has a lesson for both the Nigerian man and woman that corruption and immorality does not pay, the utopification of bawdry and avarice by both genders possess the tendency to do more harm to the Nigerian child's psyche than the intended message the movie is to pass.

The success of the film caused some other Igbo film makers to focus on English films and hire talents beyond the relatively small number of professionals who could act in Igbo. An example of this is one of the foremost women writers and directors, Amaka Igwe who was making English language television serials like *Checkmate* before producing the two-part Igbo videos, *Rattlesnake* and *Adanma*, and, also before producing her English plays *Violated* and *Forever* both in two parts.

The Igbo and English films were relatively highly capital intensive as against some bare-boned "traditional" Yoruba and Hausa films. The reason being that unlike the Yoruba and Hausa film producers who had to rely on talents within their domains and loans from businessmen, the Igbo film producers had the backing of big merchants from Onitsha, Aba and Lagos. The attempt in the circle of the Igbo and even Yoruba film producers is to use artistes that have become popular through the new genre. According to Haynes and Okome,

*There is a concerted effort to build a stern
system of altars with name recognition whose presence
(as Hollywood) will guarantee investment in the project.²⁴*

The reason the video film gained a special acceptance among the Igbos is not only because the Igbo man is an ardent film viewer, but because the average Igboman was offered a sure way to keep his family at home while he either runs after his business as is presented in most of the films or has time to enjoy himself unhindered. Also it offered him the opportunity to invest in a new lucrative venture. As a result of the popularity of the English genre of the Nigerian movies, the term Nollywood, was carved for it by Nigerians like the American Hollywood and the Indian Bollywood types.

The theme of self-recognition and personal achievement above the community is prevalent in most of the Igbo films. Also, the works encode responses to modernity even though the journey motif is permanent. Most of the plots either start from the village then the dénouement takes place in the city or the resolution of a conflict that starts in the city is made in the village, examples are *Exodus*, *Ikoro* and *The Exiles*. One is not astounded, because the average Igbo man is recognized by his achievement standing and the knack to reach his "village" with it.

This recourse to the village is however done without formal reference to deep ethnic tradition most times. The films also show the astute and aggressive beginners mindedness and commercial astute of the Igbo businessman. The grade fraction is shown in the urban nouveaux riches that have beaten others to it in the mad rush for wealth in post oil boom Nigeria. Success in business and social status is then commemorated as exemplified classically in *Living in Bondage*.

The flaw in most of the works is the imitation of especially American culture. For instance, *Most wanted* illustrates a new approach to feminism, which is self-assertion through the use of arms. This film is a bad imitation of its American type, *Set it off*. Furthermore, most of the Igbo English movies show the quests of the Igboman to be rich and control his environment and the white man mentality; in spite of their allegiance to *omenala*, traditional culture, to retain their allegiance to westernization. In spite of this, the Igbo films have set the standard in quality production because of their access to finance and equipments as against the Yoruba and Hausa film producers most of who have had to make do with the menial crude equipments at their disposal because of financial crunch.

The development of film in Hausa land began with the colonial film efforts in Nigeria. The documentaries produced by the Northern Film Unit and the attitude of the Colonial masters to films caused those who are today pioneer film makers such as Alhaji Adamu Halilu, Brenda Shehu and Ramadan Nuhu to be sent overseas to acquire film making knowledge. Most films produced by these people were documentary films extolling the virtues of the Hausas. Though the Hausa are ardent cinemagoers, it is interesting to note that there was absence of local feature films until recently. And by 2004, there were still very few subtitled Hausa films. The Hausas had been exposed to Indian films as far back as 1940. But by the late sixties, film viewing were practically at cinema halls and mobile vans run by Asians and Lebanese who had developed a network of feature film distributions all over West African regions. Most of the films were Indian, Cowboy and American war films. These films were accepted because of the charms; music and dance involved especially in the Indian films, which were seen as a replication of Hausa culture, in spite of the language.

The mid-1970s witnessed a beginning of Hausa feature films with the production of *Shehu Umar* by Alhaji Adamu Halilu. That the film was popular among the Hausas is because it was the first feature film to be shot in Hausa language. It's screen success in Plaza Cinema Kano in 1976 opened the door for other feature films in Hausa such as *Kanta of Kebbi*, *Zainab*, *Ruwan bagaja*, *Kulba na Barna*, *Maitatsine* (epic) and *Kasarmun ce*. The Hausas have a large appetite for films, and this has aided the proliferation of movies, which in most cases have Indian and Chinese trappings.

But as a result of the jihad influence, the Hausa audience discovered that he could not publicly express these desires due to the open and indiscrete expression of physical desires often demonstrated in the dances and love songs. This quest is therefore transferred to watching films and these in turn satisfy his appetite. So, while he enjoys vicarious satisfaction from Indian films, known for their songs, love themes, colour and tantalizing dances, especially love stories familiar to the Hausa fold and fairy tales, he enjoys Chinese and Cow-

boy films because they are built around justice and heroism to which the average Hausa man has been indoctrinated. The Hausas find their aspirations in adventures, conquest, bravery and perseverance which most of these foreign films extol.

The feature films in Hausa today are based on love or love and a little violence. These works are dominated by Islamic religion that also hinders its development because of its restrictiveness in areas considered to be morally offensive. This accounts for why most of the films shown are boring. Apart from the dearth of trained artistes, acting is usually spontaneous; mostly unrehearsed and generally dialogues are from individual initiatives. Verbal expression is like one would find in daily life, with emphasis on dialogue. Actors are also very conscious of their real image and are reluctant to assume a convincing screen character image. To most of them, the difference between the screen and the real life is rather invisible, as such; screen characters are not well conceptualised and this makes blending of roles very rough. Also, because of religious influence, their roles are more moralizing. However, more men play in poetry roles while women's roles are domestically determined.

From the analysis on the development of the films to the home videos, one clear distinction between the two apart from technological innovations that saw the movie genre going beyond the former cinema house and celluloid restrictions as it was during the oil boom is that of message, form and content. While the oil boom era around the 1970s, saw the films produced focusing on checking and balancing government activities and those in governance, the oil doom era of the 1980s and the economic crises that followed saw a producer-determined message content.

During this period, the lens was focused on the Nigerians as perceived by the producers, whose interest is to amass wealth. In the process therefore, there was cultural pollution as the agenda for the promotion of good governance and cultural identity, which the celluloid film had set for itself, was dropped for personal aggrandisement by the video

producers. The fact that it was cheaper to mass-produce and purchase the home video by individuals than the celluloid film made it open for all to engage in, and distribution was porous. Thus, the message could reach more and wider audiences than the restricted audiences of the film. Therefore, the home videos possess the tendency to have greater impact on the viewers more than the film.

Statement of the Problem

The focus of this study is on the manner in which Nigerians are depicted in the home videos. The problem therefore is that after looking at the background and the films that have appeared, Nigerians are mirrored in a form that probably has done some injustice to the character of Nigerian and the country's image. Yet, the whole question of the commercialisation of the video does not necessarily mean that the agenda of films should be over sensationalised for the purpose of money. In the quest to arouse the attention of the viewers and to maximise gains, the following problems arose:

1. There is the problem of non-compliance with the video Censors Board specifications as to what is the norm and sensible image setting. This problem arose probably because most of the movies were produced by independent movie producers whose interests were only at maximizing their profits. This has made it difficult for the Censors Board to ensure compliance to directives among the producers.

2. There is also the problem of cultural misrepresentation and confusion in either the juxtaposition or sudden transition from one culture to the other or interweaving of traditional and western cultures as is done in most of the Nigerian movies. The result is that the Nigerian culture is most times down-played which often leave the viewers to

inquire about what good the traditional cultures can offer. Also, the confusion in the juxtaposition of traditional religions and western religions and later the condemnation of the traditional religions leaves much to be desired. For, while some movies have tried in some cases to replicate Nigerian religions positively, there are few cases of misrepresentation in some others.

3. There is also the representation and misrepresentation of the city and the rural life where some movies represent some of our urban cities as developed and can compare with other developed cities of the world in terms of crime and opulence; others project the rough types with “area boys” or criminals dictating the pace. In this area, the gaze set is always in the journey motif that abounds in most of the movies. The movies also represent a rural setting bedevilled with witches, wizards and wicked village men and women. And that success therefore can only be attained by the people in the rural setting as always shown by characters in the movies through relocating to the city. Also, the rural setting is devoid of development as slum situations, poor habitation, poor feeding and unhygienic society is often represented. Are those setting the gaze insinuating that there is no creativity in the rural Nigerian Society? While in the rural setting, the huskily built man is a farmer and wicked neighbour, and their women scheming housewives and witches, the city man is represented as morally bankrupt.

4. Also the rich are avaricious and dubious, deriving their wealth from either cults or fake prophets; and women as sex objects, big time prostitutes or glorified housewives. The problem is, are there no brain and creativity in the represented characters? In spite of the belief in hard work and industry, are the movies suggesting that Nigerians can not succeed without resorting to dubious and mysterious means? Are women only

useful as sex objects? Can those setting the gaze not think above extreme criminality, sexism and occultism and religious bigotry? Do all religious pilgrimages have negative connotations? Is there nothing positive about these journeys?

Most Northern Nigeria movies too are trapped under Arabic and Indian influences as the characters' lives are subsumed under the foreign cultural practices. In spite of the love of justice, valour, political development that characterized the Northern elements, is there nothing traditional and original worth appropriating in them, other than continuous recycling of foreign Indian and Arabic cultures?

5. Apart from the above, another general problem common with all the Nigeria movies is that of the gender misrepresentations, celebrations of seduction, nudity and desperation of women to fit into patriarchal agenda in the form of marriage. The tendency is that a foreigner watching the movies is likely to conclude that Nigerians are perverts, lascivious and criminally oriented. Prevalent is the recycling of movies showing women consulting herbalists to obtain charms to either kill their friends or make them run mad and then take over their husbands. For instance, *To Part No More*, *Christ in Me* are recycles of each other. The common theme in the two is the issue of desperate love and of a friend betraying the other by snatching the other's spouse. For instance, while the male is the suspect in *My Love*, *To part No More* and *Christ in me* have recycled *My Love* to make women the target of attack. Also, the conclusion of *To Part No More* is a repetition of that of *My Love*. In both movies the marriage is to be conducted in heaven. In these movies women are representations as jobless and unemployable, yet craving after the good things of life. These imitations and those of foreign movies do not portray Nigerian movie producers as creative and imaginative.

6. And, there is a general problem over replication of actions or stories of western dimensions in the type of gaze set in most of the video movies produced in Nigeria. For instance, *Most Wanted* is a reproduction of America's *Set it off*. The scene in which women bear arms like men and go into crimes is a strange culture smuggled into the Nigerian system. This imitation of radical feminism and women's self-assertion as obtained in the western world is already being carried to extreme in Nigeria. Also, *A Cry for Help* is an American movie that is reproduced with Nigerian embellishments. This problem is traceable to the influence and the attempt to mimic foreign movies. The world is seen as a global village as a result of the expansive communication networks including about three thousand satellites orbiting the earth. It also shows the effect of, for example, the United States of America, which is virtually taking over the dissemination of information, to determine the form of entertainment and thereby define the culture of some places.²⁵ For instance, the Cables Network News, (CNN) and Internet's role in acculturation is affecting movie production negatively in Nigeria. Because pornography has become web commerce, most Nigerian movie producers and some female actresses do not see any evil in seductive gaze setting.

7. Also, there is the celebration of indecency through the choice and promotion of absurd dress codes. This is another problem that emanates from the misrepresentations in most of the movies. This is further expressed through iconography, as skimpily and lewdly dressed ladies with their seductive anatomies are given sustained close-ups by the camera. The effect of this is the half-naked artistes that one finds easily on the screen and the reflection of which is on the campuses and urban cities thereby projecting the cities and campuses as centres of corruption instead of centres of learning and development.²⁶

The negative effects of this misrepresentations is that most of the ladies who allow themselves to be shown as seductive objects and men who play the gigolo also derive some pleasures from this coverage. To them it is not negative it is being sociable. But when one considers the perception of Nigerians and Nigerian cultures by the people whose cultures the lewd are trying to imitate, one would see the futility in their actions and the need to allow sanity, good grooming and common sense to reign.

Since movie interpretations are always at the cinematic and extra – cinematic levels, a situation where an artiste who has probably taken some bad roles unwittingly, but because they would earn a living is interpreted along the role she has acted is bad. This accounts for the numerous junk essays on Nigerian artistes in some magazines and newspapers that paint them in negative terms. This probably offers explanations for the many broken marriages among Nigerian artistes that are often reported in some of these tabloids.²⁷ For instance; among the Hausas an actress is not marriageable. She has to drop acting if she must be under a man's roof. The problem therefore is that, taking acting as a profession does not mean that one should do away with ones future and peaceful matrimony.

Research Objectives

Having outlined the problems, the objectives of the study are:

1. To examine the extent to which movie producers comply with the Censors Board on the expected mode of representation of Nigerians and Nigerian culture.
2. To determine Nigerians perception of the way they are represented.
3. To analyse the way the genders are represented across cultures and the producers' perceptions of the Nigerian's social settings and how these can address Nigerian social problems.

4. The main objective of the study therefore is also to proffer the Normative Self Regulatory Approach [NoSRA] to the portrayal and reading of Nigerian movies.

Significance of the Study

A study which focuses on the way images and gazes are set will be an added contribution to studies in film and cultural studies. It will therefore add to the literature of media studies in academic institutions.

Also, the problem has been that of compliance with the norm, even with measures put in place by the Nigerian Film and Video Censors Board. The introduction of the Normative Self Regulatory Approach [NoSRA] will be an added impetus to causing the implementation of the dictates of the Censors Board, and thereby create positive images about Nigeria. This model can therefore be an added material to image policy formulation on Nigerian movies.

The study is also significant because it offers multiple approaches to quantitative movie reading as distinct from the qualitative approach, which is often used to generate data.

Scope and Methodology

The study will analyse the way movie producers have imagined Nigerians in Nigerian movies and the interpretations given to these by Nigerian audiences. In doing this, there will be distribution of questionnaires to movie audiences to respond to.

There will also be interviews of select movie producers and artistes based on the responses from audiences' questionnaires. Furthermore, listed movies by the audiences that showcase Nigeria positively and negatively will be content analysed using specific code categorisations to confirm these. This would be determined also by the variables of gender, location, religion, and the culture of the movie producers.

Questionnaires will be distributed to randomly selected respondents from Lagos, Ibadan, Zaria, Kaduna, Onitsha, Osogbo and Owerri.

Limitation of the Study

The main limitation of this study is that of the dearth of relevant literature. The paucity of academic materials by Nigerians on gaze setting that would have provided insights into the study was a serious problem.

Also, the study was limited by the un-availability and problems of getting data analytical materials such as television sets, video players and movies to content analyse.

And where they were available, there was the problem of finance to procure them. Also, limited time was given by the film and sets owners to keep the materials. Apart from this, financing the coders became a major problem. Thus, many films could not be content analysed. This problem was compounded by power outage which often led to suspension of analysis thereby increasing the time and remuneration of the coders as well as what to pay

the sets owners. In view of this, only a movie each was content analysed for each variable raised in the research questions.

Guiding Research Questions

As a basis for making categorical statements on the problem of perceptions in Nigerian movies and to determine research findings, the following questions were formulated to guide the study. They are based on the variables, which are likely to determine the producers' descriptions in their depictions. These are:

I Video Censors Board factor

i. **1** – Are there relationships between censor's board stipulations and movie producers' compliance in Nigerian video movies?

ii. *Audience factors*

2 – Are there significant differences between the viewers' academic exposure and their perceptions of Nigerian artistes?

3 – To what extent does audience's sex determine their perception of the roles of actresses in Nigerian home videos?

iii. *Producer factors*

4 – Are female film producers significantly different from male film producers in their perception of Nigerians?

5 – To what extent do producers' religions determine their depiction of Nigerians in their films?

6 – How do women film stars' screen exposures affect their perception of their roles in the society?

iv. *Cultural factors*

7 – Are there relationships between viewer's culture and their perception of the representation of Nigerians in the Nigerian home videos?

8 – Is there any significant difference between the religion of the viewers and their perception of the representation of Nigerian film stars?

9 – Are there significant differences in the imagining of Nigerians across cultures in Nigerian home videos?

v. *Media factors*

10 – To what extent do iconography and semiotic determinants of viewers' perception of the image of characters in Nigerian home videos?

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

This chapter is centred on the discussion on movie representations, analytical methods and theoretical framework to state a case for the proposition of a Nigerian model, the Normative Self Regulatory Approach [NoSRA] in line with changes that have taken place at the International level on models of movie packaging and reading.

Representation is the constructed aspects of perceived reality in the movie. It is the imagining of people, places, objects, events, cultural identities and their abstract concepts. Representations could be analysed from oral renditions, artefacts, characters, actions and camera focus. It also refers to the process of doing things in a movie and the outcome of this, as it concerns gender, age, class or ethnic identity. It can extend from identity imagining within a context to how they are constructed in the process of reception by those whose identities are also variously marked in relation to selected demographic variables.¹ Gaze or perception on the other hand considers how a gender looks at the image of the other and how each gender group also looks at members of the groups. The major concern of representation therefore is the way in which movie creations are made to seem natural. This is semiotics, whose systems are the means by which the concerns of ideologies are framed and the way the objects being identified are positioned.

Ann Kaplan had writes on the representation of feminist ideologies in movies, informing that the design and visual materials of movies indicate the ideological motifs of the producer in his portrayal of meanings.² She states that design materials can enrich the visual production, or mise en-scene, that is, the characteristic of a film thereby reinforcing the movie message. In essence, the props used in movie productions convey vital information and they determine the cultural tone and the image credibility of the movie.

However, the major problem of the study of representation in Nigerian movies is the paucity of relevant materials. Major sources of information on Nigeria movies have been through newspapers and journal article reports, most of which do not give in-depth information on the question of depiction in Nigerian movies. Where they occur, their quest is to project what Kaplan is kicking against as patriarchal misrepresentation of women in films, which in most cases usually centre on her sexuality.³ Aside from this though, some other writers have delved on the rise and popularity of movies as an important source of employment in Nigeria.

Furthermore, approaches and focus of some earliest Nigerian authors on the development and practice of movie in Nigeria is not towards the movie as a medium of representation but taken from historical perspectives. Authors like Francois Balogun, Hyginus Ekwuazi and Onyero Mgbajune fall within this category. Hyginus Ekwuazi for instance, traces the historical development of the Nigerian films from the colonial era to the 1980s. His discourse centres among others around the decolonisation of the Nigerian films to the attempt to formulate a censorship policy.⁴ Also, Francois Balogun focuses his account on the historical developments of movies from the 1976s stressing the birth of the Nigerian Film Corporation as an offshoot of the 1963–64 Cinematographs Acts Review Committee, which was centred on the need to review the procedures and criteria for films censorship in Nigeria. He goes further to inform about some post independent Nigerian filmmakers and some of their works.⁵ And, Onyero Mgbejumo centres his contribution on the historical account of the growth of films in Nigeria from the colonial to the era around 1982. The emphasis of Mgbejumo was more towards the problem of finance and the need to involve independent movie organisations in the financing of film production in Nigeria.⁶

The entrant of the Igbo businessmen to movie production financing in the 1990s onward tended to ameliorate the problem, which Mgbejumo had raised. And because the bulk of the

financing of English movies especially was borne by the businessmen, they dictate not only the stories to be produced, but also who is to feature and most times the mode of production. The cooperative associations and benevolence of mature artistes who most times add to the credibility of young movie artistes, while charging little or nothing for their appearance was the main step the

Yoruba and some Hausa artistes have taken to reduce production cost.

Also another way they reduced production cost was by using low quality sets and locations, especially in the rural and semi-urban settings. Apart from that, some well to do Nigerians are also willing to leave their sprawling edifices for the artistes as sets, while in other cases they may have to pay. By these, production became popular as help came from well-wishers and some businessmen who took to investment in movie production.

Frances Harding informs that by the popularity of Nigerian movies, it picked the appellation Nollywood. Thus foreign and other writers have relied heavily on the movie as a major source of information on Nigeria and Africa. This credibility is earned because as at 2005, about 70 films were licensed by the Censors Board every week, and about 200,00 jobs are created every year.⁷ This has also increased the revenue base of the Nigerian Films and Video Censors Board by increasing the censorship fee from ~~N900~~ to ~~N4000~~ per films.⁸ The movie became popular because of high technical outputs, use of English as the language of production, subtitling of movies, cross – cultural and inter – continental casting. That is, they use characters from other cultures and countries to feature in local language or Nigerian English movies. This expanded the market from the shores of Nigeria and the domains of the movie producers to that of the casts. Because of the porous nature of language and casting, the movie could penetrate diverse indigenous groups and homes.⁹ And because of the availability of the technology of the video camera and video recorder, which do not require serious training to manipulate, many movie producing outfits sprang up.

But as stated earlier, as popular as the industry is, what most newspapers write on it especially does not present the artistes especially in good light. Most of their reviews are always on the sexuality of the artistes. For instance, Azuh Amatus¹⁰ is concerned about the sexuality of a movie actress as a sex-starved movie star, while Ngozi Emedolibe's business is on lesbianism among the movie artistes.¹¹ Also, Seyi Omotayo's apprehension is about an actress that was accused of stealing,¹² while Olumide Oduntan¹³ and Bisi Olaleye¹⁴ are bothered by some actresses' private love affairs. David Ajiboye¹⁵ also centred his contribution on the analysis of Nigeria movie images to nudity and the actresses' impression of the actors' voyeuristic valour. Analysis of the submissions of the available newspapers reviewed therefore showed that the reporters are more concerned with female artistes extra-cinematic activities rather than their cinematic roles and the implications of these roles on the audience. This is subjective reportage, which is likely to further bastardise the image of the artistes, which their negative roles in some movies may have engendered.

As the industry becomes more popular, a major issue, which calls for researchers' attentions, is the problem of representation of identity and culture. This is because as the world has become a global village the society has nevertheless remained increasingly integrated,¹⁶ but also highly differentiated as each group is reacting to its immediate environment in relation to the larger community.

Aspects of movie representations

A major way to address the image dilemma in Nigerian movies is by constantly recursing to empirical studies to assess and normalize image situations. All the reviews that have been treated lacked this approach. And because there is dearth of materials from the academics, the

movie industry is constantly inundated with stories of violence, occultism and seductions, as these were so pervasive that they effectively usurp the didactic fiction and made stories on vices to become the society's primary form of entertainment menu.¹⁷

By getting involved with these, the Nigerian movies have shirked what would have been a major responsibility, that of promotion of positive values and move the people forward to embrace positive change and make the people compete favourably in the global village.

However, Jenkeri Okwori and Rasheed Musa are two researchers who have reacted vehemently against the misrepresentation of Nigerians in rituality and seduction, while Obododinma Oha too has attempted a review of religious misrepresentation.

Representation of rituals

According to Okwori, the video movies present a society dramatically feeling a struggle between good and evil which invariably invokes the supernatural along with the plots, schemes and designs of the people that would want to be rich and live in affluence at all cost.¹⁸ According to him, at the inception of depiction in movies, the audience is forced to believe that the intention is to eulogise rituals. But at the end of the movie they turn round to condemn it even though the attention is not always as pronounced as it was during presentations within the movie proper. He reports that in the imagining of rituals, it raised a disturbed normal life of the society as the movies showcase rituals, grotesque characters inform of herbalists, as the context in which wealth and riches transport to a world of fantasy based on monstrous rituals but short-lived and aberrant of reality rather than establishing a new reality. However, to refer to these imaginative creations as *fabu*, an enhanced narrative technique adapted to sustain effect and elements of credibility is to demean the creativity of the Nigerian fictional writer. While this study is not supporting the

flagrant glamorisation of rituals, ability to create breath-taking plots is regarded as fictionalisation of figments of the imagination, which makes especially James Bonds series to be popular. In such story creations therefore, it is indigenous technology and creativity at work not fabulous creations as what is witnessed in some Nigerian films is described.

However, it was a major problem for movie analysts, the spate of horrendous sights, human sacrifices and the desperate moves to be rich. Okwori wondered that, modernity, Christianity and Islamic religions have not made serious impacts on the Nigerians' beliefs in the efficacy of charms to the extent that Nigerian,

...people are actually turning to rituals for protection or more proactively for social or professional betterment

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The people's reaction to economic down turn in the country therefore is to shun hard work and be desperate to make a comfortable living at all cost. Most of the Nigerian ritual movies therefore according to Okwori mirror the conflict between rituals and secularity, tradition and modernity thereby showing the Nigerians as divided and dichotomised. Hence, confused beings that hang their safety on rituals, juju and witchcraft and at the same time admit that these elements are either superstitious or devilish.

Some Nigerian movies can therefore be said to be promoting rituals because most of the characters involved in the analysed movies by the researcher shift the failures of the rituals on the ritual process and not the rituals. However, there is confusion in retribution especially in witchcraft and ritual killings, when the culprit confesses, becomes a born-again Christian, and he is allowed to go as a new person. This sight is common in Igbo movies. In most Yoruba movies, for every ritual practice or witchcraft group, there is always an opposite group thereby presenting a society comprising of both good and bad, shown in dark and white witches. The work of the good or white

witch therefore is always to undo what the black witch has done. But unlike the Igbo depictions of retribution, the culprit after confessing his sins either dies or goes crazy to serve as deterrent to the viewers and also to show the chastity and strength of the white witches as against the assumed powerlessness of the dark witch. Therefore while the Igbo ritual rests retribution on the Biblical situation that a new creature begins life anew, the Yoruba movies also rest their beliefs in the saying that the soul that sins shall die and that the wages of sin is death.

The Yoruba answer to the negative effects of bad rituality therefore is beyond legal retribution that Okwori is advocating for, but divine. The Yoruba movies are not contesting the efficacy or not of charms and rituals, but that they should be used for the betterment of the people.

Therefore, the issue of cultural confusion cannot be said to be a total problem in the Yoruba movies as is prevalent in some Igbo and Hausa videos movies.

Representation of seduction in Nigerian movies

Seduction, nudism or eroticism is another area the question of the moral credibility of Nigerians is called to task. As pointed out earlier, newspaper reportage of this is a replication of the negative scenes most movies have created. However, Rasheed Musa did a survey on nudism and the national question.¹⁹ He had content analysed *Outcast 1 and 2*, *Night Out*, *Omo Empire* and *Shattered Home* in his attempt to discuss the proliferation of nudity and eroticism in Nigerian movies, and the outright disregard for censorship demands. He concludes that seduction movies assault the psyche of the African as they violate all known rules of decency and nobility within their culture. Analysis of his data shows that the theatre workers, artistes, production and managerial crew are all guilty of glamorising aspects of immorality. He also concludes that the society that consumes seduction movies is as guilty as the artistes. It was discovered that artistes

subject themselves to nudism to achieve fame and material wealth, instead of professionalism as some of the reasons artistes exposed, debased and “sell” their bodies with impunity. He concludes that the southern Nigeria movie crews (Igbo and Yoruba especially) are common rivals trying to out do each other in the noxiousness of nudism.

However, the female artistes more than the male always enjoy loss of credibility inspite of the fame and gain they make. Kaplan sees the voyeuristic display of the anatomies of the actress as patriarchal intimidation and commodification of the female gender,²⁰ which some newspapers have reinforced through their articles. However, contrary to Kaplan’s reaction some Nigerian artistes actually enjoy it. For instance, Cossy Orjiakor is said to have maintained that whoever wished could come and fondle her boobs. Also, James Eze and Emeka Eyinnaya quoted an actress Euphemia as saying that ‘I love the money.’²¹ But another actress Grace Armah insisted that, the on screen-seduction is a carry over of the pre-production sexual harassments by movie producers who abuse female artistes who are desperate to have a role so they could make ends meet.²² Nevertheless, another actress, Franca Aerna who is a vice president of the Actors Guild of Nigeria puts all blames on some of the girls who are abused. She maintains that though there are some people who really demand sex, ‘...there are some girls who actually pose for sex in the industry.’²³ According to her, “these are low-level human beings who are quick to trade sex for a movie role.” She informs also that there are however some “...women of virtue who are driven by their talent and belief that they have something to offer.” This is saying that as a desperate measure, and because that was what some producers actually wanted, some ladies have had to ‘set’ a lewd trap that the movie producers have now bought and used to set the gaze of Nigerian social culture.

And to justify the entrant of some Yoruba entrants into nude acting and seductive exposure in Nigerian movies, David Abioye reports that,

unlike other Yoruba actresses, Bisi doesn't see anything bad in facing the camera nude so far the pay is justifiable,

and as an after thought that she adds that;

*and the message it is intended will be of immense value to the society.*⁴

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Also, Lanre Falana, a Yoruba artiste who grew up in the United State of America is quoted by Tony Erhariefe as saying that ‘...if the price is right, my wife can bare it all.’²⁵ Meaning that he could allow his wife to play erotic acts in movies for the pay and to justify the producer’s demands on the perfect movie. This response is quite at variance with the responses given to this question by home based Yoruba artistes like Tunji Kadri who insisted that it is uncultural for a woman to appear nude or to out rightly display eroticism on the screen. Lanre Falana’s response therefore justifies the notion that display of nudism in Nigerian movies is artistes’ direct imitation of foreign cultures. The statements of those who support seductive scenes on the movie are direct expressions of the media support for the cartelisation of women.

Nudism is a direct attack on societal value, which the actresses and the producers claimed to be protecting. Glamorising immorality to promote morals is like tearing a cloth to mend another. Erotic or seduction in movies is a direct threat to the battle against Sexually Transmitted Diseases [STD], and the Human Immunodeficiency Virus, [H.IV.] because of the likely effects of such exposures on the psyche of especially the adolescent audience.

Another areas of representations that very little have been written on is the representation of rural settings over the urban settlements and also the imagining of religions.

Okwori reports that the Nigerian setting is dramatized as a society struggling between good and evil and hence that they invoke the supernatural and mediations of the people who seek to get rich and live a lifestyle of opulence and splendour. In most Nigerian movies such as *Issakaba*, *Rituals* and *Exiles* the rural setting is depicted as evil. And thus, the people had to relocate to the urban setting, which is connotated as safer inspite of the prevalence of vices and crimes. This is why the journey motif is prevalent in most of Nigerian movies with the character relocating to the city either in search of employment or to escape from the bad elements symbolized by the witches.

And on the image of settings, the semiotics of spiritual reaction to the indigenous Nigerian beliefs about good and evil forces is not only replicated through the rural and urban settings, spiritist icons are appropriated and christianised. Therefore, while religious movies such as “*Esin ajoji*,” “Strange religion” recognises the theology and existence of traditional religious spirits such as “Olokun” water goddess. “Ani” the god and protector of land, and denigrate them, especially in the urban locations, the rural settings celebrate their benevolence. However, most Yoruba movies such as “*Odi ada*”, and “*Abe sekele*” appreciate the role of traditional gods in correcting evils and bringing normalcy to a disturbed society.

