

**STAKEHOLDERS' PERCEPTION OF THE WOMAN IN
NOLLYWOOD FILMS**

A THESIS SUBMITTED

BY

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CERTIFICATION

I hereby certify that this research is carried out by the candidate AKINWOLE Omolola Tosan. Matriculation number 105000 as a requirement for the award of Doctor of Philosophy (PhD) under my supervision.

.....
Prof. Hyginus Ekwuazi
(Supervisor)

DEDICATION

This work is dedicated to the memory of my late mother, Mama Patricia Esimaje
Akinwole. Alias Mama Oyinbo

(Nee Magbeleye)

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Gratitude turns what we have into enough, and more. It turns denial into acceptance, chaos into order, confusion into clarity. It makes sense of our past, brings peace for today, and creates a vision for tomorrow. Melody Beattie

To the great I AM that I AM, my maker, my shield, my strength and my bulwark, I return all the glory, honour and praise for the completion of this work.

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ABSTRACT

Nollywood films are marked by characterology that portrays the man and woman either negatively or positively. Existing studies on the representation of the woman have largely been from the feminist and womanist perspective with inadequate attention paid to stakeholders' (Nollywood's audience, practitioners and scholars) perceptions of the portrayal of the woman. This study was, therefore, designed to examine stakeholders' perception of the woman in Nollywood films, with a view to determining the dominant representation.

Andrej Demuth's Perception Theory served as the framework, while the survey and interpretive designs were adopted. Nollywood (English, Yoruba and Hausa) film viewers in 20 local government areas in the capitals of the six southwestern states: Ikeja in Lagos (one), Akure in Ondo (three), Abeokuta in Ogun (two), Osogbo in Osun (two), Ado Ekiti in Ekiti (one) and Ibadan in Oyo (11) participated. Copies of a questionnaire were administered to 525 respondents (248 male and 277 female), 25 each from the selected local governments, (except in Lagos where 50 were chosen due to the high population). Interview was conducted with 12 (six male and six female) experienced Nollywood practitioners (two from each state); six (3 male and 3 female) Nollywood scholars (one from each state); and 18 (eight male and 10 female) Nollywood's audience (three from each state). Data were subjected to descriptive statistics and content analysis.

Profession and experience (74.2%) and academic qualification (50.7%) dictate the roles allocated to the woman in Nollywood films. The perception of the woman was that of a perfect mother (68.4%), money lover (58.7%), a second class citizen (54.3%), and a gossip (59.6%). There is no agreement that Nollywood is gender biased because its films advocate that the woman should be seen (60.4%), and her voice should be heard (64.6%). Respondents were of the opinion that the woman is a respectable partner in marriage (62.3%), and a successful (63.0%) but difficult leader (52.8%). Majority were of the opinion that Nollywood films depict the woman as an excellent mother in-law (76.6%), a change agent (68.3%) and an excellent wife (78.6%). The portrayal of the woman in Nollywood films is both negative and positive. The woman is depicted as a violent but sacrificial wife, a bad mother but a faithful employee; she is rebellious, self-centered, a money lover, and a betrayer, even though she is also competent, courageous, a shield for her children, and an instrument of cultural change. While the woman has to resort to diabolical means to establish her identity before now, most films depict the woman as looking into herself for inner strength in order to assert who she is. The woman is not seen as incompetent, weaker sex, bad mother in-law, sex object and solely responsible for barrenness in marriage. Contrary to the widely held notion that only male film directors portray the woman negatively, female directors also portray the woman negatively too.

Stakeholders' perception of the portrayal of the woman in Nollywood film is predominantly positive.

CHAPTER ONE

INTRODUCTION

1.1: Background to the Study:

Aristotle, the foremost drama theorist, opines that drama is an imitation of life, and Brecht, a prolific playwright and theatre practitioner of the 1930s and 1940s, though agrees, insist that imitation must be purposeful. Drama, in Brecht's opinion must be consciously harnessed for channeling positive mores, norms and beliefs. Over the years, technological emergence took drama from the stage to celluloid which was used in presenting drama to audience at cinemas in the form of films and later to the use of VHF and then video CDs. This development in the use of VHF has made it possible for audience to view recorded drama as Films privately in their various homes through the Nigerian movie industry Nollywood. Nollywood is the Nigerian film industry and the largest in Africa. G.G Nzekwu (2008), however, noted that it has inundated viewers with conflicting ill-conceived messages, views, impressions and opinions about societal mores, norms, cultures and beliefs, including the cultural frames of the male and female sex, especially that of the female sex. Culture and belief seems to be the basis of a society's way of life.

Framing, a media/communication theory, is an art. It suggests the presentation of thoughts, ideas, events, issues and places them within a field of meaning. Media framing is the way in which information is presented to its audiences. Irvin Goffman was the first to concentrate on framing as a form of communication and defined "framing" as a "schemata of interpretation" that enables individuals to "locate, perceive, identify and label" occurrences or life experiences (Goffman, 1974). Framings are thoughts that influence the perception of the message by the

audience; it is an abstraction that organises structured messages to give meaning. In visual arts and particularly cinematography, framing is the presentation of visual elements in an image, especially the placement of the subject in relation to other objects. Framing can make an image more aesthetically pleasing and keep the viewer's focus on the framed object(s). Framing, in essence, has to do with how something which could be events, messages is presented to audience which influences the choices people make about how to interpret the information. However, framing the woman in Nollywood is the characteristic presentation of the woman by film makers in Nollywood. Nollywood is the Nigerian film industry that emerged in the 1990s with the Nnebue's *Living in Bondage* film. Screen writers and producers of films in Nollywood employ the art of framing to inform, educate and entertain their audience through the message embedded in their works and this include messages focused on the woman. Hence the thrust of this research is to examine stakeholders' perception of the woman's framing in Nollywood films by producers and screen writers as presented on the screen.

Film is a product of popular culture and, as expected, exhibits, play upon, mirror, recreate or retell the stories of societies in which it subsists. Nigerians have developed the culture of seeing home videos as means of entertainment and relaxation. Consequently, people individually and as a group, family or friends began to create time to see movies from the industry in their private homes, cinemas or clubs regularly or once in a while. A regular exposure to the different elements in the movie industry gradually influences ways by which the exposed society lives. M. Antoine (2005) asserts the inclusion of very strong moralising elements in most of Nollywood's films which reinforce, rather than challenge, the patriarchal standards of longstanding in Africa, including Christian and Muslim narratives in Nigeria. Antoine further stresses the fact that Nollywood portrays Nigerian women as psychologically disempowered and that when they (women) are portrayed in positions of physical or economic power, they are often shown as corrupting and subverting the 'natural order.' Antoine's conclusion is that the portrayal of women in Nigerian films often works to reinforce patriarchal stereotypes of women. O. Onookome (2004) posits the video itself as a tool in the

hand of the patriarchal system to define and discuss women's issues for women. This assertion reveals that many Nigerians have internalised the misogynistic sentiments of Nigeria's current climate by acting as a medium through which such sentiments can be expressed uncritically and Nollywood is known to regularly disseminate patriarchal values to its viewership, (R.I. Ikheloa, 2010). The society is greatly impacted by the media, especially the audio-visual through which image of the society is presented as framed by screenwriters and produced by filmmakers to the society at large; within the frames of Nigerians presented through videos, is that of the woman.

Significantly, films are exponents of the social, political, economic, cultural and technological developments of any society. Thus, audience's contact with a particular film could arouse the interest of such audience positively towards the situation portrayed. In other words such film could transmit, promote, and preserve or influence culture. Nollywood however, remains situated in a unique position where it is able to challenge patriarchal stereotypes and if it does so, it would not be the voice of the West imposing feminism on Africa, but rather African men and women inciting change in their own communities (Aje & Abifarin, 2008).

1.2: Statement of the problem.

It is assumed that the film industry in Africa, and Nigeria specifically, is into the promotion of patriarchy by the ways screen writers and producers are framing the female characters in their films. Nollywood as the largest film industry in Africa is marked by characterology that frames the woman either negatively or positively. Existing studies on the framing of the woman have, however, concentrated on the content analysis of the films from either a negatively patriarchal or positive womanist/feminist perspectives with inadequate attention paid to the analysis of stakeholders' perception of the Nigerian woman in Nollywood films. With these views of the woman's representation in creative works, the thrust of this research is to examine the re-presentation of the woman in Nollywood and to find out the existing perception of frames of the woman not

from the social definition perspective alone, but from the stakeholders perspectives as well. This study is, therefore, designed to examine the representation of the Nigerian woman in Nollywood films with a view to determining how the presentation has contributed to stakeholders' perception of the woman.

1.3 Aim and Objectives.

The thrust of this research is to bring to limelight the stakeholders perception of the woman in Nollywood films by analyzing the representation of the woman in Nollywood films and stakeholders' perception of the woman. The research is set out to achieve its aim through the following objectives:

- To find out the determinants of roles played by the woman in Nollywood movies.
- It also finds out the frame of the woman that exists in Nollywood.
- To examine the frame(s) of the woman that exists in the mind of Nollywood's audience.
- To assess the perception of the woman by Nollywood's stakeholders based on what they see on the Nollywood screen.
- To examine the extent of Nollywood's contribution to sex discrimination in Nollywood.
- To appraise Nollywood's attempt to redeem the portrait of the woman through films from the industry.

1.4: Research Questions:

1: What are the determinants of roles played by Nigerian women in Nollywood films?

2: Which portraits of the woman exist(s) in Nollywood?

3: Which portrait of the woman exists in the mind of the Nollywood's audience?

4: Has Nollywood helped to foster gender discrimination in Nigeria?

5: Are there Nollywood films that focus on reframing the portrait of the woman differently?

1.5: Scope of the Study.

Nollywood functions as a channel of dissemination of plausible human experiences through which the views, culture and desires of Nigerians are articulated. It also serves as a tool for critiquing the inadequacies of the the government and the people that are inimical to the growth of the nation as well as the attitudes and behaviours of fellow human beings against others. This is why B.C. Anyawu (2003) observes:

Society's expectation of the home video when it first emerged was that it had come to right the wrongs done to the black race using other media including film. It is, however, disappointing to note that a great percentage of home videos produced in Nigeria portray women as evil, witches, husband prisoners, greedy, prostitutes etc. As well as being prone to all the other vices that anybody can imagine (2003:22).

Hence, this study is focused on the frame of the Nigerian woman as presented in Nollywood films and perceived by stakeholders of the industry. The study adopts a textual analysis of selected Nollywood films from which the woman's frame in the movies is examined and responses of the selected respondents to questionnaire items are sourced from the local governments in state capitals of the southwestern part of Nigeria.

1.6. Operational Definition of Terms:

1.6.1. Stakeholder: Any group or individual that can affect or be affected by the realization of an organization's purpose, **and in this case** the stakeholders include Film makers, Scholars and Audience

1.6.2. Framing: Framing in visual arts, particularly in cinematography/films or movies is the representation of a character or actor not presentation of a person

but a representation of a character in a form that communicates a message to an audience.

1.6.3. Woman: The woman in this work, refer to the female sex represented by a character or a female actor in a movie/film and in this case in Nollywood films.

1.6.4. Nollywood: Nollywood is a Nigerian major film industry.

1.6.5. Sex: The biological status of being male or female at birth. Sex is adopted in this work to depict the biological status of the individual.

1.6.6. Gender: The social definition of being male or female as determined by the society.

1.6.7. Culture: The world view of a society that foreground their way of life and living. It encapsulates every aspect of the people's practices that create meaning through virtual arts, literature, theatre, films, dance and music.

1.6.8. Films: Films are products of Nollywood, these terms are employed interchangeably in this work.

CHAPTER TWO

LITERATURE REVIEW

Nollywood industry, as a significant phenomenon in Nigeria, is viewed through different literary works that discuss its emergence, dealings with Nigerian cultural values, economic advancement and the portrayal of the two sexes, especially the female sex in films from the industry. This chapter examines: the Nigerian film before the emergence of Nollywood, the emergence of Nollywood, related theories adopted for the research and film scholars literary works on women's portrayal in Nollywood.

2.1. The Nigerian Film:

The Nigerian National Film Policy (2001) defines film as a unique means of communication whose visual bias gives it the most universal appeal and impact. The visual elements of cinema cum video film need no translator; they give the motion picture a universal power of communication. The potency of the film is described by B.Shehu:

Of all the media of mass communication, the motion picture has perhaps the most universal appeal and impact. Properly conceived and executed, a film can rise above the limitations of language and cultural barriers by the powers of its visual images, its use of music and sound effects

and can succeed in conveying much the same messages to audience of heterogeneous background. (Shehu 1992:10).

Film has contributed a lot to effective communication of thoughts, ideals, cultures and traditions to the community in which it exists as well as to the economic development of the country.

The Nigerian film has gone through different phases of development, and the most significant of this developmental epoch has been the transition from cinema to home video. This has resulted in the explosion of video production that now makes the Nigerian film industry the second largest in the world (United Nations News, 2009). A. Adesanya (1997), in his essay “From Film to video,” traces the transition from cinema to video, and to the feature film shot on video, which he refers to as movies, to the downturn of the economy in the 80s and 90s when film makers could no longer sustain celluloid production. However, before the advent of video films, different film traditions had been established, and these include the Igbo, Yoruba and Hausa film traditions, each with its unique form. Moreover, before the evolution of the video film, most of the Yoruba films had emerged from the Yoruba travelling theatre tradition (E. Ibagere, 2008).

Most of the Yoruba travelling theatre performers, including Moses Olaiya Adejumo (Baba Sala), Hubert Ogunde and Duro Ladipo, had their drama/play on television to purposefully communicate mores, morals and beliefs before venturing into use of celluloid. It was the economic crunch that forced the transition of television drama into video, incidentally with the production of *Living in Bondage* in 1992 (Ibagere, 2008). Drama in Brecht’s opinion must be consciously harnessed for positive channeling of societal mores, norms and beliefs. Since most dramatic works are now in the form of films, especially as home videos, there is the need for playwrights and screenwriters to effectively craft thematic content and storylines to foster enlightenment which in turn will engender a positive realignment of societal perspectives, especially in regard to gender roles and cultural beliefs. G.G Nzekwu (2008) is also of the opinion that only the media, of which the video film is a product, possesses this awesome

power to influence and affect lives. From Adedokun's perspective of film in Nigeria, the development of film tradition began with the colonial rulers' propaganda exhibition (Adedokun, 2008). The propaganda films presentation by the Colonial Film Unit opened the eyes of Nigerian elites and cultural proponents to the use of the nascent film tradition to fight racism, discrimination, political servitude and injustice.

Marcel (2008) supporting this notion says, "The television became not just an entertainment and information medium but a forum for people, particularly in contemporary society to renegotiate their meanings and values." J.Malomo (1984) is of the view that the advent of television is an important factor which encourages indigenous filmmaking, and Malomo (1993) describes the cinematic genre as being closely related to an indigenous theatre with social and cultural significance for the developing film industry in the country. L.O Bamidele (2008) taking the argument further is of the view that between the 1960s and 1970s, as the alternative to celluloid film; television was already playing noticeable roles in tele-drama and exhibition of foreign feature films and television soap operas. Television actually enhanced the film culture in Nigeria.

The classification of films into Hausa, Igbo and Yoruba in Nigeria, according to Ibagere (2008), is by virtue of their subject matter and not necessarily by language. Thus there can be an Igbo film in English or a Yoruba film in English or sub-titled in English. S.A Ogunsuyi (2007), in *Reading of the Nigerian Film*, is of the opinion that the Yoruba film combines structural features of both narrative and dramatic texts. While most of the ethnic films feature rituals, the English language Nigerian film concentrates on contemporary domestic issues, such as romance, greed and gender issues. On the one hand Ogunsuyi's *Reading of the Nigerian Film* (2007) reveals that a movie is usually a narration of a story which tends to make it folkloric as characterized by Okome (1991). Haynes and Okome (1997), on the other hand, are of the view that the Yoruba film has expanded beyond this to treat contemporary issues such as the gender genre known as the

feminist's films. At the present age, a reference to the Nigerian film is a reference to the growing Nigerian film industry: Nollywood.

2.2. The Emergence of Nigerian Film Industry:

According to H. Ekwuazi (1997), the emergence of the indigenous feature film in Nigeria was aided by the contribution of Francis Oladele, Ola Balogun, Eddie Ugbomah, Hubert Ogunde, Adamu Halilu and among others. These indigenous filmmakers made a significant contribution to the emergence and development of the feature film which were in English, Yoruba and Hausa. There was no Igbo film then and there were only two genres: romance and drama, and virtually all the films were on 16mm. However, the indigenous cine film was severely criticised due to its technical quality and content, imitation of foreign films (notably the American, Chinese and the Indian films) and at times, a combination of all in one film as in the case of the *Taxi Driver* (H.Ekwuazi, 2008). Ekwuazi (2008) notes further that the indigenous film was not born stiff but that it experienced a stunted growth partly on account of piracy, but above all, was the relationship between technology of celluloid film and national economy: the technology could not be adapted or be sustained on the fragile economic environment of the government's Structural Adjustment Programme (SAP) (Ekwuazi, 2008).

The commercial acumen adopted by the practitioners of the Yoruba traveling theater in moving their audience from stage to television and then to film with same content was also adopted at the demise of the celluloid film to move their loyal audience to the reversal film and *Asiri Baba Ibeji* was recorded as the best example of this era (Ekwuazi, 1997). The era of the reversal film was, however, short lived due to the following factors according to Ekwuazi (2008):

- (a) The film was always getting stuck in the projector and also liable to turn into all colours of rainbow when projected which was displeasing to the audience,
- (b) Content providers were afraid of being abandoned by the audience.

The short period between when the reversal stock got used up and the emergence of the home video format was paved with a promising economic relief and artistic viability of the video. Among the videos that made great sales during this period as cited by Ekwuazi (2008) are Davidson's *Africa, A Decade of Crises* and Ali Mazuri's *Africa: A Tripple Heritage* and *Things Fall Apart* adopted by Nigeria Television Authority (NTA). The home video format at this era came as a relief to filmmakers, Kenneth Nnebue and Christain Onu birthed the home video film within this period.

Although the indigenous film was increasing in number, yet there was no corresponding expansion of the in-road into the distribution/exhibition circuit and the relatively high production cost did not make the television an option. Added still is the fact that the neo-colonialist monopolies who were against the rise of indigenous cinema had moved into the distribution /exhibition subsectors of the film industry. This was, perhaps, the reason for the premier of the first independent film *Kongi's harvest* abroad. This case made the indigenous cine film to fashion out its own distribution / exhibition network (Ekwuazi, 1997). The saving grace was the beaten track left by the Yoruba travelling theatre and the coming of the Structural Adjustment Programme (SAP), (Ekwuazi ,2008). Adesanya (2000), in his account of the evolution of Nigerian film industry in his work, "*From Film to video*", opines that the newsreel or documentary is a carryover from the colonial heritage and a response to the imperative need for the production of feature films. This gave rise to an intellectual movement which was initiated by a handful of writers and private filmmakers as well as performing arts graduates. According to Adesanya (2000), the involvement of the Yoruba travelling theatre practitioners in motion picture production was perhaps the most auspicious single factor in the evolution of indigenous cinema in Nigeria in the mid-seventies.

Despite the positive reviews, the English language feature films by Nigerian filmmakers were not making the desired impact to stimulate constant market demand both at home and abroad. However, Ola Balogun's *Ajani Ogun* film

opened the floodgate and gave needed impetus to local film production, leading to new career for travelling theatre troupes like the Yoruba travelling theatre troupe. The Yoruba travelling theatre artists according to Ayorinde and Okafor, (1996) began making video films in 1988. They conceived video to be the cheapest possible way of producing audio visual materials for projection to an audience and improvements in the video technology at this time made it possible to have an image good enough for projection (Olaoye, 1997). Although the visual and audio qualities were usually very poor, the audience seemed not to mind but almost everyone in the industry lamented the necessity of working on the video. Also, due to the fact that the Yoruba film genre has a tribal origin, it took a while for many professional filmmakers and intellectuals to accept the genre as a truly Nigerian film movement. The insatiable market demand was to make the acceptance and production of the Yoruba language films the beginning of commercial wisdom if such filmmakers desired to remain in the business (Adesanya, 2000). To this effect, Eddie Ugboma, in an interview with Frank Ukadike, says: ‘The Yoruba theatre/film genre does not satisfy my creative impulse but I have been making money from it’ (Ugboma, 1994).

However, the verve of this local film industry did not sustain itself beyond the decade. The spate of production burnt itself out in 1989 (Afolabi 2000). The act of piracy on the part of some marketers who were entrusted with the distribution of film was also a problem. Hence, Nnebue’s claim that ‘Piracy is our AIDS’ (Nnebue, 1997). It was Kenneth Nnebue, an Igbo businessman who understanding that a larger market could be opened up by retail sale of video cassettes, led the way. At that time he was an electronic dealer and film promoter. He produced a Yoruba video film *Aje Ni Iya Mi* (My Mother is A Witch) for the late Sola Ogunsola (Haynes and Okome, 2000). It was made as cheaply as possible by shooting with an ordinary VHS camera using a couple of VCRs to edit. D. Bepo (2008) in his paper, ‘Appraising the Indigenous Landscape’, argues that the first indigenous film was produced in 1970 by FED Films Limited, a Lebanese/Nigerian joint venture titled ‘Son of Africa’. The film lost its historical credit to *Kongi’s Harvest* produced by O.C Davies the same year. *Kongi’s*

Harvest was Nigeria's first independent feature, an adaptation of Wole Soyinka's play of the same title; another joint venture between Francis Oladele's Calpenny Nigeria Films Limited, Herald Production, an American company and Omega Film; a Swedish company directed by Ossie Davies. This film earned Oladele and Davies the credit of the pioneers of indigenous filmmakers and pathfinders for indigenous films (Bepo, 2008).

Other films produced by Oladele include *Bullfrog in the Sun* in 1971, an adaptation of two novels written by Chinua Achebe *Things Fall Apart* and *No Longer at Ease* (Ukadike 1994). The evolutionary history of the indigenous film industry as viewed by Bepo (2008) will however be incomplete without a reference to the man who became the doyen of the Nigerian theatre; Hubert Ogunde. Ogunde's contribution to the growth of theatrical nationalism is dated back to 1945 when he launched the 'African Music Research Party' as a veritable platform. The development coincided with the making of the film *Sanders of River* in 1935 and the idea of an African first-black in the motion picture industry as described by Ofeimun (2003) as a movement of dissent similar to that of negritude in literature. Ogunde came up with *Aiye* in 1978 directed by Ola Balogun, *Jaiyesinmi* in 1980, *Aropin N Tenia* in 1982 and *Mr Johnson* in 1990 before his transition. Due to the stable national economic buoyant state and the cost of production which is at reach, Nigeria's early filmmakers recorded about one hundred and twenty (120) 16mm feature films between 1962 and 1990, an average of a three (3) feature films per year (Okome, 1995). The Nigerian video films however developed, independent of Western support and funding.

At the northern part of Nigeria, according to Haynes (2017), Hausa films which few people would know as Kannywood is an expression of the Hausas, their culture, values and religion which is Islam. The emergence of Hausa home video has its roots in performance of drama groups and literary movement activities. Just like that of the Yoruba movies, its origin can be traced to oral traditional performances by occupational cum professional groups such as Makera (Black smith), Maharba (Traditional hunters), Mahauta (Butchers) and others (Ali 2015).

Kofoworola (1981:164) refers to these traditional performances as wasannin Gargajiya. Although Ali (2003) cited that the introduction of Hausa video films into the market started between 1980 and 1984.

Ado Ahmad Gidan Dabino, the chairman of Raina Kama writers association in Kano, was of the opinion that Hausa home video started with three drama groups namely a karate association, the drama group of Gyaranya and that of Hukuma Maganin Yan Banza all in Kano produced four Hausa video films. These films were titled: *Hukuma Maganin Yan Banza*; an adaptation of a Chinese film which depicted Chinese mode of fighting, *Yan Dinkar Amarya*, *Aure Dole* and *Bakar Indiya*, they depict India forms of dance and songs. Only two of the four produced Hausa home videos were distributed and marketed for public view and these two are *Barka Indiya* and *Hukuma Maganin Yam Banza*. Ali (2003), however, argued that there had been other films produced by the federal Film Unit, different television stations and probably other film producers before the production of these four films from the three drama groups. Bashir's argument is supported by Dabino (2001:4) that although there were other films produced before the 1980, the films then were produced for experimental purpose and Njoku *et al* (2002:8) also believed those films were for the consumption of producers and actors and not for public consumption.

Dabino further argued that the early Hausa films were mostly studio based before 1980. The emerged Hausa home video industry was essentially based around the predominantly Muslim northern cities of Kano, Kaduna and Jos. The evolved Hausa home video in the North turned out to be the most important economic development after the introduction of 'achaba' meaning 'okada' (A system of using motor cycle as means of commercial transportation). This development created avenue for revenue generation, employment, self expression, development of culture, religious expression and as said by Njoku (2003:3), an exposure of Nigerian cultures, most especially the Hausa culture to outsiders. However, the first professional Hausa home video titled *Turmin Danya* was produced by

Tumbin Giwa drama group in 1990 as cited by Gidan Dabino (2001:4). The group was formed by Gidado Waziri, a college teacher at Government College, Kano and the group members were all students who then entertained their colleagues and teachers with different drama before they moved to the outside world after graduation. It was in 1984 that the group got an offer from NTA Kano to produce a play titled *Ma ji Ma Gani*; a series. The play was a success which gave the group more opportunities. In 1987, the group/club as part of the Sallah celebration presented a play titled *Jamila Da Jamilu* as requested by the state's television station CTV 67, the script was written by Ibrahim Mandawari and the play became a regular feature in television stations, especially NTA Kaduna. By the year 1987, the group had started contemplating a plan to form an independent film company and by 1990 the plan was established and the first successful commercial home video was produced titled, *Turmin Danya*. Other movies such as *Rikicin Duniya* (1991), *Gimbiya Fatima Part 1* (1992) part II (1993), Part III (1994), Part IV and V (1995).

Although according to Dabino (2004), along the line other home video companies have emerged such as Kungiyar Jigon Hausa at Birnin Kudu which produced *Munkar* (1995) and *In Da So Da Kauna* produced by Kamfainin Gidan Dabino (1995), authors and film historians declared *Turmin Danya* as the first commercial Hausa Home Video with a professional touch (Bashir, 2004). D. Johnson's (2000), view of the Hausa video is that Hausa video revolves around the themes of culture and morality, love, the quest for wealth, pleasure and power but most often, viewers are confused about the cultural point of view from which they should perceive these issues and the culture that is presented by the Hausa film is that of Islam, and more often than not, Hausa movie seeks to present Hausa way of life. According to him, it is the pervasive presence of Islam as a way of life that gives the Hausa movie its distinctive character. Larkin (2000), in his contribution, said Hausa videos like contemporary Indian films often critique the erosion of cultural values associated with Western materialism and at the same time visually revealing the spectacle of consumer goods and lifestyles that

materialism brings. The popular nature of Hausa videos led to a concentration on themes of romance thereby creating a close engagement with the styles of love present in Indian videos. An example of a Hausa video that depicts this close engagement is the Hausa film titled *Noor*, one of the films to be analysed in this work.