The cultural confusion occasioned by the oxymoronic representation of religions and locations in Nigerian movies bothers Oha,²⁶ who wonders that movie producers could not be honest by stopping the perverse misrepresentation of Nigerian cultural and religions beliefs, even as they use the elements to promote the modern religions and urban settings. He cites the example of some Yoruba movie’s beliefs that often juxtapose the bad with the good and the good things to correct or bring about justice over the evil.

Harding,²⁷ is referring to the Yoruba movies therefore when she writes that,

In the work of African filmmakers, rural and urban life was often juxtaposed generally positioning

the rural context as positive and the urban context morally and physically dangerous.

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Igbo movies especially, in spite of dangerous happenings in the urban and perpetrated by the so-called religious Nigerians still perceive the rural settings as backward, barbaric and devilish. In epitomising the urban and modern religions therefore, there is a situation of misrecognition of the real social political issues facing the masses. This is because the masses are represented in a way that falsifies societal problems and make solution unimaginable.²⁸

This misrepresentation of settings and religions is an abuse of the role of the griot of modern times that African filmmakers; are supposed to be playing in their interpretation, historicization and presentation of the African and Nigerian societies. As an integral member of the society, he is expected to be objective and unsensational in his depiction of the society.²⁹

Therefore, what we have in most Nigerian movies is contrary to Olivier Barlet's assertion that African film makers have for a long time rejected the dual western gaze with its components of abject poverty.³⁰ Rather, most Nigeria home video movies keep recycling this western gaze and culture under the guise of producing Nigerian movie.

In the clamour for the promotion of indigenous knowledge and biodiversity, it is an aberration that most Nigerian movies do not favourably perceive traditional settings and religious deities. After all, the uniqueness of the Hollywood and for instance the intricacies of the James Bond series is in its technical manipulation of sets and lighting to re-present the western technological aspirations and myths through their movies. In view of this, while rural settings can be developed, superficial elements in traditional technologies embedded in the deities should be a cause for its exploration and presentation to showcase the African science and not as a "fabu" as is misdescribed by Harding.

Further to the dearth of materials on the representation of Nigerian cultures is the representation of the family as an institution and the effects of family composition on the problems pervading the society. Materials are not available that review family representations in Nigerian movies. It is a fact that polygamy as a tradition, large family composition and population explosion are the causes of the major social problems of the Nigerians especially in urban settlements. At a stage the federal government under General Ibrahim Babangida was rumoured to have made a declaration that every woman in a family should not have more than four children. This attempt to check population explosion that was staring the nation in the face was bias because while it prevents the women from having large families, it did not address the problem of polygamy and single-parenthood. If the Nigerian movie producer is guilty of painting murky pictures of Nigerian culture, then he is guiltier in the reflection of families being shown. Apart from *Living in Bondage*, *Agogo Eewo* and some Hausa movies where polygamy is presented with its problems, most Nigerian movies showcase more of monogamous families with each family having about three children at most. The question therefore is, are the movie producers setting an agenda on what should be the normal family composition or are they dodging this aspect of the Nigeria culture to cut production costs?

Though *Living in Bondage* and *Agogo Eewo* show the negative effects of polygamy, such as constant rancour, insecurity of especially the children, infidelity and mismanagement of family resources, a direct focus on this by other movies would demonstrate effectively the negative impacts of polygamy on the society. Though some other Yoruba and Hausa movies allude to polygamy and crises of rivalry among the women involved in the families, a large number of children are often mentioned in the course of the production, but they are not given on-screen appearance.

What the above explanations translate to, is the issue of gross abnormalities in the painting of the pictures of aspects of Nigerian traditions. This can be described as the deliberate refusal to operate within the norm by most movie producers, even outside the Nigeria movie terrains. For instance, the James Bond actor, Sir Sean Connery at 74 was quoted by Sina Oladeinde as complaining that he had to quit movie acting because he was "...fed up with the idiots now working in Hollywood," and because of the ever widening gap between "...the people who know how to make movies;" and those who have refused to work within the norm.³¹

The movie producers have hidden beneath technological innovations employed in movie making to further subvert the image painted of the Nigerians and exploit fantasies and superstitions. And reviews of such movies too have been limited to three indigenous groups forgetting that within these groups of Hausa, Igbo and Yoruba are other subgroups with unique cultures yearning for expression. Also, there are other historical, cultural, socially and economically vibrant indigenous groups such as Nupe, Idoma, Tiv, Igala, Ijaw, Efik and so on who are involved in video movie production and no mention is made of them by movie critics.

Sean Connery has complained, other technical area that has not been given serious mention is in the area of standard of movies. Rachael Oniga,³² an actress complained that there is no originality and professionalism among the movie artistes of this era. According to her, "we do rehearsals before we go to shooting" but now, people just jump from one set to another not waiting to erase a character before taking on a new one. Movie making is beyond making up, getting into skimpy dresses and looking glamorous.

This however is not to condemn all the groups as falling into this class of poor artistic and technical qualities as Johnson has done of all Nigeria films whether English, Hausa, Igbo or Yoruba.³³ To make such a sweeping statement is to be subjective, biased and an attempt at

historical pervasion. The Yoruba and more qualitatively the Igbo groups have been innovative in their deployment of technology in movie production. But Johnson is right in his observation that by the opinion of most of the movie producers, the movies do serve some culture or morality, or rather as one would always mistake them to be doing. This is because if anything, they break norms and serve culture that is more of their own creation, than is true Nigerian cultures.

Though Ellis informs that the focus of every movie should be towards satisfying the audience' needs through meaningful productions done using relevant set and locale, stressing that they assist in studying the cultural and social dimensions of the narrative,³⁴ the hope of this cultural rebirth is turned to disillusionment because of the abnormality often witnessed in most video movies.

According to Nwadiuwe,³⁵

*the producers...engaged in unbridled
denigration of indigenous Nigerian cultures
through unresearched story lines,
historical distortion, flagrant abuse
of special effects, gaudy visual presentation
and the penchant to ape western filmic styles.*
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This statement summarises the major observations from most of the reviewed materials on the Nigerian video movies. All point to the fact that there are abnormalities in the imagining of Nigerians in most of the video movies. In essence, there is need for a model of packaging and reading of Nigerian movies before one can, like Sir Sean Connery accuse the Nigerian movie producers of not knowing how to make culture-unique movies. This does not foreclose the role the Nigerian Films and Video Censors Board is to play in setting production standard which some Nigerian movie producers are not complying with.

It is necessary to have a definite and instructive standard because according to Clarion

Chukwura-Oduneye,³⁶

Nigerian movies are to promote positive and progressive African values and move our people forward where change is necessary to enable our people adapt and compete favourably in the world that has become a global village.

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However, from the observations and the conclusions from the available materials, the Nigerian movie is not perceived as contributing anything positive to the cultural perception of Nigeria. This cannot be totally true. This is because not all the movies are bad or possess tendencies to paint Nigeria in bad light. For instance such movies as “*Heart of gold*” and “*The face of a liar*” have positive images. They express that Nigerians should stop self-pitying if the social and economic problems facing the nation are to be addressed and that both genders should be seen as equal members of the society. They teach also that, one should not look down or blame the other as the cause of the nation’s calamities.

Most of the reviews have focused on negative representation. Therefore it is necessary to review the models of analysis that may have been appropriated and used to determine the analysis of Nigerian movies. An attempt shall be made to fashion a model based on the findings from analysed models, which can be objectively used to analyse the Nigerian movies. This model would be such that can give an objective and audience participatory approach to movie analysis.

Models Of Representation

Because of the diversified scope of film, a major problem in its criticism and packaging has been that of relevant theories to serve as useful guides. In view of this, there have been calls from academics on appropriate theories. For instance, Margaret

Gallagher,³⁷ and Angela Zamaere,³⁸ did not only wonder why there are no independent and film based theories to tap from; Okpoku-Mensah,³⁹ sees this absence of relevant theories with which to read the film as a major challenge not only for African film producers but other critics outside Africa. In spite of these calls, efforts have been made to appropriate existing theories to fit into movie reading, especially for the Hollywood movies. Faced with the problem of charting a course for the Nigerian movies in line with the submissions of Ekwuazi and Nasidi,⁴⁰ on the warnings of Brendan Shehu that Nigerian movies should not be judged with Hollywood standard because of their peculiarities, it is necessary to attempt a design for Nigerian movies. In doing this however, the appropriated Hollywood standards would be examined. The introduction of Hay's model to correct the abnormalities in the Hollywood based models would be reviewed too. This would serve as the basis for the proposition of a Nigerian based Afrocentric approach to the packaging and reading of Nigerian movies.

Appropriated models and their applications

Most of these theories to be discussed were formulated and developed outside of film criticism. They have been applied in other disciplines but have also been appropriated to serve as yardsticks for packaging and criticizing of Hollywood movies.

The initial approach however, and which is still taken by some scholars, but is inadequate is the historical approach. This approach treats the movie as a literary text and analyses it based on a specific period of production, the events, situations, methods and other factors that either aided, impeded or determined the development and historical environments and motifs of the movie.

Kathy Fuller-Seely,⁴¹ also informs that in the past thirty years scholarly interest in film reading was done from the historical perspective and that this has concentrated on the textual analyses of motion pictures. The analysis according to her was taken from the director's point of view as the authorial voice. Within this period, spectators were considered unimportant and where mentioned at all, they were usually embodied in an idealized hypothetical reading of the film. This approach analysed the social and cultural contexts from which the screen representations were conceived and received.

Even though she wonders which method is appropriate today between empirical, historical or ethnographic studies, Melvyn⁴² is of the opinion that historical research should be adopted when considering the interaction between movie, society and the viewers. She specifically suggested that historical research could be done when considering the social and cultural factors that influence the ways in which viewers determine the correlation between interpretation of images of a marginalized group and the dominant views of the movie.

The flaw in this model is that it is only a passive form of movie studying. Findings are based on ideas that are past which may not be relevant to a present situation. According to Melvyn, "...the history of the audiences remains one of the most elusive aspects of cinema history." p.9.

According to her, audiences form the most temporary of communities since as soon as they depart from movie area, it may not be easy to gather them to sample their opinions. Also, historical research is only a one-way approach to movie reading. This Melvyn's view can be true in a qualitative study, but not quantitative study, since the opinion does not consider how the movie is packaged; rather it is narrating the events after the packaging.

Attempt to demonstrate this is seen in Judith Weisenfeld's analysis of the movies *Hallelujah* (1929) and *Cabin in the Sky* [1949].⁴³ These are two movies with two decades interval of production. She observes after content analysing the movies that Hollywood films representation of African American are often situated in a religious context and stereotypes that show that black people are more spiritual than the whites.

Of course, as the model goes, it is historical. Therefore, findings may only be useful for historical purpose only. A purposeful research that is meant to solve an urgent and precarious problem but not on the marginalized groups should consider the immediacy of the movies where such problems are replicated, then can findings be said to be valid. And because decisions are based on documented not interactive evidences, historical approach is not participatory and does not always yield valid opinions or findings.

Another model that has been used in the Hollywood is the Freud–Oedipal model.⁴⁴ This model of representation in movies is psychoanalytically determined. It presents the producer and director determining the gaze and representation based on Sigmund Freud's Oedipal complex. This is a classical mythology of a boy Oedipus, who unwittingly killed his father and married his mother.

Sigmund Freud postulated that the fantasy of a developing child firstly illusorily is attached with his mother. He went further to explain that the boy sees her as one like him, not as a different sex. But as he grows, he becomes aware of his father. At the positive Oedipal phase he loves and accepts his mother and "hates" his father. He asserted also that on discovering his mother's incompleteness; he is propelled to love his father for fear of losing his phallus. He now sees his father as a hero and fantasises when he will get some one like his mother to marry.

Also, post Freudian theory argued that the girl at first dislikes her mother because she lacks phallus and fantasises when she would have a child like her father with a phallus. And, since she cannot replace her mother as boys do with wives, she remains attached pre-oedipally to her mother, while the boy eventually accepts his father.

This psychoanalytical theory in movie reading and packaging identified the issue of fetishism or perversion and voyeurism as emanating from these attachments. Fetishism

therefore is a situation where all or parts of the gender's body are displayed to be adored to satisfy the audiences' lecherous desires. Here, the man derives erotic satisfaction in the woman. In essence, the close up on the female's curvatures, her bust, chest, the opening between her chest which her dressing displays, her long hair, buttocks or laps are fetishistic instruments of the lady. Also to the lady, the handsome man, the huskily macho built, the broad and hairy chested are only appreciated as a possible one to satisfy the ladies luscious desire. In this case, the movie is shown as a medium to satisfy the desire of each gender to have the other. In voyeurism therefore, erotic pleasure is derived from watching someone without being seen. Here, the person being watched may not know she is being watched.

Also according to the model, exhibitionism emanates from the erotic gratification especially by women who derive pleasures from showing their bodies or part of it to others. The scopophilic effect, that is, the sexual pleasure of looking at erotic objects is activated by movie atmosphere. To this model therefore, gaze is set differently sexually and culturally in movies. For instance, men focus on women while women focus on men. But because women receive more attention than men, they are more objectified; therefore the camera's original gaze is demonstrated in the filming act.

Kaplan's application of the Oedipal model is in reaction against the historical, sociological and political methodologies of reading feminine films. She approaches her study on the packaging and reading of feminine film from the psychoanalytic structural and sociology perspectives. Using the psychoanalytic methodologies she analyses two Hollywood films with the intention of revealing the way the dominating gaze, the male gaze with its social, political and economic as well as sexual power is relegating women to absence, silence and marginality. Asserting that the camera reduces the woman to

voyeuristic object, she goes on to show that the director, producer and the men at the back of the camera manipulate the shots, action and speech and that these are used to reduce the woman to perpetual subjection.

Using *Camille* produced in 1936 for her first analysis, she observes that the dominating power of the male gaze while often adoring always carry along with it economic and social superiority and that this along side demands authority over women. And subjected to erotic level, the woman must sacrifice her desire to that of the male. In doing this, she is helping to preserve patriarchy as she submits herself to its law. She concludes that, both economically and sexually vulnerable women connotated by *Camille* need the protection of some categories of men against their vulnerability to other men. She argues also that any attempt at subjectivity is always at the cost of fulfilling a desire; this is a desire to be as a subject and still be a woman. She asserts that to possess this desire is impossible for women.

The second film, *Venus* released in 1932 shows another method of women domination by men in a representational system and of lessening the threat that women's sexuality is assumed to hold on patriarchy. She observes that in fetishizing the female form, man attempts to deny its difference and that man incorporates this into his own body in addition by dressing the female in male attire. She noted that when a woman is made to wear male attires woman qua woman thus disappears and she is rendered in the likeness of a man. But this process sometimes backfires as the attempt to appear like men by women through females copying men's mode of dressing is not a design of the male movie producer but an attempt by women to do gender crossing over in form of dressing. Also this attempt fails as replicated in two movies, one Hollywood and the other, Nigerian. In

Set it off, Hollywood and its Nigerian model, *Most wanted* the girls in both movies not only dress like men, they carry guns and go into armed robbery like some men. However, this gender-crossing is destroyed by one of the four women robber characters who break down weeping after gunning down a man. This shows that in every attempt to do gender-crossing over, there will always be a mistake to betray the woman in them. The effect of this is that the masculinised female image becomes an unacceptable image for the female spectator.

She concludes that the male attire permits female-female body as it pays lip service to a sexual difference, which is believed to be necessary. This allows a form of sexual relating that excludes men and thereby subverts patriarchal domination while acceding to its symbolic form. She observes also that the movie shows the link between male attempts to fetishize women and the repressions of mothering in patriarchy. The movie begins with the symbolic patriarchal form of mothering and then for a short while allows the heroine to search for the repressed, un-symbolic level by running away. She informs that the fierce pursuit by particular agents exposes the threat this offers, and at the end of the film the heroine, Helen's re-inscription is put at her place within the patriarchal family.

Also, the Ferdinand De Saussure's representational model postulates that movie images are replications of real life situations.⁴⁵ The model approaches Perceptions of representations from the sociological and semiotic perspectives. Here, gaze is determined along work roles in the society, and that, cinematic image is taken as constructed using camera and cinematic effects to represent this. This takes into account specific camera focus, editing effects and characters' roles or actions in the movie. In the sociological approach therefore, distinctions are made between domestic (Private), such as the home and the work areas. In the home the woman is represented as wife or mother, and in the

work, the man is the key element as the man and husband. Semiotic attempts are made at explaining the basis for communication and how meaning is arrived at, in correlation with how written sentences communicate meaning.

On the other hand, sociologically the meaning of language is in the way elements relate within the sign system itself. The model defines two aspects of the linguistic sign concept, and sound image as the signified and the signifier. Here, the signifiers in language system are the phonemes from which objects are formed. For instance, on the level of denotation as in the sound, g-i-r-l signifies a girl. Therefore, film representation entails a source of articulation “I”, the speaker and the person being addressed (spoken to) a “You.” Both are structured in relation to one another in the filmic discourse. Therefore “I” is the object, and “You” is the subject.⁴⁶

The codes, that is the rules and conventions that structure a discourse in the movie are therefore represented through sign systems. Such sign systems range from clothing, eating habits, film images and so on. However, in film, the signs function on myth built by the members of the society in the object. For instance a sign for *rose* can be changed from its denotative meaning and made to assume a connotative meaning. *Rose* therefore becomes a signifier for passion, a new sign because the society has built this meaning into it through constant reference and use for that purpose.

However, it is culture that produces the new meaning, ideologies, the norms or ways of being. In the movie therefore, the woman or any character for that matter is real but is now lifted to the level of connotation, as he/she is shown as what he/she represents to the producer and by extension, the audiences, not in terms of what she actually signifies. Her meaning is in favour of what the viewer connotatively says he/she is. For instance, in

the case of a woman artiste, the close up view of the gap between her chest or an image of her undressing is meant to give connotative representation of her. The interpretation of this is above factual denotative meaning but the level of connotation-her sexuality; her nakedness is immediately objectified.

She is represented as a gratification to the male. Usually denotative messages always carry a number of explicit connotative meanings. In view of this, iconographic connotations, that is objects or persons given special recognitions are derived from specific properties of the shot since at the composition, dress, gesture, facial expression; mise en scene, camera focus and lighting effects are expected to induce more meanings.

The main flaw in this model especially in the signifier and the signified images is that it replicates the patriarchal-capitalist gaze setting. It segregates the elements in the movie universe to the superior-inferior, master-slave, and producer-artiste dichotomies. It does not give room for commitment and participatory representation, where all the characters and by extension the society feel a sense of belonging, but that of social separation. In this model therefore, identities are not uniformly perceived, but segregated and personalised.

The application of the Ferdinand de Saussure's model to analyse movies also shows the extent to which the producers determine the replication of real life situation and work roles in the society. This model is appropriated by Freeman and Valentine⁴⁷ who took a leap from hook,⁴⁸ who had researched into motivated representations in movies.

hook had submits that representations in movies are determined by the dominant society and that media images deliberately maintain the dominance of existing societal gender roles and class hierarchies. With this as the basis, Freeman and Valentine content

analyse eighty-five (85) movies to determine the motivated representation of the social worker in the Hollywood movies and to explain how media images serve a deliberate purpose of maintaining the dominance of the existing societal, gender, race and class hierarchies. They identify 85 movies where social workers were presented. Out of the eighty-five, forty-six spanning 1940 – 1998 were used. Their analysis is based on the plot summary of the movies they selected while findings were based on those actually viewed. And included for analysis were those they viewed and determined for themselves that the term social worker was used or a character is performing clearly identified social work.

Result of the analysis shows that social workers in the United State were mainly women, and that they were middle class heterosexual and working more often than male. The females were also portrayed as incompetent interpersonally challenged and sexualised or engaging in sexual relationship with their clients. Furthermore, themes of villains or fools more frequently characterize the images of female social workers while the male were portrayed as heroes or heroic models. And, of the 15 movies portraying a role of social workers, nine were positive portrayals.

They conclude that the tendency to discourage people from studying social work as a discipline or practicing it is high as a result of the misrepresentations. And that women are not only sexualised, they are represented as incompetent and that this can have negative effect on women practitioners and students. These findings bring out the observed flaws in this model, that of dichotomising the society with its negative connotations.

Another model that has been used in the analysis of movies is the Lacanian's psycho-semiotic model. This model combines psychoanalysis with semiotic gaze settings in movie production. It is a review of the Freudian theory by linking it with linguistic effects as a way to show the transition between the child's development stages as against Freudian's biological non-linguistic model. This model tallies to some extent

with Freud's pre – Oedipal phase, though the child is already a signifier and already within a linguistic system. However, he is linked with the mother even in pre-linguistic moment as he does not know her as "other".

According to this model, the child is moved from the level of the imaginary that he was having between his perception of his father and that of his mother as he acquires language. The acquired language is based on the concept of the biological differences in the world of the symbolic under the father's hegemony, but centred on the phallus.⁴⁹ To this model, in socialization, the male child sees himself around the father's language spectrum, as he is now able to see the semblance between him and his father.

The child's discourse learning is at the difference between "I" and "You" positions. At the mirror stage, the illusory unity with his mother is broken as he recognizes his mother as a separate entity or image, and sees himself as an image, an ego ideal of his father. He then sees the father as a linguistic third term thereby breaking the mother child dyad. However, he still participates in the world of the imaginary of which he was differentiating between his father, mother and himself even though he lives in the symbolic.

This is the world according to this model, which the movie experience partly recreates, especially in the attempt to present a perfect self-ego ideal. This however is evoked by the mirror phase and propelling a regression to that phase. The Hollywood movie critics using this Lacan's postulation decide that gaze is set at two levels: cinematic and extra-cinematic levels. By this, distinct representations are made between the screen image and the artistes lived experience. This accounts for why movie directors sometimes consider talents that have shared experience in a chosen script role so that he could call to bear his private experience in the script interpretation and dramatic outputs. Extra-cinematic experience therefore determines all that goes on in the screen and what happens between the screen image and the spectators.

However, the extra – cinematic gaze would explore all representations about the lives of the director, producer and the stars. It would also consider the occurrences during such exercises as audition and rehearsals, and the artiste’s experiences. Also considered are the politics of the production and the cultural assumptions at that period.

Lacan’s approach to perceptions of representation is that the star is able to interpret the script based on the situation within and without. By this, she not only obeys the director’s instructions, she is able to fall on her previous knowledge and experience in script interpretation and presentation. Her past experience is therefore the imaginary while the script situation is the real situation.

Michael Tratner⁵⁰ applied this model to deconstruct the Freudian model. He argues that to Hollywood, the psychoanalytic model almost never speak of crowds and their responses and that the model reacts as if viewers are alone, each person becoming a spectator now isolated in the dark, fantasizing about the stars on the screen. He discovers that the Hollywood perception is that expression such as that of the spectator or the male gaze, which is the ‘voyeur’, shows the movie producers opinion of the individual members of the audience. But these are never seen as the crowd or mass fantasies.⁵¹

He argues that psychoanalysis converts the crowd back to a collection of spectators and wonders why there are no studies on the ways that movies elicit crowd responses. He reports that the dominant theory of crowd psychology treats members of a crowd as individuals. He reasons that in group psychology, and the analysis of the ego according to Freud, that each person in the crowd is lost in a private unconscious dream of the leader. This according to him is what psychoanalysis convert the crowd back to, as a collection of spectators. And so it has become a crucial resource for film theory.

Apart from the fact that Lacanian model does not dwell on crowd psychology, resorting to extra-cinematic life of an artiste to interpret his movie role is not only

subjective, it is ego debasing especially since most critics always base their critiques on the negative sides of the life of the artiste. In essence, the artiste therefore becomes a moral culprit rather than a mirror or a teacher of morality for the society. That is, his/her role of correcting or informing on the ills of the society has become detrimental to his personality and cultural aspirations, which the movie may be promoting. .

Perceiving this as a problem with the psychoanalytical approach, Michael Tratner decides to approach movie analysis from the non-psychoanalytic crowd psychology. He believes that using the industry's own account of crowd behaviours, a crowd response theory can be constructed, modelled on the methods through which the theory of the psychology of the spectator theory is contracted. This is using the Hay's model [below], to deconstruct Hollywood's model of gaze construction and reading. He observed that psychoanalytical theory approaches movie analysis or packaging from two angles. That is, it sees the cinematic apparatus as a structure of movie projections and distinctive style of Hollywood movies. In essence, the individual spectator is perceived alongside the projector, and image source behind his head. This stance makes movie watching according to Mulvey,⁵² like dreaming in bed in the dark. Here, the viewer is taken completely from the film world to a distract position becoming transcendental vanishing point of specific spatial perceptual, social arrangements.

After establishing the need to do away with the psychoanalytic theory and adopt the Hay's code, Michael Tratner demonstrates how the theory is used to reduce man to "phallus" status in the movie *Young Mr. Lincoln*. He started the analysis by reviewing the political issues confronting the United States in the 1930 and then turned to Hollywood's economic involvement with the Republican Party. He later went on to discuss the movie as

producing a vision of Lincoln, a Republican and transcendental moral figure having his eyes entirely on the law even as he travels, through a series of familial and sexual scenes. In the movie, he revealed that Lincoln is presented continuously with choices he does not make. This, it is implied that he remains a spectator who stands beyond the choice other humans have to make.

These indeed go beyond politics and sexuality. This movie, he informs, thus supports the Republican case against the New Deal. That is, the Americans need transcendent law, not governmental systems. By the movie, he observed that Lincoln goes beyond being simply the greatest man that is capable of “castrating” every other man in the movie.

Michael Tratner, the reviewer of the movie *Young Mr. Lincoln* informs that according to the Lacanian theory, therefore, Lincoln’s act of standing above other men simply makes him the most anxious about covering up his own ‘lack.’ What makes him transcendent is that instead of being the biggest male around, he “is the phallus,” and so he is a symbol of the law, transcendent of human dimensions, Tratner maintains.

But using the Hay’s code as the basis for another analysis, which he recommended as what should be an acceptable model, he tells us that we do not have to look very far to bring out “a crowd-in- the text” giving mass responses to the various scenes in the movie. And that to base analysis on just one character is to kill the message of the movie because the movie is full of crowd scenes. As such, analysing the movie, the analysts should bring out the good crowds from the bad crowds just as Lacan had indicated only the good spectator and bad ones.

In Hollywood movies, Tratner states that the spectator theory has settled on gender as the main difference between good and bad not distinguishing between crowds. As the code suggests the distinction is between those who have lost their moral resistance to suggestion and those who have not. In *Young Mr. Lincoln* therefore, the bad crowd is the lynch mob who are out to hang the alleged murderers in the movie who had knifed a man. Also, the good crowd is the same group of people who are seated during a trial as the real murderer is identified.

According to Tratner therefore, movie analysis should go beyond reducing characters to the phallus and interpretation should go beyond gender disparity. Rather it should be seen as a medium to develop the crowd and thereby the elements of the crowd as good citizens and members of the community. It should be seen as showing the ideal and transforming the society from bad to good. He informs that why there was a sudden transformation and peaceful audience to a lynch mob as Hays code suggests is the incursion of improper sexuality and criminality into a scene of exciting entertainment.

The Hay's Code

This code was the response of the American Independent Movie producers to the decadence and outright socio-cultural abuses, which the Hollywood movie producers were injecting into the American society in form of movies. The Independent Movie Producers came up with another movie packaging and reading code tagged the Hay's Code. The code was also meant to formulate a crowd response theory. They argue that two elements were needed besides the non-psychoanalytic psychology. These are an alternative description of the cinematic featured apparatus and alternative list of textual movie feature that generates

responses from the crowd, rather than turning them into isolated spectators, which Lacan's psychoanalysis is doing.

The Motion Picture Production Code of 1930, known as "Hay's Code" therefore became the new model. It was named after Will H. Hay who headed the organization of American Independent Movie Producers that produced the code. This code sees the movie not only as entertainment medium but that of a very peculiar kind that produces strange effects that was never encountered before as part of any entertainment. To the code, images are effects, which often threaten to compromise the reality of movie audiences. It is perceived as so effective that moviemakers put themselves under strict censorship. The code describes how the effects are produced on the audience by giving a description of the movie, the reach, the audiences, and the description of apparatus unlike the spectators' theories. The code says that most arts appeal to everybody, every class of people. And that unlike literature and drama; the art of motion picture combines two fundamental appeals of looking and listening and immediately reaches every class of the society.

The code sees the movie as reaching places un-penetrated by other forms of art because of the ease of film duplication and distribution. And that it is difficult to restrict production to a segment of the society more so that the theatre where movies can be shown is for everybody, mature and immature. Hay's code therefore does not focus on the dark atmosphere and the audience isolated as the psychoanalytic does, but describes movie screening in social, distribution and mobility terms and the resultant porous audience. It disagrees also with the notion of projecting an audience of persons completely identical to each others, or the real position and identical positions.

And according to the code, the enthusiasm and interest the audiences have for film actions and activities go beyond what history can recapitulate. It makes the audience largely sympathetic and attracted towards the characters they portray and the stories in which they feature. Therefore, the audiences are ever ready to confuse both action and character and they are most receptive of the emotions and ideals portrayed and presented by their favourite artistes.

The code therefore maintains that by keeping the movies moral; they would improve the American race. The movie according to the code was therefore created to create morals especially in the presentation of sexuality and crime as a way to propose an ingenious way to avoid the consequences of what is inherent in Hollywood movie production and distribution.⁵³

Governments' Intervention

Within the Nigerian system, realizing that the film and video has become an industry, which seemed destined to be the most prominent if not the most pervasive segment of the entertainment industry, a decree was promulgated in 1993 and a board set up, named the National Film and Video Censors Board Decree No. 85, 1993.⁵⁴ It commenced operation on the 25th of August 1993.

Part One of the decree established a board known as the National Film and Video Censor Board. The duties of the Board include, according to Part one section 2 (a)

- (a) To license,
 - (i) a person to exhibit films and video works,
 - (ii) a premises for the purposes of exhibiting films and video works.

- (b) To censor films and video work
- (c) To regulate and prescribe safety precautions to be observed in licensed premises.
- (d) To regulate and control cinematographic exhibition and
- (e) To perform such other functions as necessary or expedient for the full discharge of all or any of the functions conferred on it by this decree.

Members of the committee according to Section 3 item (1), are those appointed by the President of the nation which includes the Chairman, an eminent Nigerian knowledgeable in the Nigerian arts and culture and requisite experience in the film industry or discipline; a representative of each of all the states of the federation and Abuja; a representative also of each of the ministries of information and culture, education and youth development, internal affairs; Nigerian Customs Services and each of the Nigerian Police not below the rank of superintendent of Police; Federal Fire Service; the Nigerian Copyright Council; and one person each to represent the Youth, Women, Christian Religion, Islamic Religion and traditional religion; and lastly three other persons one of whom shall be from the academic with at least five years experience in the film related industry or discipline to be appointed on personal merit.