2.3: Conceptual Review

2.3.1. The Concept of Culture and its Place in Nollywood

Every aspect of culture is of relevance to Nollywood since every film produced is as a result of one aspect of the culture the producer or screenwriter is exposed to. Samovar, Porter and Jain (1981), define culture as “the deposit of knowledge, experiences, beliefs, values, attitudes, meanings, hierarchies, religions, timing, roles, spatial relations, concept of the universe and material objects and possessions acquired by a large group of people in the course of generations through individual and group striving.” To Lederach (1995), culture is the shared knowledge and schemes created by a set of people for perceiving, interpreting, expressing, and responding to the social realities around them. The shared knowledge could be a way of life in the art, customs and beliefs of a particular group of people or of gender’s fact of being male or female. J. Henslin (1993), on the other hand, describes every country as a melting pot of different cultures; each one is unique in its own respect. Through lifelong and ever changing processes of learning, creativity, and sharing, culture shapes our patterns of behavior and thinking. A culture’s significance is so profound that it touches almost every aspect of who and what we are. “Culture becomes the lens through which we perceive and evaluate what is going on around us.” Through the exchange of these symbols, cultural ideas, beliefs and values are passed from generation to generation. According to Henslin, people are not born with culture; they learn it even though it defines who we are, how we think and how we behave.

This description of culture is supported by B.B. Fyanka and K.C. Nwoko (2015). They further described culture as largely representing the framework or spectrum conceptualized in historical discourse and that culture is in categories and types.

These categories and types include material culture; representing aspects of feeding, clothing, housing, profession and other need of social interaction, social culture; which is the dynamics of social relationships such as marriage, naming kinship, economic and political positions and mode of relaxation such as seeing movies, visiting creation centers and ideological culture; an aspect which is focused on religion and beliefs. Culture as defined by the Nigerian Cultural Policy encapsulates every aspect of the ways of life of a given society. It is that set of practices that create meaning for the given society manifested in many ways which include manifestations through virtual arts, literature, theatre, films, dance and music, cultural expressions that have been the preserve of intellectual elite. Nigerian Cultural policy 1988 defines culture as:

the sum total of the people's way of life comprising material and non-material components. The material comprising technology, clothing, food, machines, buildings airports etc. while material culture comprises political, social, legal and economic institutions which sustain material and spiritual wellbeing. Culture also comprises the philosophical which embraces ideas, beliefs, manners, attitudes as well as creativity (Nigerian Cultural Policy, 1988: 162).

However for the purpose of this study, E. B Taylor, an English anthropologist defines culture as “that complex whole which includes knowledge, belief, art, morals, laws, customs and other capabilities and habits acquired by man as a member of society,” shall be adopted since it includes almost every facet of life. It can be deduced the roles and perceptions are usually tied to cultural beliefs and as such as emanate from them. Movies from Nollywood, like every other movie industry, are mostly based on culture and general perception of individual roles as they exist in the community from which they emanate or of which is their focus. The questions remain to what extent have Nollywood movies been faithful when it comes to the framing of the male or female sex based on cultural perception, traditions and societal mores in Nigeria? And how do stakeholders view cultural reality? To what extent and what influences their interpretation? To this effect,

this work takes a brief insight into the concept of sex and gender as related to this research.

2.3.2. The Concept of Sex and Gender:

Many people use sex and gender interchangeable but they have distinctive meanings. Sex is designated based on biology while gender is socially constructed and expressed (Wood, 2011). The fact that the social meaning of gender is taught does not mean that we are passive recipients of cultural meaning. Individuals have the choice to accept cultural prescriptions or to modify or reject them. We are born male or female (Sex), but we learn to act in masculine or feminine way (Gender).

2.3.3. Concept of Sex

Biologically, a person's sex is determined by chromosomes, the presence or the absence of the Y chromosome determines whether a fetus will develop to a male or female child. Thus people labeled female usually have the XX chromosome while the ones labeled Male usually have the XY chromosomes. The chromosomes are usually in pair (XX or XY). Also the designation of being female or male based on external genitalia which are penis and testicle in male and clitoris and vagina as well as the internal organs which are ovary and uterus in female and prostate gland in male. According to Jegalian and Lahn, (2001), all fetuses and people have at least one X chromosome because it carries genes essential to life.

2.3.4. Concept of Gender

Gender is a classification the society makes based on genetic and biological factors. It is neither innate nor necessarily stable. It is defined by the society and expressed by individuals as they interact with others and media in their society. What gender means and how we express it depend on a society's values, beliefs, and preferred ways of organizing collective life (Holmes, 2008). Feminist theory and practice around gender as explained by H.D Simmians (1991) seeks to explain and change historical systems of sexual difference whereby women and

men are socially constituted and positioned in relations of hierarchy and antagonism. The term gender is a concept developed to contest the naturalization of sexual difference in multiple arenas of struggle. E.Showalter (1989) notes that gender has been used within Anglosaxon discourse to stand for the social, cultural, and psychological meaning imposed upon the biological sexual identity. She further states that the introduction of gender into the field of literary studies marks a new phase in feminist criticism. However, most feminists differentiate sex from gender (N.Scheman, 1993). To Scheman (1993), sex is understood as a person's biological maleness or femaleness, while gender refers to the non-physiological aspects of sex, a group of attributes and behaviours shaped by society and culture, which are defined as appropriate for the male sex or the female sex. E.Grosz (1994), on the other hand, is of the opinion that gender is not given at birth, only the actual biological sex is.

Gender was introduced by feminists as an important category of analysis, one with sociological, cultural, political, anthropological, historical and other implications, depending on the aspects of gender that the theorist is interested in elucidating (Scheman, 1993). Some feminists, however, see gender as a system of meaning within the cultures used to categorise the male and female sexuality in hierarchical terms. These feminists argue that men and patriarchal ideologies control women's reproductive and sexual capacity (S.A Lowery, 1982). Other feminists see gender as a play of power relations that offers men's and women's activities as public and domestic respectively, an opposition that rigidly controls the organization of production and manipulates the division of labour into male and female (N.Nicholson, 1986). Gender has been argued to be a social and cultural process involving a complex set of relations that is inevitably interlocked with other relations of age, race, class and ethnicity and so on and so forth (B.Turner, 1984). J.Butler (1990) in her perception of gender states:

It would make no sense then to define gender as the cultural interpretation of sex, if sex itself is a gendered category. Gender ought not to be conceived merely as a cultural inscription of meaning on a pre-given surface (a juridical conception); gender must also

designate the very apparatus of production whereby the sexes themselves are established. As a result, gender is not to culture as sex is to nature; gender is also the discursive/cultural means by which “sexed nature” or “a natural sex” is produced. (1990:7)

Butler’s (1990) perception on gender not being to culture as sex is to nature could be said to be the reason for emergence of Womanism. This research is focused on the biological existence of being a male sex or female sex and the societal portrayal of the female sex.

2.3. 5. Feminism and Womanism:

The practice of patriarchy in Nigeria becomes obvious and known to anyone visiting from a Western nation within a short period of time. Some might wonder if there is anything wrong with that; a lot is wrong with it, especially as it is still in practice, O.Oyewumi (2015). It is the past tense layered on the present and what is experienced by women in terms of equality with the male counterpart is not just a gap but a yawning chasm in the power equation between men and women in Nigeria. Brock (2009) says even when Nollywood tries to rise above the seamy murk that passes for life in Nigeria male’s brutal crude behaviour becomes even more revealing. It is therefore important that women who have escaped that gulag owe it to the less fortunate women to push for change, making use of all available means including home videos from the Nollywood. A prominent movement that emerged from the West and Africa behind this quest was Feminism and along the line emerged a subset of the African feminism known as womanism.

2.3.5.1. Feminism:

Feminism is a range of political movements, ideologies and social movements to establish and achieve political, economic, personal and social equality of sexes (C. Beasley, 1999). These include seeking equal educational and professional opportunities which are equal to that of men. The word feminism was coined in France in the late 1837 by Charles Fourier, an Utopian socialist and philosopher (Goldstein, 1982). According to C.McCann & S.Kim (2003), the word feminism

(Féminisme) is a combination of the French word for 'women' "femme" with the suffix 'ism' meaning 'political position' thus feminism original meant 'political position about women'. Feminists' campaign has been for women's rights, including the right to vote, hold public office, work, earn fair wages or equal pay, own property, to receive education and to enter contracts as well as have equal rights in marriage. Feminists are considered to be the main force behind major historical and social changes through their campaigns for women's rights, particularly in the west. Feminism advocacy is and has focused mainly on women's rights. In an attempt to understand the nature of gender inequality and to respond to issues concerning gender through social examination of women's social roles and lived experiences, feminists came up with theories referred to as feminist theories (N. Chodorow, 1989).

Feminism, like any ideology, is socially constructed and the intertwined nature of gender, race, culture, class and nationalism are central to African women's notion of self-assertion (G. Evans, 1994). However, some African women scholars advocating for women's freedom reject the term feminism. Kishwa, an Indian woman activist, gives her reason for rejecting feminism:

Feminism was an outgrowth of eighteenth century humanist thought on Europe and the USA reinforced by thinkers from other schools of thought, such as utilitarianism and marxism. While I stand committed to pro-women politics, I resist the label of feminism because of its overdose association with the western women's movement (Kishwa, 1994:23).

She states further that she has no quarrel with feminist movement in its own context; however, feminism, as appropriated and defined by the West has too often become a tool of cultural imperialism.

Similarly, many African women who are committed to women's issues reject feminism as a label. The refusal to recognise western feminism has caused many African women to propose other terms of self-expression as alternatives to the term feminism. It is this awareness that prompted Omolara Ogundipe Leslie to

advance another term as a more viable alternative to Feminism. She calls the new term 'stiwanism' and explains why she is advocating it:

I have since advocated the word "stiwanism" instead of feminism to bypass these concerns and to bypass the combative discourses that ensue whenever one raises the issue of feminism in Africa. The new word describes what similarly minded women and myself would like to see in Africa. The word "feminism" itself seems to be a kind of red rag to the bull of African men. Some say the word by its very nature is hegemonic or implicitly so others find the focus on women in themselves somehow threatening...some who are genuinely concerned with ameliorating women's lives sometimes feel embarrassed to be described as "feminist" unless they are particularly strong in character..."stiwa" is acronym for Social Transformation, Including Women in Africa. (Ogundipe-Leslie, 1994: 222).

A common nexus therefore, is that the woman is aware of her womanism as the totality of her self-expression and self-realisation in diverse positive ways. This involves eliciting women's positive qualities, ability, self-enhancement, self-esteem and freedom within African cultural context. Being a woman does not entail self-negation. Therefore, women are not seeking to be like men, look like men or necessarily act like men, (Hudson, 1993).

Zaynab Alkali also opines that women's literary works should not be looked at exclusively as feminist literature because preserving a certain image of African women comes naturally since her motivation to write was based on the treatment of women as the weaker sex: 'I am led by the fact that most women have been trained to see themselves as 'weak' and incapable of attaining the highest peak of intellectual development' (cited in James, 1990). Alkali's womanist inclination is therefore confirmed by her creation, in her fictional works, of strong women confronting destructive traditions but coming to terms with the limits of individuality.

2.3.5.2 Womanism:

Over the decades black women who had been a part of the feminist movement came to the realization that western feminism did not in many ways mirror the black woman's way of life. Therefore, based on the path breaking works of Toni Cade Bambara, Ntozake Shange, Angela Davis, Toni Morrison, June Jordan, Alice Walker, Audre Lorde and other black women according to P.Collins (1990) who broke silence in the 1970s, African American women in the 1980s and 1990s developed a voice, a self-defined, collective black women's standpoint about black womanhood referred to as 'Womanism'. Womanism which evolved as a variant of feminism insists according to Walker (1970), the black woman must begin to speak for herself. Walker fashioned the term womanism in her work titled 'In Search of My Mother's Garden: Womanist Prose' in 1983 and Hudson-Weems (1998) also confirms the need for the term:

The women who are calling themselves black feminist need another word to describe what their concerns are...Women of African descent who embraced feminism did so because of the absence of a suitable existing form of work for their individual needs as African women (Weems,1998: 22).

Omolade (1994) is of the opinion that black feminism is sometimes referred to as womanism because the two share the same concern with the struggles against sexism or racism by women who themselves are part of the black community and are making efforts to achieve equity and liberty.

The introduction of Womanism and its use sidesteps an issue central to the western feminists and the issue is that of creating ways to foster cooperation among women. Moreover, womanism seems to provide an avenue for fostering of stronger relationship between black women and black men. Walker (1983), while defining womanism, notes that womanists are "committed to survival and wholeness of entire people, male and female." This is to say that womanists unlike feminists, who are exclusively focused on women and dedicated to attacking or eliminating men, are not concerned about the female sex alone as

viewed by many black women. Williams (1990) supports walker's note of guidance in her contrast to feminism: "Womanist inquiry assumes that it can talk both effectively and productively about men." Womanism from its definition seems to supply a way for black women to address gender issue without attacking black men or men in general. Womanism provides a new safe public space for the success of black women and also allowed the emergence of long standing differences among black women structured along axes of sexuality, social class, nationality, religion and region.

However, in diverse ways, African women, especially those from Nigeria, are emerging from silence, transcending the many limiting borders imposed on them by patriarchal traditional or post-colonial structures, and have taken positions as the mouthpiece for their sex even from various polar-ideological stances. They are dealing with women's questions in different ways, including the use of films as we have in Nollywood. Some African women have attempted to paint feminism through terms such as "Black feminism" or "African feminism" (Kolawole, 1997). This is given further expression in Walker's (1983) definition of feminism and womanism which draws attention to some salient ambiguities. Walker (1983) defines feminism:

The political theory that struggled to free all women; women of colour, working class women, poor women, disabled women, lesbians, old women as well as white, economically privileged, heterosexual women. Anything less than this vision of total freedom is not feminism but merely female self-aggrandizement. (1983:12).

Samovar *et al's* (1981) description of culture as a way of life as reflected in the art, customs and beliefs of a particular group of people, and of gender as the fact of being male or female, has a quaint compatibility. This stems from the fact that one can easily adduce that gender roles and perceptions are usually tied to cultural beliefs and such as emanate from them. So also is the perpetuation of gender disparity rooted in cultural practices. Gender disparities and inequalities are further fostered in Nigerian video. Consistently, Nigerian video films perpetuate

the male gender superiority, given that men frequently dominate, make all decisions and generally “call the shots” in storylines. In this regard, the thrust of this research is the bringing to limelight the frame of the woman as presented in Nollywood. However, not by men alone but, also the woman’s frame created by women. The research is also expected to contribute to Nollywood’s social attempt to establish the acceptability of the female sex’s rights in Nigeria by analysing the frame of the woman presented in selected Nollywood movies and through survey in southwestern Nigeria.

2.3.6. The Woman’s Framing on Nollywood Screen.

M.E.M Kolawole (1997) is of the view that cultural discrimination and bias against women have been part of human society since early times as reflected in the teachings of influential philosophers such as Plato. Plato’s comments about the women that are scattered in his Republic insinuates that he generally found women as weak, emotional, always complaining and lack any form of virtue. Several African women scholars and womanists have lamented and challenged the way African women’s mobilization, the question of self-assertion and empowerment are glossed over (M.E.M Kolawole, 1997). The call for African women to break the culture of silence has been reiterated in the classical work of Awa Thiam, *Speak Out, Black Sister* (1986). Other African women writers such as Ogundipe-Omolara Leslie (a feminist), Bolanle Awe, Helen Mugambi, Micere Mugo, Okonjo Ogunyemi (A womanist), Abena Busia and Irene Assiba D’Almeida have also spoken for women in theories, creative works and political-ideological commitments as feminists and womanists. The works of these writers and artists have been committed to the liberation of the African woman from the culture of silence.

Omolara Ogundipe believes that African women are not voiceless, especially if one cares to search and listen to their voices in the right places through the images in which they are presented, she asked “are African women voiceless or do we fail to look for their voices where we may find them, in the sites and forms in which these voices are uttered?” (Ogundipe, 1994:11). Nigerian women’s

clamour for their right is an extension of what women in other parts of the world, such as the West have been involved in. Women are seeking for a change of attitudes towards them; they also seek an acceptance of the fact that women and men have equal potentials. It has been observed that cultural discrimination and bias against women have been parts of the human society since early times as reflected in the teachings of influential philosophers such as Plato. While generally providing a critique of social relations, scholars' interest in the presentation of women in Nollywood focus on analyzing gender inequality and the promotion of women's rights, interests, and issues.

Themes explored in the research of women's presentation in Nollywood include discrimination, stereotyping, objectification (especially sexual objectification), oppression, and patriarchy (Rosser, 2005). However, it is not clear if works on feminism have influenced the portrayal of the image of the woman in Nollywood movies. Works like that of Ukata "Conflicting Framings of women in Nollywood", (2010), Okunna's "Portrayal of Women in Nigerian Home Video Films: Empowerment or Subjugation?" (2010) and Azeez's "Audience Perception of Portrayal of Women in Nigerian Home Video Films", (2010) do not give a clear indication of the picture. Ukata, in concluding her paper, says the analysis of the two home videos *Omata Women* (2003) and *More than a Woman* (2005) have shown that Nollywood portrays women as criminal and people of evil tendencies with excessive or irrational devotions. Okunna (2010), whose focus is on Igbo films, made reference to Ezeigbo's (1966:118 & 119) view of the portrayal of women in Nollywood, effectively summarised thus:

Two broad types (of major women characters) are delineated: Those who are good and those who are evil - and each female character is cast in either group. The good women - and they are very few - are docile, passive and extremely accommodating . . . the evil women are delineated as vicious, diabolical and morally bankrupt. They seem to have no virtues at all; and one wonders how a character can be so utterly depraved Considering the nature of female characterization in these films, one is amazed at the objectivity of male characterization. Men are more realistically portrayed,

and none of them is either totally good or completely evil. Their positive and negative attributes are highlighted, making them complex and more psychologically satisfying as characters (1966:119).

Azeez, however, is of the view that the perception of the woman's image as portrayed by Nollywood films depends on the level of education and exposure of the audience. While men and less educated women interpret the representations in conformist manner, having the preferred meanings of the ideological meanings embedded in the representation, educated women interpret the representations as 'opposing' and 'agitating'. In other words, they rework the meanings, and the reworking is not only a form of remaking to gain pleasure from the films, but also to effect a change in their negative representations. Nevertheless, their power to reinterpret the meanings does not translate into total change in the image the society has about women. This is one of the limitations of the active audience perspective of the media. The limitation is vitalized by the conformist reading of many less educated women who prefer to accept negative meanings being represented in Nigerian films as a result of their less exposure and belief that they cannot change their subordinated conditions. Okunna (2010) came up with the suggestion of alternative videos in which women get to tell their stories themselves, although some have started doing this, as shall be seen in the selected movies for this research, but the number is insignificant.

2.4. The Theoretical Review:

Although there are several approaches to the study of women in Nollywood, this study is based at the crossroads of a number of theoretical infrastructures. The study adopts Ervin Goffman's (1974) Framing theory, A.Demuth's (2003) Perception Theory, as well as M.Watson's (1975) Gaze theory and Chandler's (1997) Genre theory for the purpose of this research. The framing theory is adopted to assess how the woman is framed in Nollywood's selected films by stakeholders (makers) of Nollywood films and presented to the audience stakeholders. The gaze theory assist the researcher in carrying out an in-depth

view of the presentation of the female sex in adopted films while the adoption of the genre theory is necessary to serve as the basis for the selection of films for content analysis in the study

2.4.1. Framing Theory.

According to Entman (1993), framing is ‘a scattered conceptualization’ and previous studies lack clear conceptual definition, thereby, relying on context specific rather than operationalisation. Studies, however, have operationalised framing, combining it with other concepts such as agenda setting priming Iyengar and Kinder, 1987; Bennet 1993; and Edelman 1997, 1993 on the other hand, offered a qualitative approach to Gamson and Modigliani assumption of frame as an interaction of journalists’ norms and practices and influences of interest groups. Edelman (1993) is of the opinion that framing issues by societal groups is a result of intentional consideration. He further contends that authorities and pressure groups categorise beliefs in a way that marshals support and opposition to their interests. These groups use the mass media as seen in the use of films and video works to come up with opinions and their societal influences to establish frame of reference. McCombs, Shaw and Weaver (1997), assert that effect and framing are related and that framing is an extension of agenda setting. They used the term second level agenda setting to describe the impact of salience through characteristics of media coverage on audience’s interpretation of messages and or stories. Schuefele (1999) concludes that for the purpose of consistency, all studies should be classified according to the operationalised frame. Media and Communication researchers approach framing from the constructive standpoint.

They view framing as involving the organization of information and also focus on how frames thematise accounts of events and issues. Gamson and Modigliani (1987) provide a clear point when they say that frames are central organizing idea or storyline that provide meaning or a central organising idea for making sense of relevant events and suggesting what the issue is. To this effect, Minsky (1975) defines a frame as a template or data structure that organizes various pieces of information. Generally, frame is an ever present discursive device that channels

the audience as it constructs the meaning of a particular communication act. The basis of framing theory is that the media focuses attention on certain events and places them within a field of meaning. Frames do not only tell the audience what to think about which is agenda setting but also how to think about the issue which is the second level of agenda setting, it is a re-presentation theory. The framing theory was first put forth by Goffman (1974) as framing analysis. Goffman asserts that people interpret what goes around them as their world through their primary framework and this framework is regarded as primary since it is taken for granted by the user. He states that two distinctions exist within the primary framework: natural and social and both play critical roles in helping individuals to interpret information. Natural framing identifies events as physical occurrences, taking them literally without attributing any social forces to the causation of such event. An example of such natural occurrence is the birth of a girl child or being a woman.

Social framework, however, views event as socially driven occurrences as a result of whims, goals and manipulations on the part of other social players such as the society. These frameworks, according to Goffman and the frames that they create in communication processes, greatly influence how information is interpreted, processed and communicated. In this regard, Fairhurst and Sarr (1996), note that framing technique may adopt any of, or more than one of the following modes:

- Metaphor: To frame a conceptual idea through implied comparison to something else.
- Stories: (Myths or Legends) to frame a topic via narrative in a vivid memorable way.
 - Traditional (Rituals, Ceremonies): Fixed more or less binding customs that imbue significance in common place or tied to artefacts
 - Slogan, Jargon, Catch phrases: To frame an object with catchy phrase to make it more memorable and relate-able
 - Artefact: Objects with intrinsic symbolic values; a visual/ cultural phenomenon that holds more meaning than the object itself.

- Contrast: To describe an object in terms of what it is not.
- Spin: To present a concept in such a way as to convey value judgement (Positive or Negative) that might not be immediately apparent; to create an inherent bias by definition.

Although framing is in many ways closely tied to agenda setting, using the media to draw public attention to specific issues, framing takes a step further in the way information is processed, adopting one or more of the techniques proposed by Fairhurst and Sarr (1996). Screenwriters cum producers of Nollywood films often harness almost all the techniques to communicate their messages, including the framing of the woman and womanhood issues. The perception of the messages framed using mass media through the movies by the audience concludes the act of communications. The elements of the communication in frame include: A message, an audience, a messenger, a medium, images, a context, and especially, higher-level moral and conceptual frames. Framing suggests the presentation of thoughts, ideas, events, issues and places them within a field of meaning. Framing theory in essence has to do with how something which could be events or messages transferred to audience influence the choices people make about how to interpret the information. It is a media/communication theory. Framings are thoughts to influence the perception of the message by the audience. Framing is an abstraction that organises structured messages to give meaning.

2.4. 2. The Gaze Theory:

Gaze, according to Watson (1975), is a technical term used in film theory in the 1970s but now used by media theorists first by Laura Mulvey because gaze refers to how people gaze at an image. Watson explains that the gaze is a concept that is used in analyzing visual culture and it also deals with how an audience views the people presented. This concept is extended in the framework of feminist theory, where it can deal with how men look at women, how women look at themselves and other women, and the effects surrounding this. Several key forms of gaze can be identified in photographic, filmic or television texts, in figurative graphic art but the most obvious typology is based on who is doing the looking. The following are the most commonly cited forms of gaze:

- The spectator's gaze: This is a gaze of the viewer at an image of a person, animal or an object in a text.
- The intradiegetic gaze: It is a gaze of one depicted person at another or at an animal or an object within the world of the text (typically depicted in filmic and televisual media by a subjective 'point-of-view shot').
- The direct [or extra-diegetic] address to the viewer: This gaze has to do with the gaze of a person (or quasi-human being) depicted in the text looking 'out of the frame' as if at the viewer, with associated gestures and postures (in some genres, direct address is studiously avoided).
- The look of the camera: It is a gaze that has to do with the way that the camera itself appears to look at the people (or animals or objects) depicted; less metaphorically, the gaze of the cameramen or photographer.

However, Chandler (1998), in his notes on the gaze, indicates that mutual gaze is now possible in forms of interpersonal communication besides the direct face to face interaction. Examples of such mutual gaze are the use of cam to cam communication via World Wide Web.

Types of Gaze:

Two major types of gaze are identified and they are the Male and Female "Gaze".

2.4.2.1. The Male Gaze

The male gaze is defined as how men look at women. The look can be decent or indecent. The whole idea of male gaze was first presented by Laura Mulvey, a feminist film theorist, in her 1975 essay "Narrative Cinema and Visual Pleasures." Mulvey also states that in film women are always portrayed as an objects of gaze and not the possessors of the gaze because the control of the camera (gaze) comes from the assumptions that men are the default targeted audience of film genres. The term 'the male gaze' has become a feminist cliché for referring to the voyeuristic way in which men look at women (Evans & Gamman, 1995).

Male gaze is divided into:

1. Scopophilia: Defined by Freud (1905) in his work titled the “Three Essays” as ‘pleasure in looking’ which means the pleasure derived in looking or the love of looking at something. This term refers to the predominantly male gaze of the cinema which enjoys objectifying women into mere objects to be looked at. The most pleasurable looking is looking at the human form or the human face.
2. Fetishistic scopophilia: This term revolves round the idea that the female figure is represented simply as a beautiful object of display. This also represents women as powerless and insignificant.

2.4.2.2. The Female Gaze:

The female gaze is similar to the male gaze. It deals with how women look at men. Their objectifications of men are done through advertisements and teenage magazines. Women would be objectifying the man to the subject of their desires and pleasures of looking. Both E.A Kaplan and K. Silverman (1980), on the other hand, argued that the gaze could be adopted by both male and female subjects: the male is not always the controlling subject nor is the female always the passive object. Lauretis (1984), supporting this notion, also argued that the female spectator does not simply adopt a masculine reading position but is always involved in a ‘double-identification’ with both the passive and active subject positions.

2.4.2.3. Effects of Gaze:

According to Catherin Lutz and Jane Collins (1994), gazing provides us with a lot of information about our relationship with the subject or the relationship between the subjects upon whom we gaze or the situation in which the subjects are doing the gazing. Although gaze is just merely looking at something, Jonathan Schroeder states that “Gazing signifies a psychological relationship of power, in which the gazer is superior to the object of the gaze.” The gaze characterises and displays the relationships between the subjects by looking. As Jonathan Schroeder notes, 'Film has been called an instrument of the male gaze, producing

representations of women, the good life, and sexual fantasy from a male point of view' (J.E Schroeder 1998, 208). Mulvey (1992) states that traditional films present men as active; controlling subjects and treating women as passive objects of desire for men in both the story and in the audience, and do not allow women to be desiring sexual subjects in their own right. Such films objectify women in relation to 'the controlling male gaze' presenting 'woman as image' (or 'spectacle') and man as 'bearer of the look'. Mulvey further states that men do the looking; women are there to be looked at. This research will adopt Watson's definition of the gaze which includes how women look at the presentation of themselves and other women in the selected films of study. Gaze theory was proposed by Micheal Watson in 1975

2.5.2.3. The Perception Theory

Perception may be studied from diverse points of view. Demuth (2013) asserts that John Locke and the entire epistemological tradition following him is convinced that if we can find the answer to the question about sources and procedures of cognition, we will be able to relevantly answer the questions about its legitimacy, validity, nature and limits. Actually, the certainty of any statement is based on the trustworthiness of the authority that postulates it. Thus, if we want to believe our knowledge, we must know where it is coming from, how it was formed and how it was subsequently proliferated. Cognition may be studied from many diverse points of views (POVs) according to Demuth (2013). We can ask what cognition is, what its conditions, validity and limits are, what the mechanisms by which we acquire it are, or what determines it and many more. One of the weightiest questions in epistemology is the question of the origin and sources of cognition. What are the sources of our cognition?