This body would have been more and clearly representative if a member each from the various guilds, such as Guild of Producers, Actors, Directors and Association of Nigerian Theatre Practitioners (ANTP), National Association of Nigerian Theatre Artistes Practitioners (NANTAP), Society of Nigerian Theatre Artistes (SONTA), and Film Marketers Association have been made part of the body. By this, possibility of thinking or

viewing the Board as an outside body set up to control what they are not financing would have been reduced.

However, unlike the Hollywood Films that are guided by definite models, the Nigerian films are to operate under a working paper prepared by the government to serve as the yardstick to determine the packaging and distribution of Nigerian films. But due to reasons of self-financing and personal aggrandisements, most Nigerian movie producers by their negative interpretations of the Censors Board actions on movie censorship have politicised the Board and therefore not willing to comply with the Board's directives,

Point Of Departure

Both the Oedipal model and aspects of the data analysis done by Kaplan do not fit into this study, because it was concerned specifically with female-gender movie analysis. Also, adopting qualitative and cross sectional approach of research and using only two movies to determine the movie reading of a race is too weak to have a valid conclusion. Both the approach and findings are accusative, discriminating and gender bias, as it sets one gender, the female; against the male without proffering how the two can come together for the mutual benefit of all. Moreover, the model is based on the Hollywood models that Hay's model has undermined because of the negative implications on the audience, society and the American culture.

The Saussure's model as appropriated by Freeman and Valentine though democratic to some extent is relevant as sampling of movies is objective and representational enough because of the number of movies chosen, 85; and the study that covered 1940 – 1998. However, as pointed out in the cause of the review, its application

will create a dichotomous society thereby constructing abnormal images. In essence, because the movie producer is consciously or unconsciously mystifying his characters, the adoption of this model will not be in order. This is because if this model is applied to cultural analysis, the tendency to create negative cultural disparities and complexity is high. This model is therefore regarded as undemocratic anti-social integration and as such not adopted.

Also, Hay's model has rendered the Lacan's model unsuitable for this study. And though Hay's model is audience sensitive and goes beyond the psychoanalytic approach to seeing the movie as image making, cultural building and moral moulding, it was formed in 1930, which makes it an archaic though a relevant model. Apart from this, it is Eurocentric.

That notwithstanding, ideas raised in the model can be appropriated to develop a suitable Afrocentric model for the Nigerian movies. Furthermore, though areas of deviation have been shown, apart from the fact that these models are obsolete and their applications need serious review to fit into modern society, they are tailored for the Hollywood movies. Therefore, according to Brendan Shehu, as reported by Ekwuazi and Nasidi,⁵⁵ Nigeria is not Hollywood; and so Hollywood models should not be used to judge Nigerian movies.

Hay's model therefore becomes the theoretical departure point for this study. The model advocates a movement from the Hollywood model to a more audience, people and cultural responsive model. However, instead of repeating this model which was proposed in 1930 and which by now is probably in need of scholarly review, and judging by the resentment of top American movie artistes like Sir Sean Connery against the shortfalls of the misapplication by American artistes, this study is proposing a Nigerian version, the Normative Self-Regulatory Approach (NoSRA) to movie packaging and reading.

Using NoSRA model as the analytical approach therefore, Wimmer and Domicik's⁵⁶ study on agenda setting in the media and Miriam Freeman and Deborah Valentines⁵⁷ representation of social workers in movies and Bell hook's motivated representation⁵⁸ serve as the departure points. While Wimmer and Domnick argue that the mass media, by extension, the movie producers have the monopoly of the information disseminated, Freeman and Valentine submits that movie representation is only determined from the social workers [movie producers'] perspectives. And hook too acquiesced that every representation is motivated from the subjective analytical methods adopted in the works by the movie producers. Therefore this study is faced with determining the extent to which the movie producers have been motivated to set the gaze in Nigerian movies. In the process, attempt shall be made to see how the NoSRA can be adopted in making movie packaging and reading participatory and culture sensitive.

Background to NoSRA Model

The Normative Self-Regulative Approach is a model proposed to address the deficiencies already highlighted in movie analytical models. It is intended to address some key issues in movie representation and analysis. In essence, it is meant to analyse what is being represented and how it is represented and using what codes? How is the representation made to seem to be true, commonsense, moral and natural within the positive culture of the society?

Also it is to analyse what is being foregrounded and what is backgrounded. To what extent has the representation conformed to universal cultural and positive norms? At whom is the representation targeted and what meaning or interpretation are people likely to make of the

representation? In applying the above therefore, NoSRA advocates that the movie analyst or producer should base his work on the context and content on which it is produced.

As a Nigerian movie, Nigerian cultural standards should have over bearing effects on the packaging and reading of the film. This will consider the religious and cultural moments of the country and regulate within them. This can be done by first creating panel reviews and critiques of the script, message, theme and props before the actual blocking and shooting. By this, the artistes, producer and director would agree with what is the norm.

The artiste can then modify or self-regulate within the cultural consensus framework. This approach goes beyond the script dictates and override the director's dictatorial and custodian of knowledge and perfectionist roles he has carved for himself. Where this is applied, it should promote positive imagining, safe for all viewing without social or cultural inhibitions⁵⁹. It would not create occasional psychological torture or negative name-calling to which most of those who have appeared in seductive or ritual movies have been exposed.⁶⁰

However it takes the empowered and trained artiste to determine what is good and culturally reasonable. Therefore, NoSRA model advocates adequate training and thorough grooming before an artiste can reasonably re-present a culture. It is this lack of thoroughness and proper rehearsing that Rachel Oniga⁶¹ complained against. Also, that most of the movie artistes are not adequately trained for acting is why they have been abused by movie producers to create abnormalities in movie images.

It will be recalled that while the Hollywood movie, which most Nigerian movie producers like to copy, actually have a model to determine how to package and analyse their movies, there is no specific model for the Nigerians, apart from cultural yardsticks and the Censors Board

guidelines which most of the Nigerian movie producers are reluctant to follow. NoSRA therefore expects the Nigerian movies not to create cultural dichotomies, abuses or relegations.

The Nigerians Film and Video Censors Board cannot be a model, because it was not formulated to serve as a model for movie analysis, but to standardise movie importation and screening in Nigeria. This is probably why most movie producers do not give committed allegiance to the Board, because they were not part of the policy formulation and neither is the Board contributing to financing the movies they produce.

NoSRA therefore is intended to answer the upsurge of calls for a definite agenda on specific guidelines for packaging and as well reading of the Nigerian movies. For instance, at a paper presented at the National Communication Policy Seminar at ASCON, Badagry in 1987, Brendan Shehu,⁶² specifically called for caution among the movie producers and to ensure honesty and compliance with the societal norms, he distinctively suggests that the,

... *Professional filmmakers in the country should be required to form a strong central platform for the articulation of their common interests as well as the enforcement of ethical standards of practice.*

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Though there are guilds such as guild of actors, guild of producers, directors and so on among the movie makers, and there are professional bodies such as the Association of Nigerian Theatre Practitioner (ANTP) Yoruba group of the National Association of Nigerian Theatre Arts Practitioners, [NANTAP]; (English group) and the Society of Nigerian Theatre Artistes (SONTA) (Academic group) that are possibly answering the call of Brendan Shehu "...to form a strong central platform for the articulation of their common interests," these groups have not strictly come up with a model for the enforcement of ethical standards of practice for determining cultural principles and professional etiquettes.

Though the movie marketers at a time placed some artistes on ban, this step was to control the outrageous financial demands by some of these artistes. Also, the Actor's Guild took a recess in 2004 for some months to enable the artistes cool off and then begin to produce movies that are culture-sensitive, this step was more informal as the groups could not come up with definite working models, the type that Brendan Shehu felt that Nigerians required.

This is why Muhammed⁶³ has suggested the need for a convention for the training, packaging and analysis of Nigerian movies. And Maikaba⁶⁴ has also called for a set standard that would determine the cultural and religious conceptions and actualisation of norms in Nigerian movies. Also, Emejor⁶⁵ advised that the Video Censors Board and the academics should set an agenda for the ideal Nigerian movies. And to cap it, a movie producer and actor, Nobert Young advises that,

*There is a need for a professional training guide (for artistes) to be master of the art so that they can sit down and talk back at directors who want to mislead them. You can't do that if you are not trained.*⁶⁶

In view of the above urgent and serious requests, there is a need for a Nigerian model that others can follow. This however is not stating that the Nigerian Film and Video Censors Board guidelines for censoring movies should be done away with. But as the Hay's model was used alongside the Hollywood model; NoSRA can function alongside the Censors Board's guide. This will even make their work easy and make the Nigerian movies culturally normative.

Sociological basis for the Normative Self-Regulatory perceptions of representation

The normative self-regulatory approach that this study is postulating will consider both the socio-cultural, cinematic and extra-cinematic contexts of the movie. This will attempt a balance between the culture being mirrored and the culture of the person doing the depiction.

For instance, an Igbo man taking a Yoruba character is definitely operating within two different cultures, that is his Igbo culture and the depicted culture; the Yoruba culture. Where it is a cultural movie, the artiste would have to strike a balance between his exposure to foreign cultures and the likely effects on the indigenous culture he is explicating. This also will consider the fact that every movie is supposed to be a development tool. In which case, emphasis would be on using it as a medium for good grooming, role modelling, empowerment and participatory development medium; rather than mere entertainment. In achieving these, the producers would be objective, create room for audience/cast participation and be empathic of the audience.

In essence, they would consider the content, medium, audience and prevailing community standards. It would address the reasonable person audience, an informed and right-minded member of the community. This would also consider the unique indigenous knowledge of that community which could be tapped to induce and promote development, not as hitherto continuous negative representations of Nigerian cultures through rituals and voodooos.

This is because some movies produced in Nigeria today possess the tendency to create cultural and social discrepancies if cross-cultural analysis should be done. Normative approach would go beyond mere presence of characters in movies to meet the financial needs of the producers, but the conformity of their roles with what is the norm in the normal society on which the movie is produced. By this, the societal values would be strengthened and made dynamic.

Normative approach would therefore debunk the drawing of genders and the pleasure they find in their objectification to which they too have surrendered. This is transferring the genders' values beyond the oedipal complex and the man especially above the Lacanian signifier and the signified postulations. The woman character would be presented above the recipient of the male desires, active rather than appearing passive. The male too would not be seen as a sadist; therefore the female would not need to adopt a corresponding masochism. The 'I' identity would be universal to both genders, and the woman would no longer be appreciated as a sex display or object.

For instance, the issue is not of passivity of women in Nigerian videos today. Women are taking central roles in movies produced in Nigeria. This is shown in *Most Wanted*, *August Meeting*, *Women's Riot* And even the male dominated movies like *Golden Cage*, *A cry for help* and *Heart of Gold* among others. In these and some other movies, women play active roles. But the question however is, towards which direction is this activity. Is it positive like in *Heart of Gold* or negative as in *Out Cast*; *The Prostitute* or *Glamour Girls* or mixed as in *Shattered Home*? In essence, the director of the gaze would not be seen as eroticising, witch-crafting or domesticating the women or machosizing the men, thereby rendering the men too as the object of women's gaze as in *The Most Exclusive Lady*; *Women above Men* or *Lagidigba*, the all female – cast Yoruba movie that fails to utopify a women's society devoid of men.

Apart from eroticising the gender and glamorising crime, rituality and seduction, the negative representation of a section of settlements over the other would be addressed. The intention on the presentation of the rural and urban realities would be towards using one to reinforce the other and not to denigrate them. For instance, the image would not be to promote journey motif as is done in some movies, but how development attributes of each setting can be annexed to check trans-settlement drifting in form of rural-urban migrations.

Furthermore, the normative approach using the self-regulatory system will function more effectively on the issue of degradation, dehumanisation and exploitation and reduce the production of movies which degrade the human dimension of life to a sub-human or physical depth which in turn promotes the process of moral desensitisation. For example, even though the Censors Board placed a ban on *Out kast*, *Omo Empire* and *Shattered home* because of the overt portrayals and promotion of sexuality and seduction in the movies, audiences still sneak to watch them. Such movies would not have seen the light if the normative self-regulatory approach had been applied during the production process.

Also, the normative approach will de-emphasize insipid and bawdry talks and the insinuations of these through camera focus. Here, scenes of violence or moral depravity would be judged according to whether they could have been edited without sacrificing artistic integrity and consider the effects of the exposure on the psyche of the audience, or if it would be positive or negative in effect. The normative self-regulatory approach would therefore offer protection to the gaze setter, gaze enactor and the gaze watcher. It would stress the uniqueness of the individual as a member of a larger group, and the group as an entity. It will make the movie satisfy the cultural promotion and empowerment needs of the Nigerians in the global village.

NoSRA, to provide an objective framework for the reading and analysing of Nigerian home videos requires the consideration of the real cultural atmosphere in the movie as against foreign cultural elements. For example, decorum, good grooming, moral chastity and valour among others are cherished virtues among the Nigerian cultural groups. Immoralities, crime and other vices can be alluded to without necessarily glamorising and sacrificing the social norms. This could be done such that at the end of the production, the characters involved are celebrated and not denigrated. In which case, the artiste or the analyst should along the line censor himself and argue with himself that he is showing a popular societal opinion and not that of a pervert few.

However, a hungry, desperate and mediocre artiste may not be able to do this. Therefore, NoSRA advocates proper training both formally and informally. Artistes who are informally trained alongside formal trainings possess the tendency to obey moral values than those who have only formal trainings and whose cultures have been polluted by some teachings of western education. Movie production should be seen as both local and global affairs, as such those involved should consider the social and moral implications of their roles, and thus caution themselves to appear in conformity to promote moral and cultural sanctity and sanity.

Notes and References

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CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

In this chapter the methodology adopted for data gathering in the research is considered. The study adopted a participatory approach to gathering data. According to Protz,¹ in this approach, the researcher does not impose his ideas on the subjects. Rather, a joint decision is taken between the researcher and the respondents based on their response to questionnaire items as to what is to be the standard or who is to be interviewed, and what issue is to be researched. In essence, the outcome of the interaction between the researcher and the samples, which is based on pre-study questionnaires filled, determined the interview questions and samples drawn in data gathering and analysis. The researcher then designed the research questions and the responses served as the basis for the findings.

Population and sample

The population for the study was drawn from among movie audiences, movie stars and producers from selected urban and rural areas in Nigeria. The urban centres were chosen considering their cosmopolitan nature. And, the rural areas were selected because of their religious and social populations for this study. For instance, Lagos and Onitsha are centres of video movie production and distribution in Nigeria, while Ibadan, Osogbo, Kaduna, Zaria, Kano, Bida, Egbu, Owerri, were chosen because of their cultural and historical importance. For instance, Ibadan is the most populous city in Nigeria and cultural centre of the Yorubas. In the same vein, Zaria, Kano and Kaduna are notable religious, cultural and historical domains for the Northerners. While Bida in Niger state and Egbu in Imo state are sub-urban areas in the two different states respectively and they are selected as representing the core of the religious and cultural centres for this study.

A total of one thousand five hundred (1,500), samples at the rate of 150 for each location were drawn. This was to give room for validity of findings as improperly completed instruments can invalidate findings.

Sampling techniques

The subjects for the questionnaires were drawn through the Convenient Sampling Technique (CST). According to Luck and Rubin,² this is the situation where sampling units are based on the convenience of and accessibility of respondents. That is, it is a non-probability sample based on a collection of readily accessible subjects.

However to avoid the error of external validity raised by Wimmer and Dominick, that people may not be willing to attend to questionnaires especially where they have not met the researcher before, the study consequently sampled men and women who were available in the locations chosen and who volunteered to fill the questionnaires.

Instrumentation

This refers to materials used and the methods adopted to gather information for the study. The instruments used for this study were a set of questionnaires, one interview schedule and content analysis of select movies listed by the respondents. This is a systematic studying of movies or other communication media. It is a quantitative approach to measuring of variables in media research.³ By this, after formulation of research questions, population is defined and sample unit of analysis selected, coders recruited and trained and data were then analysed based on the categorised codes. A multi-dimensional method was adopted to solve the confusion and agitation raised by Fuller-Seeley.⁴ She had

raised the issue on the appropriate approach for data gathering between historical, ethnographic, qualitative and quantitative approaches, and the problem of paucity of materials that could bring about the realisation of valid data.

Also the historical review of Nigerian films done by Ekwuazi and others,⁵ and ethnographic approach by Haynes,⁶ in their books on movies in Nigeria confirm the subjective nature and one-sidedness that Fuller-Seeley entertained on the appropriate data gathering method. However, all these apart from the empirical approach are subject to bias and the researcher-intrusion in data gathering and analysis of coded variables.

The Questionnaires.

This is a 45-item instrument meant to gather information from viewers.

Section A of the questionnaire contained biographic information of the respondents.

This has to do with the sex, educational qualification, and exposure of the respondents.

Section B is made up of Likert Scale .5, of statements to which the respondents were either to Strongly Agree, Agree, Undecided, Strongly Disagree or Disagree. For example item 18 of the questionnaire, which states that, “Every Nigerian movie artiste is recognized by the part he/she plays in Nigerian movies” is meant to show the extra-media image of the artiste as perceived by the viewers. Also, to determine the credible rating of the religions of Nigerians, item 24 was asked. This question aims to seek the extent to which religion would determine the Nigerian audiences’ analysis of films.

Section C—This is made of open-ended structured questions. This is to allow the respondents to freely air their opinions. For example, in item 27 the respondent is expected to “List in the order of preference your favourite actresses.” Also to determine their

interpretative level, item 45 seeks to know “What meaning can you make out of the movie?”

Structured interviews.

Two sets of structured interviews were produced. Set **A** was for specific movie producers while set **B** was for specific female movie artistes as identified by the respondents in the main Questionnaires. For example, item 33 required that the respondent “List the female video artistes that do not appeal to you.” Numbers were then assigned to the interviewees and these numbers placed on their forms. The researcher also ensured that he tracked down the interviewees to fill the questionnaire.

For honest response, the interviewees were not allowed to know that a number had been assigned against their names. However, they were given the option to fill their name at the end of the structured interview. As an alternative measure, the researcher decided to conduct oral interviews with the respondents where they chose not to fill the questionnaire. The interview was recorded using a micro-corder after permission had been given by the subjects, and this was copied out later to be used for data analysis.

Section A- Structured Interview for movie producers.

This was meant to gather information based on the opinion of respondents to the pre-test interview. This was made of 16 items requiring the producers’ opinions. The interviewees were allowed to study the questions first to allow for honest responses.

To determine whether religion has influence on the producers’ work, item 1 sought to know “Which is your religion?”

The assumption here was that every Nigerian has affiliation to at least one of the foreign religions. And, to some extent, a producer's religion would determine the content of the movies he produces. To test this view on the producers thematic consideration therefore, item 10 "What message do you intend to pass through the production of your films?"; and "What informs your decision to produce the movie?" were asked. Through this, the researcher was expected to discover how the movie producer is interpreting his society.

Section B: Structured interview for movie stars

In most cases artistes are made to take up roles that in real life are morally demeaning, such as prostituting. Where this is the case, the artistes concerned are interviewed to determine their perception of their roles. In this situation, they were interviewed on how the society perceives them outside the screen.

This section was expected to draw the opinions of the artistes that have been described as 'good' or 'bad' artistes, due to the decent or indecent exposures in the movies. To determine the influence of society and producers on their decision to act any role, they were given, items 1 and 2 that sought to know how mature the artistes are e.g. item 1, "How old are you?" and 2 "What are your qualifications?" The items were meant to determine their level of psychosocial maturity. The assumption here is that the adult and highly educated artiste is not likely to want to succumb to producers or economic intimidations to the extent of exposing themselves to immoral acts on the screen.

Also, item 19 sought to find out how the society perceived the artistes roles in the movies, e.g. "How has dressing, age or your sex affected you as an artiste?" This was to be

buttressed by question 21 “What does the society expect of the female movie star?” This was to make them judge how well they have conformed with or deviated from societal norms. They were also asked if they have ever gone elsewhere for assistance. This is to determine those who are likely to show the tendency to want to surrender themselves for nude or seductive exposures in the movie. The notion is that those who say “Yes” are likely to wish to surrender to seduction in real life situation, and those who say “No” may likely not. In essence, those who go elsewhere, which is not defined, are more likely to be subjected to social abuse, however mute.

To round off the interview and to give room for objectivity and honesty of responses, the respondents in both interviews were expected to mention their names last. However, none refused to say her names, so there was no need to revert to the names already coded at the back of the questionnaire.

Content Analysis

In section C of the Questionnaire, respondents were asked to list, in items 28 – 45 the films where Nigerians are positively or negatively portrayed. The available ones among these films were gathered from which those content-analysed were randomly selected taking into consideration the variables including paying attention to different Nigerian cultures.

Content analysis followed the Wimmer and Dominick⁶ prescriptions. In essence, the population was defined. That is, videos were selected by sampling the appropriate ones, through the selection and definition of unit of analysis, code categorized, establishment of quantification system, the content coded according to the laid down procedures. The tallied

codings were collated and used to analyse the data. However, the codes were categorized along iconographic, semiotic and lexical levels as presented in the videos.

Movies analysed

1. Most exclusive girl in Africa
2. Worlds apart: Parts one and two
3. Just a little sin.
4. Wata rana.
5. Not with my daughter. Part I.
6. Saworo ide.
7. Girls hostel.

Code categorisation method

Movies to be content analysed were categorized into key areas where Nigerians are mostly easily represented. The four categories as listed below were subcategorised into the variables that determine their existence and coded as imagined objects. They are:

[A] Gender: Male and female

[B] Religions: Christianity, Islam and Traditional religion

(C) Settlement: Urban and Rural: and

(D) Families: Monogamy, Polygamy and Single family.

And, in the case of single family, the coders were to determine if it is headed by a male or a female. The coding format was however determined by the focus of the research questions. Representation was coded as positive (Affective) or negative (disaffective). The

movies were screened and content analysed based on the representations of the code at two levels of semiotic and iconography. In essence, for each positive statement or shot shown, a tick or score was recorded in front of each code. Six coders were used. At the end of each screening, their scores were collated, calculated and average found to the nearest whole number. These scores were presented in table form for ease of analysis and the percentage of each coding was found based on the cumulative coding score for each group.

By cumulative coding, it means the addition of the total scores recorded for positive representation added with the scores recorded for negative representation. Decisions were taken based on which group possessed the highest score. However in the course of analysis and discussion, references were also made to movie findings. For instance, reference may be made on disparity in findings between genders across movies.

Except where stated, this format is adopted for all the movies analysed. Disparities in coded content however were determined by the nature of the research question or item to be analysed. But in all cases, plot summary of the movie was first given before analysis. Coupled with the above, it is necessary to state that the adoption of a variety of data gathering techniques was itself seen as another data validation strategy.⁷

Instrument administrations

The questionnaire meant for audiences were administered by the researcher and his assistants in the specific locations within the towns to the subjects who were willing to respond to the questionnaires in the research locations.

Also, the interviews for the movie crews were conducted at their locations. Because the researcher does not understand the Hausa language and Igbo language fluently, a fluent

guide helped in the administration of the questionnaires and in interpretation of responses. Respondents for the general questionnaires were conveniently sampled. That is, those who volunteered to respond to the instruments were allowed to do so in their locations. The questionnaires were then collected back on the spot on the same day.

Method of data analysis

The responses to the questionnaires served as the basis for selecting the movie crews that were interviewed and the movies that were content-analysed. For example, the respondents were asked to list the movies that they would like to recommend for others to watch, and those they would not. Also, they were asked to list role-model artistes and those that are not likely to be role models, due to the roles they were made to play in the movies they have watched. Responses were adopted as the basis to select which movie to analyse and the artiste to interview.

Section A of the Study Questionnaire supplied the variables used to analyse the items from *Section B*. In this Section B of the questionnaire, one point was recorded for each of the responses 9-26, made up of 5-point Likert scale. Strongly Agree and Agree were positive opinions, while Strongly Disagree and Disagree are regarded as negative opinions and the 'Undecided' is a neutral. The items in 27-44 served as additional information to validate the data in nos. 9-26.

Section C: These were made up of open-ended structured questions. They were meant to enable the respondents to freely give their opinions on the movie producers, the artistes and their interpretation of the movies.

The responses to questionnaire items were collated and graded according to the items that made up each research question. Following item-by-item analytical method, the consensus of opinion in each item was used for decision taking. For example out of ten statements on each research question, the highest score was taken as the decision of the finding. That is, the score was interpreted as the opinion for judging the direction of the research question. In which case, the highest opinion was the deciding opinion for findings while the lowest were used to show disparity of opinions. These served as the basis for accepting or rejecting the statement, and for discussion of findings.

Research Question One was analysed using part of the questionnaire and findings from the Censors Board records, sample of movies and interview with movie producers along with questions 9, 25 and 45. The research questions 2, 3, 4, 5, 6, 7, 8, and 9 were analysed accordingly using the questionnaire, interview reports or movie analysis. And, other structured interviews were used to buttress analysis and findings during discussions. Also, decision on item ten [10] was based on the content analysed movies.

And in making categorical declarations on the interpretation of representations and finding as either positive or negative, the term “Affective” is used for the positive interpretation, while “disaffective” where it is mis-representation or interpretation is negative. It means that the movie content or the artiste’s role have the tendency to cause the audience to either wish to imitate the actions in the film or the characters in the roles. This is interpreted as affective. Also, it is ranked as disaffective where the effect is likely to be negative on the people or the character the movie is replicating, in which case the response of the subject showed that they are less likely to want to watch or encourage others to watch the movie.

These are taken as indices to describe audience attitudes in the NoSRA model. [The application of NoSRA to this study is analysed below.] In essence, the movie or the artistes are interpreted in the Nigerian movies as having the potentials to affect the Nigerian or disaffect them. The terms affective and disaffective are perceived to be stronger and more interpretation-sensitive than the common terms, negative or positive; which are perceived as blanket declarations.

Ordinarily some of the questions should have been analysed with specific statistical methods, but following the advice of Wimmer and Dominick⁸ and also to play safe;

*It is much wiser to do simple frequencies
and percentages and understand the results
than to try to use a high level statistic and
end up totally confused.*

It is in order to avoid this confusion that this study has adopted what Carter⁹ referred to as appropriate technique in analysing the data. By this idea, data was reduced to what statistical laymen would be at home with.

Application of NoSRA to movie packaging and analysis

The Normative Self-Regulation Approach (NoSRA) is this thesis' proposition to the existing model of movie packaging and analysis. It is a departure from the Eurocentric and producer-centred approaches of Lacanian, Freudian and Hay models already discussed in Chapter Two of this essay. NoSRA is arrived at after critical analysis of available literature on Nigerian movies and available models. It is a proposed response to the calls for Afrocentric and Nigerian culturally guided approach to the reading and making of Nigeria movies.

This model proposes that the two sides of the movie should be considered in the movie analysis. That is packaging and reviewing should not be from the producers' angle alone but that artiste's angles and also the audience's perception of the manner of portrayal in a movie should be analysed.

It considers that the movie can be a true mimetic reflection of reality if production is participatory and democratic. In which case all those involved in movie production are expected to be sensitive to the socio-cultural demands of the movie. And, it should be audience – cultural centred and not producer centred, as is the case in most movies. To this end, the movie artistes more than the producer is expected to continuously regulate himself and consciously through guidance of in-built questions ask himself if he is operating within the norm of the people for which the movie is being produced.

He is to consider the projective nature of the movie and view into the future the likely cultural and moral implications of what he is archetypifying. He is to bear in mind also that our thoughts of ourselves, images or reflection of us, are a selection and composite representation of our cultural biographies of ourselves to the future. And that these determine how we are read by other people. Therefore, the artistes should consider both himself and the movie as possessing the tendencies to affect the audiences one way or the other.

To NoSRA model therefore, the producer as far as the audiences are concerned is not a visible entity; he is just a title. Rather, the artiste is a visible and feasible character that carries out the producer's behind-the screen directives. It is the artiste that is judged by the audience and not in most cases the producer who is actually the culprit in every misrepresentation. However, the producer is not always revered too when the artiste is celebrated. Therefore, to NoSRA, the artistes should be one that is emotionally stable and psychologically natural to continuously regulate

himself/herself. He/she should be able and free to discuss scenes or actions of cultural or moral abnormality sensibly with the producer towards maintaining the norm of the society on which the script he/she is interpreting is based. To effectively achieve this, a checklist is itemised below to serve as the frame within which to regulated him/herself.

Movie artistes' 14-point normative self – regulation checklist

The movie artiste should first consider himself as a Nigerian, African or reproducing the Nigerians and therefore regulate himself within their cultural norms. Here, religious culture apart from traditional culture is given three categorizations. Every Nigerian or African belongs to at least one of them. That is, he is either a Christian, Moslem or Traditional religious believer. Paganism is not a religion, every living being believes in a deity, and that determines his cultural identity.

Also, the artiste is expected to be talented and have gone through an informal training or trained in an institution. The artiste can therefore in order to be recognized in the society, check himself to gauge the extent to which he is working in conformity to his culture and the calling of acting as a profession. The checklists are:

1. Is the play culturally proactive? Will it promote the positive culture?
2. Is the movie depiction fair to Nigerian [or specific African] cultures and as well as sensitive to other cultures?
3. Is the presentation making the culture relevant in the society or not?
4. Does the imagining answer the audiences' cultural questions?
5. Will it throw positive light to the cultural practices as demanded by the culture being mirrored?

6. Will the knowledge and creativity being put into display assist and support the audience to grow socially and economically?
7. Even years after the production, will the image still show the artiste as a reliable and honest member of the society?
8. Does he/she see him/herself as cultural stewards who should use the movie to promote moral values?
9. Will the interpretation to be given to the script and the role portray the society as a safe and habitable place?
10. Am I emotionally comforted to make the portrayal or being coerced or cajoled?
11. Is the portrayal I am making a honest and right-thinking one?
12. Are the fees, props, costumes and technical inputs creating a positive inscription about the people on whom the play is being produced?
13. Is the overall portrayal sensible and culturally gratifying?
14. Are the expectations of the producer at variance with cultural norms and the National Film and Video Censors Board postulations?

In the process of asking and answering these questions within the artiste's mind, he should reach a compromise that would be culturllly and technically affective.

Movie analysts 8-point NoSRA guide

The analyst who is doing a quantitative analysis of the Nigerian movie can be guided by these questions in the formulation of research questions and analysis of data.

1. Who is the determinant of the gaze? The producer or culture?

2. Whose and what cultural agenda is each geographical sector of the country showing to be representing?
3. Is the movie a correct depiction of Nigerian cultures?
4. In what ways are the images formed on Nigerian movies likely to affect the Nigerians?
5. Is the movie generally audience-sensitive? Can every Nigerian or any viewer for that matter watch it freely?
6. In what ways can artistes' appearances on the screen affect them extra-cinematically?
7. What is the focus of the message?
8. How are acting and technical devices in the movie reinforcing the identities of the people on whom the movie is produced?