Most scholars and thinkers like Roderick Chisholm are convinced that the sources of cognition can be divided into two basic groups according to whether the sources exist within the subject or outside. Proponents of the first approach such as Roderick Chisholm, John Pollock and Keith Lehrer are called 'internalists'. The internalists are convinced that pieces of knowledge or their sources and

principles can be found within the subject, and cognition is nothing else but discovering them or developing already existing or prior pieces of knowledge such as of culture and belief of gender. Demuth further gives the example of Descartes as one who believed in innate ideas as the proponent of this approach and Plato, who asserted that knowledge is nothing else but recollecting already acquired contents. Internalism postulates an approach which enables us to explain the existence of intuitive and innate cognition, but at the same time it does not clarify how, from where and why the ideas themselves get into the mind and why we all do not have the same knowledge.

In contrast to internalism, there is an opposite approach; authors who adhere to it, are convinced that all our knowledge has an external source/experience. The ‘externalists’ assert that the mind is more or less a blank sheet of paper (*tabula rasa*) and all knowledge is imprinted in us from external reality. The main problem of this approach is (besides problems of existence of necessity and universality in cognition) the explanation of how external reality is perceived and imprinted in the subject. This problem, in fact, is the main determinant of whether something will be the subject of cognition, how and in which way it will present itself to us and how it is possible to comprehend it. B. Folarin (2005) contributing to perception of mass media messages in his work on minimally powerful media theories, cited Burgoon and Ruffiner’s (1978) definition of perception as “the process of making sense out of experience” (Folarin 2005:104) and Corner and Hawthorn’s (1980) definition of perception as “how people make sense of his or her world” (Folarin, 2005:104). Folarin says perception depends on a complex of variables such as psychological disposition, past experiences, cultural expectations and social relations.

It is further explained that for perception to take place the audience must go through a selective process: selective exposure, selective attention, selective perception and lastly selective retention. From Folarin’s perspective, without an exposure to a message, attention cannot be paid to it, without paying attention to a

message you cannot perceive a message and a message not perceived cannot be retained. There is the need to mention that there is no way one can retain every message, some are quickly forgotten, and favourable messages about our self-image are more accurately remembered as against unfavourable ones. Also, the saliency of the message in terms of relevance to receivers' need, methods of transmission, interests and beliefs of the audience influence retention rate. Gibson in his theory of perception and learning (1978), corroborating Folarin's review on perception further says that information can be detected in different modalities - through looking, feeling, hearing, and so on. However, on the traditional account, perception requires more than the available sensory stimulation; thus, perceptual learning is a process of learning to construct, supplement, infer, hypothesise, interpret, organise, associate, or otherwise enrich impoverished input.

Perception does not improve through constructing new descriptions of the world, but through discovering new information about it. Selective exposure, selective attention, selective perception and selective retention work together in a very complex way and they contribute to the cultivation of audiences' attitude towards acceptance, avoidance, rejection and denial of information and viewers of Nollywood movies in their perception of the presentation of the woman in Nollywood by cross section of the sexes. How has exposure to Nollywood films influenced the thought, action and relationship of the audience to bring about an improvement or change to the societal mores or cultural beliefs that subdue the female sex based on information perceived?

2.6.2.4. Genre Theory

The term genre is both a description and a form of classification in media criticism. Furthermore, genres are not found exclusively in films; they are found in art, music, drama, novel and other types of media. Genre has further been described as a formal way of examining the system of conventions whereby genre establishes pattern of repetition, and retain the possibility of change and innovation. This underpins the description of genre as complex sites of cultural

differences, patterns of fixity and patterns of change (B. Ayakoroma, 2007). In classical times, categorisations of literary works have been broadly divided among poetry, prose and drama. There are, however, further divisions of these categories such as tragedy, comedy, tragicomedy, history, pastoral and many more, but the contemporary media genres tend to relate more to specific forms than to the universals of tragedy and comedy.

Nowadays, contemporary media relate more with identified forms of genre than the classical division of genres, movies are routinely classified according to the understanding of the society. Some theorists such as Miller in Meadway (1994) suggests 'the numbers of genres in any society depend on the complexity and diversity of the society' and another theorist is of the view that it is definitely an abstract conception and not something that exists empirically, hence disagreement about giving genre a specific definition, (Feuer, 1992). Corner (1991) is of this view that genre is a principal factor in the directing of audience choice and of audience expectations and in the organising of the subsets of cultural competences and dispositions appropriate for watching, listening to and reading different kinds of thing (Corner 1991: 276). In film theory, a genre generally refers to films that share similarities in the narrative elements from which they are constructed. Schatz (1999) attempts a distinction of film genre from genre film. He notes that because it is essentially a narrative system, a film genre can be examined in terms of its fundamental structural components: plot, character, setting, theme, style and so on.

Genres are recognisable groups which are bound by certain characteristics, be it in literary or film medium. The classification of genre helps audiences to appreciate and understand literary works and films easily. Chandler (1997), however, sees the concept of genre as being conventional, based on the argument that genres are not definitive. He argues:

It is difficult to make a clear cut distinctions between one genre and another; genres overlap, and there are 'mixed genres' (such as comedy-thrillers). Specific

genres tend to be easy to recognise intuitively but difficult (if not impossible) to define. Particular features which are characteristic of a genre are not normally unique to it; it is their relative prominence, combination and functions which are distinctive. (Chandler, 1997: 3)

Chandler was of the opinion that a work that might have been classified under one genre by one theorist could be classified by another theorist in another study under a different genre “One theorist’s genre may be another’s sub-genre or even super-genre and indeed what is technique, style, mode, formula or thematic groupings to one may be treated as a genre by another (Chandler, 1997: 2).”

How then do genres evolve? Basically, genres emerge as products of a three-way negotiation between the audience, the film makers and the film producer. The primary object of a genre in the filmic experience is to create recognition in the minds of the audience who watch a production in the context of the other films (Ayakoroma, 2007). Therefore, it can be said that basically, the master image for genre is the triangle composed of artist, film and audience. This is referred to by Ekwuazi (1987) as the “triadic relationship” in film viewing experience as part of the total meaning of any film derives significantly from the viewing circumstances from the communicative interaction among the audience, a triadic relationship involving each member of the audience with others and of course, with screen (Ekwuazi, 1987: 21). Since genres are products of at least three consummate forces namely: the industry and its production practices, the text and its contribution to the genre as a whole, and the audience and their expectations and competencies, their impacts depend on the expressiveness or ingenuity of the writer or producer. It is worthy of note to reiterate the fact that an advantage of genre is the understanding that readers as well as viewers already have a knowledge and expectations about works within a particular genre.

For Tudor (1976:122), the crucial factors which distinguish genres is not only characteristics inherent in the films themselves, they also depend on the particular culture in which we are operating “Unless there is a world consensus on the

subject (which is an empirical question) there is no basis for assuming that a “Western” will be conceived on the same way in every culture (Tudor, 1976:122).” The thrust of Tudor’s argument is that the way in which the term ‘genre’ applies can vary from one case to another and also that genre notions except in the special case of arbitrary definition, are not critic’s classifications made for special purpose; rather, they are sets of cultural convention. According to Tudor, “Genre is what we collectively believe it to be”, (Tudor 1976:122). From Jonathan Hayne’s exposure to Nigerian film industry, he opines:

The films are a record and interpretation of contemporary Nigeria, a social and emotional history. Nollywood’s characteristic themes and its distinctive and original set of genres arise out of Nigerian society and address its values, tensions, and historical experiences. (Haynes 2017:24).

From a purely Nigerian experience, Yeseibo (2005) identifies four predominant genres in the Nigeria video film industry. They include: The Ritual genre, the Epic genre, the Pentecostal genre and the Comic genre. Ayakoroma (2006) extends the list to accommodate such emerging genres as Love and Romance genre, Prostitution and Ghetto life genre, Crime/Gangster genre, Thrillers, (suspense/drama) genre, Gender Films genre, Adventure Films genre and Political genre. Since genre is not static, Haynes in his work ‘Nollywood: The Creation of Nigeria Genres’ (2017) also extends genre beyond Ayakoroma’s list and the extension include Family genres, Campus genres, Royal genres, Betrayal genres, Ritual genres, Cultural and Traditional Epic genres, Female Cults genres, Community genres, the Melodrama genres and so on. He further states that “Nollywood’s central themes and genres are intertwined with an account of the nature and evolution of the industry.’ From his research of themes and genres in Nollywood, Haynes reveals genres as adopted by him based on the parlance of videos in Nigeria indicating how different Nollywood’s genre are from that of Hollywood, (Haynes, 2017). The researcher will, however, interact with genres

in Nollywood from both Haynes and Ayakoromas's categorisation of Nollywood genres.

2.3.2. 8. Genres in Nollywood:

The Epic Genre: Epic films are “costume dramas” or “periodic pictures that often cover large expanse of time set against a vast panoramic backdrop” (Dirks, 2005: 6). These films attempt to reconstruct historical past as well as our myths and legends. Examples of such films include *Igodo* (Amenechi/Obaseki, 1998), *Ijele* (Amata, 1999), *Arugba* (Kelani, 2010). Haynes is of the view that epic film is all about tradition and culture. Hence, there is the traditional also known as cultural epic genre. According to him, this is a major genre that is flourishing in Nollywood, distinct and easily recognised because it is usually set in a particular landscape with fanciful costumes, most times this genre apply the flashback device.

The Prostitution and Ghetto Life Genre: This genre comprises works which examines the lives of young girls who, due to the love for money or poverty, resort to prostitution. This genre also projects the ghetto life of certain strata of society. Examples of Prostitution and Ghetto Life genre include Ejiro's *Domitila* (1996 & 1997) and *The Prostitute* by Amata and Okpechi (2001). In the researcher's opinion, prostitution does not necessarily take place in the ghetto, more often than not prostitutes migrate from the ghetto to the affluent part of the city where their profession can yield good profit. An example of such genre movie is Ejiro's *Domitila 1 and 2* (1996 & 1997) and Funke Akindele's *Jenifa* (2008). According to Haynes, some tertiary institution girls see it as a way of life on campus. Ghetto life focuses mostly on a prevailing poverty life setting and the researcher is of the opinion that the character could resort to any means as a way of escape from poverty aside prostitution.

The Christian Genre: Ayakoroma's categorisation of religious genre as Christian genre does not accommodate other religions neither does it depict sects and is therefore not exclusive. Religious movies in Nollywood are not limited to the Christian religion movies alone but there also exist in the Islamic religion movies and that of the traditional religion in which the Islamic cleric and the

oracle are contacted for deliverance, healings and strengthening of faith. The researcher is therefore of the opinion that rather than have a Christian religion genre it should be the religious genre. Mostly, the religious genre films are seen as veritable instruments for evangelism but in the main, Christian films aim at preaching the word of God to win souls, to bring backsliders to the Christian fold again and also to increase or strengthen the faith of believers through the presentation of destroying evil through prayers. This genre features Christian movies ranging from the Pentecostal faith to the Orthodox. Examples of such movies are *On Bended Knees* (2015), Mike Bamiloye's Mount Zion Faith Ministries' videos are examples of this genre, likewise the Islamic religion and the traditional religion. An example of traditional religion movie is Tunde kelani's *Arugba* while the Islamic religious films are found mostly in the Yoruba and Hausa films. Therefore the researcher is of the opinion that categorising this genre as the religious genre would have been more appropriate.

The Crime and Gangster Film Genre: The popularity of the emergent genres seemed to have ventured into other genres such as the Crime and Gangster film genre. It is a genre that portrays the failure of the policing system in Nigeria, which has necessitated law abiding citizens to adopt stringent security measures for self-defense or personal survival. Consequently, films in the Crime/Gangsters genre are replaced with violence as it operates in defiance of the law under one guise or the other. Films in this genre include *Blind Trust* (Dozie, 1997), *Isakaba* (Imasuen, 2000) and *Broad Daylight* (Benson, 2001). Again, as far as the researcher is concerned, a crime does not necessarily require a gang to be carried out; an individual is capable of committing a crime. Therefore, a crime genre can be on its own and an example of such movie is *Ije* and Sola Sobowale's *Ohun oko so mi da* (2010) 1&2, Iyabo Ojo's *Silence* (2015). Haynes, on the other hand, categorised this genre as the Crime and Vigilante genre based on what is in operation during his research. Nonetheless, he is of the view that this genre cannot find the specific social and political conditions that give them their logic.

Traditional Belief Genre: Films under this genre portray the norms and mores of traditional African societies; they delve into ancestral belief system, the

communal life of the people, land ownership system, marriage/burial traditions and many more. Generally, these films deal with traditional beliefs. This genre is categorised by Haynes as the community genre because the genre is focused on the way the community live their lives in form of different activities such as marriage ceremony, burial, worship of masquerade and so on. Examples of such films include *Blood of the Orphan* (Okafor, 1999), *Ngene* (Moses, 2002), *Bonds of Tradition* (Orji, 2004), and *Widow* (Ogoro, 2010).

The Love and Romance Genre: This genre constitutes movies which are targeted at young men and women. They centre on love, sex and romance, featuring young ravishing actresses and actors that quickly catch the fancy of the audience. Films that fall under this category include *Romantic Attraction* by Iroegbu (2002), *All for Love* by Lkpechi, (2002) *Love in Bondage* by Thompson (2002) and *Super Love* by Ezeanyaeche, (2003). Haynes is of different view about the Love and Romance genre being categorised as one, he categorised the Romance genre separately from Love genre and example of the Romance genre is Izu Ojukwu's *Sitanda* (2006). Oftentimes, the romance genre has an epic cultural background. But romance finds fertile ground in the epic landscape. Competition for the hand of a prince or princess appeared early as an archetypal/folkloric motif, as in the 1999 Cinderella film *Oganigwe*; the motif is sometimes invested with political meaning, as in *Ijele: Son of the Masquerade* (1999) (a bad princess seeking to establish herself as a priestess and the good, legitimate priestess are rivals for the hero) or *Ibuka* (where again the hero is chosen by fate or gods).

The Thrillers Genre: Another genre that is worth examining is the Thrillers Genre. These are basically serious dramatic presentations that portray realistic characters, settings and real life situations. They involve intense character development and interaction. They play on suspense and do not display special effects and other such extraneous narrative techniques. Films under this genre include *Emotional Crack* by Imasuen, (2002) *Private Sin Price of Hatred*, (One week, 2004) and *Critical Decision* by Imasuen, (2004).

The Comedy Genre: A generic convention that has taken the industry like a storm is the Comedy Genre which, like stage plays, is made up of films that are

light-hearted, designed to amuse and provoke laughter. Amusement and laughter are achieved through exaggerated situation, language, action, character and relationships. This genre, like Love and Christian genres, is popularly consumed by youths and women who enjoy the comic lists of artists like Nkem Owoh, the late Sam Loco Efe, Patience Ozokwo, Babatunde Omidina, John Okafor, the duo of Osita Itheme and Chinedu Ikedieze and Bolaji Amusan, among others. Examples of such genre are *Akinokwa* (Phillips, 1999), *One Dollar* (Mose, 2002), *Omugwo*, *Child Visit 1&2* (Chikere, 2002), and *Osuofia in London* (Ogoro, 2003).

The Political Genre: This is a type of genre that producers seem not to want to venture into too frequently because it does not offer much incentive in that any foray into the secret or public lives of the political class could be taken as portraying the political leadership in bad light. Producers, therefore, take care in treating subjects that would be safe in the eye of the ruling class. This means that such films may not be of popular appeal to the audience. They include *His Majesty* (Nnajiude, 2004), *Queen of Hasso Rock* (Williams, 2005), *Saworo Ide* (Akinwunmi, 2000), *Agogo Eewo* (2012) *The Kingmaker* (Amata, 2002) and many others.

The Horror Genre: This is a genre that is yet to get serious attention from Nigerian producers. Dirk (2005: 6) describes this video film genre as those films designed “to frighten and invoke our hidden fears, often in a terrifying, shocking finale, while captivating and entertaining the audience at the same time in a cathartic experience.” Examples of video films in this category include *Valentine Day* (Adogo, 2001) and *Lover’s Day* (Novia, 2003).

Gender Genre: This is a generic development identifiable in contemporary video films industry which centers on gender issues such as circumcision, the girl-child, gender-equality and place of women in marriage and society, discrimination against women, women empowerment and widowhood, to mention a few. Video films under this category promote feminist ideologies to a large extent and act as warning to discerning public that if there is no positive action to ameliorate such prevalent situations, the feminine folks would be the worst for it. Among such films are *Scars of Womanhood* (Ebere, 1997), *August Meeting*

(Imasuen, 2001), *World Apart* (Chikere, 2004), *Lagidigba ilu'Birin* (Adegunju, 2001) *Ohun Oko So Mi Da* (Sobowale, 2010), *Narrow Path* (Kelani, (2008), and *Black Bra* (Amenechi, 2007). Feminists refer to this genre as the feminist having examined cinema from different perspective through different approaches, including discussions of the functions of women characters in particular film narratives or genres such as the film *Noir*, where a woman character can often be seen to embody a subversive sexuality that is dangerous to men and that is ultimately punished with death in considering the way that films are put together. Shohini (2006), in his analysis of films, referred to Laura Mulvey's view of what is predominant in classical Hollywood filmmaking citing 'male gaze'. Shohini explained that the use of various film technologies, such as the one in which, the viewer is led to align themselves with the point of view of a male protagonist should not be encouraged. Feminist film theory of the last twenty years is heavily influenced by the general transformation in the field of aesthetics, including the new options of articulating Mulvey's classical Hollywood film, as offered by the feminist French psychoanalyst (Maggie, 1997).

The gender genre is of more relevance to this research because the focus of the research is on the female sex, more so, according to Haynes as consumers, women dominate Nollywood, and the industry agrees that women are the primary audience, 80 percent of it and Novia states:

Specific Nollywood genres seem more or less gendered: it is perhaps too easy to identify sentimental weepies with women and action films with a more masculine viewership. Overall, women viewers appear to exert a pervasive influence. More specifically, women are thought to be the ones who make the decisions about which film to buy. (Novia, 2012:33)

Haynes extends these genres with the ones he discovered from his research, he explains that in naming the genres, he has followed the common usages of film industry and fans with an exception of what he calls 'diasporic films'. This

according to him seems not to have a generally accepted name. Furthermore, Haynes observes that internet sites selling Nollywood films often dump the films into Hollywood categories which are usually misleading (Haynes 2010). To drive home his point he says:

I understand genre to be a messy business, not a matter of neat taxonomies. My shifting methodological approaches reflect that sense - you can't see a masquerade by standing in one place, as they say. I dwell on origins, borders, and the evolution of genres as they react to changed circumstances and generate new genres by dallying or mating with one another. (Haynes 2017: xxv).

With the acknowledgement of the initial Nollywood genres, he extends them with his latest discoveries which include:

The Money Ritual Genre: This is a genre in which occult practices become a figure for social predation. It features senior girls, independent career women hungry for powers, money and sex. An example of such film is Onyebuchi Onyemaobi's *Blood Money* (2014).

Royal Genre: According to Haynes, the igwe-centric romantically inflected epic seems to have inspired the "royal film," a genre with contemporary settings, which in turn influenced the epic. The royal film is about domestic, often romantic, conflicts in the household of a traditional ruler. It is a subgenre of the family film but unlike in the epic, the king is seldom seen conducting public business. Oracles may still play a part and there may be talk of the community being affected by violated taboos or curses arising from individual behavior, as in epics. However, such elements tend to be abstract and distant even though it is not clear whether such threats are real. Sorcery and other eruptions of the supernatural into the domestic are not at home here. The plots regularly feature a prince or princess in love with a commoner. Such stories have been around in Nollywood since the beginning. Example of this genre is *The London Boy* (2004) and the royal genre has become a brand with Andy Amenechi's *Royal Palace* (2007).

Family film Genre: The family is the horizon of life in Africa and even in most places. This genre is often about marriage threat within or without. Family genre is, perhaps, the genre name used less often than other genres because it is almost redundant; but how many Nollywood films is not about family? The term family genre refers to the subject matter and not the audience, and for one to make it in his/her career in Africa, it normally involves manipulating all available networks beginning with the family, certainly every family includes a more or less infinite number of poor relatives in a village. The family is normally framed in fairly narrow dimensions in family films, but the exigent relative from outside the nuclear family stands in for this powerful wider context. Examples of such films are Tunde Olaoye's *Married but Living Single* (2015), Funke Akindele's *Aye Oloṃṃ Kan* (2010), Hassan Giggs *Hindu* (2015), Şola Sobowale's *Ohun Oko So Mi Da* (2010).

Melodrama Genre: According to Haynes (2017), all Nollywood genres are found between the melodrama and women's pictures. The melodrama is therefore needed as a generic term because most Nigerians use the term 'drama' as a catch-all to describe all forms of films that do not have a strong definition plot, theme, set of characters or location, and therefore do not fit into the other generic categories. Such films do have a very strong cultural tendency to imagine people in relation to families, and they tend to start from the breakdown of the family but wander far off with no destination. Such films embody a sense of life lurching through series of extremities each as a test of character and a revelation of something in the social order, a callous indifference to others' sufferings or systematic cruelty existing in the whole system, a hidden strength or vice in an individual. According to Brooks' argument cited by Haynes, melodrama in this way reveals the deep structures of life through the revelation of moral drama. Example is Chico Ejiro's *Onome*, Opa Williams' *Isoko Mafia*, Fred Amata's *Looking for Tega*.

Betrayal Genre: This form of genre is focused on betrayal by an intimate relation and is the most common theme across the whole run of Nollywood films, although it is unevenly distributed across the genres. The family film, with its

inherent emphasis on the closest relationships, is the most fertile ground for betrayal genre. Betrayal can take various forms, but the most common being sexual betrayal of a spouse and erring husbands are most often to blame for their home-wrecking due to outside women; even though wives err too, and this is more scandalous and more serious. In real life, philandering men are so normal that conventional wisdom holds that wives must finally acquiesce if the man continues to be a responsible provider for the family. But a loose woman threatens the bloodline and the very existence of the family. Films vary in placing the stress on the internal betrayer or on the outside seducer or other external force, which, as we have seen, may be an acute money problem. The outside force threatening the family may be supernatural. And at times the supernatural force may or may not be linked to an internal betrayal. Films from such genres include Sola Sobowale's *Ohun Oko So Mi Da* (2010), Iyabo Ojo's *Silence* (2015), *Tamara* (2016), *Lagidigba Ilu 'Binrin* (2001) and *Black Bra* (2009).

Campus Films Genre: The campus film genre is set on the Nigerian university campuses and focused on student life. According to Haynes, campus genre films do not pay much attention to education rather they are more focused on dramatising the social aspects of the university experiences. Especially that of the young women who have turned their youthful bodies to commodities displayed for sale and that of the strong and healthy young men's cultic activities. Examples of such films are *Beautiful Faces* (2004), *Hottest Babes* (2008), *Naked Girls* (2009), *Jenifa* (2008), *Black Bra* (2009) and so on. These young women and men are in a state of great freedom and volatility - a period of dramatic career, romantic, and moral choices, undertaken when they are under less adult supervision than almost any other segment of the youth population. Haynes is of the belief that the first real campus film is Tunde Kelani's *O Le Ku* (1997).

Female Cults: In most journalistic and academic accounts of student cultism, the cults are assumed to be male. Bastian, for instance, discusses cults as exclusively and extremely masculine (2001). But in campus films there are as many female cults as male ones, and women are as aggressive as the men are. A standard plot form involves a love triangle in which two powerful women

compete over a man, at least one of the women being a cult leader (*Beautiful Faces, Before the Rain, Dangerous Angels, Life Incidence, One More Man, Rush Hour* (2007) and its continuation *Final Hour and Lagidigba ilu Binrin*). The man may be a cult leader himself, but the women are stronger. Female sexual aggression coexists with male rape and coercion, setting up a formidable cross fire on campus and communities.

Haynes notes the complexity in Nollywood films, including subtlety and delicacy as well as the wisdom that comes from shared experience of living with multiple cultures and frames of consciousness. In order to understand the movies we see and to make judgment, there is the need for a more differentiated view of the movies including the industry they emerged from. This is what the genre does, providing such differentiation, through each genre which creates a different world and seen through different lens (Haynes, 2017). Genres are, however, not limited to the perception of the proponents because as we view and analyse films we discover that although there are similarities, yet there are differences in other areas and this creates the need for genre and genre theories to continually redefine itself according to technology, audience and message, among other variables. Although the researcher agrees with the works cited above, there is still the need to research further on picture of the woman as framed by both the male and female screen writers in Nollywood and the picture of the woman perceived by stakeholders of Nollywood through the films they are exposed to. There cannot be sameness in treatment with women and men because they are different, equality is not sameness in treatment; differences in compositions and nature must not encourage unfair treatment of one over the other.

Fairness is equality and that is accepting people as they are and giving them what they need, their wants and their inspirations regardless of the sex of such people which is what womanists advocate. Hence, the focus of the framing theory on the message broadcast using the media and the perception of the message by the receiver is focused on by the perception theory. Unfairness in treatment of women

is what feminism is and feminist theory is against but is it only the man that is guilty of unfair treatment of the woman? According to womanist theory, the man is not guilty of the unfair treatment but the cultural norms adopted by the society. Moreover, feminist theory aims to understand the nature of inequality between male and female gender discrimination, politics, power relations and sexuality, while womanism, though against inequality, balances its advocacy with the message of the one sex needing the other for survival. This research will adopt the Goffman's Framing theory as basis for the assessment of the creation of the woman characters in films by stakeholders (Film makers) in Nollywood. While Watson's Gaze theory will be adopted as a basis for assessing the perception of the woman by stakeholders (Scholars and Audience) as presented to them on the Nollywood screen.

CHAPTER THREE

METHODOLOGY

The study was designed to examine the frame of the woman in movies produced by the Nigerian movie industry (Nollywood). This chapter gives a description of the procedure the researcher employed in collecting necessary data needed to answer the research questions raised in the study. The research design, study population, sampling technique and sample sizes are presented in this chapter.

Research Question 1: What are the determinants of roles played by women in Nollywood movies?

Research Question 2: Which portrait of the woman exists in Nollywood?

Research Question 3: Which portrait of the woman exists in the mind of Nollywood stakeholders?

Research Question 4: Has Nollywood helped to foster sex discrimination in Nigeria?

Research Question 5: Are there Nollywood movies that focus on redeeming the frame of the woman?

3.1: Research Design:

The study adopted both quantitative and qualitative method of research in seeking to understand patterns of women's portrayal in Nollywood films. Therefore, the study also adopted the content analysis and the survey approaches. The adoption of the survey approach is based on the fact that surveys are most useful for collecting demographic data, and for systematically quantifying the occurrence of observable objects and characteristics. Survey approach also involves carrying out

investigation on an entire population of people or items by collecting data from sample drawn from the population and assuming these samples are factual and authentic representation of the entire population. In addition, surveys are very useful for estimating prevalence of particular attitudes such as the practice of sex/gender discrimination which is what this study is investigating through video films in Nollywood. They also have the advantage of a wider coverage at a given time. Ajala (1996), quoting Sellitz, Wrightman and Cook (1976), asserts that a research design is the arrangement of conditions for collection and analysis of data with a research purpose following rightful procedure.

While thematic and content analysis gives the researcher verbal or written proof of the study that is being investigated. Cross tabulation is described by Schroder *et al* (2003) as a method of grouping variables thereby reducing the potential of confusion or error by presenting clear results. It is a quantitative research method appropriate for analysing the relationship between two variables. It also helps to uncover hidden relationships between items in survey data. This research employed cross tabulation to examine the relationships between the three adopted influential demographic variables namely: Sex, Marital status and Academic qualifications of respondents with key items from the questionnaire copy on presearch questions 1 to 5 using frequency and simple percentages where count represents frequency. Thematic analysis according to Braun and Clark (2006) is an independent qualitative descriptive approach and it is described as a method for identifying, analyzing and reporting patterns or themes within data. Sparker (2005) says both content analysis and thematic analysis share the same aim of analytically examining narrative materials from life stories by breaking the text into relatively small units of content and subjecting them to descriptive treatment. The selected films in this research represent the data analysed both thematically and content wise by the researcher.

3.2: Study Population

The study population of the research comprised selected stakeholders in Nollywood. Any business, large or small, is about creating value for “those groups without whose support, the business would cease to be viable and those groups are those referred to as stakeholders. Stakeholder is therefore defined by R. Edward Freeman, Jeffrey S. Harrison, Andrew C. Wicks, Bidhan Parmar and Simone de Colle (2010) as any group or individual that can affect or be affected by the realisation of an organisation’s purpose. The organization in this case is the Nigerian Film industry; Nollywood and the selected stakeholders are audience of Nollywood films, scholars of Nollywood films and practitioners of Nollywood films. Mcquail (1997) refers to audience of a research as readers of, viewers of, listeners to one or other media/channel of a type of content or performance. In the history of communication, the notion of audience is diverse and complex in reality due to technological and social conditions under which different communication and media are used, we only need to think of the different audience as spectators of a theatre or sports performance, viewers in front of the television screen, newspaper readers or visitors to museum’s website.

This audience’ activity is characterised by the different technological requirements, different social and interpersonal relations as well as the different communicative competencies required by different media. Audience has been viewed by media industries as a landscape of intersecting socio-demographic ‘markets’ as dependent consumers rather than as communicative equals. The audience according to Emasealu (2008) is an inalienable integral component in the production process because the ultimate aim of the entire production gamut is to communicate and such communication is usually intended for an audience (2008:143) The audience as further explained by Emasealu, has been observed not to be and cannot be a mere adjunct particularly in the performing arts.

The selected audience for this research is the viewers of the Nollywood films at home or at the cinema in the Southwest geographical region of Nigeria. The Southwest is considered to be the most educationally advanced geo-political zone

in Nigeria with almost every ethnic groups represented in it. The study population for this research comprised audience of Nollywood films selected from the local governments in the capitals of the six states in Southwestern Nigeria namely:

- (i) ● **Ekiti State:** Ekiti is known as the Fountain of Knowledge. It was carved out of the old Ondo State in October 1996. The capital city is Ado-Ekiti. They speak basically English and the Ekiti dialect. Ekiti State is called the Fountain of Knowledge because a lot of pioneering Nigerian professors and academician come from there.
- (ii) ● **Lagos State:** Lagos State is known as the Centre of Excellence. It was created on the 27th of May 1967 and was the former capital of Nigeria. Although Lagos is a Yoruba speaking state, the state is made up of Nigerians from all tribes as it is the commercial center of the country. Lagos State is the epicenter of Nigeria. It is famous for its commercial, business and entertainment lifestyle. Most Nigerians move to Lagos to hustle and to become rich. A lot of festivities and entertainment shows take place in Lagos all year round. Ikeja is its capital.
- (iii) ● **Ogun State:** Ogun State is known as the Gateway State. Founded in 1976; it is also one of the oldest states in Nigeria. The capital city of Ogun is Abeokuta, meaning ‘under a stone’. There are four major dialects of the Yoruba language spoken in the state: Egba, Egbados, Ijebu, and Remo. The state is identified by its traditional arts. The people of Ogun possess skills in carving, sculpturing, smith works etc. The state shares international boundary with the Republic of Benin.
- (iv) ● **Ondo State:** Ondo State is known as the Sunshine State. It is also one of the oldest states created from the former Western State of Nigeria. Its capital city is Akure. The popular Yoruba dialects spoken in Ondo include Akure, Akoko, Apoi, Idanre, Ijaw, Ilaje, Ikale, Ondo, and Owo. The people of Ondo are very industrious, resourceful, and hospitable. The state is comprised of a major substantial amount of traders, farmers, and fishermen. Ondo state is also one of the most educationally advanced states in Nigeria.

- (v) ● **Osun State:** Osun State is known as the state of the ‘Living Spring’. It was created from the old Oyo State in August 1991. The capital city of Osun is Osogbo. The state was named after the popular River Osun. Some of the historical facts about the beginning and spread of the Yoruba race are traced to towns in Osun such as Ile-Ife, Osogbo, Ede, Ilesa etc.
- (vi) ● **Oyo State:** Oyo State is known as the Pace Setter State. The state is one of three states created from the defunct Western State of Nigeria. Osun was later carved out of Oyo state. The capital city is Ibadan. There are five major subdivisions of Yoruba people in Oyo State: Ibarapa, Ibadan, Ogbomosho, Oke-Ogun, and Oyo. Oyo is also marked by a lot of dome shaped hills and old hard rocks. Oyo state also houses the premiere university of Nigeria, The University of Ibadan. The University of Ibadan located in Oyo State is the premier university of Nigeria.

Local governments in the capital of each state:

Ibadan in Oyo state:

- (i) Ibadan North Local Government.
- (ii) Ibadan North East Local Government.
- (iii) Ibadan South East Local Government.
- (iv) Ibadan South West Local Government.
- (v) Ibadan North West Local Government.
- (vi) Ido Local Government.
- (vii) Lagelu Local Government.
- (viii) Akinyele Local Government.
- (ix) Oluyole Local Government.
- (x) Egbeda Local Government.
- (xi) Ona Ara Local Government.

Ikeja in Lagos state:

- (i) Ikeja local government.

Abeokuta in Ogun state:

- (i) Abeokuta South Local Government.
- (ii) Abeokuta North Local Government.

Akure in Ondo state:

- (i) Akure North Local Government.
- (ii) Akure South Local Government.
- (iii) Oda local Government.

Osogbo in Osun state:

- (i) Osogbo North Local Government.
- (ii) Osogbo South Local Government.

Ado Ekiti in Ekiti state:

- (i) Ado Ekiti Local Government.

Key Informant Interview (KII)

Interviewees are of age 15 and above.

Nollywood Scholars:

A scholar is a person who devotes himself or herself to scholarly pursuits, particularly to the study of an area in which they have developed expertise. A scholar may also be an academic, a person who works as a teacher or researcher at a university or other higher education institution.

Nollywood Practitioners:

They are people who are engaged in the practice of film making in Nollywood as a profession or occupation.

Nollywood viewer: A person who watches Nollywood films.

3.3: Sampling Technique:

This study adopted the Purposive Random Sampling technique. This technique involved selecting respondents who see Nollywood movies at least once in a

week. The respondents were selected from the state's capitals of the six states in Southwest Nigeria. Respondents are both male and female of fifteen years and above. The main criterion for selection was respondents' adequate knowledge of the subject matter at hand.

3.4. Method of Data Collection:

In order to source for accurate responses to the questions raised in the research, the researcher adopted both qualitative and quantitative research methods. For the qualitative method, a thematic and content analysis of the selected Nollywood films was made and the researcher also conducted open-ended interviews with selected stakeholders; twelve Nollywood practitioners, eighteen Nollywood audience and six Nollywood scholars. The quantitative dimension involved the use of questionnaire as research instrument for sourcing responses to the research questions. 525 copies of the questionnaire were distributed to respondents selected from the local governments in the capitals of the six southwestern states to elicit information. The questionnaire items were divided into two parts. The first part elicited information on the demographic characteristics of the respondents. These characteristics include information on age, sex, academic qualification, occupation, marital status, religions and movie preference. The second part was designed to obtain information from respondents on their disposition to the frame of the woman as presented in Nollywood movies. 25 copies of the questionnaire which is a quarter of a hundred were administered in each local government with Ikeja as an exception since it has just one local government with a population next to Ibadan. 50 copies which is a half of a hundred were administered there.

A thematic analysis of twelve selected Nollywood films reflecting the theme of this study was done. The films analysed are:

- *Black Bra* (2005) produced by Nwafor Anayo.
- *Narrow Path* (2006) produced and directed by Tunde Kelani.

- *Widow* (2010), produced by Kingsley Ogoro, directed by Aquilla Aljama and Kingsley. Ogoro and written by Agata Amata.
- *Married but Living Single* (2012) Produced and directed by Tunde Olaoye.
- *Silence* (2015) produced by Iyabo Ojo and directed by Alex Mouth.
- *Lagidigba Ilu 'Binrin* (2000) produced by Bambo Adebajo and directed by Yemi Adegunji.
- *Temiyemi* (2009) produced by Bimbo Osin and directed by Kolade Kadeshprince.
- *Aye Olomo Kan* (2009) Produced by Funke Akindele and directed by Muyideen Ayinde.
- *Ohun Oko so Mi Da* 1 and 2 (2010), produced by Sola Sobowale and directed by Lasun Ray.
- *Tamara* (2016) Produced by Abiodun Ishola and directed by Abiola Paul and Bukola Adeniyi.
- *Noor 1, 2* (2015) Produced by Umar Gombe, directed by Faika i. Rahi and written by Aisha Halilu.
- *Hindu 1 and 2*. Produced by Flying Birds, directed by Hassan Giggs. Written by Ibrahim Barina

3.5. Validity and Reliability:

The researcher presented the method designed for the study to the research supervisor who vetted the questionnaire items, paying attention to the questionnaire's relevance to the research problems presented in this work and certified it valid. Necessary amendments were made before the final administration of the instrument. Furthermore, a pre-test of the instrument using fifty respondents was carried out in Ibadan. These fifty respondents were exempted from the final study.

3.6. Data Analysis:

Qualitative data were thematically and contextually analysed while Survey data were analysed quantitatively on the frequency basis, coded in simple percentages presented in tables, bar charts and pie charts form for easy verification and interpretation.

CHAPTER FOUR

ANALYSIS OF DATA AND FINDINGS

This chapter analysed research data employed by the researcher in finding out stakeholders' perception of the woman in Nollywood films. The research engaged the use of content and thematic analysis of 12 films from Nollywood, quantitative instrument in the form of questionnaire administered to audience of Nollywood films in the local governments in capitals of each state in the Southwest Nigeria and key informant interviews with 36 interviewees consisting Nollywood film scholars, Nollywood audience and Nollywood practitioners. A content and thematic analysis of the 12 films read purposely for this research and an analysis of quantitative data and interviews.

4.1. Content and Thematic Analysis of Films Read:

Nollywood, the second largest film industry in the world, emerged in the early 1990s, and from then till date it has rolled out a large number of home movies. Bamidele (2008) in his definition of film says film is not a neutral cultural product solely concerned with commerce, aesthetics and leisure, but also has coded social and political commentaries on aspirations, dreams and visions of an individual and or the collective society. O'Brien (1990) stresses:

Most movies, even bad ones, have social content. They reveal and affect the way we think about school, history, sports, work, home, life, love, men and women, cities, our legal and political institution, the nation and the world. They often embody powerful social myths. (1990:15)

This research selected twelve Nollywood movies which are produced and or scripted by both male and female film makers for audience in the Southwest Nigeria which include Yoruba, Igbo and Hausa viewers. The analysis considers the frame and perception of the woman from both positive and negative viewpoint. For instances, what constitutes a negative representation in regards to Nigerian culture pertains to how women are represented in roles as home breakers, thieves, murderers and the likes, which deviates from those which are guaranteed in the moral and ethical values of the society. On the other hand, positive female roles are those that explore women as morally upright, hardworking, industrious and making meaningful contributions to their families and society. The positive frame of the Nigerian woman is expected to be that which captures her as making economic and political contributions to the society and nation at large. All selected movies are from the genres in Nollywood and are subtitled in English for general consumption.

A content analysis of the selected 12 Nollywood films is carried out to show how women are framed in Nollywood and how this significantly impacts viewers' perception of women in Nigeria. The researcher places emphasis on the role of women in relation to sexual objectification, social constructions of the female sex, modernity, religion, morality, beauty, love, culture and tradition in the selected films analysed.

4.2: The Twelve Selected films:

The twelve adopted movies for analysis in this research are:

- *Widow* (2010), produced by Kingsley Ogoro, directed by Aquilla Aljama and Kingsley Ogoro and written by Agata Amata.
- *Married but Living Single* (2012), Produced and directed by Tunde Olaoye.
- *Silence* (2015) Produced by Iyabo Ojo and directed by Alex Mouth.
- *NarrowPath* (2006), an adaptation of Bayo Adebawale's novel 'The Virgin' produced and directed by Tunde Kelani.

- *Black Bra* (2005), produced by Nwafor Anayo and directed by Andy Amenechi.
- *Ohun Oko So Mi Da 1 and 2* (2010), produced by Sola Sobowale and directed by Lasun Ray
- *Lagididgba Ilu 'Binrin* (2001), produced by Bambo Adebajo and directed by Yemi Adegunju.
- *Aiyé' Oloimọ Kan* (2009), written by Funke Akindele, produced by Neecee productions and directed by Muyideen Ayinde.
- *Tèmi Yèmi* (2009), produced by Bimbo Osin and directed by Kolade Kadeshprince.
- *Tamara* (2016), Produced by Abiodun Ishola and directed by Abiola Paul and Bukola Adeniyi.
- *Hindu* (2015), Produced by Flying Birds, directed by Hassan Giggs and Written by Ibrahim Barina.
- *Noor* (2015), Produced by Umar Gombe, directed by Faika I. Rahi and written by Aisha Halilu

4.2: Synopsis of each film:

Africans have had to struggle to get their stories told on film, as well as in other media. Films are a record and interpretation of contemporary Nigeria. Nollywood tells stories not spontaneously from the mind of the people but as mediated by the complex nature of film industry itself (Haynes, 2017). Brock (2009), notes that film is the most popular form of communication since humans view themselves and one another through it. The movies selected are based on genres in Nollywood, written, produced or directed by either a male or female for general audience consumption:

4.2.1. *The Black Bra* (2005)

The film opens with the leader of a group -The Sisterhood of the Black Bra at the initiation of some new recruits. The premise is that the group exists to “fight male chauvinism.” The new recruits are beaten up, so they would become fearless and “Never fear being beaten by a man.” The movie is produced by Nwafor Anayo

and directed by Andy Amenechi. It is based on the operation of a university female cult group which is initiated by a group of female students who have been unapologetically cheated on, gravely maltreated and finally abandoned by their fellow male students they were in amorous relationships with. It is a moment aimed at empowering female students to say NO to male chauvinism. The day of initiation into the cult becomes the day these girls begin to learn to say NO to all forms of male domination, oppression and victimization. This group of students decide to live a life in which the male gender does not exist, and standing up for one another as indicated in their motto, 'Injustice to one; injustice to all.'

In the film *Black Bra*, Irene (Oge Okoye) is seen violating the creed of the group by having an affair with Frank (Nonso Diobu) who swears to be faithful and loyal, have only her in his life and also promises to marry her. Although Irene's initial intention is to milk Frank dry, she ends up falling helplessly in love with him. Frank, however, is not aware of Irene's membership of the Black Bra when he started dating her. Despite the warnings by other members of the cult, Irene continues her love affair with Frank in a very possessive manner. Along the line, Frank is fed up with keeping only Irene as a lover and starts making advances towards other girls. Meanwhile, Irene does not give him a breathing space as she thwarts all his efforts to woo other girls. He eventually declares his intention to Irene but the latter would have none of it. This sparks fire between Frank and the Black Bra Cult. The Black Bra cult makes life so miserable and unbearable for Frank. He is frustrated to the extent of soliciting the help of a male member of a rival cult group who kills Irene. But the Black Bra, believing strongly in their movement, does not hesitate to act out their creed. They retaliate by murdering Frank on the day he writes his final examination. The Black Bra is ruthless in its effort to curb male dominance and maltreatment of the female gender. To the members, an offender cannot go scot free.

4.2.2. *Narrow Path* (2006).

Narrow Path (2006), an adaptation of Bayo Adebowale's novel *The Virgin*, is produced and directed by Tunde Kelani. It is the story of a young village girl, by the name Awero, who is admired by Lapade, the son of a chief in the village, and is also desired by Odejimi a brave hunter from a neighbouring village. Awero is deceived and raped by Dauda, her childhood city friend who is always visiting the village with gifts from the city for her. She is referred to as a broken pot by her husband's family and village when it is discovered on her wedding night that she is not a virgin. Awero is the last child of her parents, they hail from Elerin village. She accepts the marriage proposal of Odejimi the great hunter but before the wedding day, Dauda sends for her with the pretext of being sick, he asks her to meet him at a secluded place. Awero, like a faithful friend who has received many gifts such as Saturday night powder, Mirror and Nku cream from this friend in need, goes to see him. However, Dauda has a hidden agenda which he executes. He rapes Awero, and by so doing deflowers her and effectively ensures that she does not get married as a virgin.

By this action, Awero is plunged into a state of quandary, at loss about how to address the situation and unable to tell anyone about her plight. She begins to contemplate suicide and even inquire from 'the river of great ages' if she deserves the fate that befell her. Despite her mother's plea when her worry becomes noticeable, Awero is still unable to relate this disgraceful predicament even to her mother whom she claims is her most beloved. Thus, Awero grieves and suffers in silence, and with resentment curses Dauda in the middle of the night:

Dauda, wherever you may be tonight, I curse you. God will send poison into your life. You will see happiest day of your life but when the day comes you will go blind in your two eyes for the shame you now rub on my face and the faces of my parents. You will die a slow, painful death...*Narrow Path* (2006).

And as soon as she finishes cursing Dauda, his image appears in the mirror he presented to her as a gift. He tells her that her curses are impotent because she did not put up any resistance by slapping his face when he forced himself on her and

she came to him voluntarily late that night. In anger and stark raving madness, Awero smashes the mirror.

Then the wedding day comes and Awero is taken to her husband's house, supposedly as a virgin bride. At night, Odejimi goes in to perform his conjugal duty as expected of him by his parents and the villagers who are waiting eagerly outside the hut for the proof of Awero's virginity. Alas, they are disappointed as Odejimi informs them of her incompleteness despite her plea with him to protect and shield her from the accompanying shame. Thus, in making the announcement, he says his new bride is a "broken pot". This plunges Awero's parents' home into serious lamentation; but even then, Awero still refuses to relate the circumstances surrounding the loss of her virginity. When her mother tries to extract the truth from her by means of prodding, she does not yield as she doubts whether the village elders would believe her account of the matter. Then again, even if they believe her, she doubts whether they will take any punitive action against the culprit. Hence, her mother makes it known that the culprit would be forced to marry her, but if she refuses to reveal the culprit's name she would be made to dance in the village square naked. Awero, having weighed both consequences in making her decision, opts for the option of dancing in the village square naked rather than have Dauda as a husband.

Odejimi, on his part, unable to wait for the elders of Elerin to conclude their investigations, chooses to go to war against them. When Awero hears that there is an outbreak of war between the two villages, she goes to the battle ground supported by the village women to surrender her life as ransom for the lives of innocent citizens. She asks that her blood be shed rather than that of the innocent people that can be consumed by the war since the loss of her virginity is the cause of the war. Her action has immediate effect on Odejimi who immediately abandons his belligerency and is the first to surrender his weapons. He takes Awero back as his wife and peace is restored to both villages.

4.2.3. *Widow (2010).*

This is a film produced by Kingsley Ogoro, directed by Aquilla Aljama and Kingsley Ogoro and written by Agatha Amata. The movie is said to be a true life experience of an Igbo woman. It features Igbo society and the brutality of its culture in respect of widows. The movie opens with the happy family of Chinma (Yemi Solade) and Nnena (Stella Damasus). Chinma is a loving husband and Chief Executive Officer (CEO) of a pharmaceutical company in which his elder brother, Ifeanyi, is a shareholder and head of the Accounting Unit. Everything in the garden appears to be rosy until it is discovered that Ifeanyi has been siphoning money from the company's account for two years. Although he claims that he only borrowed the money, nonetheless, it was done without the CEO's knowledge or approval. Chinma does not take this lightly since his brother is not sober over his action. He decides to take the issue to court except Ifeanyi sells out to him, which Ifeanyi refuses to. Ifeanyi goes to report to their mother in the village, claiming that Nnena is behind it all. He also tells his wife same story and both women believe him, tagging Nnena as the evil daughter-in-law.

Trouble starts to brew when Ifeanyi and their mother visit Chinma; and Ifeanyi claims that "the Chinma you are seeing is no longer the one you used to know, Nnena has changed him." Their mother's response to Nnena's welcoming greetings is: "so you want to break me away from my son," supported by Ifeanyi's "Don't mind her, she thought she has every one of us under her spell." This gets Chinma angry and he sends them out of his home. Nnena's plea to Chinma to take the case out of court falls on deaf ears. Chinma suddenly dies mysteriously at the breakfast table. Chinma's death occurs on the morning of the day the case of embezzlement is to be judged. Nnena's woe begins right after Chinma is confirmed dead. Nnena is accused of being responsible for her husband's death and has to perform different rites to prove her innocence; the widow is made to go through hell. She is made to drink from the water used to wash her husband's corpse, spend three days in a dark room with her husband's corpse and has her hair shaved from every part of her body. All the women in the village support her going through all these rites, including having to walk to the

stream all alone naked in the middle of the night for a bath. They claim it is for the sake of her children and a proof to show her innocence, even her husband's younger sister who is always going to Nnena's wardrobe to raid clothes before Chinma's death supports her family's ill treatment of Nnena.

One would think the conclusion of the widowhood rites will put an end to her trauma, but shortly after the burial, her mother-in-law comes with the proposal that Ifeanyi should inherit Nnena as a wife according to tradition. Nnena is shocked and immediately rejects the proposal. Her mother-in-law's response to her rejection is: "I thought I was coming here to discuss with a human being that has common sense." Even her father indirectly supports this dehumanizing tradition. Then one early morning, Nnena overhears her mother-in-law suggesting to Ifeanyi that he should get Nnena killed. At that very moment, the survival instinct arose. A means of survival and happiness must be sourced. She takes refuge in a slum before seeking help from a non-governmental organisation (NGO) whom she asks to help secure UK visas for her children to go stay with her mother while she stays back to face the music. Mrs. Lawrence, the NGO official, takes her in and assists her to achieve victory in her struggle for freedom from the traumatic culture and tradition that keeps women in bondage. She secures visa for Nnena as well and with the help of her husband's lawyer, Ifeanyi and his mother are arrested and sent to jail.

4.2.4. *Married but Living Single* (2012).

Married but Living Single, produced and directed by Tunde Olaoye, is an adaptation of Femi Fashanu's novel. The movie focuses on two families: the family of Kate and Micheal and that of Patrick and Lola in different marital crisis. Kate is an excellent advertising manager and an envy of her colleagues. She has won many awards and still counting, while her husband, Mike, owns the company in which he works. However, Kate is a workaholic and very ambitious to the detriment of her home. Initially, her husband proudly supports her ambition thinking she would outgrow it. Instead, she becomes more ambitious as she continues to ascend the success ladder and consequently becomes less attentive to

her husband, child and home. At a dinner with her husband during an annual leave, Kate is heard complaining of the need to return to work saying, 'lots of work await me on my table and money has to be made'. Mike, in an attempt to ease her of the thought about work, reminds her that money does not make the man but manner does. Kate's response to this is that "manner does not put food on the table."

Lola on the hand is homely even though she is a career woman like Kate, but she is not as ambitious as her. Unfortunately, Lola is married to an abusive and violent husband with the name Patrick. Once, at an award dinner organized by Kate's company to celebrate her success, while Kate's husband celebrates his wife with her colleagues, Lola's husband, Patrick, forces her out of the dinner just because he saw her chatting with a male colleague. She gets the beating of her life for calling her husband 'Mr. Man' while asking him the reason for the forceful way he drags out of the party. Each time Kate manages to embark on a short leave from the office, she unhesitatingly resumes work. Her boss is so impressed by this zealotness and welcomes her with encomiums like "Here comes my most resourceful creative manager, the most industrious, in fact the best in town and the source of my happiness." Kate goes on to work for two years without a break. The third year her husband insists that she demands for at least a week's leave but she replies, "great people don't take time out; they keep their nose on the ground and their hands on the tiller." Her husband counters by saying "a hand on the tiller can tilt you away from happiness, take a week's leave to bond with the daughter you never know...dignity in mankind comes before labour and paying attention to family issues is important."

Kate agrees to take a week's leave after three years of working without a break. From the inception of her one week leave, Kate attends to official calls and when asked the reason for the obsession, she reveals it is as a result of her poverty stricken childhood with her mother who became a single parent after she was abandoned by her husband. And thereafter, her mother toiled endlessly to make ends meet. So, her unpleasant childhood romance with poverty inspired her to

vow to make as much money as she can so that her offspring will never have contact with such miserable experience. However, three days into the one week leave, her boss, who happens to be the Managing Director (MD), Mrs. Ibru (Joke Silva) recalls her to present a pitch for a company's advert contract. Kate, despite her promise to be at her daughter's school debate to cheer her, gives in to her MD's request. Her husband gets angry and expresses his disapproval but Kate reminds her husband how she has worked hard to get to the position she is. Disappointed, Mike asks if it should be at her family's expense and the following argument ensues

Mike: We hardly see you; your daughter Mabel does not even know you.

Kate: But it's because of her I am doing this; to give her a good life for us.... (Mike interrupts her).

Mike: I am also working and I have always been there for her, providing for her and the family.

Kate: Yes and you are your own boss.

Mike: I am my own boss and I have learnt not to boss people at the expense of their family.

Despite this argument, Kate promises her daughter a gift to placate her, leaves the house early in the morning unmoved by her daughter's lamentation at the incessant disappointed from her. Kate's response all the while to her daughter's "She never comes to see me at school, never has time for me... daddy works too, why can't mummy be like daddy," is, "work has to be done." While Kate enjoys her husband's endurance of her obsession with work, Lola endures battery from her husband despite her vows never to endure such again, each time she is being battered. "He beats me up for every little thing. He just has this mood swing and turns violent. I have endured enough; this time I am leaving for good," she tells her friend Kate after suffering another episode of battery the night before.

Each time Lola leaves her husband, he comes begging and promises never to lay his hand on her again if given another opportunity, claiming he cannot live without her: "I love you. I don't know what came over me, please forgive me." Lola forgives her husband and goes back home with him. Few days after the award party, Patrick beats Lola again for trying to get a psychiatrist to help him

manage his anger problem. He claims Lola considers him a mad man for doing that. After the beating that night, Lola goes to bed and sleeps forever. Everyone blames Patrick for her death to the point that he is relieved of his job. After Lola's demise, Patrick finds living through life alone very difficult. Then, Mike is diagnosed with lung cancer which is at the initial stage and can be cured with a surgery in India. The doctor recommends that a loved one goes with him to India. Consequently, Kate requests for three weeks leave from her accumulated leave to be able to go with her husband to India. Despite her promise to be in contact and available for the company while away at any point in time with the use of internet, her boss refuses to approve her request. She says for five years she has been grooming Kate to take over from her when she leaves for the head office in the United States (US) on promotion, but Kate's sentimental and emotional judgment is making her doubt this decision: "If you go, how can I trust that you'll be there for the company? How will I know you will be there for me?" Kate chooses her career over her husband's wellbeing.