Model of analysis

To analyse a movie therefore this approach is proposed. This analysis should however be guided by the eight-point movie analysts checklist itemised above. The basis for its application lies in the fact that as movies are being watched, the viewer is forming opinions about the film he is watching. These opinions are likely to centre on these questions. The judgements or opinions are either about the story; the message, the depiction or the roles the characters are playing. These opinions could be that of approval or disapproval of the movie's content or context. For the purpose of analysis and placing both the movie and the artiste within a model, the opinions are therefore categorized into these frameworks.

- 1) That describing models of representation be categorized as *affective* where it is positive portrayal and *disaffective* where it is a negative portrayal. This is against the notion of connotation or reflection of an artiste as negative or positive. The term negative especially is perceived by this study as ego debasing in connotation. Rather, affective is considering the possible effects of the portrayal on the norm of the society on which the movie is packaged.
- 2) Also, review of character analysis is based on two broad categories and the way they can affect the audiences. These are classified as Normative Technical Affective and Normative Cultural Affective. And for clarity, the normative technical affective is broken down to comprise of:
 - a) Psychosocial Affective: - This describes the artiste as an intelligent role model. Here, his ability to interpret the script and his roles within both cultural and intellectual norms are considered.
 - b) Emotional Affective:- This describes the artistes' comportment, carriage, eloquence and motivation in the movie appearance as perceived by the respondents.
 - c) Physical Affective: - This also describes the artistes' physical appearance and relevance of costume to promoting the artistes image in the movie as beautiful, handsome and build. The mode of dressing is adjudged as in the way it can promote or debase the culture of the society it is supposed to be based on.
 - d) Cultural Affective: - This considers the extent to which mimesis or the characters have conformed to the norm and promote moral values within that society. This too considers also innovative and foreign cultural values that fall within the social norms.

Coding format

Where the artiste is seen as modelling the society negatively, the term “dis” as in disaffective is used to describe the opinion. But if it is good or positive it is described as affective.

This coding is designed because the artistes are, as members of the society in their acting are creating indelible imprints in the minds of the audience. These stamps can either be emulated for good or emulated to the detriment of the society. Where it falls outside the norm, it is perceived as disaffective and so it is regarded as not worth imitating

Notes and references

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CHAPTER FOUR

DATA ANALYSIS, INTERPRETATIONS AND DISCUSSIONS

This chapter shows the analysis, interpretations and discussions of the data gathered on the study of Perceptions of representation in emergent Nigerian home videos using the NoSRA model as highlighted in Chapter Three of this thesis. The instruments of analysis include questionnaires, interviews for movie producers and artistes, and content analysis of movies.

A total of one thousand, five hundred (1,500) questionnaires were produced and distributed in selected locations in Bida, Zaria, Kaduna, and Kano in the North, Osogbo, Ibadan and Lagos in the West and Onitsha, Owerri and Egbu in the East. Out of this number of questionnaires, one thousand, three hundred and fifty six (1,356) were returned while one hundred and forty four (144) could not be accounted for. And out of the 1,356, sixty-six (66) were either not touched or were badly filled. These numbers were discarded as unsuitable for this analysis. Therefore, the remaining one thousand two hundred and ninety (1,290) were used as the basis to make decisions.

Table showing questionnaire distributions

No. produced	1,500
No. returned	1356
No. Unusable	66
No. For analyses	1,290

For the study, ten research questions were formulated based on the variables that are likely to influence the movie producer in his portrayal of Nigerians in the films. These questions are therefore presented and analysed in the order of occurrence.

Video Censors factor

Research Question One

Are there relationships between Censors Board stipulations and the movie producers' compliance in Nigerian movies?

This question is intended to determine the movie producers' awareness of the Censors Board and their level of compliance with the Board's agenda of what is the norm in image setting for Nigerian movies. This is also the first item on the movie analyst's eight-point guide that seeks to determine who sets the gaze.

Data for this question were gathered from the responses to instrument items 9, 25, and 45. To the statement, "the Censors Board determines movie images in Nigerian Films," item 9, a total of one thousand, two hundred and ninety (1,290) samples were drawn. Two hundred and seventy (270) or 20% Strongly Agreed, 600 or 45% agreed, 150 or 11% were either undecided or strongly disagreed while 120 or 9.3% disagreed. Judging from the 600 respondents that agreed, it is accepted that the movie producers are aware that by the decree setting up the Censors Board the board is expected to determine the focus of movie production in Nigeria.

The respondents were also asked if "Nigerian movie producers always comply with Censors Board inputs of what is the ideal Nigerian movie, item (25). The responses were categorized into Yes, No or Not sure to give room for clarity of opinions. Out of the

respondents, 270 or 20.9% said Yes, and the same numbers are not sure while 750 or 58.2% said No. This means that even though the Censors Board is expected to determine movie images in Nigeria, not all movie producers are complying with their directives.

To further probe the issue, the respondents were asked how they would rate Nigerian movies as complying with the National Film and Video Censors Board (NFVCB) directives on the acceptable standard of movies [item 25]. In this group, 840 or 65.1% said the compliance is low while 450 or 34.9% said it is high. Based on the above findings therefore the answer to the research question one is that “There are no significant relationships between Censor’s board stipulations and some movie producers’ compliance in Nigerian movies”.

When there is disparity in compliance with censors’ board, then there is the tendency for disaffection in stereotypes as a result of possible glamorisation of vices or misrepresentations. According to Cohen,¹ movie characters are fictionalised especially when the message is likely to be controversial but is intended to be depicted as reality. According to Moldea² therefore, where there are reactions, the likely answer has always been that the stereotyped, the glamorised or even the movie is only a fiction based on facts with several departures from reality. However, when it happens, Graycer³ reports that there are always reactions from some of the audiences for whom the stereotypes are produced. This is the situation in Nigeria where some movie producers especially Kenneth Nnebue and Muka Ray claimed that they may be presenting crime and erotic situations, that those images are to fictionalise the occurrences, and that they are not the cause of the vices in Nigeria. They did not feel that by disobeying the Censors’ Board directives by glamorising vices they would be contributing to social decadence. Along this thought Gracer reports

that in Australia for instance, for over fifty years, studies were carried out on the relationship between violence in the movies and acts of violent aggression by the Pro-Censorship group asserting that portrayals of violence in the media can cause violence in society. This result has some relevance to what is happening in Nigeria because, Nigeria as part of the global village needs to compare occurrences of conformity to official dictates at the International circle to guide or enable researchers and policy makers make comparisons and determine how to stem the tide of cultural and social vices.

Apart from violence, another popular area of stereotypification of the gender is sexism, through covert or overt display of seduction. This is why there have been calls for ethical standards from Nigerians, to check the exuberances of the movie producers who indulge in this. For instance at the global level, part of the study carried out on the impact of the movie vis a vis information technology on the youth and family by Professor Bradd⁴ of Emory College reveals that 77% of the respondents said government should strengthen control on pornographic materials and more regulations by the authority.

Even though there may be argument as often put forward by the Nigerian movie producers like the Hollywood producers, for showing crime and sex in movies, that these are just brief exposures as may be the case in some movies, one little part is what the audiences need to get hooked⁵ especially with pre-marital relationships. And this is why it seems as if the fights against armed robbery and sexually transmitted diseases such as H.I.V are not making appreciable impacts.

The attempt to thwart the Censors Board postulations by insisting that it is just a little of the vice that is being produced or that accessibility to some movies can be controlled by rating them is a major contribution to misguided lives of some youths. Since

outside the home, it is not possible to determine what the youths watch. Therefore, garbage for eight year old is also garbage for 12 years, 16 years and for all.^{6,7}

From the above reactions, one is not surprised that there is no significant agreement in compliance with the NFVCB directives on the acceptable standard of normative movies by some Nigerian movie producers. Apart from legislation, there have been workshops organized for movie producers and stakeholders to ensure compliance. The Executive Director of the NFVCB, Ademola James insists that,

If you look at a movie that shows that a person got rich through ritualistic means and of the 90 minutes of the movie you spend 60 minutes to show how the ritual was carried out in toto, you are promoting rituality or devilish things...⁸

Contrary to this argument, most Nigerian movie producers, especially Helen Akpabio and Kenneth Nnebue did not see why they should obey the dictates of the Censors Board, because they are not the cause of the problems in the country. And since the government does not fund their productions, she should not decide for them what is the standard.

This promotion of abnormality also goes with the presentation of seduction and this too is seen as glamorising infidelity and they are abnormalities to the culture and Nigerian image. However in responding Kenneth Nnebue,⁹ informs that,

Movie Producers are not the cause of the rituals, movie producers are not the cause of (ethnic) riots ... they are not the cause of corpses littering the public. They are not the cause of prostitution going on everywhere. But the work of the movie producer is to tell the public, "this is what is going on" and what is produced is a true story so if you now say you remove violence where they beat and kill somebody, if you remove blood in the film, did you kill the person?

To a large extent, one can say that Nnebue is biased in his submission because there are movies like *Just a little sin*” which shows the negative effect of immorality without glamorising it, and *Enemy of my soul* which imagined criminality without sensationalising crime. It is therefore possible to campaign against issues of crime without glamorising and promoting such crimes.

Analysis of the data on this factor showed that there is no significant relationship between the Censor Board stipulations and movie producer compliance to the regulation in Nigerian video movies. This means that even though both the movie producers and the audiences are aware of the existence of the Censors Board and the need to follow their regulatory decisions, some movie producers do not think it is very necessary. It was recorded in the course of the analysis, that there is the disparity of opinions on the need for censorship between the Executive Director of the NFVCB, Ademola James and a frontline movie producer, Kenneth Nnebue. These reactions and the findings of the data have serious implications for the issue of movie packaging and censorship in Nigeria.

The implication is that except something is done to stem the tide, as the Censors’ Board is striving towards building an image of the nation and creating cultural balance and social norms in the society, some of the movie producers would be thwarting the efforts. This is so because of the major problems being witnessed in some circles. These are the problems of trust, corruption and distance of the Board to movie producers. For instance, after condemning the spate of negative representations in Nigerian movies, Opaluwa inquired if *Shattered Home* was ever banned, and that “... what some [members of the Censors’ Board] do is just to collect some change (bribe); censor your film and off you go.”^{10b}

On the other hand, some Yoruba and Hausa audiences are attributing their detest of the Censors Board to tribal factor. For instance, Tunde Fagbenle wondered why *Agogo Eewo* was branded offensive. He argues that,

I have watched the film ... and cannot see how it remotely represents an offensive or vulgar glorification .¹¹

He however guessed that, may be it is because of its rich political innuendos and that, “...it is possible the Censors Board is under pressure,” and thus wonders how can they stay in Abuja and decide for the viewers what to watch, as far as indigenous movies are concerned. He concludes that,

For the National Film and Video Censors Board to now invent some silly “ritual violence” excuse to try and cover the sun with their bare hands is stretching their gate-keeping role to absurdity.¹²
p.11

A more glaring rejection of the judgements of the Censors Board is the case of the movie *Rapture 1 and 11*, produced by Evangelist Helen Ukpabio. The movies were banned, but Evangelist Helen Ukpabio was quoted as wondering why her movie should be banned and police sent from Abuja and Lagos to arrest her, when the Calabar police could not see anything wrong with her movie.¹³ To her, the ban was an oppression from the Northern oligarchy.

And asked why some producers find it difficult to work with the Censors Board, and that there are cases of movie producers who actually got their movies censored and then released a different version from the copy censored, Paul Obazele, a movie producer, director and actor flared up during the interview in the course of this study, that why should

government poke her nose into movie production. And that, is the saying not that those who pay the pipe dictates the tune.¹⁴ In essence, if the government is not willing to support movie production financially, there is no need for a censorship board to monitor what they are not financing.¹⁵ But Tunji Kadri feels that movie producers should work within a norm even if the government is unwilling to support.¹⁶

Apart from the observations above, the Censors Board Decree too has some areas of concern. Apart from being a military hegemonic production, which is a form of authoritarian handout without considering the current political dictates of collective bargaining, the decree is draconian in formation and application. For instance, Section 36 of the decree on the establishment of Zonal Film Censors Committee item 6 says that, no other person other than members of the,

*Film Censors Board shall be present when a film is shown for censorship except the operator and such other persons as may be specifically authorised.*¹⁷

And, who is that “such of other person”? Where is the movie producer or director of the film? This gap has already created a bias.

Item 7 of the decree also states that the exhibition of a film for censorship should be carried out at the expense of an applicant? Apart from the fact that the screening fee is not stated, which has made it open to abuse and extortion by the Board, it means that even when the applicant has paid for the screening, he or his representative may still not be allowed in when the screening is on if the committee feels he should not be present. This can account for the accusations of bias and reports of producers not following corrections guidelines.

It is true that there are some levels of compliance, but there is need to find a solution to the controversies. When the American independent movie producers discovered some flaws in the Hollywood standard, Hay's models was adopted by them.

This shows clearly therefore that just as the Hay's model did not overthrow the Hollywood guidelines but complemented it, the adoption of the NoSRA model will not only make the work of the Censors Board easier, it will keep the movie producers in check in their representation of the cultures of the Nigerians, since the artistes would have been equipped to censor him/herself during rehearsal and shooting. To this end, the research question one is adjudged as supporting the call for the adoption and introduction of NoSRA model in movie packaging and reading.

NoSRA model, apart from negotiating the directorial autocracy will create a sense of commitment among the movie production crew. It will provide guides on what and how to foreground or background the levels of affectiveness: Cultural, psychosocial, emotional and physical.

Audience factors

Research Question Two

Are there significant differences between the viewers' academic exposures and their perception of Nigerian artistes?

This question is aimed at determining the extent to which the viewers' education has influenced their interpretation of Nigerian artistes and their roles in the movies. In essence, the movie analyst verifying this type of variable using the NoSRA model of analysis is expected to be guided by the audiences' academic culture or experience to determine how the producer in his portrayal has answered the first question of the eight-point NoSRA guide, that is on the determinant of the gaze; item three that asks if the movie is a correct depiction of Nigerians and also item five that requires if the movie is general audience-sensitive.

The data for analysing this research question two were derived from responses to items 27, 30, 32, and 36 of the questionnaire. The questionnaires were also sorted according to the educational categories of the respondents. Three categories were isolated. They consisted of the Postgraduate categories, the graduate categories which include respondents with Bachelor of Arts or Sciences (B.A., BSc.), Higher National Diploma (HND) and the Undergraduates which include the National Diploma (ND), Nigerian Certificate of Education (NCE), West African School Certification (WASC), National Examination Council (NECO) and so on. The respondents were categorized into three groups for ease of analysis. The result of the analysis is presented in the table below.

Table showing the level of affectiveness of Nigerian artistes

QUALIFICATION AND NUMBERS	<i>AFFECTIVE</i>				<i>DISAFFECTIVE</i>			
	<i>FEMALES%</i>		MAL ES%		<i>FEMALES%</i>		MALES%	
<i>Postgraduates</i> <i>14%</i> 180	26	11.7%	24	10.9%	23	13.5%	22	12.9
Graduates 32.5% 420	30	13.6	29	13.1	26	15.3	27	15.9
Undergraduates 53.5% 690	64	28.9	48	21.7	43	25.3	29	17.1
Sub Total 1290	120	54.3	101	45.7	92	54.1	78	45.9
GRAND TOTAL	221				170			

Table above shows that out of the 1,290 respondents, 180 or (14%) had postgraduate qualifications, that is, Postgraduate Diploma, Masters Degree and Doctor of Philosophy, while 420 or (32.5%) were graduates and 690 (53.5%) were undergraduates.

The respondents were asked to

- (a) mention the actress they like most, item 27 and
- (b) the actor that best appeals to them, item 30. They were also asked to list the actress that does not appeal to them and (36) the actor that does not appeal to them.

These artistes were grouped into categories of affective and disaffective.

The results as presented in the table above shows that an average of 221 artistes were picked as affective while an average of 170 were not by all the 1,290

respondents. Also out of the 221 affective, 120 or [54.3%] were females while 101 or [45.7%] were males. And, out of the 170 identified as disaffective by all respondents, 92 (54.1%) were female while 78 (45.9%) were males.

A breakdown of the results shows that the postgraduate respondents picked 26 (11.7%) females as affective and 24 (10.9%) males as affective as against 23 (13.5%) females and 22 (12.9%) males picked as disaffective. Also, while 30 (13.6%) females and 29 (13.1%) males were picked as affective by the graduates, they also identified 26 (15.3%) females and 27 (15.9%) males as disaffective. And the undergraduates listed 64 (28.9%) actresses and 48 (21.7%) actors as affective while 43 (25.3%) females and 29 (17.1%) males were listed as disaffective.

A critical scrutiny of the results shows that as education level widens, their focus and perception of the artistes widened too, with the undergraduate respondents having 64 (28.9%) females and 48 (21.7%) males as affective and 43 (25.3%) females and 29 (17.1%) males as disaffective.

Because of the widespread disparity therefore it is concluded that *viewers' academic exposure to a great extent determine their understanding and interpretation of artiste's roles in Nigerian movies*. To determine the likely reasons for the disparity and to create enough ground for discussion of findings, the respondents were given items 29, 32, 35 and 38. While items 29 and 32 sought to know why the respondents liked the artistes (male and female) that they have chosen, items 35 and 38 in the same vein tried to find out why some artistes were presented as disaffective. The result is also presented in the table below.

Reasons for finding the artistes Technically and Culturally affective and disaffective.

Note that the variables were brought in as a way to explain in concrete terms the artistes' mimetic dispositions to quality movie acting. The variables are further broken down as explained in chapter three of this study. The result of data analysis using these variables is presented below:

QUALIFICATION	AFFECTIVE								DISAFFECTIVE								
	FEMALES				MALES				FEMALES				MALES				
	LEVELS				LEVELS				LEVELS				LEVELS				
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
Postgraduates	5	10	5		-	11	-	8	-	-	-	7	-	6	-	-	-
%	21	4.1	2.1	-	-	4.5	-	3.3		-	-	77	-	67	-	-	-
Graduates	-	7	6	10	-	11	7	7	7	-	5	-	4	-	6	-	
%	-	2.9	2.4	4.1	-	4.5	2.9	2.9	7.7	-	5.6	-	4.4	-	6.7	-	
Undergraduates	12	16	14	42	13	17	14	8	18	6	11	6	9	-	5	-	
%	4.9	6.6	5.8	7.3	5.3	15.2	5.8	3.3	20	6.7	12.1	6.7	10	-	5.6	-	
	127				116				60				30				
	53.3%				47.7%				6.7%				33.3%				
	100%								100%								
	243								90								

Key A: 1 Cultural Affective, 2 – Psychosocial Affective, 3. Emotional Affective, 4.

Physical Affective

Key B: 1 – Cultural Disaffective, 2 – Psychosocial Disaffective, 3 – Emotional Disaffective, 4 – Physical disaffective.

Analysis of the reasons showed that out of the 243 coded reasons given for liking the artistes the actresses had 127 (53.4%) while the actors had 116 (47.7%) of the reasons.

And for not liking the artistes, out of the 90 coded reasons, the women had 60 (66.7%) while the men had 30 (33.3%) of the reasons. A break down of the reasons showed that while the postgraduate respondents focused their reasons for liking the actresses on the intellectual and motivational (Psychosocial Affectiveness) coding with 10 (4.1%), the graduate and undergraduate respondents focused on the beauty and dress motivation (Physical Affectiveness) with 10 (4.1%) and 42 (17.3%) of the coded categorizations. In essence, the postgraduate respondents answered that they liked the actresses because they were able to interpret the scripts very well and their acting style was professional.

And on why some of the artistes were negatively perceived [disaffectionate], the postgraduate respondents cited emotional reasons. That is, they had poor rendition of lines and acting styles, with 7 (7.7%) for the female and cultural coding, with 6 (6.7%) for the males while the graduates listed cultural and emotional reasons with 7 (7.7%) and 5 (5.6%) reasons respectively. However, the undergraduates were more open with 18 (20%) cultural reasons, that is the way they were made to reproduce the Nigerian cultural elements; 11 (12.2%) emotional reasons, that is their level of comportment; and 6 (6.7%) psychosocial and physical affective reasons both ways for the females while they scored the males 9 (10%) for cultural abuses and 5 (5.6%) for emotional deficiencies.

This shows that while the postgraduate respondents were more technical in their preference of the actresses with 10 (4.1%) and 5 (2.1%) psychosocial and emotional preferences the graduates were more for physical attractions with 10 (4.1%) while the undergraduates were more for physical 42 (17.3%) and psychosocial 16 (6.5%) in their preference of the females. Also, they were more emotional 18 (20%) reasons for not liking the women and the same with the graduates with 7 (7.7%) while the men were not liked for

9 (10%) of the reasons by the undergraduate respondents. The analysis therefore showed that the undergraduate respondents were concerned more with physical details of the artistes than the postgraduate respondents who focused more on artistes' intellectual attributes.

This openness and the fact that they focused more attention on the physical and psychosocial outlooks of the actresses also show a wide disparity in significant difference between the viewers' academic exposures and how these have determined their perception of Nigerian artistes especially from the females' angle. It therefore means that in the attempt of the movie producers to objectify and sexualise the women, which they actually did judging by the findings, the best in the women also came out making them role models while the men were seen more in both their intellectual capacity and the extent to which they have promoted or abused culture, thereby making them culpable to sexism.

The meaning of the findings above is that exposure to representation of sexist or violent depictions which could result from consistent close-ups on the artistes' erotic anatomies physique can promote undesirable attitudes and behaviours, more so that most of the respondents who are attracted by the physical appearance of the Nigerian artistes fall within the adolescent and middle-age adults. Where there are series of extreme close-ups meant to objectify the character, increased censorship will not be effective in addressing problems that may emanate from their interpretations, because censorship most times is directed towards only the most sexually explicit materials leaving out or at times underscoring the much more problematic sexist and violent content materials uncensored.

Along this line and according to Melanine Brown¹⁸ in the findings in her studies on the association between exposure and violence in entertainment to violent behaviour, she

discovers that there is a risk that exposure to violence and sexism will increase the likelihood of subsequent aggressive or sexual behaviour and concluded that this risk can be increased or decreased by the connotative meanings that can be ascribed to such depictions.

But affective (positive) images can be constructed when constructive imagining is taken as ethical and social responsibility. In which case, the emphasis will be focused on the image that recreates reality within the societal norms. Here, the artiste at the end of the day becomes a role model where the gaze is audience sensitive. However, most movie producers in the attempt to make money and advance their own careers argued that they must produce only to the presumed tastes of their target audiences.¹⁹ This is why the depictions of nude dressings, seductive and grotesque scenes is a common sight in Nigerian movies.

And this is paying off in Nigeria as the movie producers keep thwarting censorship efforts, like banning which the Censors Board has placed on movies like *Outkast*, *Omo Empire*. Others such as *Prostitute* came out after the ban of those films. Also, in a study carried out by Bradd²⁰ of the Emory College on the impact of the movie on the Hong Kong family, samples of 1, 218 parents and 1,384 students from primary to tertiary level, and 329 working youths were drawn. Analysis of their findings showed that on movie pattern and access, respondents watch movies between 2 to 4 hours daily for entertainment and leisure. Asked what determined their movie behaviour, the findings showed that students between 9 – 12 years tended to agree that peer influence is the marked significant predictor in the estimation of their attitudes toward different inappropriate movie behaviour. On the probability of the movies to create idols, the report showed that 49% said they had idols

who were mostly females, while less than 30% of the working youth had idols and among the idols 70% were undergraduate respondents.

Also on the reasons for idolizing, the report showed that 46% said outstanding performance, 42% said beautiful appearance and 32% “charm” and that the younger the respondents the more likely were they attracted by the idols external appearance while the older higher and educated respondents, it was observed tended to have more regard for their idols expressed views behaviours, character and contribution to society. This observation tallies with the postgraduate respondents findings of 10 (4.1%) for psychosocial affectiveness and 5 (2.1%) respectively for cultural and emotional affectiveness without regard for the actresses’ physical appearance.

The findings above therefore showed that, *the respondents’ levels of education significantly determine their placement and interpretation of artistes’ roles in Nigerian movies*. However, perception can be affective, [positive]; where gaze is normative and thereby create role models and it can be disaffective [negative], where the gaze is abnormal and thereby creates marginalisation or stereotypification.

In essence, while the postgraduate and graduate respondents focused their assessment of Nigerian artistes along the movie production technicalities built on psychosocial, emotional and physical impacts of the artistes, the undergraduates attention are more on the physical appearance of the artistes. Further analysis of their responses showed that 75% of the male undergraduates perceived the actresses positively because of their beauty while the remaining 25% appreciated them because of their academic and theatrical acumen. In the same vein, 80% of the female undergraduate respondents said they liked some of the actors because of their handsomeness and physical built.

Asked why they liked the artistes, the male undergraduate respondents answers revolved around such phrases, as “I like Genevive because she is beautiful.” “The movie shows Omotola as a sexy lady, and I like her.” “The legs of Kate Henshaw are fascinating” and such other sexist statements. Also, some female respondents said they admire Emeka Ike because “...he is handsome.” Others responded that they admired Segun Arinze because “...he is a macho,” and to others Ramsey Noah’s “hair is enticing...” “Sola Fosudo is handsome,” and so on.

The findings here are negatively implicating. The undergraduate respondents were aroused in their assessment of the artistes’ role by their physique, thus bringing out the lecherous innate tendencies in them. Hence, where seductive portrayal is made to accompany movie depictions this can induce sexual immorality and violence. And this does not portend good for the nation. Oliver and Kalayaraman,²¹ informed that the greater the portrayal of violence, and sex, the higher the tendency for civil and sexual pervasion in the society.

In the light of this finding, it is necessary to warn on health and crime grounds that though the Acquired Immune Deficiency Syndrome (AIDS) is said to be spreading fast, continuous portrayal of seduction will lead some youths most of whom are undergraduates to want to learn some of the erotic acts in some movies, and find a way to practice these immoral antics they have watched. One should not forget the place of the Internet that indirectly reinforces seductive sights through the free and available pornographic sites. Also, the more crime and criminality are made products of the Nigerian movies, the tendency for crime to continue to be on the increase.

On the other hand, that most of the respondents stressed the cultural, psychosocial, emotional and physical disaffections show the need for more education on the technicalities of movie production to be given to some movie producers. That the undergraduates perceived the males as more disaffective culturally shows that the men are guilty of social, psychological and cultural erosion that has created the sense of social perversion. Therefore there is need for proper training. Sola Fosundo an artiste complains that,

*The whole of the actors who parade themselves,
As actors in Nigeria are not trained. Plastic acting
without body, facial expression or voice modulation
and general motivation are lacking.²²*

However, when the artiste is both formally and informally educated on the ethics of movie production and culture along which NoSRA is advocating, they would not only present themselves beyond sexism and criminality, their actions would be perceived more along role modelling, cultural positioning and employment generating.

Research Question Three

To what extent does audience's sex determine their perceptions of the roles of actresses in Nigerian videos?

The aim of this question is to determine the extent to which the audiences are considering the actresses movie roles to make extra-cinematic judgements about them. In essence, the question is meant to determine the extent to which they have promoted the norms within the Nigerian culture and the extent to which they have deviated from moral values.

Using the NoSRA model, as a guide would mean alluding to items on the analyst's guide. Examples are items 4, on the effect of imagining on Nigerians, 5; audience-sensitivity of the movie and item 6, the effects of cinematic appearances on the artistes.

To make a valid statement concerning this, the respondents were given research questionnaire items 27, 29 and paired with items 33 and 35 while item 26 was meant to validate the findings of the two sets of items. For this question, data was drawn from the 750 male audiences and 540 female audiences. The male and female respondents were asked to mention an actress they liked [27], and also the actress that does not appeal to them (item 33). Result showed that a total of 116 actresses were identified by both genders. Out of these a total of 64 (55.2%) were perceived as liked, while 52 (44.8%) were considered not liked.

Out of this population, the male respondents perceived the roles of 31 (26.7%) of the actresses as positive while the female respondents perceived 33 (28.5%) of the females as positive [affective]. On those not liked, the male respondents identified 23 (19.8%) characters while the females picked 29 (25%) as disaffective (not liked). *From the data*

above, one can infer that the female respondents were much more critical of the roles of their fellow females in the Nigerian movies than the males.

This could be as a result of some female artistes' submission of themselves to screen acts that are in deviation to cultural and morals values of the society.

The respondents were asked why they like the roles the artistes chosen played in some movies, on one hand and why they do not like some roles they played in another question, 29 and 35. Their responses were grouped along the four designed NoSRA variables for describing the perception of the artistes; that is, along the cultural and technical affections. The technical variable is broken down again and presented in the table below.

Table showing Nigerian actresses and the perceptions of their roles in movies

	AFFECTIVE LEVELS				DISAFFECTIVE LEVELS			
GENDER	1	2	3	4	1	2	3	4
MALE	8	(21)	16	10	(14)	3	6	3
Percentage	4.8	12.8	9.7	6.1	8.5	1.8	3.6	1.8
FEMALE	13	(19)	13	12	(15)	7	4	-
Percentage	7.9	11.5	7.9	7.3	9.1	4.3	2.4	-
SUB TOTAL	112				52			
%	68.2				31.7			
GRAND TOTAL	164				100			

Key A: 1 – Cultural Affective, 2 – Psychosocial Affective, 3 – Emotional and 4 – Physical Affective

Key B: 1-Cultural disaffective, 2–Psychosocial disaffective, 3 – Emotional disaffective and 4 – Physical disaffective.

From the table above, it can be deduced that both audiences are more concerned about the actresses' movie roles than the actors'. For instance, while both audiences stress psychosocial affection for the actresses as can be seen in the 21 (12,8%) for male, and 19 (11.5%) for female; they are not happy at their tendencies for cultural misrepresentations as shown in the number of actresses adjudged as having fallen foul of cultural norms with 14 (8.5%) for male and 15 (9.1%) for female respondents.

To clarify both genders' positions, they were asked if they could recommend to a relation for marriage an artiste that has appeared in seductive scenes in Nigerian movies. Though the respondents were required to say if they strongly agree, disagree, undecided, strongly disagree or disagree, the responses taken along these lines were collapsed into three groups of "Yes," "No", and "I am not sure." Analysis of the responses showed that out of the 750 male respondents, 100 said "Yes", 250 are not sure while 400 said "No." Also, 199 women said "yes;" 97 are not sure; while 244 said "No."

The result shows that even though some people are fascinated when the actresses appear in erotic scenes in Nigerian movies, majority of the Nigerian males and females perceive it as cultural aberration. From the above analysis therefore, the answer to research question three is that *Audiences sex does not determine their perception of the roles of actresses in Nigerian home videos*. Rather, their responses have been guided by the way the artistes have deviated from social and cultural norms. *In essence, it means that there is no significant difference in the perception of the movie roles of the actresses in Nigerian*

movies across audiences. The fact that majority of both genders said *No* to recommending an actress that has appeared in lewd scenes for marriage shows that both do not appreciate nudity or seduction in Nigerian movies.