When she gets home to inform her husband of her decision with the suggestion that his aunt goes with him, Mike remembers his uncle's opinion of Kate when he first introduced her to him as a very ambitious woman. His uncle had responded that a man who gets married to a very ambitious career woman has to be very careful lest he becomes a married man but living as a single man. He decides to go to India alone while Kate stays back to continue her job. She also fails to pick him up from the airport when he returned. Meanwhile, while in India, Mike made friends with Titi who is also in the same industry as Kate and had attempted to poach Kate away from the company she's working with few years back. Coincidentally, Titi was in India for a course. Mike relays his bitter experiences with Kate due to her career and that Kate has chosen work at the expense of her family and that since it is so, she will end up miserable. Titi in pretense pleads on Kate's behalf but also informs Mike that prioritising the job over family is a matter of choice, to this Mike responds that since Kate has prioritised her work at the expense of her home, she will probably end up in a bottomless pit and he has warned her to tread softly.

Wherefore, Mike finds solace in Titi's arms. He does not deny his extra marital affairs with Titi since his wife is a willing horse ready to be driven to destruction. Then Kate's work is intercepted by saboteurs in the person of Ossai, her assistant, who conspires with Titi to set her up. They succeed, and on account of this, her boss sacks her for breach of contract and accompanying treachery when the MD receives pictures of Titi and Kate's family together. Kate realises she is losing her home, especially her husband who is on the verge of asking for a divorce. Desperate to save her marriage, she seeks her pastor's help (Tina Mba), who advises her to fight for her husband. Thereafter, she seeks her husband steadfastly regardless of Titi's taunting words. And when she finds him, she humbly beseeches for mercy and forgiveness. As a consequence, he ceases to go ahead with the divorce, returns home and continues as a couple again. As weeks went by, Kate's attitude towards her home and marriage improves greatly so that her husband completely supports her when she decided to start her own company. The movie ends on the celebration of Kate's company's one-year anniversary.

4.2.5. *Silence* (2015).

Silence (2015) produced by Iyabo Ojo and directed by Alex Mouth is a movie said to be based on a true-life story. It is a movie laced with lots of code switching from English to Yoruba. It opens with a dream of the murder of a bride's father by the bride in her wedding gown. Gift (Iyabo Ojo), the central character, is seen sitting silently in a rocking chair while her children and the maid are sleeping on the settees. Her husband, Kunle Junior (Joseph Benjamin), comes downstairs and orders the maid to carry the children to their rooms and put them to bed. At that very moment, his mother in-law walks in to talk to her daughter. Gift and her mother have not been friends at all since her childhood because when her step father started abusing her sexually and physically at the age of twelve in her mother's presence, all her mother did was watch and weep without making any effort to rescue her. Now, her mother has come to request that she visits her step-father who lies gravely ill at home, Gift refuses her mother's entreaties that night. However, at the break of the day, she hearkens and goes to visit him.

On entering her father's room, she finds him writhing in pain, and asking for forgiveness of the pains and agony he caused her. He says "I know I have wronged you greatly without justification, please find it in your heart to forgive me... please my daughter." This plea triggers memories of lethal pain, senseless battery and sexual abuse. This reminiscence of the past moves her to contemplate revenge as most humans would. This combined with the absence of everyone else in the room further moves her to carry out this murderous intent by employing the service of a pillow in suffocating him to death. Just as her step father gives up the ghost, her mother enters, discovers her husband is dead and accuses Gift of murdering her father. Irritated by the use of the word 'father', she declares openly to her mother that she knows Amaechi (Alex Usifo) was not her father. She reminds her mother how Amaechi used to threaten to kill them both if they reported to anyone each time he raped and beat her as she recalls his dehumanizing word "This thing is not my daughter and that's what you get for sleeping with someone that is my staff, my friend and servant. I can do whatever I like with her and if you tell anyone I will kill you both."

Right there her mother narrates how she came to know through Adeleke, Chief's friend and Gift's father that Chief Amaechi, her husband, has given out his manhood to the brotherhood in exchange for wealth; hence, the lack of children in their marriage. Due to societal belief that the woman is always responsible for the absence of children in marriage and to put an end to society's accusation, she decided to have a child through Adeleke, whom chief had refused to help financially. Amaechi discovered and murdered Adeleke. Recounting this, Adesewa, Gift's mother commits suicide that same day. After her forceful marriage to Olakunle, a son of Amaechi's friend and a member of the brotherhood, her hatred for men prevents her from allowing Kunle to completely possess her or love her despite all appeal. Kunle seeks his father-in-law's help, and he is advised to apply whatever method will make her submit to him whenever he desires her: "You have a wife who disobeys your order... beat her up, even if it means raping her; then rape her, she is your wife and you have paid

her dowry. You should be able to control her. Remember the holy Bible says, “Spare the rod and spoil the child.” Don’t spoil your wife!”

Her husband’s act of violence and rape further aggravates her hatred towards men. She tries to commit suicide, since she couldn’t break the silence even though her teacher’s voice rings in her head about the effect of keeping silent, but her nurse saves her. Her mother in-law does all she can to help her. Eventually, she gets her a psychiatrist who helps her to break the silence by way of documenting it in a diary. During a moment of sanity, Gift sends for her mother in-law whom she lets into her ordeal through her diary. Mrs. Olayele (Tina Mba), shocked, calls her son to come home. Kunle pleads with Gift for forgiveness but his appeal is rather too late. Inspired by hatred, Gift shoots her husband, Honourable Olakunle Junior, the only seed of Mrs Olayele, to death. Chief Olayele also dies the same day just as his wife arrives home to inform him of the death of his son. Gift ends up in a psychiatric hospital with the help of her mother in-law.

4.2:6. *Lagidigba Ilu ‘Binrin* (2001).

The film is produced by Yemi Adegunju and directed by Bambo Adebajo. *Lagidigba ilu ‘binrin* is created out of rebellion and anger by Jadesola who is cast to the evil forest: a city that is created due to men’s injustice towards women. The film opens with Jadesola (Sola Sobowale), who is caught in the act of adultery with her brother in-law and gets punished alone by being sent into exile. She accuses men of injustice, because the patriarchal norm of her society dictates that a man can have as many women as he desires but the woman can have only one man. She is bitter because, according to her, she is made to suffer incessant sex starvation by her husband which may sometimes be as long as two years. So she turns to her brother-in-law. When they are caught, only the female, the vulnerable and lower sex according to societal dictate is punished, while the other, the man, is allowed to go without any form of punishment. She is exiled from the village, but while being escorted out of the village by the elders, she asks: “Ki lo’ de’to’ je’ pe eeyan mejì lo’ d’ẹ̀ṣẹ̀ àmọ́ eèyàn kan lẹ̀ da’seria fun” (Two people committed an offence but only one is judged and punished, why?). None of the elders is able to

give a response to this question other than that the judgment is based on culture and tradition that the woman alone suffers for the sin of adultery committed by both the man and the woman.

Jadesola is angry with the culture, the tradition and the entire village, and in anger, pain and the desire to find justice, she rebelliously establishes her own city while in exile; a place meant for women only, where men are expressly precluded from venturing in. In a bid to convince the women that they can be productive independently and that they possess the resilience and dynamic drive to succeed even in men's world or a world without men, Jadesola seeks supernatural powers to enable her to rule her city. She succeeds in establishing and ruling the city with all the paraphernalia and power of a king, she decrees that no man should enter the city. However, women of marriageable age are sent out to get pregnant, but come back to the city to have their babies with the hope that their babies will be female children. Aside for the motive of reproduction, any woman that comes into the city is made to take an oath not to bring any man into the city including the father of her children. The city becomes a land of refuge for women sent out of Jadesola's city of birth for the sin of adultery and gradually gets populated by many women governed by Jadesola the 'king' of Lagidigba city of women.

After a while, these women start developing amorous feelings for men that impregnate them. They begin to have affairs with them aside the secret liaisons at the riverside. The men are coming for the women because almost all their women have been sent out of the village and they need them for procreation and to care for them and their children. Gullibly, the women are mesmerized by their witty and sweet words. Shortly after the women in Lagidigba city start allowing the men from their former city into their city, and the news gets to Jadesola. Jadesola does not take this lightly; she decides to put an end to it, but before she can take any step to stop the influx, the men from the former village decide to wage a war against the village of Lagidigba in order to get their women back. The men arrive, conquer the land and capture all the women except Jadesola who refuses to be captured. In defiant resistance, she turns herself into a grinding stone.

4.2.7. *TèmiYemi* (2009).

Temiyemi is a movie produced by Bimbo Osin and directed by Kolade Kadeshprince. The movie presents two images of the woman: Tumise, the respectful, obedient, caring and seemingly gullible wife, and Mojisola (Toyin Aimaku), the wayward, immoral, insulting and carefree nonchalant wife. The story focuses more on Tumise (Bimbo Osin) and Kayode Adegbesan (Yomi Fash Lanso). The story opens with Kayode, a medical doctor in a hotel room with his female patient who proposes an affair which he refuses. However, the audience discovers later in the movie through the use of flashback technique that he eventually succumbed. This marks the beginning of Tumise's woes, as he became bestial ever since.

Tunmise, unlike Mojisola her friend, loves and cherishes her husband of ten years of marriage with two boys. Despite all her efforts to please and care for her husband, she is rewarded with humiliation and battery, even in public before friends and Kayode's concubines. "O fit lati je iyawo ile" (you are not fit for a housewife) is one of the derogatory statements made by her husband in order to humiliate her. She endures all these, saying that she alone has an understanding of her deeds: "Tèmi yé mi". She also feels that she has fallen short in her duties as a wife, thereby blaming herself for Kayode's act of maltreatment, hatred and abuse. She refuses to yield to friends' counsels, believing that one day her husband will come back to his senses and become the man she married again. That day never came as he sends her out of the house: he drags her on the floor, beats her viciously before throwing her out of her matrimonial home. Despite her attempt on several occasions to placate her husband thus: "Jọ ọkọ mi, dáńjì mí, ro ọjó to gbémi níyàwo" (please, my husband, forgive me, gives a thought to the day you wedded me). He does not alter his decision on the matter and goes headlong to not only send her away but also divest her of all maternal right to her children, and brings into his matrimonial home his lover, Nifemi, as a wife.

Tunmise gets to her father's house, picks up the pieces of her life after she gets divorced by her husband, a process that takes place without her knowledge. She

gets a job with a bank and later meets Segun (Yemi Solade). They become friends and, the friendship blossoms into a relationship. Meanwhile, the relationship between Kayode and his new wife grows sour so that he is moved to start another affair with another lady. Nemesis catches up with him and his new found love when they get involved in an auto crash. Kayode's lover dies in the hospital while he becomes temporarily paralysed. Nifemi abandons him while he is still at the hospital. According to her, she cannot cope with his condition. Surprisingly, Tunmise takes up the responsibility of nursing Kayode back to good health. This she does diligently to such a level that one would have thought that she is working towards a reunion. Indeed, even Kayode is hopeful that the gullible, obedient and respectful wife will come back to him. She, however, makes it known that she is there to take care of him as her children's father and not as her husband. Kayode gets better and Tunmise gives him an Invitation to her cousin's wedding. He accepts the invitation and attends the wedding which turns out to be Tunmise's wedding to Segun, her new found love. It is at this point that the meaning of the statement "Temi yemi" which has become a constant refrain with her each time people advised her to take a drastic step concerning her husband's maltreatment, becomes apparent.

4.2.8. *Aiyé' Olómọ Kan (2009).*

Funke Akindele in her movie, *Aiyé' Olómọ Kan*, reveals the negative effect of single motherhood on a child's upbringing. The movie written by Funke Akindele, directed by Muyideen Alade, produced and marketed by Neecee productions portrays the life of Demilade (Funke Akindele), an only child of her single mother, Mrs Rọmọla (Remi Oshodi). Demilade is a spoilt child brought up with a silver spoon. Her mother employs different domestic staff to carry out house chores, leaving Demilade to watch movies and play all sorts of games through the day and night. After her university education, Demilade (Funke Akindele) meets Biọla who comes from a home in which his mother does all the cooking, gets involved in house chores not exempting Biola (Richard Agbor), even though a male child. Biola's upbringing exposes him to the relish of a mother's cooking.

Biola gets married to Demilade unaware of her deficiency in her upbringing, her mother did not inculcate into her the expected values and morals a child should get from a mother. And so, even in marriage, Demilade continues with the only lifestyle she knows: wake up, bath, watch movies or play games; she has never been rebuked by her mother over it. Her mother's understanding is that, Demilade should be spared the stress of domestic chores since she can afford to pay for them by employing domestic staff. Biola opposes the employment of a maid since there has not been any reason for one in the house yet. It is just both of them; moreover, they need privacy as a new couple. At Demilade's mother's home, Sugar mummy (Ayo Mogaji), the cook does all the cooking while other members of the domestic staff are responsible for other chores such as the laundry and house cleaning. In her home as a wife, Demilade is expected to do everything by herself. This marks the beginning of her problem. Moreover, her husband could not do without a home-made meal in a day. To solve this problem, her mother organises a way of sneaking cooked food by Sugar mummy into Demilade's home before her husband's arrival from his office on daily basis.

Also assisting Demilade is her childhood friend Seyifunmi (Şola Kosoko), Seyifunmi comes to the house to cook different dishes to supplement the ones brought by the cook and she also tries to give Demilade some cooking lessons; a learning process she started with the cook in her mother's house but did not complete before she got married. Seyifunmi's efforts are futile because Demilade never gets to learn how to prepare the easiest Yoruba meal which is eba let alone learning how to cook other proper meals. Then Seyifunmi gets married and moves to Abuja to join her husband. Things become more difficult for Demilade in her home with the absence of her friend and the gradual dwindling plan of sneaking food to the house by Sugar mummy. This leads to Sugar mummy's suggestion that her daughter, a school certificate holder, moves into Demilade's home as a help since she has mastered the art of cooking from her mother. Demilade and her mother agree to this suggestion, especially when her husband stops coming home for dinner as he resolves to eat at his parent's before coming home. Sugar

mummy's daughter moves into Demilade's home and few months after, Demilade is told that the so-called house help has been impregnated by her husband Biola.

Demilade invites her mother to her home, and weeping, accuses her mother as the cause of her predicament since her mother failed in inculcating the right values in her:

Mummy mi, èyin lẹ ba ayé mi jé! Èẹ kọ mi ní èkọ tó yẹ kí iyá kọ ọmọ. È rò pé owó nìkan ni mo nílò. È wo ibi tẹ ba ilé ayé mi dé?
(My mum, you ruined my life! You did not impact me with the needed training. You thought all I needed was money. See the extent to which you have destroyed my life).

Demilade makes up her mind to pick up the broken pieces of her life. She employs a cook to teach her the art of cooking different dishes which she learns within two weeks. She learns how to carry out different house-hold chores which she never did as a child. When it becomes obvious that she has mastered the art of cooking and home management, Sugar Mummy and her daughter shed light to the assumed state of pregnancy. It is a plan orchestrated by Sugar mummy and her daughter to save Demilade's home, there is no pregnancy. Demilade apologises to her husband who forgives her. Mrs Romola also apologises to both Demilade and her husband, and takes responsibility for the agony they went through in their home since she failed in her duty as a mother. She appreciates Sugar Mummy for her display of the Yoruba saying: Enikan lo' n bí ọmọ igba oju' lo n woo - A woman gives birth to a child but two hundred people nurture the child.

4.2.9. *Ohun Ọkọ Sọ Mi Dà 1 and 2 (2010)*

The movie produced by Sola Sobowale and directed by Lasun Ray centres on a woman who refuses to be subjugated by her husband but decides to take the law into her own hands. Folake (Sola Sobowale), according to her story during her trial in court, used to be the bread-winner of her home before the family became wealthy. In those days, poverty was the order of the day in the family. She engages in all sorts of paid menial labour at construction sites to see her husband through the university. She also drops out of school so as to focus on her

husband's education financially. During the period of engaging in manual labour, she loses five pregnancies and sells her only inheritance, a piece of land, to send her husband, Tolulope (Bello Salami) to Law School. She does all these with the hope that the family will become better off after her husband's call to bar. Her hope comes to fruition and the couple becomes wealthy. The couple keeps a joint account and does other things together because they are deeply loyal, faithful and loving towards each other until Tolu's sudden change of behaviour. He starts doing things without the knowledge of his wife. When Folake reacts to the purchase of a car as a wedding anniversary gift to a family friend without been informed, Tolu's response is: "Ki se gbogbo nkan lokunrin gbodo maa so f'obirin." (A man does not have to tell his a woman everything). Tolu is not only into the act of telling his wife what to do and not to do with the expectation of the wife obeying without questioning his authority to the last letter, he is also in the habit of spending lavishly on himself alone and having extramarital affairs.

Then he meets Susan (Mercy Aigbe), his friend's secretary, and starts an affair with her. He later decides to marry her on the ground that Folake is old and not educated enough for his status. Folake will not hear of this; she has once boasted to her friend who is sent out of her matrimonial home by her husband that Tolulope cannot and will never do such a thing to her: "Mo jeri Tolulope mi, ko je dan iru e wo" (I trust my Tolulope, he dares not try such a thing). Meanwhile, Tolu has employed Susan as his personal assistant so as to have her around him always. Then he goes on to ask her to move into their second house where he also joins her later. Tolulope divests Folake of all she has; he withdraws all the money in the joint account without her knowledge, attempts to sell the house Folake is living in, takes her three children from her and starts a plan on marrying Susan. This is the last straw that breaks the Carmel's back. Folake cannot take it anymore, so she decides to avenge her humiliation.

She goes to the new house where Tolu and his new wife to be are living and shoots both of them dead. Afterwards, she surrenders herself to the police, unmoved by the consequences of her action. She is detained by the police while

investigation is going on. Her lawyer, after listening to her story, gets the press involved and her story is published. The story whips up public opinion, with many women and men condemning Tolulope's action, and describing it as betrayal and maltreatment of a dedicated wife. Folake gets a 7 year jail term on the count charge of manslaughter despite her daughter's testimony in court that she killed her father and his new bride to be. Her husband's brothers who have planned to take over the whole property after Folake is sentenced to death are disappointed even though Tolulope placed a large portion of the family's wealth into their hands in his life time regardless of Folake's disapproval.

4.2.10. *Tamara* (2016).

This movie is based on the life of a young lady, Tamara, who becomes the wife of a man who has been married to another woman in a different town for eight years before getting married to her. Adeleke has been a fraudster for ages unknown to Tamara who becomes the sole controller of the family business at the death of her parents and the guardian to her only sibling, Solape, whose death occurs barely two years into her marriage. Solape was assassinated by unknown gunmen when she was in her final year at the university. Her death remains a misery to Tamara until she discovers who her younger sister's murderer is. Tamara is so much in love with Ade that she is blind to the 'red flag' even when Solape calls her attention to the type of man Ade is. Fifteen days to their wedding, Ade starts a sexual affair with Solape, his fiance's only sibling. Solape warns her sister by telling her that she is one of Ade's girlfriends, but Tamara dismisses her statement as an act of jealousy, claiming she trusts Ade. Her trust for Ade makes her condemn a younger friend who wants to divorce her husband based on battery and lack of care.

Tamara advises her to stay in the marriage, says it is a taboo to do so because it is the woman's heritage to endure whatever she experiences in her husband's house. Rather than seek for a divorce, a woman is expected to invite people to beg her husband even when she is the one on the right. As a result, her younger friend leaves without another word. Ade's escapades continue to increase day-by-day,

duping women of their money, impregnating them and beating them up. On an occasion when he has one of his numerous girls in his matrimonial home, he calls Tamara to go to the market from the office to get his special soup's ingredients. After the call the lady decides to leave but he insists she stays since he has deliberately sent his wife on an errand on which she will not be back until late at night "omọ ẹni ẹlẹni laa rán ní isẹ dé tòru tòru, mo ti rán iyàwó mi ní isẹ dé tòrutòru" (It is someone else's child that one sends the errand on which such does not return until late in the night, I have sent my wife on an errand on which she will come back late at night). On another instance, a lady accosts Tamara at her place of work to pay back the #700,000 Ade collected from her, informing Tamara that she was two months pregnant from her affair with Ade, but she was beaten mercilessly and had to get rid of the pregnancy.

Tamara gets home and informs Ade of her experience at work earlier in the day, but Ade beats her up for believing the lady's story against his. This act turns out to be an eye opener for Tamara. Then, as she proceeds to meet Ade in the bedroom, she overhears him promising to send ₦200,000 to a certain individual, presumably a lady the following day. Determined to come to the truth of the matter, she sneaks into the room when Ade goes to urinate and secretly extracts the number of the individual. In pretense, she apologises to Ade and promises never to mistrust him again. She asks Ade for a portion of the nineteen million naira lent to him since Ade will be travelling to Abuja the next day. The next day, she drops Ade off at the airport and dials the number she extracted from his phone the previous day, telling the receiver, who is a woman by the name Tope that Ade sent her to her. Then she discovers that Ade, whom she has been giving her inheritance, has been married to the woman Tope eight years before marrying her. When she eventually discovers Ade's ten years marriage and that he is the one who master-minded the assassination of Solape when they agreed to meet in a hotel to make a decision on the pregnancy through Solape's diary, she employs the help of the police for protection. When Ade becomes aware of Tamara's knowledge of his criminal conducts, he hurriedly returns to Lagos with a dubious

will on Tamara's behalf in which all the legacy is bequeathed to him. He tells her he plans to be with her for three more years before killing her, orders her to sign but she refuses. And while he threatens her, the police arrive and rescue her. Ade is charged with murder and sentenced to life imprisonment.

4.2.11. *Hindu 1, 2 (2015)*

Hindu 1, 2, 3 and 4 (2015) is produced by Flying Birds, directed by Hassan Giggs and Written by Ibrahim Barin. Hindu (Jamila U. Nagudu) is the daughter of the emir of Kahutu. She is a very proud princess who refuses to get married despite her parents' pressure because she does not want to live under any man's roof. In a pretense to obey her parents, she asks her father to organise a party in which all the princes, especially those who want to do business with her father's kingdom be assembled for her to make a choice. But disbelievingly she only makes jest of all the princes that attended the party without making a choice. A prince who did not take lightly to the insult makes her to go blind with his charm but a strange man who claims to be a ruler of an unknown kingdom appears and heals Hindu. After this incident, Hindu calls for a fight among the hunters and promises to marry the man that conquers. The strange hunter also joins the contest and wins. Hindu gets married to him and her parents make provision for many gifts which the strange powerful hunter by the name Kaila (Adam A. Zango) rejects.

He leaves Kahutu with his bride Hindu and her maid Lantana (Fati Washa). She arrives at Kaila's home to meet several other young women who are introduced to her as his many wives and their several children. Shocked at this information, she tells Kaila that she cannot live such a life and that she desires to go back to her father's house but Kaila warns her that no one who comes to the house ever leaves and that whoever tries to leave never arrives their native home. Ladiyo is also introduced as the mistress in charge of the house affairs when he is not around. In an attempt to know more, Hindu approaches one of the young ladies she sees around for confirmation of what Kaila told her, but rather than a verbal response, the young lady slaps her and walks away. Kaila reacts by letting her

know that no one is allowed to talk with her, especially with Latana, her maid and that Hindu must obey his orders whether she likes it or not because she is not his first wife and she will not be the last. Confused and determined, she makes a move to leave regardless of Kaila's threat but Adana, the youngest wife warns her not to. Adana says she will never find her way out of the forest as she also had suffered the same fate.

To pacify Hindu, Adana asks her to stop crying and forget that she is a princess because she is also a royalty, a daughter to the grand Vizier of Zaria who suddenly finds herself in Kaila's home one afternoon when she was out with her maids on a field for a picnic. She was telling her maids of her strange feelings which she attributed to her forthcoming marriage when out of nowhere, Kaila appears and tells her that she just got married to him and the next minute she found herself here. She was introduced to the many wives and children just as was done to Hindu. It has been seven years since she found herself in Kaila's home. So Hindu should stop crying and only pray to God for a change in her predicament. Later that same night, Kaila, as is his habit every night, gathers his family to tell them stories but to Hindu's amazement, Kaila only tells horrific and scary stories. Not used to listening to such stories being told at night especially to children, she tells Kaila her view about this but before she concludes, he shouts her down because he allows no one to talk or interrupt him except he gives the permission. Moreover, he tells his children such scary and horrific stories because he does not want anyone of them to grow up with a sympathetic heart.

Adana invites Hindu and Latana to share her room for the night, while Kaila makes arrangement for a room for them the following day. In Adana's room, Hindu asks where Kaila sleeps but Adana says no one knows as he leaves at night and returns in the morning. "So how did he get all his wives pregnant?" Adana's response is that Kaila never had sex with his wives; they just dream about him and get pregnant. Out of fear Hindu says she will not sleep that night because she does not want to dream about Kaila. At break of the day, Adana wakes Hindu to get ready for the day. Hindu wakes Latana, and both of them get out of the hut to

find other women on a queue in front of Ladiyo's hut. Adana asks Hindu to join the queue because that is how they get to know whose turn it is to cook the day's meal, a decision which Ladiyo makes. Within a short time Ladiyo comes out of her hut and assigns Hindu the duty of cooking the day's meal. Hindu objects, saying she does not know how to cook and what will be her punishment if she refuses to cook or cooks bad food? Ladiyo responds with a slap, and as Hindu makes haste to retaliate, Latana holds her back as Kaila appears. Other women go on their knees to pay obeisance but Hindu and Latana remain on their feet. When Kaila asks if she will not do same, Hindu replies that she will only do so if Kaila punishes Ladiyo for slapping her.

Instead of punishing Ladiyo, Kaila punishes Hindu by commanding a swarm of bees to sting her and at the same time instructing her thus: "you have to obey me the same way you obeyed your father, the emir. You must obey Ladiyo the same way you obeyed your mother, the queen." Though pleading with him to stop, yet Hindu says she will never do so. Latana intervenes by asking Kaila if he wants to place Ladiyo over Hindu knowing she is a princess. In total unexpectedness, Kaila threatens to make Latana his wife. After this incidence, plan to get rid of Kaila becomes paramount in the mind of Hindu and Latana. Kaila is the one that provides what to cook and he does not eat with them. Hindu and Latana begin to make friends with other wives and she discovers that Kaila caught Dije in the bush where she went to search for Bufalo leaves to prepare herbs for her ill mother. Hanne found herself in his house after the marriage rights had taken place and her mother advises her thus:

Live peacefully with your husband and do whatever he tells you to do. You must never think yourself to be upright than him. Whatever he says is right. If he says this is white, say it is and if he says this is black, say it is because that was how I lived with your father and I gave birth to you.

Latana promises Adana that she will not spend a month more in Kaila's house but Kaila sees them together and vows to kill them if he ever sees them together again. The plan to poison Kaila fails and Dije dies instead after being forced to eat

the poisoned banana Hindu gave to him. Kaila vows to kill everyone involved in the plans day-by-day. This threat prompts Latana to go seek her dead grandfather's help at his tomb. He fortifies her and she returns to save the women in Kaila's house before going after him. Kaila and Latana engage in a battle in which she conquers him but did not kill him. She returns home to Hindu and gets rid of her spiritual powers and weapons by burning them. But as she stands up to go inside the house, she receives a message from Kaila that he will return. Kaila returns but as a changed man who has come to lay down his weapon of war.