This is so because the audiences see the actresses as members of the society. Therefore, they are expected to be representing the society at large. However, the pictures painted in the case of the seductive actresses is that of a motivated representation as negated from hook,²³ who in his study on motivated representation concluded that peoples representation in movies are determined by the dominant society and that media images deliberately maintain the dominance of existing societal gender or class. What most of the motivated representations present in this case is not that of the dominant society but the needs of a few, determined by the producers. Therefore, such motivations should be resisted because judging by the cultural reasons for disliking the actresses by both genders it shows that the society does not approve of demeaning the Nigerian women.²¹

In her analysis of children's television programmes, Cortes reported that attention is given to programmes promoted by adorable women over the not so adorable, and also that misrepresentation of minorities are strongly prevalent in some children's TV and film, and that even though such programmes as Sesame Street and Tele-tubbies are educative, the children are also learning about many other things including diversity in the character compositions.²⁵

It is true that some of the actresses are positively perceived thereby making them role models, but where perception is continuously negative, this can cause social phobia or social anxiety disorder (SAD).²⁶ The actresses can feel threatened by the effect of the negative interpretations and perceptions extra-cinematically as is always seen in some

write-ups that do not attempt to correct but expose the women to ridicule. Where this happens, they may feel so threatened and withdrawing or became aparuresis. In this Social Adjustment Disorder [SAD] situation, instead of withdrawing and become public shy, the socially intimidated character may decide to confront it by attempting to do negatively more than what is being condemned. By this, she would attempt to impose herself on the society and in the process may unwittingly be destroying both herself and the society. This is the situation with Cossy Orjiakor who is quoted as saying that any one could fondle her boobs, and Jolade Ekeinde who took up the alias “Omo Sexy” as a way to browbeat the audiences reaction against their roles in some movies such as *Outkast* and *The Prostitute*. These actresses have become socially deviant after continuous exposures to slanderous media reports, because of their appearance in roles perceived as bad.

This quest to damn the negative exposures by some artistes has made audiences to continue to reinforce not only their negative perception of their accultural roles but also the artistes themselves. For instance, Empress Njamah an actress complains that:

...a lot of people identify one with some of the nasty roles one takes in movies, which I think is not right. When they see you on the street, they call you all sorts of names – killer, harlot and a lot more.

p. 15. ²⁷

The implication of this therefore is that it is necessary for movie production to be participatory so that both genders are made to work on the societal norms. According to Yusha’u, ²⁸ by not stressing the norm, the movie will capitalise on what some few people like to watch to inject vices into the society. And these people through whom the vices creep into the society would probably be the first to complain of harassment. This is the situation where nudity is promoted through fashion display in some movies. For an

illustration, some women are more concerned with the new fashions that some movies introduce. Though this trend can generate employment for the unemployed, it is necessary to note that bad dressing is one of the ways of abusing the cultures not, only sexual perversions as some actresses are being accused of.

Bartsch, Burnett, Diller and Williams ²⁹ in a study carried out on the trends for gender representation in television commercials, conclude that because some women are addicted to fashion, they have fallen victims of media eroticisation. In their study of 757 recorded and analysed commercials for TV in the spring of 1998, they discover that men were under represented in commercials of non-domestic and fashion products. Also Allen and Coltrane ³⁰ and Lovdal ³¹ in similar studies also report that trends of representation are one measure of how society views men and women. They concluded that gender representation in media could affect peoples' attitude and behaviour.

Therefore, as some audiences have learnt to copy fashion styles in the movies, they have let themselves open to social intimidations as is witnessed especially in some campuses where rape and other harassments have been reported. Those who often fall victim in these campuses are likely to be those who are always guilty of indecent exposures.

But since some of the actresses were identified along their intelligence and creativity, for instance actresses like Sola Sobowale, Hauwa Ali Dodo, Joke Jacobs, Liz Benson Fatima, Baraji, and Peju Ogunmola fall within this classification; it means that with a normal setting and guidance, some actresses possess the propensities to influence the not so affective and acclaimed morally bankrupt others when movie production is participatory.

Producer factors

Research Question Four

Are female film producers significantly different from male film producers in their perception of Nigerians?

This question is meant to determine the levels of semblance or differences between male and female movie producers in their portrayal of Nigerians. It is also meant to analyse the extent to which female movie producers have attempted to correct the bias in the picture of women painted by male movie producers.

To use the NoSRA model to analyse the research question may require being guided by analysts' eight-point guide from items 5, that deals with audience sensitivity; 6, extra-cinematic implications of their imaginings; 7, the message focus; and 8, application of technical devices to reinforce identities being created.

In view of the above, this analysis is placed within the context of gender, settlement, as in urban and rural; religion and family composition; as in monogamy, polygamy or single parenthood. These categories are coded because Nigerian cultural and traditional values are played out through them. For instance, when discussing moral values, consideration is often given to gender involvements. And, this is extended to the religion of those involved. Also, settlements, which have given rise to the journey motif witnessed in most Nigerian movies is another category. For instance, urbanisation and population explosion has been used to explain the prevalence of vices. All these are centred on family composition. Family size and composition are other variables that determine the

predisposition to conform to norms in the traditional Nigerian society. These variables have therefore been adopted as the basis on which the norm or values are explained within the Nigerian viz a viz-African society.

The former practice of the men solely being in movie productions had been broken with the advent of some women into the industry. However, what is not clear is the similarity or disparity in the way Nigerians are imagined by these producers. In order to find out, the audiences were asked the question in item 12 that inquired if male movie producers adhere more to Censors Board directives than the female movie producers in their imagining of Nigerians in Nigerian movies. And item 47 sought to know which of them would give more positive representations of Nigerians in movie packaging. Also, to determine the answer to these questions some movies produced by both were content analysed and the results of interviews carried out served as instruments to discuss findings.

The answers to item 12 were reduced to True or False. A total of 1290 respondents were sampled. The result showed that 450 (34.9%) said it is true that male movie producers adhere more to Censors Board directives than the female movie producers in their imagining of Nigerians, while 840 (65.1%) said it is false. *These responses means that movie producers across both genders often disregard the Censors Board directives in their imagining of Nigerians.*

As a way to set an agenda for proposing a democratic, all-inclusive normative gaze setting, the respondents were asked which of the options given would give more positive representations of Nigerians. The 1,290 respondents gave three options. Analysis of the result showed that 9 (7.1%) of the respondents said movies about women produced by men, 204 (15.8%) said movies about women produced by women, while 995 (77.1%) said

movies about both genders produced by both and with mutual consultations and agreement with the Censors' Board or any other regulatory model's input. The regulatory model in this case is considered as the Normative Self Regulatory Approach [NoSRA] propositions, as may be jointly produced by the artistes themselves just in line with the Hay's model. *The result therefore shows that to the respondents, the two producer groups need to sit down and agree on what should be the norm in Nigerian movies.*

To determine the validity of these questions and the need for the proposition, two movies produced by both genders were content analysed. They are *Most exclusive girl in Africa*, produced by Rosemary Ingbi and directed by Ruke Amata, both ladies; and *World's apart* directed by Tchikere Tchidi a man. The two movies were selected out of the 200 movies listed from the questionnaires and because of the thematic content, message, production quality, which is adjudged to be high and to beat the rental cost and coder's allowance occasioned by power outage.

Also, the two were selected as a way to set a focus on what a good Nigerian movie should be, because the two did not set rooms for obvious derogative judgements in form of parading and glamorisation of seduction, brutality and rituals.

The plot summary of “Most exclusive girl in Africa”.

This movie shows the failed attempt of Barella to utopify the women's existence and entrench a single family independent of the man even while the man is still alive. Subjected to incessant rapes when she was young by her uncle, Barella makes up her mind never to have anything to do with a man. A successful career lady, she has her own bodyguards, waitresses, security guards and drivers, all women. All entreaties to her to

bring in a man she would marry fails, until she meets a motor mechanic who refuses to be intimidated by her wealth. Fascinated by the man's guts, she invites him, dates him and in the process becomes pregnant.

The mechanic does not like the regular meetings in guesthouses rather than in the lady's apartment or in his own room. But she informs him that, it is not her desire to take any man home or move in with any man at all. When she discovers that she is pregnant, she invites the mechanic, and tries to pay him off so she can lay total claim to the child at the expense of the man. The mechanic becomes angry, tears her cheque and storms out of the guesthouse.

Delivery time in the hospital, she is in labour for more than a week. They have to send for the mechanic who made her pregnant because the child would not come unless there is a man to stand in as the father. When her mother is told of her decision not to have the child for any man, she is surprised and disturbed because it is not heard of in their land. The only case according to her is in the Bible. She therefore sends somebody to go and fetch the owner of the pregnancy. But the mechanic refuses to answer the call. In the process, the woman dies in labour as the child refuses to come out to the world without a father. The result of the content analysis is presented in the table below.

Table showing the content analysis of the movie “Most exclusive girl in Africa” on the imagining of Nigerians.

IMAGINED OBJECTS		AFFECTIVE		DISAFFECTIVE	
GENDER	Male	6	(8.8%)	7	(10.3)
	Female	11	(14.7)	15	(22.1)
RELIGION	Christian	-	-	-	-
	Islam	-	-	-	-
	Traditional	-	-	-	-
SETTLEMENT	Urban	5	(7.3%)	2	(2.9%)
	Rural	-	-	-	-
FAMILIES	Mono	8	(11.8%)	5	(7.5%)
	Poly	-	-	-	-
	Single	9	(13.2%)	-	-

SUB TOTAL	39 ^a (57.4%)	29 ^b (42.6%)
GRAND TOTAL	^{a+b} = 68	(100%)

The table above shows that on the content analysis of the movie produced by a Nigerian woman, a total of 68 shots were recorded. Out of these, 39 (57.4%) were of affective (positive representation) while 29 (42.6%) were of disaffective (negative representation). Out of these, the gender was perceived with 6 (8.8%) shots for the male as affective, and 7 (10.3%) as disaffective for the female, with 11 (14.7%) as affective and 15 (22.1%) as disaffective. No consideration was given to the place of religion in the movie. However, the urban settlement was preferred with 5 (7.3%) attributes as against 2, (2.9%) disaffection.

And at the family level, single parenthood was favoured with 9 (13.2%) points as against the monogamous family with 8 (11.8%) affective, and 5 (7.5%) disaffective. Also, no consideration was given to the polygamous family in the minds of Nigerian women as no score was recorded either for or against. The result showed that the interest of some Nigerian female movie producers is tailored towards recovering and promoting women ego that is perceived to have been “raped” by the men.

Also, the result as it concerns settlement indicates that the Nigerian woman would show the tendency to prefer the urban settlement to the rural, while she is more likely to dislike polygamous life. Of course polygamous life can be inferred to be a common factor of the rural community, while the urban settlement with its mixed grill of cultures has the tendency to promote single parenthood, because of the fact that in the urban settings everybody is living his/her life as she likes.

However on the religious variable, there is no reference to any religion could be based in the inference that a woman, due to marital cultural dictates has no religion. The

cultural belief is that the man, who is the husband, dictates her religion. She is therefore expected to follow her husband's religion.

To compare this with the Nigerian man's image in movies produced by men, the content analysis of a movie produced by a Nigerian man was carried out.

The plot summary of “Worlds apart”

This movie, directed by Tchidi Tchikere presents the Prince of King Idoko of Awadaland. The Prince falls in love with a rustic village girl, Ulinma. While the Prince is fascinated and enthralled by the village girl's innocence, his sophisticated mother will not hear of her handsome son trivializing with a common village damsel. Frustrated when her parents would not see reason and when eventually the truth comes out that his parents are lying that the girl is dead, but that she has actually been sent back to her mother by her jealous guardians, he goes after the girl in the farm settlement where they are residing.

At the village, he joins the girl's mother and other villagers in their farming and other farm works. When his parents discover that their son, the Prince has vacated the palace to settle in the farm settlement with the village girl, they go after him. Unable to convince his mother to allow him marry the girl, he entreats his father that he would only leave the farm on condition that his wish is acceded to. The wish, which artistically is kept as suspense is to allow the parent of Uli to relocate and bring them up to their royal standard. Uli and her mother are taken to the city, housed in a magnificent building at the expense of the king of Awadaland. Teachers are hired for both mother and child to teach them the ethics of public speaking, table manners and grammar. By the end of six months

Uli has become a beautiful and refined lady that even the queen, his mother could not recognize her.

Fascinated by the girl's beauty, intelligence and eloquence, the Queen orders for an urgent marriage before the intelligent girl is snatched from her son by the city men. But the Prince assures his mother that he can trust the girl. However, when it is discovered months after their wedding that the girl Uli is pregnant for the Prince, he organizes a reception for the new bride, his parents and the girl's uncle. He had earlier told the girl to keep the cloth she wore to the airport the day his mother rejected her. On the day of the reception, he asks Uli to excuse them and then faces the gathering that he has a riddle, that whoever knows the answer, apart from his father the King, should unfold it. Just then an ugly, raggedly clothed and timid girl suddenly appears.

The Prince asks if anyone in the gathering could recognize the timid, ugly girl standing in front of them. None including his mother could, and neither could Uli's former guardians recognize Uli's mother who sits quietly, neatly clad like a society lady. Then he faces his mother while informing the crowd, that the coy village girl standing in their front is that former adorable and pregnant wife of his.

His mother and the girl's relations are thrown into shame, at their failure to recognise her. He then lectures them on the need to build to our taste any woman (or the rural community for that matter), and not to see them as ugly things to be avoided, and that behind the dirt, the coyness and crudeness, are beauty; brilliance and creativity waiting to be tapped if only we can develop them to our taste instead of keeping them at arms length.

The result of the movie as content analysed is presented in the table below.

Table Showing the content analysis of "Worlds apart"

IMAGINED OBJECTS	AFFECTIVE	DISAFFECTIVE
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GENDER	Male	9 (7.6%)	4 (3.4%)
	Female	12 (10.2%)	15 (22.1%)
SETTLEMENT	Urban	14 (11.9%)	-
	Rural	-	-29 (24.6%)
RELIGION	Christian	1 (0.8%)	-
	Islam	14 (11.9%)	1 (0.8%)
	Traditional	17 (14.1%)	29 (24.8%)
FAMILIES	Mono	4 (3.4%)	4 (3.4%)
	Poly	-	-
	Single	-	-
		-	-
SUB TOTAL		59 ^a (50%)	59 ^b (50%)
GRAND TOTAL		a+b = 118	

The table above shows that a total of 118 shots were recorded as both affective (positive) and disaffective (negative) representations of Nigerians. A breakdown shows that 59 (50%) of the shots were for affective (positive) depiction and the same margin 59 (50%) for the disaffective (negative) depictions. An artistic finding in favour of this movie is that the misrepresentations made in the movie were actually used to draw attention, to the call for an emancipation of the disaffected or misrepresented objects.

Also, this movie is open to diverse connotations. Even though the message is on love and marriage, it is inferred that the producer is saying that the same interpretation can apply to the perception of the rural and urban peoples and settlements, and also for the rich and the poor. That instead of living apart or condemning one as backward, it could be developed to the level of the person or group making the condemnation.

This movie therefore is a call for an all-inclusive participatory cultural development and movie production, the scores for each group notwithstanding. The implication is that though both the female gender and rural settlement are perceived negatively with 15 (12.7%) and 29 (24.8%) respectively, what the movie is saying is that both can be developed to catch up with the positive scores of 9 (7.6%) of the male and 14 (11.9%) of the urban scores respectively.

The data above shows that according to item 12, the male movie producers do not adhere more to Censors Board directives more than female movie producers, and item 47 and the content analysed movies showed that female film producers are more significantly different from male movie producers in their perceptions of Nigerians.

Contrary to the belief that the Nigerian male movie producers are confused culturally and egocentric³², the movie “World Apart” is advocating participatory socialization and movie production. This however does not mean that all other male movie producers toe this line, rather the inference can be drawn that “Worlds apart” is actually setting an agenda on what is participatory gaze setting. *This is in line with the findings of item 47 that movies about Nigerians should be produced by both genders with mutual consultation and agreement with the Censors’ Board or any other regulatory model; now the proposed Normative Self Regulatory Approach to movie packaging.*

Of course the title “Most Exclusive Girl in Africa” itself is derogatory. It shows a demeaning position of most Nigerian women who would prefer to be called *girls* or even ladies when in actual fact they are old enough to be grand mothers. Therefore, the failure of Barella to achieve her agenda is a prediction of the possible futility in every woman’s movement when they are radical in their approach to the reproduction in the movie of Nigerian women. This is the message in *Lagidigba*, that like Siamese twins both genders should coexist peacefully with understanding. Albert Camus in the movie *Rebel*, quoted by Mosel Torbrise,³³ that women’s solidarity is founded upon rebellion, and that rebellion itself can only come to fruition in the solidarity with other women.

That Barella chose to go it alone shows the situation and confusion between the Marxist, radical, womanist and feminist movements. For while radical feminism is

egocentric, the Marxist and womanist, (Lagidigba's type) ³⁴ are of the opinion that both genders need the other to exist.

And Kaplan³⁵ in her analysis of *Blonde venus* shows that women themselves have subjected themselves to patriarchal domination in a representational system by lessening the threat that women's sexuality holds when they choose to appear like men. She asserted that they further fetishize the female form when they incorporate their body to the man's by dressing in male attire. This is the situation in the *Most Exclusive Girl*. Kaplan also informed that this process sometimes backfires because of patriarchal narcissism. She said also that the masculinised female image can become a resisting gaze for the female audiences, and that the male attire permits female-female bonding as it pays lip service to a sexual difference that we have come to believe is necessary. Whatever level this is taken, the women element will still come out just as the pistol brandishing lady in *Most Wanted* and *Set it off* bursts into tears when she discovers she has just committed murder.

And Barella had to send to beg the mechanic as the ghost of her ego attitudes torment her when she discovers she needs a man to be a mother. The above discovery shows according to Bonner and Goodman³⁶ that men still have greater power to look, their gaze is more controlling, but this opportunity can be reconciled or negotiated which can be done through participatory movie production.

And overall analysis of movies across genders showed that while the woman is radical and confrontational on issues concerning both genders, the male is conciliatory. Even though the female movie is of an ironical message, the man is more connotative. However, they tend to agree on the representations of genders in terms of percentages. But

while the *Most Exclusive Girl* totally condemned some Nigerian women's radical stands, *Worlds apart* is advocating a participatory cultural integration.

Also, while there is no room for religion in some Nigerian women's mind the male producer still has a place. This finding is implicating in that women are said to be more religiously inclined than men. But as shown in these movies, it means that there is no end in sight to moral decadence, and the gulf between male and female, which was originated by feminist movements, which is alien to Africa.

As shown in the family set up, even though both movies advocate monogamy over polygamous family, single parental family is stressed in both movies. The implication of this too along the religious thinking is that except there is mutual agreement on what should be the gaze which item 47 is asking, and the answer which shows collective movie production, there will be an upsurge of morally retarded children in the society, because of the effect of cultural pollution which may result from undemocratic movie production.

The settlement imagining too showed that there is need for reconciliation in habitat and the need for moderation in the journey motifs. As far as some Nigerian women are concerned according to *Most exclusive girl in Africa* there is no reason staying in the rural settlement, while *Worlds apart* is saying that the rural setting could be opened up and developed to urban standard. The implication of this too is that unless the aspiration raised in *Worlds apart* is met, more people will still troop to the urban centres and overseas countries at the expense of the rural settlement. The effect of this will be more of unemployed and unemployable Nigerians, rise in crime, prostitution, scarcity of food, accommodation problem, short life span because of the urban related social problems, and

over stretching of the facilities in the urban areas at the expense of the deserted rural neighbourhood.

Most exclusive in Africa shows a powerful but confused and resilient African (Nigerian) woman. This confusion too is an issue the feminists have been striving to unravel. According to Gledhill³⁷ the theoretical convergence of psychoanalysis has been how to resolve for feminism what has been theorized and largely from the perspective of masculinity. She suggested negotiations, to reconcile the theoretical problems through institutional, textual, cultural and reception negotiations. And this is what NoSRA is offering.

And contrary to the submission of Henry³⁸ that there are shifting ideologies in the definition of black masculinity, and that a type of black masculinity is defined mainly by an urban aesthetic, *Worlds apart...* is not offering a definition, it is not glamorising patriarchal processes, but rather offering a reconciliation. And because it is not defining, it is not stranded as shown by Robyn³⁹ in his analysis of the movie *Boyz N the Hood* that the black male is stranded between the logics of race and gender.

Though Ejiro⁴⁰ and Igwe⁴¹ too insist that gaze can not be reconciled, as long as the producers bear the finances; and since government is not interested in coming in, the gaze attitude of *Most exclusive* is capable of creating more problems than the society can get over. Even where subvention is not coming from the government, a collective and participatory gaze setting will change the mindset of most Nigerians and some movie producers gaze insensitivity.

It would be stressed however that according to *Worlds apart* the problem in some Nigerian man's mind is beyond gender issues. This problem is artistically connotated in

Uli. Physically she is a dark lady amidst light complexioned artistes. She tells the Prince “My name is Uli ... Ulinma.” Uli means black, and black connotes land. Also, ‘nma’ means goodness. By inference, the land is good. This is seeing beyond the girl as a “good” human being. This is a connotation of land that is rich, fertile and good, the taste and value of which we may not experience unless we develop it to our taste.

And until this is done, Nigerians may keep on facing social and cultural problems, which are the results of over population and poor drifting control system. Therefore, with participatory production, the tendency to use movie as a medium to create national problem solving awareness is high. This therefore supports the agenda of the NoSRA model.

Research Question Five

To what extent do producers’ religions determine their depiction of Nigerians in their films?

In the course of the review to determine the variables that can be adopted for analysing of Nigerian movies, it was discovered that religion plays a very major role. To this end, the research question above was set to determine the extent to which the movie producers have taken religions into consideration in their portrayal of Nigerians in relation to gender, family composition and settlements. All the eight points of the NoSRA for movie analysts would serve also serve as self-moderations to analyse research question on this question.

Therefore, to test it three approaches were taken. The first was to ask the respondents question item 46 on who should produce plays about Nigeria, content analysis of movies produced along the two major religions of Christianity and Islam and interview of movie producers. Below are the results of the findings.

Asked the item 46 question, out of the 1290 respondents contacted 186 (14.4%) said the women should produce plays about Nigerians, 246 (19.1%) said the men, 396 (30.4%) said both genders with mutual consultation with each other on accepted standards, 186 (14.4%) said both genders with one gender dictating the focus while 276 (21.4%) said the Nigerian Film and Video Censors' Board (NFVCB) should produce plays about Nigerians. *The result of the analysis showed that be it Christian or Moslem, men or women, both should produce plays about Nigerians but by consulting with one another. And that the NFVCB scored 276 (21.4%) showed that the respondents value the place of the Board in mediating on gaze setting. Therefore along with the NFVCB the movie producers could have another umbrella model for movie producers to make the compliance with the NFVCB's directives easy.*

And, to determine the extent to which religion determines the imagining of Nigerians in Nigerians Films, content analysis of two movies *Just a little sin*, a Christian and the other *Wata –ranar* by a Moslem were carried out. The two movies were selected out of the movies listed by the respondents and because of their treatments of precarious problems of seduction that has bedevilled some Nigerian movies and foreign (Bollywood and Hollywood), influences that have been the bane of some other movies.

For the two movies, codes were categorized into gender, families and settlement representations. Religion was excluded because the movies were constructed along religious themes. In view of this, every coding and analysis was interpreted connotatively and denotatively from the religions viewpoints

As usual, coding was based on the semiotic and iconographic representations or misrepresentations as identified by the six coders. The average of their analysis was done

and calculated to the nearest whole number for easy interpretation and the percentage of each coding was found. The plot summaries of the two movies are presented below before the content analysis.

The plot summary of *Just a little sin* – A Christian movie by Mike Bamiloye

This movie shows that every Nigerian has dreams and potentials that should be guarded jealously. However, the conclusion of the movie is that the average Nigerian takes sin (crimes, offences) as the order of the day.

The play shows Sister Shade a talented singer already betrothed to Brother Kingsley, the Children's Sunday school leader. The wedding date is already fixed, but in the Christendom, there should be nothing like sex before marriage, that marriage should be kept honourable with the bed undefiled. Shade is scheduled to release her first album, but before it gets to the studio, her fiancé would like to listen to it. He does so in Shade's opulent apartment. He is enthralled by the kind of wife the Lord is giving him. In the process of appreciating sister Shade's gifts, they end in the bedroom, and the two come out of the room sorrowful at the crime they have just committed. As a sign of repentance, they vow never to make such a mistake again until after their wedding. Two months after, it is discovered that sister Shade has taken in. She consults with Bro. Kingsley, and remembering the discussion she once had with Mabel, whom she had converted into Christianity, decides that to protect their name, ego, roles in the church and their impending wedding; evacuation (abortion) should be done. They travel to Onitsha where no one knows them and get the pregnancy terminated. But unknowing to them even though sister Shade finds out later, but Kingsley browbeats her premonition; the gynaecologist is an

occultist. After the abortion, the man sacrifices her in the spirit realm, as his offering for that month to his god in India.

Shade is discovered later to have an advanced cancer of the lung. But before she dies, she confesses her sin. The Holy Spirit at a time appears to her in her dream like an elderly man, that he would heal her wounds and take care of the child as he had warned her, but she refuses. The spirit later returns again to take her talent from her so as to hand it over to another person before she dies.

But before she dies, she confesses to the Senior Pastor the sin the two had committed. The disappointed church elders pray to God to forgive her and spare her soul, but it is too late, too late for her soul to be spared. The movie shows transcendental joy for Shade, the grace to repent however guarantees her healing, reconciliation and thus a place in eternity.

The plot summary of *Wata rana* by Hamisu Lamido

Wata rana shows the propensity of Nigerians to subvert religion to achieve their selfish ends. The movie shows that Khadija a young intelligent lady marries a drunk who cannot perform his marital obligation as enjoined by Allah. Unable to bear the solitary life, she packs her load and goes to live with Safiya her friend. Her husband, who had sought the assistance of Abdullahi to get her back, is surprised to see his wife in Abdullahi's car.

However, the month Khadijah moves in, Safiya; Abdullahi's wife takes in. In the process, Abdullahi approaches her, Khadijah with marriage offer. Khadija's mother and everybody is surprised at Abdulahi's shameless breach of trust. But Khadija's friends, discovering Abdulahi's insistence encourage her to accept the proposal. And when the

wife at home hears about her husband's and her friend's decision, she packs out of the house for her betrayal friend. She promises to forgive Khadijah her friend but that she will not return to Abdulahi's house again or take her as her sister-in-marriage. The results of the content analysis of the two movies are presented in the table below.

Table showing the content analysis of two movies on the representation of Nigerians across two religions.

IMAGINED OBJECT		CHRISTIANITY		ISLAM	
		AFFECTIVE	DISAFFECTIVE	AFFECTIVE	DISAFFECTIVE
GENDER	Male	7 (14.3%)	7 (14.3%)	3 (6.7%)	12 (26.7%)
	Female	6 (12.3%)	10 (20.4%)	10 (22.2%)	10 (22.2%)
FAMILIES	Mono	1 (2.0%)	1 (2.0%)	1 (2.2%)	3 (6.7%)
	Poly	-	-	-	-
	Single	1 (2.0%)	3 (6.1%)	1 (2.2%)	-
SETTLEMENT	Urban	6 (12.3%)	6 (12.3%)	4 (8.9%)	1 (2.2%)
	Rural	-	1 (2.0%)	-	-
SUBTOTAL		21 (42.8%)	28 (59.2%)	19 (42.2%)	26 (57.8%)
GRAND TOTAL		49		45	

The table above shows that out of the 49 points recorded for the movie produced by a Christian, 21 (42.8%) painted Nigerians in positive light while 28 (57.2%) gave the opinion that the propensity of Nigerians to be perceived negatively in is high. Also, out of the 45 scores recorded on the movie produced by a Moslem, 19 (42.2%) perceives the image of Nigerians positive while 26 (57.8%) did not. This shows that the major task of religious movie producers is to expose some of the decadence in the society and proffer possible solutions.

Analyses of the two plays also show that the possibility of the Nigerian women to be disaffective is higher than the man's, as shown in the 10 (20.4%) Christians, and 10 (22.2%) of the Moslem producers' levels of negative perceptions.

It is however intriguing that both religions are overtly silent on the issues of polygamy and family compositions. Both movies especially the Moslem did not record a polygamous family. The fact that Safiya packs out before Khadija moves into Abdullahi's house shows that the Nigerian woman is never at home with polygamy. However, both producers register a single parental family each.

And on the affective side, both producers show Nigerian women as positively inclined towards western education and career opportunities. However, both concentrate their attentions on the urban settlement, which to the Christian producer is affective and also disaffective with 6 (12.3%) points respectively. But the Moslem producer feels that the urban settlement is more favourable or affective with 4 (8.9%) while not giving any thought to the rural settlement, which the Christian producer perceived it negatively with 1 (2.0%).

Iconographically however, there are more medium shots (MS) than close up (CU). Occasional CU's were had in the Christian movie during the moment of prayer. But at the wedding ceremony in the Islamic producer movie, there is an extreme close up (ECU) of one of the woman's backside. This is sexist. It betrays the lechery in either the producer, the cameraman or the editor, who should have deleted or ignore the shot if it were not part of the production.

Also where medium shots are more than close-up shots, the tendency to place close attention to the shot by the audiences and in the process form opinions about the subject is

reduced. Therefore, religious movies can be said to be more audience sensitive and possess less tendencies to glamorise characters or issues than those produced by none religious movie producers.

However in both movies attempts are made to set the agenda of what should be the number of an ideal family. Both families showed in the two movies did not possess many children as is often found in most Nigerian homes. Also, dressing and artistes interactions in both movies are ethical. Rather than showing the man and the woman “falling”, that is; act out the sinful process, as most movies that are not religious biased would have done, in *Just a Little Sin* we are shown a closed door and a woman coming out in ruffled dress. Bro Kingsley who later emanates, shirt tucked out, could have beaten her. An innocent mind is left to imagine why sister Shade is crying. This approach distances the movies produced by real religious movie producers from other producers who are just out to exploit the market. *In view of the above findings the study concludes that producer’s religion to a great extent determine the depiction of Nigerians in Nigerian Films.*

However, by not glamorising seduction or crime, religious movies have the tendency to correct and create a normal society. This is contrary to the submission of Jonathan Freedman that there are hidden factors of violence and seduction which the media roots up.⁴² In this case, the religious movies may not be accused of doing this. And by not celebrating these, the function of the movie as effecting social change where subtle illumination of social ills and inequalities contribute to amelioration or to further the social structures is entrenched⁴³.

And according to Barbero,⁴⁴ the religious movie is an attempt to correct universal or group disenchantments, since most non-religious movies have failed to correct the

disenchantments faced in the failure of modernity to meet the audiences' needs. According to him, the problem of disenchantment of the world has drained off the sense of the sacred greatly because it has rationalized the world. This disenchantment is perceived in the reduction of values to instrumental efficiency. And this has left the magic and mystery with modernity for all its power of control over nature that has left its sense of emptiness. However, Lundby⁴⁵ exercised the fear of reinvigorating some myths especially around women and some cultural ideas. He informed that how these myths are concretely articulated is determined by specific context being addressed.