4.2.12. *Noor 1, 2 (2015)*

Noor (Pronounced as Nuuri meaning the light), produced by Umar Gombe, directed by Faika I. Rahi and written by Aisha Halilu, is a modern-day Hausa movie which elicits the effect of modern day technology and medical developments as well as the positive effects on homes and marriages through the female sex when given the opportunity to be used as a means to happiness. It is the story of a young university graduate man Nura, who does not know that he is a product of surrogacy and attended the same university of the biological daughter of his unknown surrogate mother. While in school, he falls in love with the lady and decides to get married to her before proceeding to his place of primary assignment for National Youth Service Corp. The wedding process begins in earnest and Nura's father sends a delegate to make enquiries about his in-laws to be and to make his intention known to the prospective bride's family. The delegate returns with satisfactory information about the family: the good news about the type of family they met is that "The father is from Maiduguri but he is not a government official like you, he is, however, focused and respectable and is hospitable."

This report excites Nura's father who says he is willing to patiently wait for the reply from them in a month's time as reported by the delegate. After receiving a positive response from the prospective in-laws, Nura's father decides to pay a

visit to the home of his in-laws to be only to discover that the mother of his son's fiancé is Fanta, the young lady who offered herself as the surrogate mother to his son, the discovery shocks and saddens him. Then Nura gets to know during a discussion between his parents that he is given birth to through the help of a surrogate mother who happens to be the mother of his fiancé. The family is thrown into confusion about what has to be done. They need to inquire if the Islamic law or the civil law is against a surrogate son and a biological daughter getting married. This discovery saddens Nura who weeps like a baby but his parents, while consoling him, say they would not have been called parents today but for the assistance rendered by Huma's mother who then was not married and offered to be a surrogate mother to them since Hajia Hafsat's womb is too fragile to carry pregnancy to term. After Nura's birth they never saw her until now. However, it was his sperm that fertilized his mother's egg; the medical personnel only helped using technology to implant the fertilized egg in the surrogate mother. Nura's parents then decide to find out and confirm the legitimacy and legality of such a union as their son's happiness is paramount.

So Nura's family seeks the help of the civil court which recommends a DNA test to determine the status of both parents and children. The civil court rules that, it is only in a case whereby both intending couple are siblings sharing the same DNA that the law prevents them from getting married. None of the DNA results match. Even so, they cannot get married except it is approved by the Islamic law through the sharia court. According to the sharia court judge "there is the need to confirm from the surrogate mother if she had at any time, after the baby's birth breastfed him or be in constant contact with the child for at least five years. These will determine whether they can marry each other or not." Huma's mother consents to an interrogation session which establishes the fact that she neither breastfed the child at any point in time nor was she in contact with him consecutively for at least five years. Malama Fanta states that she had a contract with Alhaji Shariff Kano and his wife Hadiza, the contract is to bring them joy through her act of surrogacy, she adhered to the contract and happy that she has been a source of joy and happiness to a fellow woman. However, destiny which surpasses human

power has brought them together again through her biological daughter's engagement to her surrogate son and at this level she expects justice to prevail. Since all investigations satisfy both the civil and sharia laws, Nura, the medical doctor goes ahead to marry his heartthrob right after both the civil court and the sharia court rule that they are not siblings

4.3. Engaging the Films:

Engaging the selected twelve films through content and thematic analysis:

4.3.1. Content Analysis of the 12 Selected Movies

The setting of *Hindu* and *Lagidigba ilu'Binrin* is in the pristine era respectively, before colonialism. While *Lagidigba ilu'Binrin* is set in the ancient Yoruba land, *Hindu* is set in the ancient Hausa land. Both films are plotted round the lives of these female characters: Lantana, Hindu and Jadesola who happen to be victims of traditions. While *Hindu* opens with the demand of a son in-law from Princess Hindu by her parents, *Lagidigba Ilu'Binrin* opens with the judgement on Jadesola according to the tradition of the land. Hindu refuses to make a choice from among all the men presented to her and Jadesola does not take lightly to being punished alone for an offence committed by her and a man that tradition now exonerates. The drama in the two films unfold when Hindu eventually becomes a wife to an unknown man and has to join him in a remote jungle in the company of her maid, Lantana. Jadesola out of rebellion establishes her own kingdom in the wilderness she is exiled to. When Jadesola has a grip on her kingdom at the initial stage before she is betrayed by the women she saved from exile, Hindu needs the help of her maid Lantana to regain her freedom and that of other women in her strange husband's clutches. Both films employed magic as technique to empower the women. Jadesola as a king adorns herself with the full regalia of a king and charms for her defense and protection. Lantana, in order to save Princess Hindu and the women in forceful marriage, has to get magical powers from her dead grandfather to combat with the powerful Kaila.

Both women turn out victorious as the drama attain climax and resolution is established. Hindu regained freedom as a princess and Lantana as a free maid but Jadesola, in her refusal to be captured, turned into a grinding stone. The use of grinding stone is symbolic in Yoruba land in that it is used while kneeling or bending which symbolizes worship, meaning that Jadesola is worshiped as a king each time a woman or man kneels to grind on a grinding stone.. There is also the use of symbol in *Hindu* in the form of Kaila's handkerchief landing in the palace right before Hindu and Lantana, symbolizing his return to seek peace. Both films adopt the use of flashback to link the past to the present and to explain the cause of events. *Narrow path* and *Widow*, on the other hand are set in both the village and city. The plot of the two films revolves round culture and tradition. The central character in *Narrow path* is a young virgin, Awero, who lives with her parents in her village while that of *Widow* is a young woman by the name Nnena who just lost her husband in a strange circumstance in the city. Awero is to make a choice of a husband according to tradition while Nnena is to observe in the village the traditional rites of cleansing for a woman whose husband just died.

Awero gets married according to the culture and traditions of the land but failed to meet up with the expectation of the tradition in which the groom declares his bride's purity to the community with the white blood stained handkerchief. Odejimi could not take it and decided to go to war with his bride's village. The war is stalled by his bride who would not allow innocents blood to be shed and offers her blood instead since she is the one that committed an offence. Nnena, on the other hand, also goes to war with the culture of inheriting one's brother's wife at the demise of a brother and her mother-in-law after completing the cleansing and burial rites of her husband. There is the use of symbols in *Narrow Path* as seen in the use of white handkerchief, mirror and Saturday night powder that symbolize modernization. Women in the movies are characterised as strong as seen in the character of Awero in *Narrow Path* and Nnena in *Widow*; wicked as seen in Nnena's mother-in-law and brother-in-law, good as represented in the characters of the NGO officer in *Widow*, Abike the government official as well as

the naïve as seen in the character of Awero in *Narrow Path* and bold as represented by Nnena in *Widow*.

Black Bra is a film set on a university campus; it is a campus genre film. The story is focused on a group of girls who decided to go against the male chauvinism and violence against female students in the university by coming up with a female cult known as Black Bra. The film opens with the initiation of new members of the cult with leaders of the cult beating up the new members and giving a stern warning to each one not to get into a relationship with any male student on campus. The story takes a twist when a leader (Irene) of the gang starts a relationship with a male student (Nonso) known to be a play boy who goes for the help of a male cult to set him free from Irene who insisted on marrying him. While Irene is killed by the male cult, Black Bra cult also killed Nonso in revenge. The film adopts the use of violence, love and vengeance.

Aye' Oloṃṃ Kan, *Silence* and *Noor* are films with family settings in the modern day. *Aye' Oloṃṃ Kan* is a story plotted around the life of a young girl who is a victim of a mother's lack of knowledge of how to raise a child in the proper way, thereby replacing her responsibility with wealth and money. The central character, Demilade, who suffered for her mother's failure retraces her step and makes amendment where needed when she got married and her home is on the verge of breaking. The plot of *Silence* revolve round the life of Gift a victim of an abusive step father and a weak mother whose love for money prevents her from standing up against her husband for her daughter and *Noor* is a story of a Hausa family who adopts the modern technology to solve their fertility problem through a surrogate mother who is committed to the agreement terms without wavering.

There is the use of a round character in *Silence* in which the central character, Gift, grows with the film to a married bitter woman. Comparative technique is seen in the film *Aye' Oloṃṃ Kan* in the way Demilade's husband's mother raised him to be able to do house chores and relish homemade meals with Demilade's upbringing which is nothing to write home about. Flashback technique is used in *Silence* to acquaint the audience with what happened in the past to link the present

in which shows how the central character was sexually, physically and psychologically abused by her step father and how her mother in the character of Adesewa out of fear of death and lack of access to her husband's wealth watch as her daughter gradually grows into a bitter young woman. Flashback technique also reveals in *Noor* how Hajia Hadizat adhered to the medical doctor's advice to seek for a surrogate mother at the loss of the fifth pregnancy and how the baby was delivered through a caesarian section as advised in the act of surrogacy so as to limit blood contact to the barest minimum. The use of flashback in *Silence* is higher than what it is in others. Violence is seen in *Silence* as adopted by Gift's step father in the killing of his friend and in Gift herself as she seeks for revenge of the abuse from her step father and husband. There is the use of strong suspense in *Silence* when Gift started to write in her diary.

Married but Living Single, *Tamara*, *Ohun Oko So Mi Da* and *Temí Yemi* are films with the modern day marriage setting. Each story revolves round the relationship of couples in marriage, how each party responds to crisis and how problems are resolved especially by the female character, culturally seen as being solely responsible for the sustenance of marriage in Africa. The plot of *Married but living Single* is a bit complicated because it is about two different women in marriage with two men who are also different in nature. While the central character, Kate, is a strong and ambitious wife who is supported by her husband all the way. The second character, Lola, turns out to be a submissive wife in an abusive marriage with a husband who batters her physically. The drama in the film unfolds when Kate is refused some days off to accompany her husband on a medical trip to India by her Managing Director (MD).

While Lola dies in her marriage from the beating she received from her husband, Kate ambition to attain the position of a managing director becomes dashed when a jealous colleague framed her as a traitor and her director sacks her for breach of contract. Kate bounces back as the Chief Executive Officer (CEO) of her own organization with the help of her husband. Flashback technique is applied as Kate's husband, Mike, reminds himself of his uncle's prediction about career

women like Kate. *Tamara*, *Ohun Oko So Mi Da* and *Temí Yemi* are of simple plots revolving round a single family each with each woman narrating her story by herself. Tamara in the film *Tamara* tells the story of how her husband who impregnates her younger sister and assassinates her in a hotel and how his plan to take over her inheritance after killing her is revealed. Folake in *Ohun Oko So Mi Da* tells the story of how her husband turned her children against her and renders her homeless as well as penniless after sacrificing her education and inheritance to see him through the university and law school, and Tunmise in *Temí Yemi* tells of how her husband ridiculed her and send her out of her matrimonial home for another woman without an access to her children.

The drama in *Temí Yemi* and *Ohun Oko So Mi Da* lies in the passion to make their marriage a success because of the socio cultural belief inculcated in them, especially Tunmise by her mother, that whatever you experience in marriage has to be endured and for Folake in *Ohun Oko So Mi Da*, the societal belief that the husband should be greater than the wife and a woman must endure all things for the sake of her children in marriage. Tamara is not left out of this sociocultural effect as she believes that a wife should and must obey the husband without batting an eyelid. The use of dynamic character is seen in the three films as the weak, docile, naïve and submissive characters undergo an important change due to the occurrence of some events. In *Tamara*, the event of a visit by one of her husband's lovers and the suspicious phone call changes her from the all believing wife to a curious and inquisitive wife till she eventually gets to know that her younger sister was murdered by her husband, aside the fact her husband has been married for 8 years before getting married to her. Tamara could not fold her hands and allow this criminal take everything from her; she becomes proactive and prepares for the worse. Just like the fate of Tamara, Folake in *Ohun Oko So Mi Da* decides to take justice into her hands when her husband stripped her of all she has: the house taken from her, the joint account emptied, and her children taken to the new house with the new wife. Folake goes over board and killed both husband and wife damning the consequence.

Tunmise in *Temiyemi* is let out of the socio cultural dilemma she is thrust with when her husband send her packing, prevent her from seeing her children, divorce her and marries another woman. She resolves to rediscover herself by going back to work, no longer a full time house wife and also have a say in her next relationship as a partner. In characterization, the three films attempt to balance the presentation of female characters by presenting another character that is opposite the main one. Tamara in the film *Tamara* has a friend who could not condone her husband's excesses and abuse. In *Temiyemi* there is Mojisola who is wayward, outgoing and disobedient to her husband and in *Ohun Oko So Mi Da* Susan is placed alongside Folake she did all her best to snatch Tolu, Folake's husband. There is the application of slangs in *Temiyemi*, flashback technique in *Tamara* and aggression and violence in *Ohun Oko So Mi Da*. Scriptwriters and producers of these movies have endeavoured to communicate a change in regards to the perception of the woman as a child, powerless and helpless. According to Onookome Okome 'African women, like any other group are able to articulate their needs, evaluate the alternative courses of action and mobilize for collective action where necessary'.

4.3.2. Themes in the 12 Selected Films:

The theme of a mother's love for her children as strength for survival as seen in *Widow*; ripple effect of traditions and cultural practices on the psyche of a woman as seen in the movie *Ohun Oko So Mi Da*, *Narrow Path* and *Widow* as well as in *Aye Olomo Kan*.

The Theme of In - Laws and Rivalry: In *Widow*, Nnena's mother in-law remains her enemy all through the movie; her mother in-law and brother in-law hate her to the point of wanting her dead. Folake is also a victim of this; her brother in-laws see her as a hindrance to access their brother's wealth and are anxious to see her condemned to death by the judge for the murder of their brother.

The Woman as a Wicked Mother-in-Law: Women are generally seen as bad mothers-in-law and this is shown in the movie *Widow* in which Chinma's mother

frustrates her son's wife and also plans to have her assassinated simply because she sees her as an intruder who has come to cause a separation between her two sons. She also sees her son's wife as a murderer and makes life a living hell for Nnena after Chinma's death.

The Woman as a Bad Sister in-Law: In *Widow* the female sex is presented as a bad sister in-law. Chinma's younger sister, at the beginning of the movie, is presented as a loving sister in-law who comes to the house to cart away her brother's wife's clothes and also depends on and trusts her brother's wife to be there for her when her brother is not around. However, she decamps to the enemy's side the moment her brother dies. She joins other women in the village to humiliate and dehumanize her brother's wife while she is in deep sorrow at the death of her husband.

The Woman as a Good Sister in-Law: Kate's sister in-law stood by her in the pursuit of her career. She took care of the home and Kate's only child.

The Woman as a Good Mother in-Law: Gift's mother in-law in *Silence* is framed as a caring and loving mother-in-law towards her son's wife. She was heartbroken when she got to know of her husband and son's atrocities against her daughter-in-law. She took up the responsibility of Gift's medical care even before Gift kills her husband and after. Also Demilade's mother-in-law in *Ayé Olómo Kan* did not give up on Demilade when it was discovered that she could not cook or maintain a home. She played along with sugar mummy to help Demilade learn even though in the hard way.

The theme of Violence and Rebellion: In the actions of Folake in *Ohun Oko So Mi Da*, activities of the Black bra girls' cult on campus, violence in the rape of Awero in *Narrow Path*, and the brutal acts of Kayode towards his wife Tunmise in *Temiyemi*. In *Silence*, Gift brutally murders her step father and her husband while the death of Lola in *Married but Living Single* is as a result of her husband's violence. Violence is also seen in Kaila's treatment of the women he kept in his house especially the punishment of Hindu with bees. Patriarchy is a form of social organization that recognizes the male as the head of the family and title is traced through the male line. The man becomes the dominant group within

the patriarchal society thereby reducing women to the periphery and silencing them politically, socially, economically and otherwise (Aidan, 2011), this view is rebelled against by the Black Bra Sisterhood, a cult founded to reject male dominance and humiliation.

This is also the case in the movie *Lagidigba Ilu'Binrin* where Jadesola, the king of Lagidigba land and all-female city rules and directs the women. Although Lagidigba is conquered and taken over by the men from Jadesola's birth village, Jadesola does not allow herself to be captured. In *Black Bra*, Frank kills Irene by enlisting the services of a male cult, but the Black Bra Sisterhood also has the last laugh by assassinating Frank on the day of his final exam in school. Worth mentioning is the practice or culture of male dominance exhibited in both movies. This is quite telling in the movie in which the scriptwriter, a male, allows men to claim victory over the female group by allowing men to overrun the city of Lagidigba instead of creating a compromise between the two genders. Nnena in *Widow* also rebels against patriarchy by refusing to become a wife to her husband's elder brother's wife as demanded by tradition after her husband's demise.

Themes of Love, Humility and Commitment: In *Temiyemi* and *Widow*. Tunmise in *Temiyemi* exhibits profound love towards her husband despite the brutal treatments she gets from him and still treats him with respect and humility. In *Widow*, Nnena for the sake of her love towards her husband refuses her brother's suggestion to fight her husband's family back. Tamara in the movie *Tamara* out of her love for Ade obeys every instruction including having to go to the market late in the evening after a hard day at work just to get him his favourite food ingredients, got home late at night and yet goes ahead to pound yam while Ade does nothing aside staying back at home with different women. Out of love, Tamara becomes blind to Ade's evil activities even when her younger sister Solape called her attention to the red flag, yet she treats Ade with all humility. Love and humility is also displayed in *Noor*, Huma's mother while she was still single desires joy and happiness for her fellow woman in her marriage. Propelled

by love and concern for her fellow woman, she humbly submits herself to the act of surrogacy and helps to give birth to Nura.

The theme of commitment is seen in the framing of Nnena in *Widow* and Tunmise in *Temí Yemi*, despite the grueling experience and humiliation she suffers after Ifeanyi's death, remains committed and faithful to her promise not to ridicule his family, no matter what may happen or what the situation may be. She refuses to allow her family to be violated in any form just because of her determination to honour her husband and to fulfill her promise. Tunmise, on her part, remains committed to her husband's safety, praying for him when he is out late in the night with his mistress. Even when Kayode notices her state of sadness and loneliness and adamant to her complaint of being lonely, he advises her to adopt her children as her companions. She is reduced to a nonentity by his words of disgrace, hatred and dehumanising acts. Yet, in the face of this, she still prays for his success and safety. She once said to her friend, Nifemi, that: "Kí màmá mi tó kú ni wón ti maa nsò fún mi pé ilé ọkọ, ilé ẹkọ ni àti pé ohun gbogbo tojú obirin bá ri nilé ọkọ o ni lati fara da ni. Ibi tóri tẹmi dá mi si ni mo gbé yii" (My mother, before her death, had often told me that matrimonial home is a place of learning and a woman must endure whatever she experiences there. Moreover, this is where I am destined to be).

Theme of Betrayal and Wickedness: The theme of betrayal is seen in *Tamara*, *Black Bra*, *Ohun Ọkọ Sọ Mi Da*, *Lágídígba Ìlu'Binrin*. Tamara, despite the display of love and humility is betrayed by the man she claims loves her, gets her younger sister killed and plans to take over all her inheritance after eliminating her. Folake is also betrayed by her husband whom she laboured so hard for his success. He rejects her and chooses his family and other women over her and in *Lagidigba Ilu'Binrin*, Jadesola is betrayed by the women in her kingdom while Irene betrays her cult members by falling in love with a male student as against the tenet of the group. This theme of wickedness is evident in Mrs Ibru the MD of the advertising company Kate works with, in *Married but Living Single*. Mrs Ibru turns out to be an insensitive leader who does not care about her staff's

welfare or their homes. All she cares about is the staff making money and securing contract for the company's profit. She is the horse rider that is ready to ride a willing horse to death. Her insensitiveness and uncaring act almost cost Kate her home although the MD's lack of trust and drive for profit and fame for the company cost Kate her job despite all she invested at the expense of her home.

Themes of Victory: The central characters in the two movies are maltreated, ridiculed, abused, rejected and battered but their determination to come out victorious become their strength. Nnena in *Widow* portrays a woman of virtue, loving, respectful and yet bold and courageous. She is able to escape from her mother-in-law and her husband's brother's plan to assassinate her and take her children from her is thwarted. Tunmise too is able to find love and joy with Segun thereby coming out after overcoming loneliness and rejection. Folake in *Ohun Oko Sọ Mi Da* is also victorious in her quest to get back all she has laboured for by murdering her ex husband and his new wife. Although she is sentenced to 7 years imprisonment instead of the death sentence that is expected by her in-laws, she smiles when the judgment is passed because she knows that she is coming out of jail to take possession of everything that is actually hers. The strident voice of the masses wins her the victory.

Theme of Fear and Failure: Theme of fear can be read in *Silence*; fear prevents Adesewa (Gift's mother) to stand up to her husband when he starts raping and battering her daughter. Fear is instilled into Gift by her step father who is supposed to be her father through his threat of killing her and her mother if the abuse is reported and this same fear also prevents her from opening up to her psychiatrist even as an adult. In *Hindu*, Kaila's women could not resist him because of the fear he instilled in them; they are so afraid that they believed that they can never be set free from his captivity. It is the belief of Feminists that women are always portrayed as failures in their careers and businesses by male screen writers. This is expressed in the life of Kate in *Married but Living Single* who aspires to become the MD after she is being promoted and moves to the United State office. In the advertising company she works with. Despite all her efforts abandoning her ill husband to

embark on a medical trip to India all alone, disappointing her daughter after promising to be at her school debate competition at school all in order to meet up with her boss' expectation still fails to attain the aspired post. Kate's MD sacks her without an investigation into the supposed crime committed giving way to her male colleague who has been in rivalry with her over her present position.

Theme of Weakness: Before the loss of her virginity, Awero is presented in the movie *Narrow Path* as a gullible lady who is easily deceived by gifts from her childhood friend Dauda. She is gullible to the point of believing Dauda's tale of being ill, thereby consenting to his request for a visit at a secluded place far from the village. Folake in *Ohun Oko So Mi Da* is presented as gullible enough to sell her only inheritance to send her husband to school. She also keeps a joint account with her husband and is gullible to the point of trusting her husband not to go for any form of extramarital affairs. Irene is similarly presented in *Black Bra* as gullible to the point of believing Frank's promise not to keep any other woman beside her in his life. She even believes him when he promises to marry her. Although Frank is dealt with, her heart is already broken and she dies in the end. Tamara in *Tamara* is framed as a gullible young woman who believes the lies of Ade during courtship and in marriage to the extent that she refuses to believe her younger sister who gives her a hint about the type of man Ade is.

Themes of Tradition, Culture and Change: Nnena in *Widow* is subjected to so much humiliation and dehumanizing experiences just because culture and tradition prescribed that she be treated so as a widow. Another victim of culture and tradition is Awero in *Narrow Path* who suffers disgrace and rejection simply because the culture of the land requires every female in the land to remain a virgin until she is married. If she does not marry as a virgin, she is regarded as a 'broken pot', a view and a description that does not apply to the males in the land. She is humiliated on her wedding night when her husband discovers that she is not a virgin, a condition that is not of her doing but is the result of a rape incident by Dauda. So also Awero in *Narrow Path* is a victim of culture and tradition which deny deflowered young women a husband because they are considered 'broken pots' by the community. Awero, after she is rejected by her husband Odejimi,

simply because she is not a virgin, becomes an instrument of change when she chooses to lay down her life and asks that her blood be shed to prevent the shedding of innocent blood. Her action brings about some sort of cultural change as deflowered women are no longer rejected on their wedding night. Abike also brings a change regarding the people's belief that a woman must not talk back to a man or stand up to him in any situation. Abike is bold enough to challenge the government officials that are always coming to harass the market women and cart away their goods. The women are so thankful and impressed that they pay Abike a visit with songs of praises. Even the men have a change of opinion about women's silence and weakness. Abike's official visit to the village convinced the village elders that a school ought to be established. Latana in *Hindu* also brings a change to the life of the women held in captivity in Kaila's house including the Princess. *Noor* is another film that exhibits the woman as an instrument of change when Fanta's mother decides to play the role of a surrogate mother to Nura's parents in order to bring about a change in their status.

Theme of Motherhood: Motherhood is an art that is considered a very important phase in the life of the woman and a child in African culture. It is however known that some women are not cut out as fit into the role of a mother and many movies from Nollywood have shown this among such film is Funke Akindele's *Aye Olomo Kan* and Iyabo Ojo's *Silence*. Mrs Romola in *Aye Olomo Kan* portrays the life of an irresponsible single mother who could not carry out the role of a mother efficiently. She did not teach her daughter what a mother is expected to inculcate into her child or children. The case of Kate in *Silence* is of domestic abuse by her step father who is presented as a biological father by her mother. Rather than protecting her daughter from a father that abuses her physically, psychologically and sexually, Adesewa prefers to keep quiet and enjoy her husband's money and fame at the expense of her daughter's health and sanity. Nnena in *Widow* on the hand is willing to sacrifice her life for the safety of her children and Folake in *Ohun Oko So Mi Da* is more concerned about her children's psychological state than her victory and therefore shielded them from being caught in the problem she is having with her husband due to his atrocities. Hajia Hadiza in *Noor* is ready to

do anything to sustain her son's joy and happiness thereby supporting him in every move to reveal that he is in no way related to his surrogate mother.

The Theme of Boldness and Strength: Generally, women are often considered as feeble and weak but in *Ohun Oko So Mi Da*, Folake refuses to be seen as a weakling that any man can take advantage of, defraud and abandon. She makes up her mind to fight for what she laboured for, but her decision not to let another woman take over her possession leads her to murder Susan, her husband's mistress. Nnena in *Widow* also fights for her children. She takes the firm decision to keep her children even if it involves laying down her life for them to escape from her deceased husband's family. She gets the victory she deserves. The Black Bra Sisterhood is a cult group that fights to keep and protect the pride of womanhood. They fight to put an end to male chauvinism, women battery, and every other ill-treatment perpetrated against women by the male gender. Although it can be said that it is un-African for a woman to be involved in murder and violence, a role reversal of the female gender is seen in the movie and this is in a bid to show that the woman or women can fight for their liberation.

4.3.3. Findings

In examining the research question two on the frame of the woman that exists in Nollywood, findings from the selected films reveal that frames of the woman existing in Nollywood are of mixed expressions as portrayed in the selected films for reading. Scriptwriters and producers of these films have in their own ways tried to present different pictures of the woman consciously or unconsciously through the characters and themes created in their stories. The woman is framed in the themes of in-law and rivalry as wicked mother-in-law in the character of Chinma's mother in *Widow*, as a good mother in-law in the character of Gift's mother-in-law in *Silence*, wicked sister in-law, in the character of Chinma's sister in *Widow* and good sister in-law in Mike's younger sister in *Married but Living Single*.

The woman in Nollywood is also framed as rebellious and violent through the character of Jadesola in *Lagidigba Ilu'Binrin* who rebelled against traditional judgment of sending a woman caught in adultery on exile while the man is exonerated. Jadesola idolized herself by turning into a grinding stone rather than been caught and taken back to her village for punishment. Folake is framed as a woman who adopted violence to show the world what the woman is capable of when pushed to the wall. She gets a seven year jail term contrary to the expectations of her in-laws who expected a death sentence which will give them access to her husband's wealth. The inner strength of the woman is expressed in Nollywood in the framing of the character of Tunmise in the themes of love, humility and, commitment in *Temí Yemi*. This is also seen in *Tamara* through Tamara. Tunmise loved her ex-husband; she related with him with humility and also showed commitment to her children by nursing their father back to good health. Nnena in *Widow* is another character framed to portray love, humility and commitment in Nollywood. She was committed to her promise to her dead husband not to fight with his family no matter what happens due to the love she had for her him. She remained humbled and respectful to her mother in-law despite all her wicked deeds towards her and the children. Huma in *Noor* is another character that is framed to express love and commitment to a fellow woman who was in dire need.

Findings from the films read revealed that Nollywood has engaged the woman's frame in themes of tradition, culture and change to show the woman as victim of culture and tradition as well as an instrument of change to the culture and tradition that degrade the woman. This is seen in the framing of Awero in *Narrow Path* who endured disgrace and humiliation because the culture of the land count any lady not found as a virgin on her wedding night as a broken pot. Awero was instrumental to the change in this culture as a result of her refusal to marry Dauda and also prevented her people from going to war with her husband's village which could lead to shedding of innocent blood. She offered herself as a sacrifice and this led to a reversal of this tradition of broken pot in her village. Jadesola is another character framed to cause a change in the tradition of sending women

caught in adultery to exile while the man is left unpunished because the tradition was abolished after the women sent on exile were brought back from Lagidigba town by the men who went in search of their women. From the films read, it is obvious that the frame of the woman that exists in Nollywood is both positive and negative. This reiterates Dalmeida's belief in Kolawole's 'Womanism and Consciousness' (1997) that African women have in diverse ways emerged from silence and have transcend the many limiting borders imposed on them by patriarchal-traditional as well as the post-colonial structures and have taken positions as the mouthpiece for their gender. However, it is not only the women that are acting as the mouth piece for the female sex but also some male film producers as seen by the researcher as a woman gazing into the frame of other women in Nollywood.

Although Kramarae (1981) had said that women with time will refuse to live by the ideals of social organisations held by the dominant group (men), nevertheless, Okunna (2010) is of the opinion that Nollywood had mainly portrayed the female gender negatively and thereby calls for the need for 'alternative video', which according to her is urgent if Nigeria is to attain desired development. Kramarae also said that women will change dominant public modes of expression as they consciously and verbally reject those ideas even through the media. Kramarae's thought is revealed in the reactions of the frame of the woman portrayed in the characters of Nnena in *Widow*, Tunmise in *Temiyemi*, the female cult in *Black Bra*, Lantana in *Hindu* and Jadesola in *Lagidigba Ilu'Binrin*. This can be seen as the development Okuuna advocated for. The information exchanged through these films by the framing of the woman confirmed Stuart's (1989) description of the benefits of video to include the ability to encourage horizontal exchange of information and experiences among the marginalized. This it does by letting people see what others (women) like them are doing positively as framed in the character Huma in *Noor* and encouraging them to emulate these activities through films which can bring about a complete change of the perception of African women.

Responding to research question five on whether Nollywood has ever produced movies to redeem the image of the woman. The selected films have revealed that Nollywood has produced films that attempt to redeem the image of the woman. Also the research has been able to identify the positive framing of the woman by both male and female film producers and screen writers. This is revealed in the framing of Tunmise in *Temiyemi*, Huma who is framed as a surrogate mother in *Noor*, Lantana who is framed as the deliverer of the other women in *Hindu*, Folake who is framed as a good mother and a victor in *Ohun Oko So mi Da*, so also is Awero who is framed as an instrument of change to a tradition that portrays a lady deflowered before marriage as a ‘broken pot’ in *Narrow Path*. Nnena in *Widow* who is positively framed as a strong dedicated and loving wife and mother as well as the NGO officer that assisted Nnena in escaping from her wicked in-laws. Gift’s mother-in-law is framed as a good and exemplary mother-in-law who accepted Gift as a daughter, supported her in times of crisis and even after her son’s death in *Silence*.

In presenting the woman in Nollywood, the producers of the selected films adopted the framing techniques postulated by Fairhurst and Sarr (1996) stated in the framing theory in the Literature Review Chapter of this research to project their messages to the audience. For example, the use of slogans and catch phrases in *Temiyemi* by the central character, Tunmise. The use of artifact adopted by Tunde Kelani in the use of mirror and Saturday night powder in *Narrow Path* and tradition in form of ritual and ceremonies used in *Widow* and the use of stories, using myth or legend, in *Lagidigba Ilu’Binrin* and *Hindu*. Therefore, a distinctively African feminism is expected to portray women as strong, innovative agents and decision-makers in their specific contexts. It will empower African women and work for them in ways that they want it to. Nnaemeka (2005:25) defiantly proclaims:

The arrogance that declares African women ‘problems’ objectifies us and undercuts the agency necessary for forging true global sisterhood. African women are not problems to be solved. Like women

everywhere, African women have problems. More important, they have provided solutions to these problems. We are the only ones who can set our priorities and agenda. Anyone who wishes to participate in our struggles must do so in the context of our agenda. (Nnaemeka, 2005:25)

Lauretis (1984), supporting Kaplan and Kaja Silverman's (1980) submission in the gaze theory adopted as one of the theories in Chapter Two of this research, says that the gaze could be adopted by both male and female subjects and that the male is not always the controlling subject nor is the female always the passive object; also argued that the female spectator does not simply adopt a masculine reading position but is always involved in a 'double-identification' with both the passive and active subject positions. This notion is visible in the work as this research did not adopt a masculine reading position but that of a double identification of both negative and positive portrayal either by the male or female film producer or screen writer. The findings from the read films are based on the view of Demuth perception theory (2003):

What we perceive are only perceptions and there is nothing else accessible to us except perceptions. What we assume is behind our perception and what allegedly causes it, is just a rational construct. Besides perceptions, we thus possess images, rational constructs and ideas we create ourselves. The question, however, is what we created them from, on what basis and how we perceive these ideas, how we understand them (Demuth 2003:12).

It is obvious that images created by writers of the films are for the purpose of seeing the woman from the natural perspective as a female sex not as defined by social construct. According to Weems (1997), the differences presented by feminists and womanists have become a stepping stone for self identity and a strong drive for cultural self-retrieval as seen in the framing of Nnena in *Widow*, Jadesola in *Lagidigba Ilu'Binrin*, Awero in *Narrow Path*, Tunmise in *Temi Yemi* and Lantana in *Hindu*. The fact that both male and female film makers present the female sex negatively and positively support the view of Kolawole (1997) whose

work was reviewed alongside others on Womanism about the framing of the woman by some men:

Some men have shown understanding and sincerity in the need to portray female characters as active heroines making meaningful contributions to their societies, others have created a central space for women, making them visible but not necessarily revealing their strength clearly. (Kolawole, 1997:93)

Moreover, the power of women to resist and reject negative representations is projected not by men alone but both men and women. This is exhibited in these twelve selected films in which women were allowed to tell their own stories and men who told the women's stories for the women.

4.4 Data Analysis:

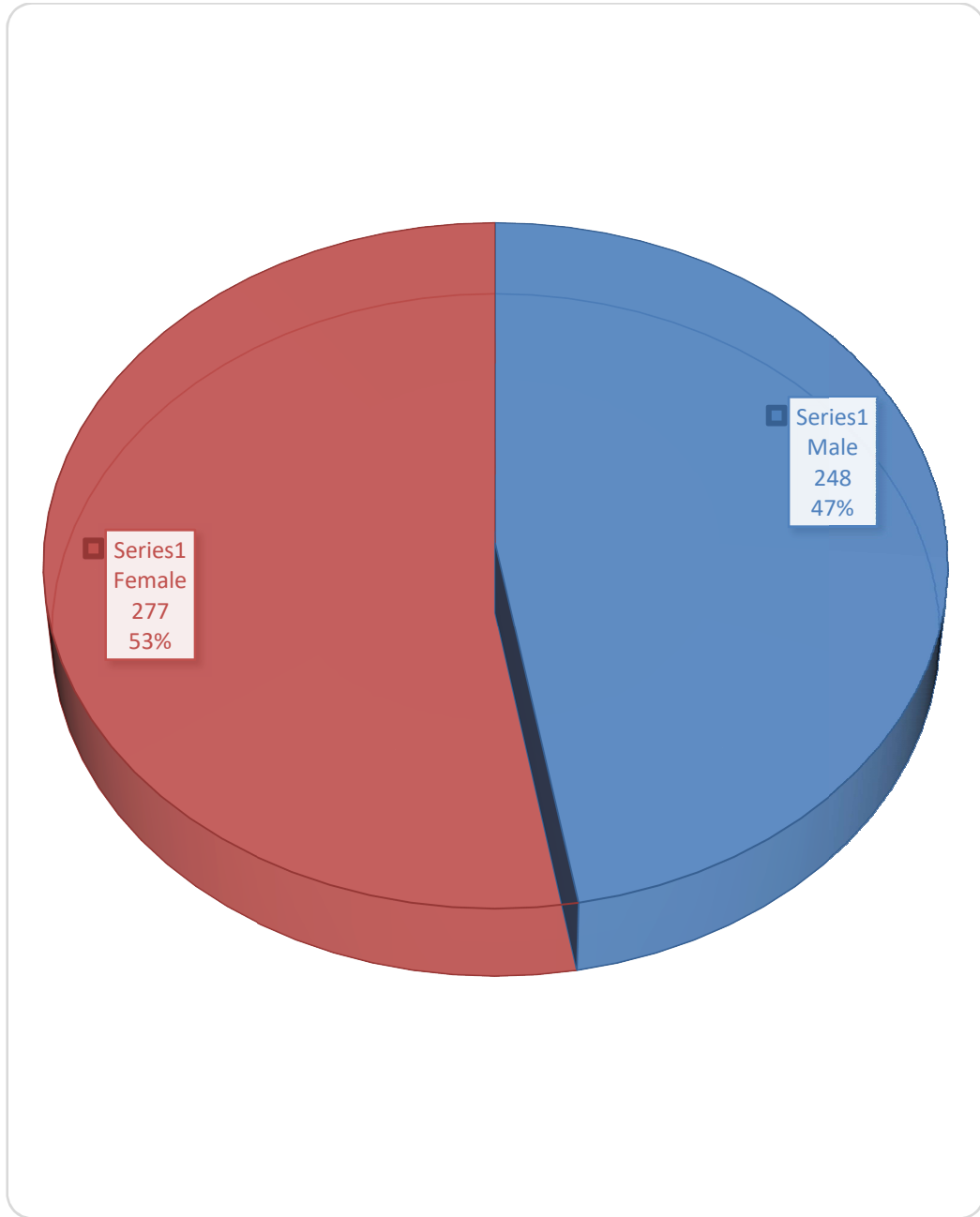
Interviews were contextually analysed while survey data were analysed quantitatively on the frequency basis, coded in simple percentages and presented in tables, bar chart and pie chart for easy verification and interpretation

Table 4.4.1 Respondents' demographic characteristic

Age Range	Frequency	Percentage
15-20	103	19.6%
26-30	20	3.8%
31-35	82	15.6
36-40	34	6.5
41-45	72	13.7
45 and above	49	9.3
Total	525	100.0
Marital Status		
Single	286	54.5
Married	218	41.5
Divorced	9	1.7
Widow	5	1.0
Widower	2	0.4
Separated	5	1.0
Total	525	100.0
Occupation		
Civil servant	142	27.0
Military/Para-military	25	4.8
Student	224	42.7
Self employed	104	19.8
Others	30	5.7
Total	525	100.0
Educational Qualification		
SSCE	95	18.1
First Degree	293	55.8
Masters	125	23.8
PhD	12	2.3
Total	525	100.0

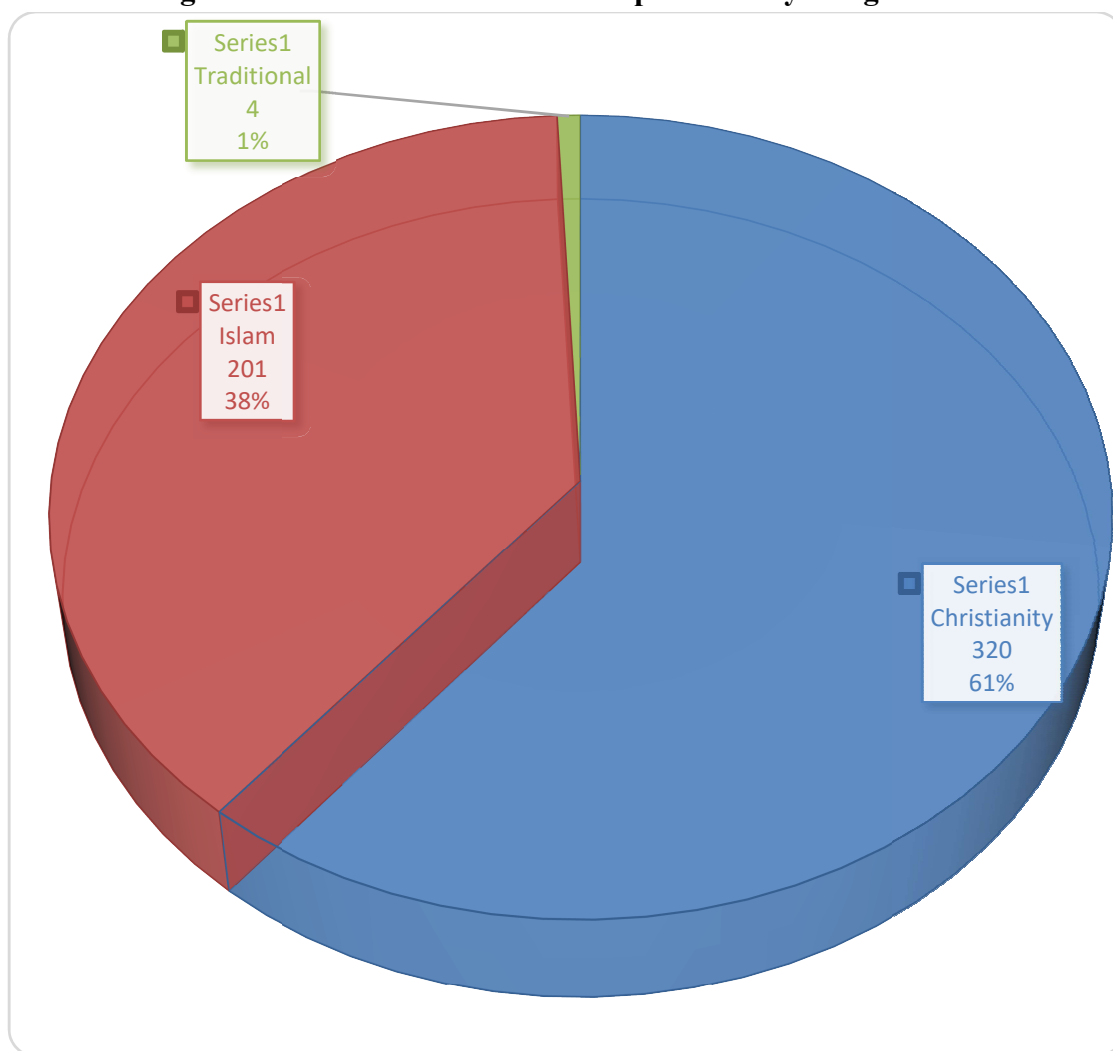
From the demographic characteristics presented in table 4.4.1, the first panel of the table shows the age categorisation of the respondents and it reveals that 103(19.6%) falls in the range of 15-20 years, 165(31.4%) are in the age category of 21-25 years, 20 (3.8%) are in the age range of 26-30 years, 82(15.6%) belong to the age group of 31-35 years, 34(6.5%) falls in the age range of 36-40 years while 72(13.7%) and 49(9.3%) belong to the age groups of 41-45 years and 45 and above respectively. Distribution of the respondents by occupation shows that 142(27.0%) of them are civil servant, 25(4.8%) are Military/Para-military, 224(42.7%) are student, 104(19.8%) are self-employed while the remaining 30(5.7%) are engaged with other occupation. Equally, the classification by marital status reveals that more than half (54.5%) of the respondents are single while about 42% of them are married. The remaining proportion which is less than 5% is not currently staying with their spouses. The last panel of the table reveals that a higher number of respondents 293 (55.8%) possess the first degree certificate, 125(23.8%) have master's degree while 95(18.1%) were holders of the secondary school certificate and 12 (2.3%) hold the Ph.D degree. Since participants' sex, religion and state of residents were not presented on the table and the knowledge of these participants demography will give an indepth understanding of who the participants are, the research presented these demography in figures 4.4.1 to fig 4.4.3 below

Figure 1: Sex distribution of the respondents



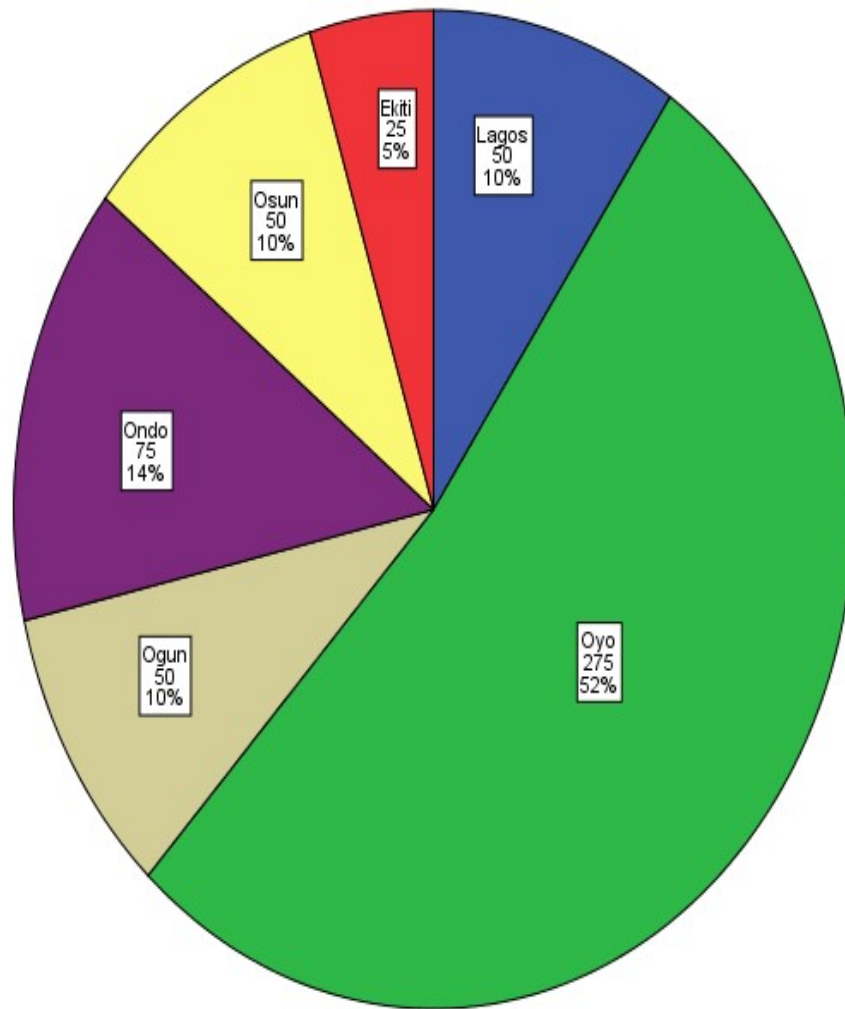
The actual knowledge of the sex distribution of participants in this survey is crucial to the research, hence the need for it. From the figure 4.4.1 it can be deduced that of all the participants that responded to the questionnaire instrument in the capitals local government areas of the six states in the southwest geographical zone of Nigeria 277 (53%) of the respondents are female, the chart further revealed that 248 representing 47% of the respondents are male

Figure 4.4.2: Distribution of the respondents by Religion



Religion is part of the peoples daily living and at times determines the social life the practice, hence the need to have a knowledge of participants religious distribution which is decribed in the chart. Figure 4.4.2 shows that 320 (61%) of the participants that responded to the questionnaire instrument administered practice Christianity, while 201(38%) of the participants that responded are practicing Islam the chart revealed that the remaining 4 participants that responded to the questionnaire items which makes (1%) are practicing the traditional religion. Since participants were residents of local governments in capitals of states in the southwest it became impearative that research shows the states from which participants were drawn. This is presented in figure 4.4.3 below

Figure 3: Distribution of the respondents by State of origin



From figure 4.4.3, it shows that the highest number of participants that responded to the research instrument in the form of questionnaire is 275 (52%) this is due to the fact that Ibadan the capital of Oyo state has the largest number of local governments which is 11, out of the 33 local governments in the state, 11 are found in the state capital Ibadan hence the larger part of the chart is covered by Oyo state. Others still based on the selected number of participants from each state's capitals local governments are represented as thus; 50 (10%) are from Ogun state, 75 (14%) respondents are from Ondo state, 50 (10%) are from Osun state, 50 (10%) are from Lagos state and 25 (5%) are from Ekiti state. To further establish the distribution of participants who responded to the questionnaire instrument by local government areas in the capitals of each state in the southwestern zone of Nigeria, distribution of copies of questionnaire by local governments in each state is represented by the bar chart in figure 4.4.4

Figure 4: Distribution of the respondents by local government

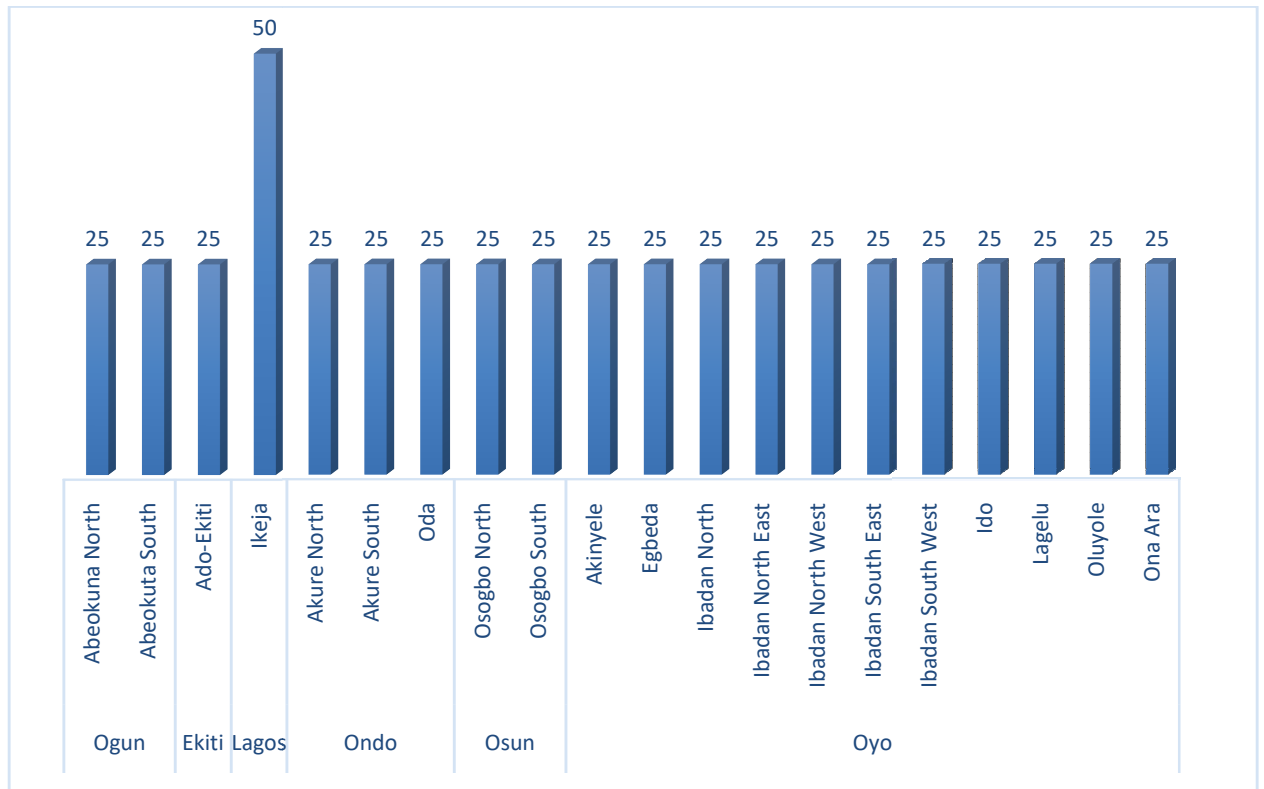


Figure 4.4.4 shows the local governments from which respondents are selected and the number of selected respondents from each local government areas. From figure 4, 20 local governments were selected to represent the southwest and 25 (25%) respondents were selected from each local government to respond to the questionnaire instrument in 19 local government areas. The 19 local government areas are: Abeokuta North - 25 (25%), Abeokuta South- 25 (25%), Ado- Ekiti- 25 (25%), Akure North- 25 (25%), Akure South- 25 (25%), Oda- 25 (25%), Osogbo North- 25 (25%), Osogbo South- 25 (25%), Akinyele- 25 (25%), Egbeda- 25 (25%), Ibadan North- 25 (25%), Ibadan North East- 25 (25%), Ibadan North west- 25 (25%), Ibadan South East- 25 (25%), Ibadan south west- 25 (25%), Ido- 25 (25%), Lagelu- 25 (25%), Oluyole- 25 (25%) and Ona ara- 25 (25%). However, 50 (50%) respondents were selected from the 20th local government area which is Ikeja. Having gathered participants' demographic characteristics, it becomes important to have an understang of the social adopted characteristic in realtions to films especially with Nollywood films. Table 4.4.2 shows participants' social demoghraphic status.

4.4.2: Table 2: Respondents' Social Demography

Items	Yes	NO	NI	Total
Do you own a TV set?	402(76.6)	120(22.9)	3(0.6)	525(100)
Do you watch movies from Nollywood?	452(86.1)	64(12.2)	9(1.7)	525(100)
Do you watch Nollywood movies often?	320(61.0)	194(37)	11(2.1)	525(100)
Do you watch Nollywood movies produced in your mother tongue?	399(76.0)	116(22.1)	10(1.9)	525(100)
Do you watch your movies at home?	439(83.6)	79(15)	7(1.3)	525(100)
Do you buy your movies?	295(56.2)	222(42.3)	8(1.5)	525(100)
Do you borrow from Movie clubs?	166(31.6)	349(66.5)	10(1.9)	525(100)
Do you borrow from friends or neighbours?	313(59.6)	203(38.7)	9(1.7)	525(100)
Do you watch movies with members of your family?	442(84.2)	75(14.3)	8(1.5)	525(100)
Do you watch movies alone at home?	320(61.0)	190(36.2)	15(2.9)	525(100)

Respondents' demography shows that 76.6% (402) respondents own a television set and 86.1% (452) watch movies from Nollywood. Also, 61.0% (320) respondents watch Nollywood movies often while 37% (194) respondents do not. 76.0% (399) respondents indicated that they watch Nollywood movies in their mother tongues and 22.1% (116) respondents said they do not watch Nollywood movies in their mother tongues. 53.5 % (281) do not go to the cinema to watch movies with friends while 84.2% (422) respondents practice the culture of watching Nollywood movies with their family members.

Analysis and findings from research questions:

4.4.3. Research question one: Determinants of Roles Played by the Woman in Nollywood

To do justice to this research questions Nollywood professionals respond to the interview question focused on the determinants of roles allocated to the woman in Nollywood films. Responses showed that contrary to assumed public opinion about roles given to the woman in films are determined by criteria that negatively affect the woman such as having sexual relationships with producer or directors, professionalism and the demand of the script are the major determinants. The result also indicates a shift from the belief that the woman in Nollywood has to do something extraordinary out of the ordinary to secure a role in Nollywood. Interviewee A, a cinematographer and Nollywood film maker in an interview with the researcher reacted thus:

Allocating roles to the female sex is based on the demand of the story. Although there could be other reasons or underlying factors for others but as for me, professionalism and the demand of the story determines how roles are cast in my movies as a producer or director. (Interviewee A, Male, Film maker, 2017)

He gave the example of the roles allocated to Funke Akindele in two of the movies he produced, *Narrow Path* and *Maaami*, how Funke was allocated a secondary role in *Narrow Path* and had to play a primary role in *Maami* based on the demands of the story.