Carrying his argument further, he showed a specific instance of this myth creation process while analysing the creation and production of the opening ceremony of the 1994 Lillehammer Winter Olympic games. He informed that the producers had to create a mythic television spectacle that was attractive, acceptable and understood by the diverse worldwide audiences. This was done by the producers deliberately identifying "collective representatives" and "common denominations" in relation to the variety of cultures of the worldwide audiences. Also in the process, specific purity of reference was converted; especially those that had created resistance within a particular culture.

These elements of collective representation and common denominator are what NoSRA is postulating that participatory movie production will strengthen. Where movie producers adopt this step, the tendency is that there would be selective perception by the different audiences to whom the movie is exposed while still functioning within the norm. Medrano⁴⁶ showed how practicable this could be in a study that was carried out by an Independent Children Research Centre (CENENA). Titled "Youth, Spirituality and Television," the assumption was based on the negative effects of some TV programmes on

youths especially on crime and youth relations. The study showed that the youths found some spirituality in the TV, but not in the sermons. Rather, they found spirituality in spectacles created in religious movies because they found sermons rigid and not participatory and neither does it give room for a sense of community belonging and care, which most religious movies provide. In essence therefore, the atmosphere to create a cultural norm is created even while correcting the society where movies are religiously created. To this end, this research supports the role of religious movie producers in injecting the social norms into movie productions. This is what NoSRA is advocating.

Analysis of data showed that the producers' religions to a great extent determine the imagining of Nigerians in Nigerian films. On both religions, findings showed that some Nigerians possess the tendency to be lawless. And to the Moslem Nigerian movie producer, some have the tendency to appropriate or abuse religions to meet selfish needs.

The implication from the gender perspective is that if moral aspects of production are not strengthened, some Nigerians may continue to fall victim of degradation of the norm. For instance, the norm according to Islamic values is that,

Body contacts between members of the opposite sex are very much avoided ...efforts...were made on their [artistes] volition as a self- censorship,²⁶

to maintain this.

And in the Christendom, when in courtship both the male and female are as much as possible discouraged from unnecessary close contacts without a third party. Therefore, both movies in iconographic replication have shown allegiance to these practices. This also is reinforced by not unnecessarily giving sustained close-up of especially female artistes

and their anatomies. And when the sin is committed in *Just a little sin* it is not sensationalised.

Both religions stress monogamous family. But *Wata – rana* shows the ability of the man to recourse to religion to cover his egocentricity. The Islamic injunction of one-man one-wife is portrayed in the movie. But that some men always like to hide behind the after thought aspect of the Islamic injunction that said that, but a Moslem can marry as many as four wives as long as he can treat all the four fairly and equally, and at the same not loving one more than the other. The movie showed that some Nigerian men often abuse this to the detriment of the women.

When Abdullahi eventually approaches Khadija with the marriage proposal, she shouts an embarrassing “Maza! Maza!” to the shameless, treachery and promiscuous attitudes of some Nigerian men. The movies therefore are positing a situation of self-censorship to impact the idea of positive image and selflessness among Nigerians and thereby make Nigeria a peaceful place to be.

Both movies stress single-parental family. Though they did not show the reason for it, but the fact cannot be shelved that both parents have much to do in child upbringing. This image in the movies is indirectly reducing the definition of family to a one-person definition, for according to Alkinson and Mackwelder,²⁷ this is a gender-free family rather than just referring to father and mother.

The negative implication of this is in some ladies and men who prefer to settle down and have children without the other gender to take care of the child. And this situation means that little or no care would be had for the child and thus a rise in juvenile

delinquencies and crime. This is the focus of *Most Exclusive Girl*. It is promoting cultural abuse.

Furthermore, it is not good enough that both religions do not see anything good in the rural setting. As far as the Christian Nigerian is concerned, as imagined in *Just A Little Sin*, the rural area is a land of the devils. This attitude, which *Worlds Apart* is trying to debunk, is retrogressive and if taken as presented by both religions, means a rise in crime. This depiction calls for caution because it shows that most movie producers are losing their links with the rural cultures and what they can offer modernity. This explains the spate of cultural confusion one witnesses in some movies.

It is necessary to point out the perceived negative influence of the western world on Nigerians and the implication on morality. Mabel in *Just a Little sin* says:

*If it were in America I would just take my gun
and gun down those men who have broken my
heart.*

In essence, America is a connotation of crime, prostitution and single-parenthood, while India connotes voodooism. The implication of this is that, the more the Nigerian expose themselves to the negative ideas of the foreign worlds the tendency to continue to be morally bankrupt.

In spite of their disaffective perceptions of the rural setting, the movies produced across religious underpinnings are safer than the mundane types. However, the rural areas are better not imagined as devil ridden, but a place to develop and made safe for all, and that the family be seen along both genders not just one sex alone. Also, both religions as imagined are sensitive to the right thinking common sense norm. These representations

agree with the quests of NoSRA, therefore; it is interpreted as supporting the NoSRA model.

Research Question Six

To what extent do women film stars screen exposures affect their perceptions of their roles in the society?

This is another research question on the producer factor on the imagining of Nigerians and the implications on the actresses. The aim of this research question is to determine the extent to which the viewers resort to extra-cinematic interpretations to determine the perception of Nigerian female movie stars. This research question is guided by items 6, 7 and 8 of the analyst's checklist that consider extra-cinematic and message application of technical devices on the artistes.

The data for the questions therefore were derived from the responses to study items 16, 27, 29 33 and 35. In item 16, the respondents were asked if more women than men in Nigerian movies are role models. Analysis of the responses of the 1290 respondents showed that 434 (33.6%) strongly agreed, 314 (24.3%) agreed, 274 (21.2%) could not decide, 154 (11.9%) strongly disagreed and 114 or (8.8%) disagreed. The result showed that the scores of those who strongly agreed of 434 (33.6%) and 314 (24.3%) who agreed are significant enough. *It therefore shows that more women than men in Nigerian Videos are role models.*

Nigerian women in Nigerian movies have taken various roles from the positive ones like administrators, home makers, security officers, employers, lawyers, medical doctors, mothers, business ladies and so on, to ignoble or disaffective roles like prostitutes, call

girls, witches, armed robbers, tale bearers, thieves, wicked step mothers, sisters or daughters. Some women have even agreed to appear nude and turned to objects of caricature by the fellow male artistes. To determine the view by the audiences of these roles (both noble and ignoble roles), the audiences were asked to list their favourite actress in item [27], and why they were chosen as the favourites [29], and also the ones whose roles in some movies they do not admire (33), and why? (35). The names of both the good and the bad actresses were collated and the researcher went after them.

Those he could meet were given a set of questionnaire to complete. Analysis of the responses of the female movie stars who volunteered to complete the questionnaire is presented below. It was observed that 15 of the respondents are between the ages of 20 and 44 years and only one is 19 years. Also, two have primary six certificates, seven (7) are secondary school certificate holders and seven (7) are between Higher School Certificate (HSC) and Masters Degree.

On the marital status, four (4) were married five (5), divorced and seven (7) were not married. It is worthy to note however that the five divorced were from the Hausa genre of home video movies. While out of the seven spinsters, five were also from the north and two from the south southern part of the country. All the respondents have featured in many movies.

On their remuneration as movie stars six (6) said they have been paid between N20,000 and N80,000 while ten (10) would like to keep it as confidential. They were asked if they have ever gone to seek for help somewhere when they are cash strung. Two persons did not answer. Six said 'no'. One person, a Hausa movie star specifically answered that "I own a saloon, so the possibility of going about to look for financial assistance is out of the

question.” However, the remaining seven said yes, that they have had to seek for financial assistance elsewhere when they are broke. This question was to test their level of empowerment and to draw inference on the possibility of accepting any role due to the reason of poverty, whatever, and however demeaning the role may be as long as it would fetch them some money. It is interesting to note that one of those who said ‘Yes’ informed the researcher also that she was suspended from the church for her role as a prostitute in a movie. This actress’s answer gives credence to the inference this question is drawing. In essence therefore, some of the movie producers may not be blamed for dangling the carrot that probably got some actresses to accept to appear in seductive scenes in some movies.

Asked why they are into acting, one said it is an adventure, and to another it is because she possessed the talent. And while some sees it as a business venture, others say it is destiny or personal interest. And it is a career interest while to others it is a hobby. However majority would still like to remain in acting even if there are better opportunities. As well, a Hausa respondent said as soon as she gets a suitor she would quit acting. And another respondent said she went back to acting as soon as she was divorced. This shows that like their male counterparts, and as applied world wide, most women who go into acting actually do so because movie is another employment creation medium.

However, to place some cultural obstacle or ban on them in the form of a yardstick for marriage qualification portends negative for the place of the women as a partner to the man. Nevertheless, there are as many married actresses as are spinsters among the Yoruba artistes interviewed. The same applied to the Igbo group. It should be realised that where the actress is married, the tendency for the marriage to be a form of check is there, even while she is assisting the man in home making.

The actresses were also asked how the society reacts to their roles as movie stars. Their answers vary. Some said, “Negative, that though people love to watch films but some understand that artistes are not all bad.” “At times society attaches you to the role you played in movies.” “They are yet to differentiate our movies roles from our personal lives.” A particular respondent from the south said, “ I lost my position in the Church.” But some others said that the audiences are very friendly and could even make you a movie star.” And others said they are appreciated and given good recognition.

The various responses showed that even though most of the actresses prefer acting, majority are given negative extra-cinematic perceptions while some are appreciated judging by the roles they have played in some movies.

It is however interesting that most of those who said they were perceived negatively were also listed as culturally disaffective. And while some actually answered that they have featured in movies that did not tend to portray the Nigerian culture positively, some were described with such terms as “Karuwa.” Some were also described with such phrases as “vain, because they bleach,” or as “...disgrace to womanhood” “... have no respect for mothers” and so on.

However on the positive side, some were described as “natural actress...” “talented actress...” “...intelligent,” “...fluent and eloquent,” “...highly cultural,” “...naturally smart,” “...role models,” “...promoting womanhood” and so on. Also, the analysis done on research question four showed that more actresses were affectively perceived as cultural, psychosocial, and emotional than physical.

In view of the analysis of the questionnaires, interviews on audiences’ reactions to the actresses and the audiences’ opinions, it can be concluded that *women movie stars video*

exposures in Nigerian films greatly affect their perceptions of their social roles in the society. Hence, while some have seen their roles as that of models others are bothered by the fact that they may not be able to fulfil some cultural obligations in form of marriage, because of the negative perceptions of some women in acting. What the above amounts to is that some of these perceptions in some cases are negative, especially for those who have either appeared in scenes likely to promote immorality or wore revealing attires in the movies, and affectively (positively) especially those who have featured more in normal roles and have been projected positively through production devices of camera, lighting, costumes and make-up.

But, the fact that in some cultures married women are forbidden from taking up acting is enough to create disaffections. Nonetheless, the fact that most of the movie stars interviewed said some parts of the community see them as role models shows that not all the actresses are perceived extra-cinematically as bad. This means that the possibility to generate employment and create morality is high in some of the actresses. To stress this therefore, NoSRA advocates an audience sensitive presentation of the female character especially so that their credibility may be enhanced.

To support this observation is the finding of a study carried out by the NFVCB on the perception of Nigerian movies by primary and secondary school students in Lagos state. Asked what career they would like to follow in future, the report showed that 52.1% of the respondents said they would like to be artistes while 47% said they would like to be movie producers, because they have seen more female role models among the movie stars.⁴⁸

Analysis of the way women are produced in movies showed that women's roles in these movies have both positive and negative effects, as role models and gainfully employed but negatively, some treat them as prostitutes. The tendency of the negative imagining is that it may likely make them look down on themselves.

Just as the analysis reports, the implication of this is two sided. That most of the respondents perceive them as role models implies that more Nigerians have accepted the movie as a very important avenue for employment and cultural modelling. And this will mean a possible reduction in crime, prostitution and other vices. It will also make more female movie artistes to see themselves more as role models in the society.

However, the fact that there are cases of disaffective perception portends negative implications. For instance while some said they would quit acting as soon as they get a suitor and some male respondents are of the opinion that they can never allow their wives to be an actress does not portend well for both the economy and the women themselves. Some magazines have not helped matters too. For instance, a popular Nigerian actress is given the connotation of a sexual pervert.²⁸ Furthermore Mohammed,²⁹ in a study carried out reports that many women are quitting acting for marriage. In the study, she reported that 80% of men in the film industry can marry an actress but with conditions, part of which is that she must be from a good family background and she must be responsible. She reports also that 80% from outside film industry said they cannot on any condition at all marry an actress, while 20% said she would have to quit acting. On the other hand, 90% of the women love the career and would love to continue even if married, while 10% said they would prefer to be permanent housewives. And among the married actresses, 50% regretted leaving the industry while 50% have no regrets. This shows that even though the society

has divided opinions on the perception of the actress as marriageable or not, while some are not bothered by this others are worried at the apathy. The negative opinions can however be corrected if the actresses are made to follow the acceptable social norms in both their on-set appearance, and the set image built is protected through self-awareness of their position as role models who are being watched by many.

Along this thought, and in line with the NoSRA proposition, Nobert Young³⁰ and Zeb Ejiro³¹ offered too that the solution to the problem of negative perception of some artistes is in the quality of education. Most of these abuses are the work of some directors. But according to Ejiro,

Most of the movie makers do not have the guts to invest in somebody that is not a star. They have entered the business as a businessman, not as movie makers.⁴⁹

And part of their enterprise according to him, is to abuse the weak actresses that come their way by making them to take up roles that are demeaning. And because economy is not in favour of some these actresses, they readily succumb to whatever role they are asked to play on the screen however bad it may seem. Young however prescribed some ways to avoid the abuse and claim back their ego. This includes proper self-assessment to determine if they are really interested and talented and that they should work at being master of the art. According to him, it is then they can “sit down and talk back at directors who may want to mislead them.” He insisted that, “You can’t do that if you are not trained”.

Of course a general problem with most Nigerian artistes across the country is that of training. The position of NoSRA therefore is that the model of self-regulation should be built into the training programme of the drama studies. So that along cultural demands, the

artiste can while on set be asking per time if what he/she is replicating is culturally within the right-thinking person's norm. This is when the negative perception of some Nigerian artistes, and the many that are labelled not marriageable because of the way they have been projected on set can have a future and subsequently, peaceful and settled home.

Cultural factors

To determine the extent to which the audiences feel that culture determines imagining and representation in Nigerian movies, research questions 7, 8, and 9 were formulated. These are analysed one after the other below.

Research Question Seven

Are there relationships between viewers' culture and their perceptions of the representations of Nigerians in Nigerian videos?

This question was formulated to test how Nigerian audiences interpret the movies in which Nigerians are represented. The analyst using the NoSRA checklist would be working around items 2 and 3 that centre on appropriacy of the culture being analysed. The research question is therefore meant to elicit responses on their interpretation of the ways Nigerians are imagined.

Data for this question were realised from the opinions of the 1,290 respondents that completed the questionnaires. On sorting the questionnaires according to indigenous groups listed in the instrument, fourteen, [14] indigenous groups were identified. The composition of each group, arranged in alphabetical order shows that Bini has 60 respondents, and

Birom, 30; Efik, 40; Fulani, 25; Gwari, 95; Hausa, 200; Idoma, 35; Igala, 45; Igbira, 25; Igbo, 250; Itsekiri, 35; Nupe, 100; Tiv, 30; and Yoruba, 300.

These fourteen groups were asked to answer question numbers 13, 14, 15, 21, and 26 of the questionnaire. For ease of interpreting the tables, the structures of the questions are written out.

13: Movies produced in the southern parts of Nigeria represent more of occultism than good grooming.

14: Western Nigerian movie stars are only noted more for witchcrafts

15: Northern Nigerians movies recycle more of Indian cultures than indigenous Nigerian cultures.

21: Viewers cultures have overbearing effects on their interpretation of artistes' roles in Nigerian home videos.

26: I can recommend to a relation for marriage an artiste that has appeared in seductive scenes in Nigerian movies.

Also, only the table of the response on item 26 is presented within the body of the work. Other items 13, 14, 15, and 21 are presented as appendix. This is to reduce the time, space and energy that would have been spent presenting and checking the data in the process of reading the dissertation, instead of just citing the deciding opinions.

Analysis of the data on item 13 shows that the Efik and Fulani respondents could not decide whether movies produced in the Southern part of Nigeria represent more of occultism than good grooming with 20 [50%] and 18 [72%], respectively. All other indigenous groups which includes the Bini with 25 [41%]; Birom, 18 [36%]; Gwari, 32 [33.7%]; Hausa, 105 [52.5%]; Idoma, 10 [28.6%]; Igala, 19 [42.2%]; Igbira, 10 [40%];

Igbo, 132 [52.8]; Itsekiri, 14 [40%]; Nupe, 43 [43 %]; Tiv, 8 [26.7%] and Yoruba with 160 [53.3%] agreed that movies produced in the southern part of Nigeria represent more of occultism than good grooming.

The analysis shows that majority of the sampled subjects believe that most of the movies produced in the southern parts of Nigeria are shrouded in occultism, because some of the people are occultic. It means in essence that this is probably why most of the movie producers from the Southern part of Nigeria always glamorise occultism in their movies.

The respondents were also asked if movie artistes from the western part of Nigeria are noted more for witchcrafts in their movies. While the Birom respondents with 10 [33.3%] were not sure, 100 or [33.3%] of the Yorubas strongly disagreed. All the remaining indigenous groups however agreed that the Yorubas are occultic is the reason most of their movies are always centred on witchcraft. That majority of the Yoruba respondents did not agree with the statement is probably because some of the Yoruba movie producers are either trying to disengage from movies with cultic contents by not eulogising it, or because they now produce movie with cultism wearing new civilised looks. For instance, while movies like *150 million Naira* and *Funso Animasaun* [Funso the Prostitute], *Owo eje*; [Blood money], and *Ase Oluwa*, [The Lord's wish} did not contain either witchcraft or occultic elements, *Owo mi tola*, [I have made it], *Ilekun ola*, [the door of wealth], *Ki ni scores* and *Aye okunrin*, [men's world] show occultism now practised not in the crude frightening form but highly refined. Here, the witches or herbalists not only appear in beautiful attires and settings as could be found in the modern day worship centres, much time is not spent in their presentation on the screen. This is not like *Ajeku eleye*, [the witches remnant] *Aye* [the odd world] or *Koto orun* [the heavenly abyss]; where

the witches not only operate in groves, but within horrifying atmosphere and grotesquely clad.

This could be interpreted that the Yoruba movie producer is interested in creating a new look for occultism because of audiences' reaction against the celebration of occultism. The Yoruba movie producer can also be interpreted as saying that traditional religion, symbolised in witches and herbalists are part of the Yoruba traditional culture. And to make it appealing, they have had to modify their appearances to make them look presentable.

This probably is the reason some Yoruba respondents do not feel that the Yorubas are occultists. However these notwithstanding, all other indigenous groups are still of the opinion that most Yoruba movies are shrouded in witchcraft and by inference, the Yorubas addiction to traditional religion is deep.

The respondents were also asked if they agree that Northern Nigerian movies recycle more of Indian cultures than Nigerian indigenous cultures. Apart from the Bini respondents 22 or [36.7%], which could not decide; all the other groups agreed that movies produced in the Northern part of the country are enmeshed in Indian cultures.

Furthermore, the viewers were asked if their indigenous cultures have overbearing effects on their interpretation of artistes' roles in Nigerian movies they watch. The idea here is to draw an inference on the extent to which the viewers agree with the cultural erosion that is noticeable in most of the Nigerian movies. Result of the analysis shows that while the Fulani respondents with 10 [40%] and the Hausa respondents with 70 [35%] disagreed with this notion; all the other cultural groups agreed.

This shows therefore that majority of the respondents are of the opinion that most Nigerian movies are trapped under foreign cultures. From the data, it can be inferred that what we watch is at variance with their traditional cultures. However, that the Fulani and Hausa respondents disagreed should not be interpreted as a negative opinion. Rather, this is because to the Fulani/Hausa, the culture is embedded in the Islamic religion.

And to have full grasp of the perceptions, all the indigenous groups were asked if they could recommend for marriage an artiste that has appeared in seductive scenes in any of the movies, [26]. Every answer is important here. If the respondent agrees, it means by inference that they are the people who are likely to appreciate nudity, the few that the producers try to please. And if they disagree, it means that these are the people who are likely not to wish to compromise the norms of the right thinking-common sense culture. The result of the respondents' analysis is presented in the table below.

Table showing audiences perception of seduction in Nigerian movies

	Birmi	Biom	Efik	Fulani	Gwari	Hausa	Idoma	Igala	Igbira	Igbo	Isekiri	Nupe	Tiv	Yoruba
SA	20	10	10	3	20	20	5	6	2	113	16	5	4	5
%	33.3	20	25	12	21.1	10	14.3	13.3	8	45.2	45.7	5	13.3	1.7
A	10	8	15	2	10	10	2	3	3	30	12	15	7	3
%	16.7	16	37.5	8	10.5	5	5.7	6.7	12	12	34.3	15	23.3	1
U	15	10	10	12	15	40	10	12	8	45	3	25	15	75
%	25	20	25	48	15.8	20	28.6	26.7	32	18	8.6	25	50	25
SD	5	10	0	4	25	60	10	18	8	40	3	25	4	115
%	8.3	20	0	16	26.3	30	28.6	40	32	16	3.6	25	13.3	38.3
D	10	12	5	4	20	70	8	6	4	22	1	30	12	102
%	16.7	24	12.5	16	21.1	35	22.9	13.3	16	8.8	2.9	30	6.7	34
Total	60	50	40	25	95	200	35	45	25	250	35	100	30	300

The table above shows that the Idoma and Igbira respondents are divided between strongly disagreeing and undecided with 10 [28.6%] and 8 [32%], respectively. But the

Birom, with 12 [24%]; Hausa, with 70 [35%]; Igala, with 18 [40%]; Nupe, with 30 [30%]; and Yoruba, with 115 [38.3%] disagreed totally with the idea of recommending for marriage an artiste that has appeared in seductive scenes in Nigerian movies.

Contrary to the above are the respondents from Bini with 25 [33.5%]; Efik, with 15 [37.5%]; Igbo, with 113 [33.5%]; and Itsekiri, with 16 [45.7%]; agreeing that they can recommend for marriage an artiste that has appeared in seductive scenes in Nigerian movies. And, like the Idoma and Igbira respondents, 50% [15] of the Tiv respondents too are not sure that they can recommend for marriage those artistes that have appeared in seductive scenes in the movies.

The finding here is buttressed by Musa^{34a} in his study on national theatre and nudism. He observes that though both the Igbo and Yoruba cultures abhor moral laxity, respondents when asked which region propagates nudity more, responded that it is the Eastern regions.

When asked how this anomaly can be corrected, 50% of the respondents suggested that the artistes should discipline themselves. Thirty [30%] of the respondents seeing beyond poverty but moral bankruptcy suggested that the Censors Board should take stiffer measures like banning not only of the artistes, but also the producers and marketers. And 20% suggested proper training in acting ethics, development in esteem building, and value re-orientation as the best way to curb the moral decadence.

From the analysis above therefore, *it can be deduced that while majority see nothing good in sexual exposures or representations, some attribute it to poverty and government neglect and thus those involved should be rehabilitated.* .

Based on the above findings, it can be concluded that, *there are strong relationships between the respondents and their perception of the representation of Nigerians in Nigerian home videos. In essence, to some of the respondents, the southerners are occultist, that is why they always produce occult movies, and to some others, Yoruba movies show their inclination towards traditional medicine and sorcery. More Hausa movies are dependent on Indian and other Arabic cultures and what they interpret in Nigerian movies is always determined by the Hausa culture, which in this case is Islam. And because Islam abhors nudity, they would not have for marriage any lady that has appeared nude in movies or anywhere at all.*

Therefore, those who expose themselves to seduction, those who asked them to do so, and those who watch them are slaves to foreign or external cultures just as the indigenous cultures are being held hostage by terrestrial powers as imagined in most Southern Nigerian movies.

Findings show that there are strong relationship between viewers' cultures and their perception of the representation of Nigerians in the Nigerian videos. In essence, the interpretation given to the roles of the Nigerian artistes shows strong cultural interpretations. For instance, all the identified cultures believe that movies produced in Nigeria have strong relationship with traditional cultural associations and beliefs. And in the same vein, they all agreed that the culture of the audiences determines what and how they interpret Nigerians movies.

However, there is disparity in their interpretation and extra-cinematic perceptions of actresses who appear nude or in seductive scenes in Nigerian movies. While some Igbo, Efik, Itsekiri and Binis do not see anything wrong in nudity, probably because the artistes

are just doing what they are paid for, other cultural audiences see ladies who appear in seductive scenes in the movies as irresponsible, and thus not marriageable.

The implication of the general cultural consensus in movie reading and perception of Nigerians is of a belief in common national goal and aspiration. Therefore, Nigerian movies are expected to promote Nigerian corporate cultural identity since across cultures the aspiration is towards a peaceful coexistence.

The fact that some Nigerians feel that eroticism in movies is totally bad and some Southerners feel it is not too bad, implies that while some of those who feel it is not too bad really accept the foreign cultural influence that in most cases gave birth to lewd acting and dressing, some of which are products of western dress-types and as such perceived as civilisation; those who gave them total condemnation are perceived as not being honest. Or at worst they are demonstrating tendencies to be hypocrites. For instance, Musa in his study inquired if the respondents can watch a nude play. Fifty-three percent said that they could. This means that the average Nigerians watch it. This is because these movies, where some Nigerians appear nude even enjoy high-level patronage than some seduction-free movies.

The implication of this is that there are some elements of insincerity one witnesses among some Nigerians, which movie production should address since seduction has been declared by the respondents as culturally bad. Though, some of those who have had to expose themselves to seductive shots have actually been enjoying some levels of movie and audience patronage, in spite of name callings that accompany them, there is need to nib bawdry in the bud, because of the multiplier effects or cultural corrosion on the young ones. Since those who are deeply involved in nudity are the middle aged between 18 and 35

years of age, there is need to protect those below that age bracket from the infection with eroticism.

Seductive and crime pictures are two ways viewers' attentions are drawn in movie flyers. For instance Oliver Kalyanaraman⁵⁴ and Diener, and Woody⁵⁵ in their various studies report that sex and violence are actually affective at increasing movie enjoyment. Showing them as previews before a main movie arouses the appetite of the viewer, not necessarily because the movie is good but because their appetites have been pricked. This is what most movie advertisement in Nigeria does. What this means therefore is that unless there is a collective decision to do away with such negative exposures, moral decadence such as waywardness, crimes and disrespect for cultural norms that is listed by Musa in his study will continue to be nurtured as Nigerian cultures. He reported that the Easterners are rated as the most addicted to seductive exposures by 47%, the West by 35%; the South by 15% and the North by 03%.⁵⁶

Even in the so-rated low addiction, it is a problem how to curb the moral decadence imposed by western cultural erosion. However Jibril⁵⁷ argues that compliance with cultural norms witnessed in some plays especially in the low addicted areas is as a result of the unsophisticated and the low level of education of some of the movie producers and artistes.

This can be correct, because some of those who have been abused seduction-wise are actually those who are not exposed to the rudiments of acting, or those who are talented but not trained. Therefore, in order to join the guild and feel belonging, they readily go to extremes to please either the producer or the director. The trained actress that values her image and culture knows that she is marketable anytime; anywhere standard and values are appreciated.

But beyond the disparity in the extra-cinematic perceptions of actresses, across the select cultures, there is a common perception of artistes that have featured in some bad roles. Emeka Ani, an artiste, ⁵⁸ known for acting evil roles had to plead that the people should stop viewing him as a bad person. He confesses that,

I have told them times without number that all these evil roles are just make-belief. Help me to also tell them that I'm not evil or wicked but only interpreting diligently roles given to me

p. 27.

If cultural exigencies are made to play in the imagining of Nigerians, the tendency to perceive the artistes extra-cinematically as negative will be minimal. That is considering the fact that the findings from the interviews conducted among some religious Yoruba movie artistes showed that the audiences respect them just as some lady artistes sampled also reported that they are perceived and respected as role models. Contrary to the finding of Musa that some ladies go nude to achieve fame, most others have acquired fame without going into seduction or nudity. The implication of this therefore is that within and outside the studio, if the artistes' appearance and attitude do not reflect the negative stage appearance, the tendency to look down on them would be low. What NoSRA is advocating therefore is a preparation of the artistes for self-regulation within the film and outside the movie, and this can be achieved through exposures to the training on the ethics of acting.

Research Question Eight

Is there any significant difference between the religion of the viewers' and their perceptions of the representation of Nigerian film stars?

This research question is intended to determine the extent to which the viewers' religions have determined their interpretation of the roles of the movie stars in Nigerian movies. Using the NoSRA model as a guide would require taking decisions around items 2, 4 and 6 of the movie analyst's checklist.

For this purpose, the respondents were grouped into Christians and Moslems as indicated in the questionnaires filled. The summation of the instruments showed that 596 Christians responded to the questionnaires and 694 Moslems did the same.

These two sets were given items, 17, 18, 20 and 24 of the questionnaire to respond to. The analysis according to each religion is presented in the table below.

Table showing the Christians' opinions on their perceptions of the Nigerian movie stars

ITEMS

RESPONSE	17	18	20	24
SA	90 15.1	128 21.5	48 6.1	41. 6.9
A	85 14.3	300 50.3	50 8.4	100 16.8
U	31 5.2	48 8.1	120 20.1	100 16.8
SD	240 0.3	100 16.8	328 55.0	255 42.8
D	150 25.1	20 3.4	50 8.4	100 16.8

From the above table it can be observed that on item 17, 240 (40.3%) of the Christians strongly disagree that some women artistes can contribute to positive Nigerian image than men. And whether every Nigerian is defined by the role they play in Nigeria

movies, 300 (50.3%) agreed while 100 (16.8%) strongly disagreed. Also on whether Nigerian movies actually represent Nigerian cultures, 328 (55%) strongly disagreed, while 120 (20.1%) could not say. Did religion always determine the interpretation of the roles played in the Nigerian movies (item 24), 255 (42.8%) strongly disagreed, while 100 (16.8%) agreed.

From the analysis above, it can be concluded that to the Christian respondents, the interpretation of the roles of some actresses shows that they cannot contribute to development as much as some men would do, and that every Nigerian artiste is interpreted by the role he/she has played in Nigerian movies. In view of this, some Christians do not agree that Nigerian movies are actually a representative of original Nigerian cultures just as they strongly disagreed that audiences' religions determine the interpretation of the roles played by Nigerians artistes.

Therefore, because 255 (42.8%) and 100 (16.8%) of the Christian respondents strongly disagreed and some others disagreed as shown above, the research question eight can be corrected to read that, *“There is a significant difference between the Christian viewers and their perception of the image of the Nigerian film stars”*.

Also the Moslem audiences were sampled. The responses of the 694 subjects are presented in the table below.

Table showing the Moslems' opinions on their perceptions of the Nigerian movie stars.

ITEMS

RESPONSE	17	18	20	24
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SA	24	3.5	262	37.8	17	2.4	150	21.6
A	42	6.1	280	40.3	22	3.2	340	49
U	200	28.8	60	8.6	90	13	-	-
SD	300	43.2	32	4.6	315	45.4	54	7.8
D	128	18.4	60	8.6	250	36.0	150	21.6

The table above shows that Moslems, from the responses from the data do not believe that the women (item 17), can contribute to positive image through the video movie as much as the men could. Though they agreed with 280 (40.3%), that every Nigerian artiste is interpreted by the part they play in movies item (18), they strongly disagreed with 315 (45.4%), that Nigerian movies are representative of original Nigerian cultures. And to the 340 (49.9%), of the respondents, religion and not culture should determine the interpretation of the roles played by Nigerian artistes in movies.

From the above analysis, it can be concluded that there is no significant difference between the Moslems audiences' and their perception of the image of Nigerian film stars.

The conclusion on the research question eight from the analysis showed that *there is disparity between the Christian audiences and the Moslem audiences on what should determine the yardstick for the interpretation of artistes' roles in Nigerian movies.* While the Christian respondents believe that culture should be the yardstick probably because of the possibility of clash of application due to the diverse religious inclinations observable in the south especially, the Moslem audiences opined that religion should be the factor. This is so because to the northerners especially, the culture is shrouded in religion.

However, both religions agreed that the artistes directly or indirectly are acting

Nigerians even though by the disaffective imagining of some women they do not feel that Nigerian women are capable of contributing to positive imagining of Nigerians than the men. *The research question eight can therefore be concluded to read that (a) there is a significance difference between the Christian viewers' and perception of the Nigerian film stars, and (b) There is no significance difference between the Moslem viewers and their perception of the image of Nigerian film stars.*

That the Christian respondents feel it is cultural standard that should be used to read the Nigerian artistes in the movies shows an indictment on the church as failing in its strong moral authority both in the family and the society. But to some this is not so today.⁵⁹ To show a situation of resorting to cultural ideology to interpret a movie, Hoover reported that the movie *Rambo* was shown to some Aborigines from Australia. It was discovered that the Aborigines cheered where Rambo was freeing some prisoners because the situation had bearings with them. This is because many of their relative Aborigines were at that time in prison and so perceived the movie as a message of hope. Contrary to this however is Ronald Reagan, who was reported as perceiving *Rambo* as an excellent American movie as it showed the courage of the Americans. Both Reagan and the Aborigines could have given Rambo the connotation of an Angel set to deliver the lost or the captives.

But both groups have resorted to culture to interpret the actions. Likewise, this is not to say that the southerners' no longer believe in God, but an attempt to create a cultural identity.⁶⁰ This is so because after the movie, post movie experience is sometimes linked with the community discourse. This probably accounts for the Christians preference for culture and not religion to determine the interpretation of the Nigerians in the movies.

But within the Moslems especially in the north, while Idris⁶¹ and Na' Allah⁶² deplore the proliferation of Indian and Arab cultures in movies produced by the Moslems, Larkin⁶³ informs that it is easy to adopt Indian culture. This is because of the semblance with the Hausa culture especially in dress types of both men and women, and also that iconography of Indian tradition on marriage ceremony, food, and rural life give semblance to Hausa culture.

While the Indian culture, blended with Qur'anic practices were able to be adopted by the Hausas, the influx and influence of varied western cultures superimposed by the America movie culture of free expression in dress, speech and appearance has led in the southerners to a state of dilemma, therefore the need to result to culture by the south while the north hold tenaciously to religion as their cultural identity.

Analysis and findings of the analysed data on the relationship between the religion of the viewers and the perceptions of the image of Nigerian film stars showed a divided opinion between the Moslem and Christian audiences. While the Christian viewers said cultural basis should determine the perceptions, the Moslem insists that religion should be the yardstick.

That the Moslems recourse to Islam is not unconnected with the fact that the Hausa culture is shrouded in Islam. And because of that, most of their plays are moralising. Adamu⁶⁴ informed that Hausa home video was initially totally moralising because of the effect of the Istandi, direct translation of other works such as India into Hausa, to its adaptive variety and Imammanci, the transmutation, the literature of the Indian into Hausa mind set. Also, as other radio and television programmes adopt stories from novels and tales into their works it was adopted by the movie as the yardstick for good movies

However, that the Christians recourse to culture may be unconnected also to the fact that the presence of Islamic religion among the southern Christian especially weakened the total likely effect that Christianity would have had on traditional religions and culture. Moreover, some Christians however devoted; still have some strong alliance with some elements of the traditional culture that preach good grooming and normative habitations.

The implication of the above is that if the images from the two religions can be annexed, a common front can be had to pursue the Nigerian agenda of positive imaginings. And, since both cultures preach peace, the two can be the media to reduce the spates of movies predicting or promoting violence. True that some Hausa movies are trapped within some norms of Indian culture, this is the same with the south, just as the western culture is eroding the traditional southern cultures and even some Hausa movies. When there is collaborative movie production, the possibility of negotiating both cultures to the promotion of Nigerian positive cultures would be high. In this process, as the artistes are being developed to annex both cultures through normative self-regulation, the propensity to build the mechanism within the society that will aid inter-group cohesion would be high.

Though Harsfield⁶⁵ feels that religion is a search for re-enchantments, the increasing presence of a religious character in movies shows the place of religion and culture in changing the society. The ability of the movie producers to therefore appropriate from religion to set a standard for what is the normal way of life is worth transmuting. A collaborative self-regulatory movie packaging across religions which *Not with my daughter* is aiming at, would promote this.

Research Question Nine

Are there significant differences in the imagining of Nigerians across cultures in Nigerian home videos?

Having sampled the opinions of some Nigerians across three cultural groups, question nine is to determine the extent the views have actually been replicated in movies. Using NoSRA model as a guide therefore would mean deciding on the extent to which the Nigerian cultures have been reproduced in the movies both artistically and technically based on items 3 and 8 of the movie analysts' eight-point checklist.

To do this and to carry along those other cultures that were grouped along the three indigenous groups selected, items 16, 19 and 23 were given to them to respond to. This is to serve as a basis for validating conclusions on the two video movies *Not with my daughter* that imagined Nigerian in the mind of the Hausa and Igbo cultures and *Sawaro Ide* that represented the Nigerians from the Yoruba perspective.

The opinions of the 1,290 sampled Nigerians are presented in the table below.

Table showing audiences' responses on the perceptions of Nigerians across cultures

ITEMS

RESPONSE	16	%	19	%	23	%
SA	320	24.8	315	24.4	350	27.1
A	560	43.4	193	15.0	460	35.6
U	210	16.3	300	23.3	300	23.3
SD	100	7.8	290	22.5	80	6.2
D	100	7.8	192	14.9	100	7.8

When asked if Nigerian women are represented as role models more than men item 16, 560 or (43.4%) of the respondents agreed while 320 (24.8%) strongly agreed. This is a repeated opinion in line with the findings on research question six, where 43.4 (33.6%) of the sampled respondents strongly agreed. Also, asked if the reel is actually showing the reality about Nigerians (19); 315 (24.4%) strongly agreed, 193 (15.0%) agreed but 300 (23.3%) were not sure.

Even though one can conclude that what is imagined is the reality about Nigerians, the fact that 300 (23.3%) are not sure means that the acceptable opinions need revisiting. This can be true especially where the representation is negative. One cannot say that every Nigerian is bad. There are some good attributes too, but which the movies are not representing.

Also, they were asked if they feel the artistes' roles have foreign connotations (23), 460 or (35.6%) agreed while 100 or [7.8%] disagreed. Also, like what happened in item 19, 300 or [23.6%] of the respondents are not sure. This means from the data analysed above that some Nigerian women are perceived as role models even though most of the Nigerian movies imitate foreign cultures; this is used to interpret Nigerians.

To validate the findings above, two movies were content analysed and their results presented. The movies are *Not with my daughter* and *Sawaro Ide – the [Brass bells]*.

The plot summary of the movie *Not with my daughter*

This is a story of two young Nigerians from two different parts of the country, and from two opposing religions and cultures. As witnessed from the opening montage of the news, a

riot has just taken place but this is said to be political and not religious. The two Husseni a Hausa Moslem, and Ada; an Igbo Christian lady, regardless of the tense situation in the country fall in love. While Ada's mother seems to welcome the relationship, all other Igbo relations of Ada feel that she is just a stubborn fly that follows the corpse into the grave, since she maintains that it is either Husseni or no one else.

When it occurs to them that Ada has also disgraced the family by not only becoming pregnant before marriage, but that she has gone to court for a private wedding, they wash their hands off her and the wedding. Both travel from Lagos up north, to Hussein's place. This journey is a dramatic change of scene on cultural reading as being presented by the movie. It is now the turn of Ada to experience how she and by extension the Igbos are perceived by the Hausas. The first negative reaction is the rejection of the Igbo name she gives to their daughter and an impromptu replacement of Nkem with Amina by Hussein's people. She finds herself not only having to cope with language problems but also the idiosyncrasies of Hussein's people and their cultural differences. She wishes to go back to her people but Husseni insists that, not with his daughter.

The content analysis of the movie based on the code categorisations of the perceptions of Nigerians is presented below.

Table showing the content analysis of *Not with my daughter*

CODE CATEGORIZATION		HAUSA				IGBO			
		AFFECTIVE %		DISAFFECTIVE %		AFFECTIVE %		DISAFFECTIVE %	
GENDER	MALE	9		10	11	5	8.3	8	13.1
	FEMALE	6	6.6	13	14.3	10	16.7	16	26.7
RELIGION	Christian	2	2.2	2	2.2	2	3.3	1	1.7
	Islam	5	5.5	2	2.2	1	1.7	1	1.7

Traditional	-	-	-	-	1	1.7	1	1.7	
SETTLEMENT	Urban	1	1.1	-	-	1	1.7	1	1.7
	Rural	12	3.2	6	6.6	-	0	3	5
FAMILIES	Mono	6	6.6	6	6.6	3		3	5
	Poly					5			
	Single	1		5	5.5	-	-	-	-
		1.1							
		- one case -		5		-	-	4	6.7
				5.5					
SUBTOTAL		42	46.2	49	53.8	23	38.3	37	61.7
GRAND TOTAL				91				60	

From the analysis of the movies, a total of 91 representations were coded for the Hausas. Out of this, 42 (46.2%) were positive [affective], while 49 (53.8%) paint some Hausas in disaffection. A breakdown shows that the Hausa man is represented as affective with 9 or (9.9%) while he is perceived to be disaffective with 10 (11%). However, their females are more disaffective with 13 (14.3%) than affective with 6 (6.6%).

To the Hausas, the Christian religion is equally affective as it is disaffective with 2 (2.2%) on both sides, while the Islamic religion is perceived more affectively with 5 (5.5%) than disaffective with 2 or (2.2%). There is no room for traditional religion to the Hausa man as shown by the analysis. Both Hausa tradition and traditional religion are enshrined in Islamic religion. And while the rural setting is more affective even than the urban settlement with 12 (13.2%) and disaffective with 6 (6.6%), the urban is perceived as a good place to live in with One or (1.1%). The movie records also that to some Hausas, monogamy is both good and bad with 6 (6.6%) on both sides. And though polygamy is

perceived once as good with (1.1%) it is perceived as bad with 5 (5.5%). A record of one-parent family is recorded and this is perceived as bad with 5 (5.5%).

On the other hand, out of the 60 scores recorded for the Nigerian Igbo, 23 (38.3%) are affective while 37 (61.7%) are disaffective. *This shows a significance difference from the representation of the Hausas.* Also the Igbo man is perceived as disaffective with 8 (13.3%), misrepresentations while he is seen to be a good Nigerian with 5 (8.3%) representations. Like the Hausa woman, the Igbo woman is imagined as more disaffective with 16 (26.7%) as against her affectiveness of 10 (16.7%). The Igbo citizen also perceived Christianity positively with 2 (3.3%) while a point (1.7%) is recorded against it. The Igbo citizen did not see anything wrong with tradition but perceives it as good with 1 (1.7%) representation. He sees the urban settlement as both good and bad with one point (1.7%) respectively, just as he sees nothing good in the rural settlement and perceives it as bad with 3 (5%). There is no room for polygamy among the Igbo's in the opinion of the movie, while monogamy is perceived as capable of both good and evil with 3 (5%) respectively. Like the Hausas, the movie records a case of a-single parental family and perceives this as bad with 4 (6.7%) scores.

As stated earlier, *from the total scores for the two cultures 91 for Hausas and 60 for the Igbos, it can be concluded that there is a significant difference in the imagining of the Hausas and the Igbos in the movies, "Not with my daughter".*

To complete the circle, content analysis of *Saworo ide – The brass bells* was done. The plot summary and data analysis result are also presented in the table below.

The plot summary of *Saworo ide- The brass bells*

This movie can be classified as agitation propaganda (agitprop) in that as a political movie, it is trying to cause the Nigerians to take a collective decision on what should be the political culture of Nigeria. In the movie, Nigeria is connotated as Jogbo community.

A contestant to the Jogbo throne inquires through his emissary on what the cultural and communal demands from the Onijogbo [the ruler] are. He is told that culturally, the Onijogbo should be a servant of the people; he should not be covetous and egocentric. And to live long, he should receive the ritual incision. And with the incision made, he cannot be rich, but only to be a true servant of the people. And without the incision, he must not wear the crown of the Onijogbo. But if he should wear the crown, the Ayangalu (the drummer) must not beat the brass drum (Saworo ide), otherwise, the king will die of headache.

Coincidentally, there is only one Saworo ide in the community, and only a family in the community is entitled to beat the drum. And before any member of that family is eligible to beat it, he must be incised with the drummers' charm.

The contestant is fed with this information. Therefore, he allows the kingmakers to carry out other rituals, but he will not allow them to incise him. When confronted on the need for the incision, he brings out a pistol and commands that no incision will be made on his head.

He gets his fellow contestant, the heir apparent killed so as to have an opposition-free hegemony. And out of fear, when he is alerted, the Saworo ide drummer too goes into exile with the mystical drum. The King, in the effort to consolidate his hold on to the throne also murders the betrothed of a beautiful maiden in the town and takes over his fiancée. He goes into alliance with the timber merchants (oil refiners?) on the felling of trees and orders that his reward is remitted to his overseas account out of prying eyes.

Sooner, both the Onijogbo and the kingmakers (ministers and governors?) are seen with the largesse of cars received as gratification from the timber merchants.

In discontent, the community youths set up militant and pressure groups to torpedo the Onijogbo. The timber merchants too also sponsor the same community youths to steal the crown. This is a taboo. For, the crown must not leave the palace for more than seven days. These same Timber Merchants immediately turn around to aid the Oba to recover the crown. The happy Oba promises to give them whatever they may request, if only they can help him recover the crown. Meanwhile, the youths get in touch with the Ayangalu who in turn sends a telepathic message to his son in another land to come home. Indeed, the soldiers raid the hideout of the militant groups and seize the crown. In a happy mood, at the ceremony organised to wear the crown, the King asks Kanju-ko (onomatopoeia and connotation for the military) to make his requests. But Kan-juko wants nothing except the crown.

Though the Kabiyesi had got the Ayangalu arrested before his son could answer the telepathic call he had made to him by beating the gangan drum, the son is led to the Olu-awo; the votary who leads him with the hidden saworo ide among the drummers invited to perform at the ceremony where the king will receive the crown.

Instead of asking for gifts, Kan-juko requests for the crown. Everybody is surprised at the treacherous attitude of Kan-juko. Of course his boys are at hand to gun down whoever opposes. Kan-ju-Ko then orders the Seriki to place the crown on his head. Kanjuko who is clad in a combination of both agbada and military regalia, poses his head for Seriki who makes a saluting obeisance before placing the crown and then salutes again.

Immediately, the drummers with the young Ayangalu begin to beat their drums. And, because Kan-juko did not receive the incisions, he is attacked by headache. Straight away the youths invade the scene. Satisfied at the success of the invasion, they march to the highway where the khaki men meet them. And with some mystical powers, they get them to return to the barracks situated in the jungle after they, the military had agreed to mutually participate in governance, but with the military lending their supports from the Barracks.

The movie ends with the elders as usual regrouping and commuting on how to lend their supports to the emerging government. The content analysis of the movie is presented in the table below.

Table showing the coded analysis of *Saworo-ide* on the Yoruba depictions of Nigerians

CODE CATEGORIZATION		AFFECTIVE %		DISAFFECTIVE %	
GENDER	Male	7	(6.0)	24	20.5
	Female	5	4.3	16	13.7
RELIGION	Christian	-	-	-	-
	Islam	-		-	-
	Traditional	7	6.0	3	2.6
SETTLEMENT	Urban	3	2.6	20	17.1
	Rural	10	8.5	1	0.9
FAMILIES	Mono	6	5.1	2	1.7
	Poly	-	-	8	(6-8%)
	Single Parent	- two, both males -		5	4.3
SUBTOTAL		38	32.5	79	67.5
GRAND TOTAL		117			

From the analysis, 117 coded representations were made. Out of this, 38 (32.5%) show Nigerians [Yoruba], as positively represented while; 79 (67.5%) were disaffective representations. A breakdown shows that the males were disaffective with 24 or (20.5%) and 7 or (6.0%) affective. The Yoruba females enjoyed better representation than the males with 16 (13.7%), disaffective representations but perceived positively with only 5 or (4.3%). To some Yorubas, it is traditional religion over both Islamic and Christianity that received no mention at all, while the traditional religion was perceived affectively with 7 (6.0%) and as disaffective with 3 (2.6%)

Also, while the urban settlement is represented as affective with only 3 or (2.6%), it is perceived negatively with 20 (17.1%). However, the rural settlement enjoyed better imagining with 10 (8.5%) and only one (0.9%) disaffection. Monogamous family is preferred with 6 (5.1%) and disliked with 2 (1.7%). Some Yorubas according to the analysis do not consider that polygamy is good with 8 (6.8%) and so it offered no advantage at all. There are two cases of single-families, that of the votary and that of Ayanagalu, both are males. The two, single families are perceived negatively with 5 (4.3%). The indications of this in the movie is in the dull and laborious lives of the old Ayanagalu and the votary who not only live a lonely life, they have no neighbours or partners to share their moments with.

The analysis showed that the Nigerian audience received more attention from the Yoruba angle. Though all the three groups are relatively at par in their perception of the genders, there is a great disparity in the area of religion and family. To this end, the research question nine is to read that: There are significance differences in the imagining of Nigerians across cultures in the Nigerian movies.

The noticeable differences in the Igbo and Hausa citizens are in the area of identities. While there are semblances across culture in gender identities, this is not so in religion, settlement and families. This means that in reading the Nigerian, a true picture can be got when this is done along cultural identities. This finding therefore throws more light on Okwori's report on Nigerians and identities playing,⁶⁶ that Nigerians are identified in their locations based on the residence, religious, business, social and other identities they have created by virtue of their popularity in their domains.

And contrary to the conclusions of Ossai⁶⁷ and Idegwu⁶⁸ that the focus of Yoruba films especially is that of personal identities and at most regional identities, what *Saworo ide* is imagining of the Yoruba citizen is a collective and participatory governance and existence.

And on the place of traditional religion, the findings is supported by the opinion of Idegwu that the role and place of gods and their relationship with the living and the influence on human activities dominate the thematic pre-occupation and plot structure of their [Yoruba] home videos.

And, contrary to Haynes and the respondents opinions that some Yorubas are occultic is why some of their movies imagined witches and witchcraft, *Saworo ide* shows that the underlined purpose of this recourse is to resort to the supernatural to ameliorate human problems and not necessarily to glamorise atheism. This explains why in research question eight, it was articulated that culture and not religion should determine the interpretation of Nigerian movies.

Analysis of data showed that there are significant differences in the imagining of Nigerians across cultures in the Nigerian movies. As usual, in the two movies analysed,

gender representation shows that the women are perceived more negatively unlike the men. The implication of this is that, unless the integrationist approach which NoSRA model is advocating is adopted in subsequent imaginings where there are low denials, according to Eatman and Rojack ⁶⁹ some of the citizens women will continue to be perceived as an inconsequential part of the society. For instance, while the Igbo woman is presented as attempting to claim her identity, the Hausa woman is passive and her only area of identity is in marriage, regardless of the family composition. Both the Igbo and Yoruba women are replicated as disliking polygamy. To the Nigerian man, the woman is only good politically to satisfy the Lacanian ego of the man.

The king in *Saworo-ide* informs his Olori, the Queen,

Onijogbo: *Ase kan wa ti mo fe.*

Pa, Sugbon iwo ni mo nduro de. There is a decree I want to enact. But it is you I am waiting for.

Olori: *ki lo de?*

What is the problem?

Onijogbo: *Mo fe pase pe, idile mi nikan ni o ma j'oba. Sugbon igba ti o o tii bi omokunrin nko.*

I want to decree that it is only my lineage that would be producing the ruler. But now that you have refused to give birth to a male

Olori: *Eyin na ko'un*

is it not our fault? When you

Nigba to e o ni wa le

you would not come

Lasiko .. Ti e ba fe kin

home in time. If

bi okunrin, e o di mi mu

you want me to have

Dara dara, e o wa gbomi

a son, you would have to

Jigi jigi

hold me tight and shake

very well...

This utterance is a depiction of the cultural perception of the woman by man as a factory to produce children. And by inference it shows her political importance as the

decider of who mounts the throne. This role she plays passively in the movie. The movie also shows that some women, the fat ones are not as presentable as the slender and young ones. These probably accounts for why those who are exposed to nudity or seduction in Nigerian movies are always the teenagers. The implication of this is that the tendency to reduce moral decadence will be low unless the actresses are trained, better remunerated and by which they can regulate themselves within the cultural norms.

Apart from the above, operating within the norms will make gaze reconciliation and integration possible, so that the idea of self-assertion through extreme radicalism as imagined in the Igbo woman character would be negotiated and replicated within the cultural norm.

The analysis across religious variables showed the need to annex and integrate the norms within the major religions. Contrary to the belief that the Yoruba are occultic, *Saworo ide* has shown that beyond occultism and rituality, every traditional religion can be appropriated to develop the nation. A demonstration of this is shown in the use of cultural indices such as the talking drum and oracular beads used in the movie to indicate how indigenous knowledge can aid participatory governance.

A major argument among some Hausa respondents is that in the imagining of cities, Hausa films do not always show the beautiful architectural traditional buildings. However, some Yoruba and Hausa Nigerians still perceive the rural setting positively as against some Igbos who do not see much good in it. The result of this negative perception of the rural setting is the journey motifs that some Igbo movies always showcase. The implication of this is that the rural settings will not only remain under-developed, indigenous knowledge and what it can offer will not be explored.

Afterall, a Yoruba movie, *Ilekun ola* [the door of wealth] shows that the rural setting has communal love, care and protection over the egocentricity and outright display of wickedness in the city. On the need to retract the journey motif and pay attention to the root or rural setting, Eniola's father commenting on his son's misfortunes and poverty in the city advises that,

"T'a jo o ba gbeni wu aa mona ile" meaning that if sojourning is not fruitful, one should know the way back home. And he cites the example of a kindred's son, Lasisi, who when he found the city tough returns to home and at home things turned for the better for him and he became a transporter and merchant. But to curb the rural-urban drifting at both the local and global levels and its negative connotations, an appropriation or change of mind set can be done by stressing more of the positive aspects of the rural setting as done in *Saworo ide* and *Not with my daughter*.

This fact is buttressed by *Onya's passage*. The movie shows that an attempt to escape from the rural setting, thinking that solution to problems can only be found in the urban areas only can lead to other serious problems. Onya for instance runs to the city to avoid a forced marriage to some one who is not only elderly, a drunk but also a polygamist. Instead of the city offering the much needed solace, she falls into the hands of sexual perverts who duped, raped, turned her to a prostitute and abandoned her to her fate when eventually she contacts the AIDS virus. Who knows, she may have had some caring and reasonable people in the village who may have joined her to claim her right if she had not sneaked to the city.

Apart from the above, as presentation of architectural edifices is done in the cities to show its beauty and development, buildings in the local setting, the fauna and the flora

of the rural areas, availability of rich fresh and cheap local delicacies, fertile land, neat, and industrial-pollution free, safety and good neighbourliness, are some of the virtues of the rural area that could turn it to tourist attractions and areas waiting to be explored.

The imagining of the families across cultures too showed an attempt to set an agenda of what family composition should be. Unlike the African [Nigerian] practice, normal families are presented as the two parents and a child or two children. African families are noted for multiple children, excluding the numerous dependent relatives. The implication of this is that while the movies attempt to set an agenda for independent families, no mention is made of the numerous attachments to nuclear families. They are part of our system. The ideal Nigerian movie should make reference to them when imagining Nigerian families. The movie should also be a medium to proffer solutions to how the extended family members can be accommodated without jeopardising the welfare of the children of the mentors. It is the lack of care and attention from the well-to-do members of the Nigerian society that implicates the escalating crime rates in the country. In the traditional extended family system, cares are given to the members. This builds, checks and controls the built in system. This is why it is easy to control vices in the rural areas, because it is easy to know whose child is involved.

And, in line with the findings of Freedman and Valentine⁷⁰ in their analysis along family compositions, findings of this study showed that the single-parental family along the male as the head are imagined in Yoruba and Hausa settings. However, contrary is observed in the Igbo movie where women are the family heads. They reported in their analysis of family representations in the study they carried out that in movies where a family is portrayed as a central component of the plot, eight focused on single male-headed

families and only four are female. And while the Yoruba male family-heads are presented as contented and useful to the community, the Hausa and Igbo women family-heads are presented as devastated, sorrowful and lacking in their control of their children. An attempt should be made in the Nigerian movies to find a solution to the psychological tremor of a family head where the other partner is no more.

While the Yoruba male family head archtypified in the votary and drummer, is depicted as living his life for the society, the Igbo/Hausa female family head represented by Hussein and Ada's mothers, is presented as a parasite that is dependent on what the sons-in-law or the community could provide. This is not saying that the Yoruba woman would fare better if exposed to such situations. Nevertheless, this archtypification is carrying too far the negative representations of women as unproductive. Movies that would create a normal society should strive to also set an agenda on peaceful and stable family living, no matter the member of the gender that heads the family.

And contrary to the belief of Idegu, *Saworo ide* shows that the quest of most Nigerians as far as politics is concerned is rotational leadership, which the play represents as participatory governance with the soldiers lending their support from the barracks. The implication of this posture is that if movie producers collaborate to consciously set the agenda on what should be the norm and self-regulation by those who quest for hegemony, the crisis that is often witnessed during elections would be reduced. This is because both the governed and the governing would have been touched to read the mind of the people through participatory political representations.

A collaborative, normative and self-regulatory movie will build indices that would solve these problems into the plot. In doing this, the movie would be contributing to family

care especially at the old age and among the rural settlers, and be a medium to promote gender-sensitive democratic governance.

Media factor

Having considered the variables under the Censors Board, Audience, Producer and Cultural factors, it is necessary to also consider the media or technical factor in the imagining and interpretation of Nigerians in Nigerian movies. To this end, research question ten was formulated as stated below.

Research Question Ten

To what extents do iconography and semiotic determinants of the viewers' perceptions of the image of characters in Nigerian home videos.

While some artistes have been praised for positively representing the nation, some have been blamed for negative positioning of the cultures. However, no one has considered those who do the shooting and editing of the adjudged postures. To this end, research question ten was formulated and the movie *Girls Hostel* was content analysed at the levels of iconography and semiotic. This analysis can be made with items 6 and 8 as the background guide. These items of the NoSRA movie analysts' guide consider the use of technical devices to determine the artistes' on screen appearance and subsequently the extra-cinematic interpretations of the artiste. The plot summary and the result of the analysis are presented below.

The plot summary of the movie: *Girls hostel*

The movie shows the transformation of Tunica, the daughter of a minister of God from a well brought up gentle girl to a wayward night crawler. Tunica's parents take her to the hostel having secured a university admission.

As an innocent girl who is not versed in the ways of the world, she is handed over to a Christian lady to take care of her. Before leaving her, her parents did not forget to remind her to be prayerful and to always remember her good Christian backgrounds. Inexperienced, she gets into the hands of wolves among her female roommates, and she is indirectly introduced into the weird lives of lesbians. From there she starts to date men. And while another of her friend steals to fit into the high society in the hostel, she readily accepts propositions from men and she learns the tricks of how to snatch her friends' men. Shameless as she suddenly becomes, she fights with her colleagues over men.

However, one night in a car she just possesses, they drive out and are involved in a ghastly motor accident. Even though she had vowed to her parents after she was caught red-handed by them tardily dressed, she confesses her sins to her parents who pray for her before giving up the ghost.

To determine the extent to which the characters are made to assume the role of a bad or good person in the movie, the content analysis is presented below.

Table showing iconographic representations in the *Girls hostel*

GENDER	AFFECTIVE				TOTAL	DISAFFECTIVE				TOTAL
	ECU	CU	MS	LS		ECU	CU	MS	LS	
MALE	-	1 (1.6)	2 (3.3)	-		1 (1.6)	(16)	4 (6.5)	1 (1.6)	10 [16.4]
FEMALE	1 1.6	1 1.6	9 14.8	1 1.6		14 (23)	15 (25)	5 (8.2)	2 3.3	51 [83.4]

From the table above it can be realised that out of the average of 61 shots recorded 10, (16.4%) was about the male while 51 or (83.6%) was on the female artistes. A breakdown further shows that an extreme long shot [ELS] 1 or [1.6%] was had for the female, while there was none for the male. Also on the positive side, one close up [CU] 1 or (1.6%), shot each was had for both genders, as against the 9 (14.8%) medium shorts [MS], for the female with only 2 (3.3%) for the male. Also, there was no long shot [LS] for the male, but 1 (1.6%) for the female.

And on the negative side, while 1 (1.6%) extreme close up [ECU] was recorded for the male, 14 (23%) were shot on the female. And against the 1 (1.6%) close-up [CU] shot recorded were 15 (25%) close up [CU] for the female. And while 4 (6.5%) medium shots [MS] were recorded of the actors as disaffective, 5 or (8.2%) were shot for the actresses. Also the females' recorded 2 (3.3%) long shots [LS] as against the actors' 1 (1.6%) long shots [LS]. For example, close up shots of skimpily dressed ladies exposing their erotic anatomies were very rampant. Also, lesbian antics and rape attempts made by Susan to Tunica were given extreme close up shots while other actresses body curvatures were given sustained close up shots to compel the audiences glare at such sports with the intent of arousing hedonistic pleasures from the viewers.

From the analysis above, it can be concluded that the camera shot was another way of presenting the Nigerian actress in a disaffective stance as against the males.

Furthermore, a content analysis of the structure of the movie was had to determine how the artistes used words and how these words further aid the interpretation of their roles as either good or bad Nigerians. This is presented below.

Semiotic representations in The Girls hostel

GENDER	AFFECTIVE		DISAFFECTIVE			
MALE	5	(5.8%)	7	13.7	12	23.5
FEMALE	13	(25.0)	26	51	39	51

From the table above, it can be observed that an average of 51 expressions was recorded. Out of these, 12 (23.1%) were from the male, while 39 (75.5%) were on the female. A breakdown shows that while 5 (9.8%) shows the men as positive, 13 (25.3%) were about the women. But while the men made an average of 7 (13.7%) negative utterances, the women made 26 (51.2%) negative utterances. For instance, such utterances as, “Na you sabi” made to the porter when he threatened to report Mabel and her room mates to the Hall officer for disturbing other students with their music shows the students as incorrigible. Also, statements like, “...that mean say you don’ use your pro...pro...prolific the guy ehn?” made by Mabel to her friend as she points to her chest, “...there is nothing wrong with a girl dating another,” and; “...check this out, no bra, no pant...for easy appraisal,” shows the extent of moral indecency of the girls. These statements are meant to cause the actresses to be perceived as bad. However, such statements as, “...no sinner will go unpunished” by Tunica, “We must maintain the good names of the owner of this hall...” by students advising themselves and “ I was not brought up that way...” shows some of the girls to be positively introspective. These statements are meant to portray the girls in positive light.

From the analysis therefore, it can be concluded also that semiotically, some actresses showed the tendencies to be lousier and so negatively perceived than the men, while some are also decent in their thinking.

Based on the above analysis, the research question ten is accepted as saying that *iconography and semiotic to a great extent determine the ways the viewers are made to perceive the imagining of the Nigerian home video characters, and also that the actress is perceived more negatively through these media than the male.*

Also, where the intention is to paint a neutral picture of the actress, medium, long and extreme long shots are used such that the audience quickly set their glares away and concentrate more on the ECU shots that often accompany such shots. For instance, where the girls fight with one another over boys, the scene is given ELS. This is not only to capture the actions, but it was not considered as an avenue to display the characters for voyeuristic pleasure. It was observed therefore in the course of the content analysis that ECUs and CU's can serve positive purposes from the audiences' perspective, as is done in *Just a little sin* without labelling the woman who bare the brunt of infidelity.

This movie *Girls Hostel*, by reducing the girls to negative icons shows how it is also easy to understand the extremity in the portrayal of immorality in *Outkast*, *Shattered home*, *Omo Empire and Glamour girls II*. These movies glamorised seduction while *Blood money*, *Ajeku eleye* (the witches remnant], and *Koto orun*, [The heavenly gully], among others celebrated rituality and occultism through the use of CUs and ECUs of icons that could lead the audiences to form opinions about the artistes.

It was observed that iconography possess the tendencies to create more room for connotative underpinnings than semiotic. Through these media, the ideology that produced meaning by the cinematic mechanism in form of projection does not depend only on the content of images but it also included the material procedures such as lighting, costume and

make ups and the use of camera effects through which continuity is restored in the representation.

This according to Baundry,⁷² is determined by the persistence of vision. In this process as the shots are given effects, the audiences create their own images as they watch the movies and the result of this is the branding of the character.⁷³

And, the projection is realised by smoothly changing from one shot to another without creating jerky effects. By the uninterrupted projection process, the dramatic continuity of the story and the image being formed by the audience is maintained.⁷⁴

The analysis therefore showed the need for the cinematic analyst to be mindful of the construction, the camera distance to the object, the point of view of the shot, editing, the place of the action, what the character is doing in the narrative and the likely effects of the mirror on the people on whom or for whom the gaze is being set. This is necessary because the movie editor and not only the set or make up director is a guilty collaborator in the image creation where it is negative. This is because the editor has the likelihood to redeem movie images by filling whatever gap that may be created in the production process.⁷⁵ He represents the observers point of view and he establishes the dominant point of view after the characters, the camera man, the producer and even the director and other members of the production crew have departed.

Content analysis of the movie *Girls hostel*, along both iconographic and semiotic shows that movie producers deliberately position the camera and create utterances and signs that tend to portray some Nigerian artistes negatively. Also analysis showed that the actresses are more represented as disaffective [negative] than the actors.

On the positive [affective] side, the movie shows that some Nigerian males possess the tendencies to be loving, protective, religious and dedicated to work, while the old women are replicated affectively as likely to be caring mothers, and some Nigerian women as possessing tendencies to be religious and employable. Also, the young ladies are shown as committed to academic, desirous to succeed, tended to be religious and obedient to parents and authorities, institutions and, likely to differentiate herself from other bad girls but would always want to be protected.

The implication of these findings is that where movies focus their plots along these qualities the possibility of making the women role models will be high and the tendency to generate more employable characters would be created. Also, the idea that both men and women are like Siamese twins and that both need the other to succeed would be created in the Nigerians, and so respect for the dignity of one another would be engendered. A situation like this would make our plays safe and audience friendly and the problem of frictions between the movie producers and the Censors Board would be reduced.

On the other hand, some Nigerian males are imagined as disaffective. Some are shown to possess animalistic tendencies, lack self-respect, have the tendency to steal, to be lecherous and morally bankrupt. For example at the party scene, most of the men are old men who are not ashamed at fraternising amorously with their daughters' age mates. Some even attempted rape and other youthful brigandism.

However, the women through camera focus are shown to possess greater shameful and damnable characters than men in their attempt to command the attention of the male folk. This is done through the persistent use of extreme close up shots of them while interacting with the men thereby making them objects hedonistic satisfaction. Analysis

showed that deliberate attempt to *murder* the female gender socially is done through iconography. For example, the medium shot of Ajani and his girl friend Ayoka in the room on the night of Erebe in *Oleku* and the way, what would have been a seductive scene is managed without being offensive to the woman is artistic. *Oleku* is a Yoruba movie about campus life and juvenile exuberance. The exuberance expected to be displayed is that that is often witnessed among students, especially in the residential halls when they celebrate their romantic experience with the female students. However, this movie *Oleku* is audience sensitive in the application of technical devices of lighting, montage and camera record of scenes. It does not show scenes that are likely to be immoralising, in spite of the form and context of the movie. Also, the way *Just a Little Sin* keeps the viewers to guess exactly when the sin was committed showed that *Girls Hostel* and other movies where seduction is glamorised are only interested in cartelising the female gender.

The implication of this type of subjective imagining is that more actresses would continue to receive the label-prostitutes and other negative descriptions, and thus declared unfit for marriage and indecent human beings. This is confirming the definition of actresses by Odey,⁷⁵ as prostitutes. And to show his bias, he did not give the definition of an actor. By inference therefore, the actor too is a gigolo.

Girls hostel has shown how the woman can be unveiled to the erotic glare of some pervert audiences by abusing them technically in the movie. The extreme close-up and close-up scenes where this is done may be described as artistic and good camera recording from director and the editor. And according to Gliblekaa,⁷⁶ that especially the technical director or the director of photography has only succeeded in sincerely capturing the wild imaginations of the dramatic poet. It may even be said, according to him that the he has

done a penetrating search into the dramatic universe and has grasped the objective awareness of the script to project an overall aspiration of the text. The artistes may also be justified as only meeting the specifications of Iyorwuese Hagher,⁷⁷ who defines acting as an imitation of action and in that in doing this the artiste should,

*...totally submit [him/her self] to the part,
and able to commit [his/her] conscious
and sub-conscious self to the expression of the
role, becomes the role [he/she] is acting,
p.19*

[Brackets mine.]

and which technical devices have reinforced, though, this specification is both instructional and as well judgemental. I am sure that the intention expected by this prescription is not to the extent as was done in *Omo Empire. The Prostitute, Glamour girls or Shattered home* listed for lecherous parts and *Blood money, Isakabba, Koto orun* and others for their rituality, occultism and crime. Otherwise, artistes who appear in the CU or ECU have automatically become what they acted. Therefore, whatever becomes of them socially is their fate. No. Professor Hagher did not expect this of the movie artiste whose appearance may be used to judge not only her, but also the people that the movie is depicting.

Of course, he quickly freed himself from the guilt of exposing his characters to disaffective representations when he summed up that “Intelligent observation plus intelligent interpretation is good acting.” Artistes who allowed themselves to be made to replicate derogatory roles cannot be said to be intelligent. This is because Bertolt Bercht,⁷⁸ in his article ‘On the basic model for an Epic Theatre’ informed that, in imitating the reality, the artiste should concentrate on one specific side of the image leaving the audience

that are intelligent to complete the rest. He informs also that to do this, the actor must have a specific point of view and that,

By widening its field of vision and showing other situations in theatre (movie, shot, scene) in no way exceeds its model, [but that] it further creates a further situation on the same pattern p.90.*

He continues and warns that,

He[she] must not go so far as to be wholly transformed into the person demonstrated. P.91*

*Brackets mine.

In essence to resort to overt creation of reality by turning oneself to what one is imagining is to further compound the message in the plot of the movie. This exactly is what some movie producers are compelling some artistes to do, the attempt to transform wholly to the person being demonstrated. And by doing this, the artistes have gone beyond the alienation effect, [a-effect]. In essence, a striking balance is not expected therefore, room is not given to the audiences to give a constructive criticisms of the artistes and the act from the social, cultural and humane point of view.

These observations therefore support the call for the NoSRA model as a way to moderate the director, actor and the camera crew. Of course, the trained, the self-moderated and intelligent artistes would be able to reconcile what is the vision from what may bring a division in every stage or set movement. And, when this is done, hurtful views would no longer be the site in Nigerian movies and artistes' cinematic appearances will have less negative extra-cinematic connotations.

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CHAPTER FIVE

SUMMARY, CONCLUSIONS, POSSIBILITIES AND ACTIONS

The attempts to determine how gaze is set and the way viewers perceive the representation has necessitated the need to gather data on the five key variables that could determine the imagining of Nigerians. These variables are: Censors Board, audience, producer, culture and media variables. To determine how this can be applied to reading the Nigerian movies, a Normative Self-Regulatory Approach (NoSRA) data gathering and analytical method was proposed on the five factors. Findings are hereby summarised according to the variables.

Censors' Board factor

Analysis of the data across the variable of Nigerian Video Censors Board showed that there is no relationship between the Censors Board stipulations and movie producers' compliance with the regulations in the production of Nigerian Video movies. This was interpreted based on the data analysed to mean that even though both the movie producers and the audiences are aware of the existence of the Censors Board, and the need to follow their regulatory decisions, some movie producers do not think it is very necessary.

Audience factors

Furthermore, findings on audience factors showed that the desire of the audiences to a great extent is that the movie producers need to consult with the viewers to determine gaze settings and representation in Nigerian movies. Two questions on the audience variables of academic exposure and sex were the bases for validation of the call for NoSRA model of

movie reading and packaging. In the course of data analysis to determine how viewers' educational exposures aided their interpretation of movies, it was discovered that viewers' academic exposures to a great extent contribute to their interpretation and perception of Nigerian artistes. Also, analysis of the data along audiences' sex variables showed that Audiences sex does not determine their perception of the roles of characters in Nigerian home videos. In essence, both sexes do not base their opinions on sentiments, but rather on the artistes' ability to operate within cultural norms.

Producer factors

To determine the extent to which the movie producers determine the gaze, variables of sex, religion and exposure were tested. Findings showed that female movie producers are significantly different from male film producers in their imagining of Nigerians. In essence, both producers take different perspectives in their imagining of Nigerian. For instance, the item, "who obeys the Censors Board more than the other between the two", showed that it is the female producers with 65.1% as against the male producers with 34.9%. In view of this, the consensus of opinion of the respondents was that both should agree with the Censors Board or any model for that matter to determine the gaze of the Nigerians.

Analysis of data also showed that the producers' religions to a great extent determine the perceptions of Nigerians in Nigerian films. On both religions of Christianity and Islam, findings showed that some Nigerians possess the tendency to be lawless. And to the Nigerian Moslem movie producer, some Nigerians have the tendency to appropriate or abuse the religion to meet their selfish needs.

Furthermore, analyses of the ways women are mirrored in movies and how they interpret audiences' perceptions of their screen roles showed that women's roles in these movies have both positive and negative connotations, as role models and gainfully employed. But negatively, some treat them as prostitutes. The tendency of the negative imagining is that it may likely make the women artistes to look down on themselves. In essence, negative depictions can reinforce inferiority complex especially among the actress.

Cultural factors

To determine the extent to which culture has mediated the gaze in the Nigerian movies, three questions formulated on this were analysed. The result also showed that there are strong relationships between viewers' cultures and their perceptions of the representation of Nigerians in the Nigerian videos. In essence, the interpretation given to the roles of the Nigerian artistes have strong cultural colourations. For instance, all the identified cultures believed that there is need for the movies produced in Nigeria to recourse to promoting traditional cultural associations and beliefs. And in the same vein, they all agreed that the culture of the audiences determines what and how they interpret Nigerians movies.

The findings of the analysed data on the relationship between the religion of the viewers and the perception of the image of the Nigerian film stars showed a divided opinion between the Moslem and Christian audiences. While the Christian viewers said cultural basis should determine the perceptions, the Moslem insists that religion should be the yardstick.

Not only that, data analysed also showed that there are significant differences in the imagining of Nigerians across cultures in the Nigerian movies. As usual, the two movies analysed across gender representations showed that the women are perceived more negatively unlike the men.

Media factor

This section analysed how camera manipulations are used to determine the perceptions of the Nigerian artistes.

Content analysis of the movie *Girls Hostel* along both iconographic and semiotic showed that movie producers deliberately position the camera and create utterances and signs that tend to portray some Nigerian artistes negatively. Also analysis showed that the actresses are more represented with negative trappings than the actors.

Conclusions

The findings from analysis of data on all the research questions formulated across the five identified variables that could determine a new gaze in Nigerian movies point towards a justification for the call for the adoption of the Normative Self-Regulatory Approach (NoSRA) to movie packaging and reading. Also, it is accepted that the Censors Board can still function along the NoSRA model in spite of the observed rejections. This is the situation with the Hollywood model as it accommodate Hay's model proposed and adopted by the American Independent movie producers. NoSRA model too would give room to collective and sensitive imagining of Nigerians if adopted in movie production process.

Also, literature reviews showed that the call for normative approach to gaze setting is not limited to Nigeria alone. Celia Aldama,¹ defined this call for normative approach to gaze setting, which is participatory in approach as regulation. But according to her, the fear is that it may lead to another form of censorship if imposed on movie producers. However, as shown by the Citizens Media Watch in Peru, it is an attempt to strengthen democracy combined with the regulation of the media with self-regulation and negotiation. Therefore, a normative self-regulatory approach to movie packaging will not only promote social harmony, all-inclusive cultural development, but will also allay the fear of Patricia Made² that a free media need not be only a male or producer domain. In view of this, the study is offering these possibilities and actions:

Possibilities and Actions

Along with the findings from this study, these possibilities and actions are suggested:

1. That NoSRA be adopted to effect social change so that illumination of social ills and inequalities will contribute to the amelioration of or to further social control of predominant ideologies and social structures. Viswanath and Denners³ observed that violence and social misrepresentation is a manifestation of deep-rooted cultural and social conflicts. And because the movie is the medium in which contests over social power and prestige are played out, an adoption of the normative self-regulatory approach will create a base to solve all social and cultural conflicts that often stem from insensitive gaze settings. And according to Osborne,⁴ the quest of every audience is to integrate the real from the reel. And this can only be achieved through objective imagining. Contrary to Lindsey's

submission that nowhere can objectivity be maintained in movie representation,⁵ NoSRA, from the findings; and if honestly applied, promises this, since gaze setting would be negotiated and participatory. Also, the possibility of being adamant and a state of aparuresis where negatively imagined artistes become stubborn and continuously expose themselves to disaffection to damn the audiences will be reduced. With self-regulation and normative approach to movie packaging determining all stages of production, morality will be entrenched.

2.To effectively achieve all the above therefore an introduction of the NoSRA model to the syllabus of Drama will build into the drama student the mechanism to operate within the norm before and after graduation.

3. The Theatre undergraduate student should be exposed to industrial trainings with Movie production or Theatre companies. This will equip them informally towards preparing for the challenges they are likely to face from especially the producers and directors when they eventually get to the field.

4.Also, awareness campaigns in form of lectures and seminar presentations can be had, on the need to put into practice the guidelines to NoSRA among the movie practitioners beyond the sectoral groups of SONTA, ANTP, NANTAP and the many guilds, but as a model so that all groups would be part. It is the non-inclusion of some stakeholders that is the reason for low compliance with Censors Board directives.

5.To take care of the historical, religious and cultural demands of NoSRA, it is suggested that such courses as Sociology, Nigerian history, and Theories of religion be made part of the courses for the drama students. In-depth exposures to these subjects beyond the general studies level would further impact in the students the elements of social norms of Nigerians

Suggestions for further actions

This dissertation was carried out as a way to ameliorate the problems of representations of Nigerians in the Nigerian movies. To determine the workability of the NoSRA model being proposed, a participatory approach was adopted in the study, in this case, the audiences determined the movies screened and the Nigerian artistes interviewed or cited. Literatures were reviewed on existing movie analytical models, and select movies were content analysed while questionnaires were distributed to sampled audiences across the country. Also movie crews were interviewed based on the respondents' questionnaire observations.

However, because of the constraints of power outage, which reduced the number of films that were reviewed and subsequent financial problems that arose in the quest to pay for films, video reviewing equipments and payment of content analysts, analysis was limited to one movie per variable. However, to confirm the extent of the workability of the proposition, further studies could be carried out as highlighted below:

1. A replication of the study could be carried out. But this time around, the researcher would determine the movies to be reviewed and artistes to be consulted.
2. A specific gender analysis of Nigerian movies could be done to determine a gender-specific result.
3. A study across a specific culture, indigenous group or religion to determine their perceptions as represented in Nigerian movies could be conducted.
4. Another study could focus on specific gendered Producers along religious, cultural or educational variables.

5. Iconographic and semiotic content analysis of Nigerian movies could also be done across cultures.

6. Also, expanded study could be carried out on any of the five variables treated in this research.

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Below are the names of the Producers and actress who agreed they could be cited.

1. Paul Obazele Movie Producer and Artiste Lagos.
2. Tunji Kadiri Movie Producer and Artiste Lagos
3. Ahmed M. Ahmed Producer/Actor Kano.
4. M.B. Sanngo II Movie Producer/Actor Kano.
5. Umma Mohammed Ali, Producer/Actor Kano.
6. Binta Ayo Mogaji Producers/Actress Ibadan
7. Balarabe Ramatu Yakubu Producer/Actress, Kano.
8. Hadiza Maikano Actress Kano
9. Zunaflu Mohammed Actress Kano
10. Sidi Ishaq Artiste Kano
11. Chief Remy Ohajianya Onitsha Producer /Artiste
12. Akeem Rahaman Artiste Ibadan
13. Rose Ofuzim Actress Lagos
14. Fathima B. Actress Kano
15. Anita Hoga Actress Lagos
16. Zainab Actress Kano
17. Obot Etuk Actress Owerri/Calabar
18. Funke Akindele Actress Ibadan/Lagos
19. Binta Actress Kano
20. Maryam Actress Kano
21. Hauwa Ali Dodo (Biba Problem) Actress Kano
22. Emilia Okon Azu Actress Onitsha

23. Fatima Ahmad Actress Kano
 24. Hajara Abubakar Actress Kano
 25. Isimmulia Usman Actress Kano
 26. Wasila Ismail Artiste Kano
 - 27 Alhaji Tijani Adeyemi Producer/Artiste Ibadan
- 28 Bayo Adetunyi Artiste Ibadan.

APPENDIX 2

Table 1. Showing audiences' perceptions of the movies produced in the southern part of Nigeria

	Birni	Birom	Efik	Fulani	Gwari	Hausa	Idoma	Igala	Igbira	Igbo	Isekiri	Nupe	Tiv	Yoruba
SA	25	15	5	1	30	105	15	19	10	132	8	43	8	160
%	41.6	30	12.5	4	31.6	52.5	42.9	42.2	40	52.8	22.9	43	26.7	53.3.
A	20	18	7	2	32	50	10	12	5	46	14	28	6	54
%	33.3	36	17.5	8	33	25	28.6	26.7	20	18.4	40	28	20	18
U	10	10	20	18	15	5	2	4	3	20	5	4	5	22
%	16.6	20	50	72	15.8	2.5	5.7	8.9	12	8	14.3	4	16.6	7.5
SD	5	4	3	4	10	25	5	6	4	30	5	10	5	38
%	8.3	8	7.5	16	10.5	12.5	14.3	13.3	16	12	14.3	10	16.6	12.6
D	0	3	5	-	8	15	3	4	3	22	3	15	6	26
%	0	6	12.5	-	8.4	7.5	8.6	8.9	12	8.8	8.6	15	20	8.7
Total	60	50	40	25	95	200	35	45	25	250	35	100	30	300

Table 2. Showing audiences perceptions of Yoruba movies

	Birni	Birom	Efik	Fulani	Gwari	Hausa	Idoma	Igala	Igbira	Igbo	Isekiri	Nupe	Tiv	Yoruba
SA	25	6	15	3	30	101	15	18	6	140	10	52	6	52
%	41.6	20	37.5	12	31.6	50.5	42.9	40	24	56	28.6	52	20	17.3.
A	18	4	6	9	26	15	5	8	10	53	8	21	12	70
%	30	13.3	15	36	27.4	7.5	14.3	17.9	40	21.2	22.9	21	40	23.3
U	3	10	18	3	9	40	3	5	5	30	5	7	5	25
%	5	33.3	45	12	9.5	20	8.6	11.1	20	12	14.3	7	16.6	8.3
SD	8	7	1	4	10	18	7	10	4	10	4	15	7	100
%	13.3	23.3	2.5	16	10.5	9	20	22.2	16	4	11.4	15	23.3	33.3
D	6	3	0	6	20	22	5	4	0	17	8	5	12	53
%	10	10	0	24	21.1	11	14.3	8.9	0	6.8	22.9	5	6.7	17.7
Total	60	50	40	25	95	200	35	45	25	250	35	100	30	300

Table 3. Showing audiences' perceptions of the Hausa movies

	Birni	Biom	Efik	Fulani	Gwari	Hausa	Idoma	Igala	Igbira	Igbo	Isekiri	Nupe	Tiv	Yoruba
SA	10	12	16	13	30	115	15	16	10	119	8	40	14	95
%	16.7	40	40	52	31.6	57.5	42.9	35.6	40	42.7	22.9	40	47	31.7
A	12	13	8	10	35	50	10	10	5	45	9	35	10	68
%	20	43.3	20	40	36.8	25	28.6	22.2	20	18	25.7	35	33.3	22.7
U	22	-	2	-	10	20	5	3	3	16	4	5	2	30
%	36.7	-	5	-	10.5	10	14.3	6.7	12	6.4	11.4	5	6.7	10
SD	10	3	10	1	5	10	2	6	5	36	6	5	3	50
%	16.7	10	25	4	5.3	5	5.7	13.3	20	14.4	17.1	5	10	16.7
D	6	2	14	1	15	5	3	10	2	34	4	15	1	57
%	10	6.7	35	4	15.8	2.5	8.6	22.2	8	13.6	11.4	15	3.3	19
Total	60	50	40	25	95	200	35	45	25	250	35	100	30	300

Table 4. Showing audiences' perceptions of interpretation of roles in Nigerian movies

	Birni	Biom	Efik	Fulani	Gwari	Hausa	Idoma	Igala	Igbira	Igbo	Isekiri	Nupe	Tiv	Yoruba
SA	25	15	10	3	30	50	10	15	10	112	20	35	10	150
%	41.6	30	25	12	31.6	25	28.6	33.3	40	44.8	57.4	35	33.3	50
A	10	20	12	5	20	10	15	20	5	50	8	28	5	50
%	16.6	40	30	20	21.1	10	42.9	44.4	20	20	22.9	28	16.6	16.7
U	10	5	5	2	10	10	5	2	3	8	2	7	6	30
%	16.6	10	12.5	8	10.5	5	14.3	8.9	12	3.2	5.7	7	20	10
SD	8	8	6	5	18	70	2	5	2	50	4	10	6	30
%	13.3	16	6	20	18.9	35	5.7	11.1	8	20	11.4	10	20	10
D	7	2	7	10	10	50	3	3	5	30	1	20	3	40
%	11.6	4	17.5	40	17.9	25	8.6	6.7	20	12	2.9	20	10	13.3
Total	60	50	40	25	95	200	35	45	25	250	35	100	30	300

Key: In all cases SA=Strongly Agree; A= Agree; U=Undecided; SD=Strongly Disagree; D=Disagree.

Appendix 2

1. Questionnaire

This questionnaire is designed to elicit information on the image of Nigerians in the home videos produced in the country. These home videos could be the ones produced in English or any of the Nigerian languages. Your response that will be used for academic purpose only will be treated as confidential.

Thank you in advance for the honest responses.

SECTION A

Please, fill as appropriate in the spaces provided below.

1. Sex Male Female
3. Which is your highest qualification? _____
4. Where is your place of birth? _____
5. Where are you residing now? _____
6. Which is your religion? _____
7. Does your religion influence the film you watch?
Yes No

SECTION B

The statements below convey the possible determinants and interpretations of the roles of characters in Nigerian movies.

Please mark either Strongly Agree (SA) Agree (A) Undecided (U) Strongly Disagree (SD) or Disagree (D) as appropriate against in the statements below:

- | | SA | A | U | SD | D |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| 9. The Censors Board determines movie images in Nigerian films. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Nigerian movies are more foreign background than Local. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 11. Nigerian movies project more individual interests than Nigerian cooperate interests. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 12. Male movie producers adhere more to Censors Board's directives more than females. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 13. Movies produced in the southern part of Nigeria represent more of occultism than good grooming. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. Western Nigerian movie stars are only noted more for witchcrafts. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. Northern Nigerian movies recycle more of Indian cultures than indigenous Nigerian cultures. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. More women than men in Nigerian videos are role models. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. The possibility of Nigerian women artistes to contribute to positive image through video movie is higher than men artistes. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 18. Every Nigerian is defined by the part he/she played in Nigerian movies. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 19. What the videos show are the real pictures of Nigerians. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 20. Nigerian movies are representative of original Nigerian cultures. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 21. Viewers' Cultures have over bearing effects on their | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

interpretation of artistes' roles in Nigerian home videos.

22. National interest and not money determine the role of Nigerian movie stars.
23. Artistes' roles in Nigerian movies have foreign influences.
24. Religion determines the interpretation of the roles played by Nigerian artistes.
25. Nigerian movie producers always comply with Censors Board inputs on what is the ideal Nigerian movie.
26. I can recommend to a relation for marriage an artiste that has appeared nude in Nigeria movies.

SECTION C

- 27 List your favourite actress.
(a) _____
- 28 In which videos did she feature?
(a) _____ (b) _____
(c) _____ (d) _____
- 29 Why do you like her?

- 30 List the actor that appeals to you.

[a]----- [b]----- [c] -----

31 In which movies did he feature? [a]----- [b] -----

[c]-----

32 What do you admire in him? [a]----- [b] -----
---[c] -----

33 List female video artistes that do not appeal to you

(a)_____

34 In which movies did she feature?

(a)_____ (c)_____

(b)_____ (d)_____

35 Give reasons for not liking her parts

36 List the male movie star that does not appeal to you.

[a]-----

37. In which movies did he feature? [a] -----

[b]----- [c] -----

38. Why do you not like the parts that he played

39. In which home videos are Nigerians positively presented?

40. What in your own opinion is the message in the movie?

41. Mention a video movie you have watched that is likely to promote Nigerian image?

42. What aspect of Nigerian image is the movie projecting?

43. Mention a movie you would not like to encourage others to watch.

44. Why?

45. What meaning can you make out of the movie?

46. Who should produce plays about Nigerians?

(a) The Women (b) The Men

(c) Both sexes with mutual consultation with each other on accepted standard.

(d) Both sexes with one gender dictating the focus of the play.

(e) The Nigerian Film and Video Censors Board.

47 Which of these would give more positive representation of Nigerians?

(a) Movies about Women produced by men

(b) Movies about women produced by women

(c) Movies about both, produced by both genders and with mutual consultation and agreement with the Censors Board or any regulatory body's inputs.

48 How would you rate Nigerian movies as complying with the National Film and Video

Censors Board directives on the acceptable standard of movies?

Low High

II SECTION D: STRUCTURED INTERVIEWS FOR MOVIE PRODUCERS.

This interview is designed for a study on the image of Nigerians in the movies produced in this country. Your responses that are meant for academic research purpose only shall please be kept in utmost confidence.

- 1 Which is your religion? _____
- 2 Do you hold any post or commitment in your religious sect? _____
- 3 Please what are your roles in your sect?

- 4 What are your qualifications? _____

- 5 Marital Status? _____
- 6 [a] How many movies have you produced? _____
[b] Please, List them

- 7 Which of these movies do you rate as your masterpiece?

- 8 Why? _____

- 9 What message did you intend to pass through the production?

10 What informed your decision? _____

11 What can you say about Nigerian women artistes? _____

12 What is your comment about the way Nigerian movie producers have represented women in their works? _____

13 Who should produce the movies about women?

14 What can make you disagree with the Censor's Board?

15 What is your opinion about the relationship between the Nigerian Censors Board

and

the movie producers?

16 How do Nigerian movie producers react to the Censors Board assessment of their movies? _____

17 Your name (optional please) _____

III SECTION F: STRUCTURED INTERVIEWS FOR MOVIE STARS

This interview is designed for a study on the image of Nigerians in the movies produced in this country. Your responses that are meant for academic research purpose only shall please be kept in utmost confidence.

1 How old are you please? _____

2 What are your qualifications? _____

3 How many are you in your family? _____

4 Are you married?

5 If married what is your husband's occupation? _____

6 If not what are your parent's occupations? _____

7 What is the highest you have been paid per movie from your role as a movie star?

8 Do you ever go else where for financial assistance?

9 For how long have you been acting? _____

10 In which movies have you featured?

(a) _____

(b) _____

11 Which is your best appearance? _____

12 Why do you prefer it? _____

13 How do you view your role as an artiste? _____

14 State reasons why you are into acting.

15 What does it entail to be a movie star?

16 Given the chances, would you want to do other things instead of acting?

17 What? _____

18 Why? _____

19 How has the society reacted to you as a movie star? _____

20 How have your religion and culture influenced your interpretation of roles?

21 What does the society expect of the female movie star? _____

22 How have you attempted to meet these expectations?

23 Who determines your interpretation of scripts?

- (a) _____
- (b) _____

24 Who should determine what you do in the movie?

- (a) _____
- (b) _____

25 Why? _____

26 How well have you complied with the way the Video Censors Board wants you to appear in the movie? _____

27 Will you encourage young ladies to go into acting?

28 How well has your needs been met by your role as a movie star?

29 Do you have any other comment please? _____

30 Please, what is your name? _____

(Optional please)