Interviewee D, an actor and a film maker in his response also agreed that the dictate of the script is a very strong determinant of the role assigned to the woman, especially if the film is for a commercial purpose. “If the script says a very beautiful tall woman then the producer must go for a very beautiful tall woman.” He further stated that the executive producer who is always responsible for the funding of the production is also a stakeholder in deciding the role given to the woman in Nollywood:

If the executive director has a sister that fits into the description of the script and he/she asks you to select the sibling or anybody of his choice you must do so.
(Interviewee D, Male, Actor/Producer, 2017)

Interviewee B, an actress of 25 years said role allocation is based on how good the actress is and so far, no one has demanded for anything other than her professionalism from her, but she cannot totally absolve the industry of underlying demands from the woman just that it is not the order of the day. However, Interviewee I, a seasoned actress and Interviewee K, an actor and film director insisted that the script, professionalism and education determine roles allocated to the woman in Nollywood films:

Well, it depends on what they want the woman to deliver. It depends on the character they want the woman to play. So if they cast the woman on that means that the woman fits into the role that the playwright has written and the face of what the director wants. If the director wants an aggressive woman, they have a range of people they can choose from, the likes of Sola Shobowale, Lola Idije and some other people too. If they need somebody that is calm or timid or very well cultured, they have a range of those people among the veterans and the upcoming actresses too. So it depends on what they want the person to do. It depends on the vision of the director.
(Interviewee K, Female, Actress, 2020)

Well in Nollywood I can say categorically that the same way we cast roles for male actor is the same for the female cast. Majorly we look out for someone who can

deliver based on what the script is requiring. We look out for talent and basically interpretation, sometimes we might be looking for a beautiful lady but if the script says an ugly woman in quote, then you the director has to look for an ugly woman. Again if you are a very educated person and the script requires someone who is not educated then you have to get an uneducated person and if you have someone who is well educated but can deliver the role of an uneducated person perfectly then such can be cast. (Interviewee E, Female, Producer, 2020)

In the opinion of Interviewee J, a film maker, Interviewee L, a script writer, actor and director and Interviewee C, a seasoned actor, the storyline, ability to deliver script during audition and education go a long way in allocating role cast to the woman in Nollywood:

The storyline determines the choice of the woman's role in a film. The description and the demand of the story are paramount. For instance, if a story is based on the Oro festival, we cannot cast a woman as the lead or declare that a woman was allowed to see the Oro deity because she is a brave woman. In as much as I cannot say that a story without the presence of the woman will not be entertaining at the same time I can say the creation of a role for a woman depends on the experience and knowledge of the writer. So, talking about the role cast for a woman has to do with the ability of the woman to deliver the role as expected during auditioning. (Interviewee F, Male, Scriptwriter/Actor/ Producer, 2019)

Well, it depends on the storyline. The storyline dictates the role cast and in order to meet the demand of the script, we call for role cast and I would at this point that professionalism and experience dictate the casting of a role to any woman. So the ability to deliver according to the dictate of the story goes a long way for the woman to get a role in Nollywood films. (Interviewee E, Female, Producer, 2020)

Eem, first let me say, that the storyline is number one determinant of selecting female cast for a role. Now, the director will look out for a lady or do I say woman who fits into the description of the woman in the story and then aside the physical criteria comes the ability to

deliver the role as dictated in the story. So I will say number one determinant is the story, number two is the ability to meet the described physical feature of the woman, number three is the ability to deliver which goes hand in hand with experience and education. (Interviewee G, Male, Actor, 2017)

Interviewee L, a film producer, Interviewee H, an actress, Interviewee J, a script writer/producer and Interviewee J, a film editor were of the opinion support the responses of other professionals that role cast for the woman in Nollywood is determined by the storyline, profession and education.

To further find out if the audience has any perception about the determinants of roles given to the woman in Nollywood films, participants were made to respond to items on the questionnaire copy focused on allocation of role to the woman in Nollywood.

Table 4.4.3: Research question one: Determinants of roles played by the woman in Nollywood

Questionnaire Items	A	SA	D	SD	NI	Total	Mean rank
The woman in Nollywood movies is allocated roles based on academic qualification	152(29)	114(21.7)	126(24.0)	73(13.9)	60(11.4)	100.0 525(100)	3.21
The woman in Nollywood movies is allocated roles based on professional qualification	203(38.7)	159(30.3)	95(18.1)	32(6.1)	36(6.9)	100.1 525(100)	3.69
The woman in Nollywood movies is allocated roles based on age	182(34.7)	92(17.5)	160(30.5)	55(10.5)	36(6.9)	100.1 525(100)	3.18
The woman in Nollywood movies is allocated roles based on beauty	167(31.8)	148(28.2)	113(21.5)	61(11.6)	36(6.9)	100.0 525(100)	3.43
The woman in Nollywood movies is allocated roles based on the tribe she originates from	153(29.1)	92(17.5)	163(31.1)	81(15.4)	36(6.9)	100.0 525(100)	3.02
The woman is Nollywood is allocated roles in movies based on experience	231(44.1)	158(30.1)	91(17.3)	14(2.7)	31(5.9)	100.1 525(100)	3.82
The woman in Nollywood movies is allocated roles based on what she can give as a woman in exchange	106(20.2)	117(22.3)	139(26.5)	80(15.2)	83(15.8)	100.0 525(100)	3.08

The perceived indicators were academic qualification, professional qualification, Age, Beauty, Tribe, Experience, forms of relationship and what a woman can give as exchange.

Table 3 above shows that 50.7% (A=29.0%, SA= 21.7) of the respondents were of the view that academic qualification is considered prominent in allocation of roles to women in Nollywood, 37.9% (D=24.0%, SD=13.9%) disagreed with this view and the remaining 60 (11.4%) were unconcerned. Also, 69.0% (A=38.7%, SA= 30.3%) were of the opinion that Women in Nollywood were allocated roles based on their professional qualification, 24.2% (D=18.1%, SD=6.9%) were at variance with this standing and the minority, 36(6.9%) did not take any side on this indicator. In like manner, 52.2% (A=34.7%, 17.5%) of the respondents claimed that the age of these women determined the roles to be allocated to them while 41.0% (D=30.5%, SD=10.5%) disagreed and the 6.9% stayed neutral. Besides, 60% (A=31.8%, 28.2%) and 46.6% (A=29.1%, SA= 17.5%) agreed that beauty and the tribe of origin of the respondents, respectively, will determine the allocation of the roles to the Woman in Nollywood. On the contrary, 33.1% and 46.4% of the respondents did not agree that beauty and tribe of origin respectively were factors to be considered in allocating roles to the Woman in Nollywood. Equally, responses from these respondents revealed that 74.1%, 51.7% and 42.5% held the view that experience, forms and what a Woman can give in exchange, respectively were basis on which Women in Nollywood are allocated roles whereas 20.0%, 37.7% and 41.7%, respectively disagreed with the assertion. The mean result was represented in fig. 6 as appended, while a cross tabulation of respondents' sex, academic and marital status in relation with allocation of roles to women in Nollywood films based on education and profession is presented below:

Table 4.4.4: Cross tabulation of respondents' sex, academic and marital status in relation with allocation of roles to women in Nollywood films based on education and profession.

Sex	Agree	SA	D	SD	NI	Total
Male	67 (44.1%)	58(50.9%)	56 (44.4%)	36 (49.3%)	31(51.7%)	248 (47.2%)
Female	85 (55.9%)	56(49.1%)	70 (55.6%)	37 (50.7%)	29 (48.3%)	277 (52.8%)
Total	152 (100.0%)	114 (100.0%)	126 (100.0%)	73 (100.0%)	60 (100.0%)	525 (100.0%)
Academic qualification						
SSCE	30(19.7%)	18(15.8%)	23(18.3%)	11(15.1%)	13(21.7%)	95 (18.1%)
First Degree	79(52.0%)	69(60.5%)	67(53.2%)	45(61.6%)	33(55.0%)	293 (55.8%)
Masters	40(26.3%)	26(22.8%)	32(25.4%)	15(20.5%)	12(20.0%)	125 (23.8%)
PhD	3 (2.0%)	1(0.9%)	4 (3.2%)	2 (2.7%)	2(3.3%)	12(2.3%)
Total	152 (100.0%)	114 (100.0%)	126 (100.0%)	73 (100.0%)	60 (100.0%)	525 (100.0%)
Marital Status						
Single	85(55.9%)	55 (48.2%)	75 (59.5%)	45 (61.6%)	26 (43.3%)	286 (54.5%)
Married	63(41.4%)	54(47.4%)	44 (34.9%)	25 (34.2%)	32 (53.3%)	218 (41.5%)
Divorce	1(0.7%)	3 (2.6%)	3 (2.4%)	1(1.4%)	1(1.7%)	9 (1.7%)
Widow	1(0.7%)	0 (0.0%)	2 (1.6%)	2 (2.7%)	0 (0.0%)	5 (1.0%)
Widower	0 (0.0%)	1(0.9%)	0 (0.0%)	0 (0.0%)	1 (1.7%)	2 (0.4%)
Separated	2 (1.3%)	1(0.9%)	2 (1.6%)	0 (0.0%)	0 (0.0%)	5 (1.0%)
Total	152 (100.0%)	114 (100.0%)	126 (100.0%)	73 (100.0%)	60 (100.0%)	525 (100.0%)

Figure 4 depicted the mean rank of these indicators and it revealed that the respondents regarded experience as the most important topmost factor in the allocation of roles to the Woman in Nollywood and this is immediately followed by professional qualification while tribe of the origin was perceived by the respondent as the least among other factors. Based on the result of this survey, it can be said that Nollywood is giving room to the woman to exercise her professional skills with little or no disparity against her sex.

The cross tabulation indicated 141 more female agree and strongly agree than 125 male that the woman in Nollywood is allocated role based on academic qualification while 92 male participants disagree and strongly disagree and 107 female participants disagree and strongly disagree. Also, more female, 203 agree and strongly agree than the male, 159 that the woman in Nollywood is given role in movies based on professional qualification, 57 female disagree and strongly disagree, 70 male disagree and strongly disagree. Also 204 women also agreed and strongly agreed that experience is a basis for role allocation in Nollywood as against 185 men who agreed and strongly agreed to the notion. The research all shows that 141 single participants agree and strongly agree that the woman in Nollywood is allocated roles base on academic qualification, while 117 married participants agree and strongly agree as against 120 singles and 69 married who disagree and strongly disagree. So also did 213 singles agree and strongly agree with the notion that professional qualification determines allocation of roles to the woman in Nollywood, a higher number than the 137 married who agree and strongly agree. The research also reveals that more single participants, 214 which is higher than 163 married agree and strongly agree that professional experience is a basis for allocation of roles to the woman in Nollywood.

Having established that the woman is allocated roles in Nollywood based on the demands of the story, professional qualification and education, the research further looked into the perception of stakeholders on the portrayal of the woman in as framed in films from the industry. Research question two focused on it. Responses were drawn from KII, responses from items on the questionnaire and

films read. Research question 2 is on the frame of the woman in Nollywood as responded to by interviewed stakeholders and questionnaire participants is presented in table 4 and the mean rank is shown in figure 5.

Table 4.4.5. Research question two: Existing Frame of the Woman in Nollywood

Questionnaire Items	A	SA	D	SD	NI	Total	Mean rank
In Nollywood the woman exists as an instrument of cultural change	204(38.9)	82(15.6)	130(24.8)	34(6.5)	75(14.3)	100.1 525(100)	3.3 2
In Nollywood the woman exists as a domesticated sex	100(19.0)	70(13.3)	173(33.0)	118(22.5)	64(12.2)	100.0 525(100)	2.6 8
In Nollywood the woman exists as an inferior sex	89(17.0)	75(14.3)	178(33.9)	109(20.8)	74(14.1)	100.1 525(100)	2.7 0
In Nollywood the woman exists as a tamed sex	167(31.8)	84(16.0)	154(29.3)	56(10.7)	64(12.2)	100.0 525(100)	3.1 3
In Nollywood the woman exists as a money lover	204(38.9)	104(19.8)	136(25.9)	45(8.6)	36(6.9)	100.1 525(100)	3.3 5
In Nollywood the woman exists as the lazy sex	105(20)	65(12.4)	225(42.9)	82(15.6)	48(9.1)	100.0 525(100)	2.7 1
In Nollywood the woman exists as a source of income	167(31.8)	112(21.3)	151(28.8)	53(10.1)	42(8)	100.0 525(100)	3.2 6
In Nollywood the woman exists as a perfect mother	214(40.8)	145(27.6)	98(18.7)	18(3.4)	50(9.5)	100.0 525(100)	3.7 0
In Nollywood the woman exists as a vulnerable sex	138(26.3)	107(20.4)	164(31.2)	43(8.2)	73(13.9)	100.0 525(100)	3.1 9

Folarin, in his review of perception theory, reveals that people's act and behavioural pattern is based on what they perceive from their environment and from the media. Exposure to negative framing of the woman as seen from the findings is on the decline since a higher percentage of the respondents agreed that the woman in Nollywood exists as a perfect mother (214 of the 525 participants represent 40.8%) followed by 145 participants representing 27.6% strongly agreed. Although this is not to say that there are no negative framing of the woman in Nollywood as seen in the result in which the woman according to the response exists in Nollywood as money-lover with 204 (38.9%) participants who agreed and 104(19.8%) strongly agreed followed by the woman existing in Nollywood as a source of income which 167(31.8%) agreed to and 112 (21.3%) strongly agreed. However, 173(33.0%) disagree to the hypothesis that the woman is a domesticated sex in Nollywood, while 118(22.5%) strongly disagreed. Table 4.4.6 shows the cross tabulation of participants' sex and academic qualification in relation with the frame of the woman in Nollywood.

Table 4.4.6 : Crosstab of participants' sex, and academic qualification in relation with the frame of the woman in Nollywood as inferior sex in Nollywood

Sex	A	SA	D	SD	NI	Total
Male	30(33.7%)	33 (44.0%)	95 (53.4%)	54(49.5%)	36(48.6%)	248 (47.2%)
Female	59(66.3%)	42 (56.0%)	83 (46.6%)	55 (50.5%)	38(51.4%)	277 (52.8%)
Total	89 (100%)	75 (100.0%)	178 (100.0%)	109 (100.0%)	74 (100.0%)	525 (100.0%)
Academic Qualification						
SSCE	18(20.2%)	14(18.7%)	27(15.2%)	23(21.1%)	13(17.6%)	95(18.1%)
First Degree	45(50.6%)	35(46.7%)	108 (60.7%)	62(56.9%)	43(58.1%)	293 (55.8%)
Masters	26(29.2%)	25 (33.3%)	36 (20.2%)	21(19.3%)	17(23.0%)	125 (23.8%)
PhD	0 (0.0%)	1(1.3%)	7(3.9%)	3 (2.8%)	1(1.4%)	12 (2.3%)
Total	89 (100.0%)	75 (100.0%)	178 (100.0%)	109 (100.0%)	74 (100.0%)	525 (100.0%)

Based on the responses of participants by sex and academic qualifications to the questionnaire item on the existing frame of the woman in Nollywood, 166 single participants disagree and strongly disagreed that the woman in Nollywood is an inferior sex which is higher than the number of married participants 114 who also disagreed and strongly disagreed with the notion. 170 first degree holders disagree and strongly disagreed with the notion that the woman in Nollywood is perceived as an inferior sex as against the 70 respondents who agreed and strongly agreed.

This finding is supported by the stakeholders' responses in interviews on the question on the frame of the woman existing in Nollywood. An excerpt of their responses in relation to this question from their interviews with the researcher is stated here while the full interview is appended to the work. Interviewee B in the interview was of the view that a slight change has taken place in Nollywood compared to what was in operation two decades ago:

Now, there's enlightenment. The society is becoming more knowledgeable to know that the woman is not always responsible for not having children in a marriage. For instance, the film on which set I am now has an aspect of revealing to the society that the cause of infertility is 50/50. I am playing the role of a mother-in-law who didn't realize that her son is the one with the problem and so on. So there has been a slight change in the portrayal of the woman in Nollywood now. I said a slight change because we still have a long way to go but gradually change is taking place. For instance, we now have more women writing plays, directing and producing. (Interviewee B, Female, Actress, 2017)

Supporting this notion, interviewee E says:

The women that exist in Nollywood are prominent strong women who take up lead roles promoting the woman in divers' forms evolving. We have the likes of Funke Akindele, Toyin Aimaku and even Mo Abudu writing for the screen, directing and producing and others. Women are given opportunities and more voice now than it used to be in Nollywood. (Female, Producer, 2020)

Interviewee F on the other hand is of the view that perception of the woman in Nollywood depends on what the individual wants to see:

There exist different frames on the woman in Nollywood because even in real life, one comes in contact with different types of woman and their portrayal, so as someone who has been in the industry for this long, I have seen and still see different pictures of the woman and many perceive the woman as they wish to see her. (Male, Script writer/Actor/Film maker)

Interviewee 1 a scholar and professor of Film studies of sees the changes as a result of the clamour from feminists, womanists and the Beijing plus 5 and plus 10 conferences. She says:

Oh yes! Nollywood has been a blessing in that regard because we've seen a lot of corporate women who know what they need to do of the situation they are in as well as the situation of their fellow women for good. You have women in board rooms, corporate settings, who organise agreements, who organise business activities, who manage millions of corporate funds. Some are shown as heiresses who are pitched against their brothers or male members of the nuclear or extended families and they turn out to be better managers, astute at organising men, resources and machines. ((Interviewee 1, Female, Scholar, 2017)

However, Interviewee A is of the opinion that Nollywood has a dented picture of the woman because film makers are using Hollywood as a model and the film makers who frame the woman as a witch did not do a proper research:

The woman is still portrayed in negative light and those who portray the woman in negative light are lazy and do not carry out research on womanhood. Therefore, women themselves are to redeem themselves to fill up the cultural vacuum that has been created. Cultural values and moral cords have been broken. So women presently, are still under-represented. (Intrviewee A, Male, Cinematographer/ Film maker, 2017)

He notes that women themselves are guilty of the negative portrayal of the woman as armed robbers, drug addicts and so on when telling their own stories.

Therefore, men are not the only ones guilty as claimed by feminists. Interviewee 1 in her conclusion called for more women to get involved in Nollywood:

To show the true frame of the woman, it is necessary for women to be involved in the technical aspect of productions. I want to see more female camera wheelers, okay. Women who will be able to mediate the issues of duration, the issues of the camera focus on the female parts of the body which are often used as objectification items to sell films. The woman's body is a glorious body and the camera should not commoditise the body. When the woman is behind the camera I know we would see less of that even in terms of editing, in terms of film jackets, in terms of song's lyrics, in terms of issues that will take focus away from the X-rated, mildly X-rated aspect that we always shout at our children: "Turn away your face, don't look at this, don't look at this, turn your face away or pause it, leave it let mummy fast forward this portion okay". These are issues of concern to women especially as rearers of children and makers of destiny (Interviewee 1, Female, scholar, 2017)

From Interviewee 1 conclusion, it can be deduced that even though there is a positive change in the framing of the woman in Nollywood, the change is still a slight one and there should be an improvement in the change as time goes on.

Findings from the films read revealed that Nollywood has engaged the woman's frame in themes of tradition, culture and change to show the woman as victim of culture and tradition as well as an instrument of change to the culture and tradition that degrade the woman. This is seen in the framing of Awero in *Narrow Path* who endured disgrace and humiliation because the culture of the land count any lady not found as a virgin on her wedding night as a broken pot. Awero was instrumental to the change in this culture as a result of her refusal to marry Dauda and also prevented her people from going to war with her husband's village which could lead to shedding of innocent blood. She offered herself as a sacrifice and this led to a reversal of this tradition of broken pot in her village. Jadesola is another character framed to cause a change in the tradition of sending women

caught in adultery to exile while the man is left unpunished because the tradition was abolished after the women sent on exile were brought back from Lagidigba town by the men who went in search of their women.

In examining the research question two on the frame of the woman that exists in Nollywood, findings from the selected films reveal that frames of the woman existing in Nollywood are of mixed expressions as portrayed in the selected films for reading. Scriptwriters and producers of these films have in their own ways tried to present different pictures of the woman consciously or unconsciously through the characters and themes created in their stories. The woman is framed in the themes of in-law and rivalry as wicked mother-in-law in the character of Chinma's mother in *Widow*, as a good mother in-law in the character of Gift's mother-in-law in *Silence*, wicked sister in-law in the character of Chinma's sister in *Widow* and good sister in-law in Mike's younger sister in *Married but Living Single*. The woman in Nollywood is also framed as rebellious and violent through the character of *Jadesola in Lagidigba Ilu'Binrin* who rebelled against traditional judgment of sending a woman caught in adultery on exile while the man is exonerated. Jadesola idolized herself by turning into a grinding stone rather than being caught and taken back to her village for punishment. Folake is framed as a woman who adopted violence to show the world what the woman is capable of when pushed to the wall. She got a seven year jail term contrary to the expectations of her in-laws who expected a death sentence which will give them access to her husband's wealth.

The inner strength of the woman is expressed in Nollywood in the framing of the character of Tunmise in the themes of love, humility and, commitment in *Temi Yemi*. This is also seen in *Tamara* through Tamara. Tunmise loved her ex-husband; she related with him with humility and also showed commitment to her children by nursing their father back to good health. Nnena in *Widow* is another character framed to portray love, humility and commitment in Nollywood. She was committed to her promise to her dead husband not to fight with his family no matter what happens due to the love she had for her him. She remained humbled

and respectful to her mother in-law despite all her wicked deeds towards her and the children. Huma in *Noor* is another character that is framed to express love and commitment to a fellow woman who was in dire need.

Findings from the films read revealed that Nollywood has engaged the woman's frame in themes of tradition, culture and change to show the woman as victim of culture and tradition as well as an instrument of change to the culture and tradition that degrade the woman. This is seen in the framing of Awero in *Narrow Path* who endured disgrace and humiliation because the culture of the land count any lady not found as a virgin on her wedding night as a broken pot. Awero was instrumental to the change in this culture as a result of her refusal to marry Dauda and also prevented her people from going to war with her husband's village which could lead to shedding of innocent blood. She offered herself as a sacrifice and this led to a reversal of this tradition of broken pot in her village. Jadesola is another character framed to cause a change in the tradition of sending women caught in adultery to exile while the man is left unpunished because the tradition was abolished after the women sent on exile were brought back from Lagidigba town by the men who went in search of their women.

From the films read, it is obvious that the frame of the woman that exists in Nollywood is both positive and negative. This reiterates Dalmeida's belief in Kolawole's 'Womanism and Consciousness' (1997) that African women have in diverse ways emerged from silence and have transcend the many limiting borders imposed on them by patriarchal-traditional as well as the post-colonial structures and have taken positions as the mouthpiece for their gender. However, it is not only the women that are acting as the mouth piece for the female sex but also some male film producers as seen by the researcher as a woman gazing into the frame of other women in Nollywood. Although Kramarae (1981) had said that women with time will refuse to live by the ideals of social organisations held by the dominant group (men), nevertheless, Okunna (2010) is of the opinion that Nollywood had mainly portrayed the female gender negatively and thereby calls the need for 'alternative video' which according to her is urgent if Nigeria is to

attain desired development. Kramarae also said that women will change dominant public modes of expression as they consciously and verbally reject those ideas even through the media.

Kramarae's thought is revealed in the reactions of the frame of the woman portrayed in the characters of Nnena in *Widow*, Tunmise in *Temiyemi*, the female cult in *Black Bra*, Lantana in *Hindu* and Jadesola in *Lagidigba Ilu'Binrin*. This can be seen as the development Okuuna advocated for. The information exchanged through these films by the framing of the woman confirmed Stuart's (1989) description of the benefits of video to include the ability to encourage horizontal exchange of information and experiences among the marginalized. This it does by letting people see what others (women) like them are doing positively as framed in the character Huma in *Noor* and encouraging them to emulate these activities through films which can bring about a complete change of the perception of African women.

Research Question 3: Which Frame of the Woman Exist in Minds of Nollywood Audience: The outcome of the survey on the portrait of the woman that exists in the mind of Nollywood audience which is the focus of research question 3 is presented in table 5 and representation of the mean in figure 7:

Table 4.4.7: Existing Frame of the woman in the minds of Nollywood’s audience

Questionnaire Items	A	SA	D	SD	NI	Total	Mean rank
Nollywood audience sees the woman as a cruel daughter in- law	172(32.8)	90(17.1)	155(29.5)	49(9.3)	59(11.3)	100.0 525(100)	3.19
Nollywood audience sees the woman as a good daughter in-law	215(41)	137(26.1)	92(17.5)	30(5.7)	51(9.7)	100.0 525(100)	3.64
Nollywood audience sees the woman as an equal partner in marriage.	197(37.5)	126(24.1)	113(21.5)	41(7.8)	48(9.1)	100.0 525(100)	3.48
Nollywood audience sees the woman as an object in marriage	191(36.4)	116(22.1)	121(23)	45(8.6)	52(9.9)	100.0 525(100)	3.40
Nollywood audience sees the woman as a gender without respect	131(25)	107(20.4)	161(30.7)	70(13.3)	56(10.7)	100.1 525(100)	3.08
Nollywood audience sees the woman as a respectable sex	201(38.3)	142(27)	91(17.3)	46(8.8)	45(8.6)	100.0 525(100)	3.58
Nollywood audience sees the woman as a sex without an honor	127(24.2)	87(16.6)	168(32)	89(17)	54(10.3)	100.1 525(100)	2.91
Nollywood audience sees the woman as a honourable sex	176(33.5)	132(25.2)	118(22.5)	38(7.2)	61(11.6)	100.1 525(100)	3.47
Nollywood audience sees the woman as a second class citizen	170(32.4)	116(22.1)	135(25.7)	58(11)	46(8.8)	100.0 525(100)	3.29
Nollywood audience sees the woman as an evil mother in-law	154(29.3)	117(22.3)	140(26.7)	67(12.8)	47(9)	100.1 525(100)	3.22
Nollywood audience sees the woman as a good mother in-law	202(38.5)	160(30.5)	85(16.2)	35(6.7)	43(8.2)	100.1 525(100)	3.70
Nollywood audience sees the woman as a victim of male subjugation.	146(27.8)	101(19.2)	149(28.4)	59(11.3)	70(13.3)	100.0 525(100)	3.15

From the table on the portrait of the woman that exists in the mind of Nollywood audience, it can be deduced that Nollywood audience's perception of the woman as at the time of the survey is on the positive. Responding to the questionnaire item on the woman being a cruel daughter in-law, 172(32.8%) agreed while 90(17.1%) strongly agreed and 155(29.5%) disagreed; and on the questionnaire item with a focus on the woman being a good daughter in-law 215(41%) respondents agreed, 137(26.1%) strongly agreed while 92(17.5%) disagreed and 30(5.7%) strongly disagreed. This is an indication that Nollywood no longer portrays the woman as cruel daughter-in-law. Taking the highest positive response is the item on the woman being portrayed as good mother-in-law. 202(38.5%) respondents agreed that Nollywood frames the woman as a good mother-in-law, 160(30.5%) strongly agreed, 85(16.2%) disagreed while 35(6.7%) strongly disagreed and 43 (8.2%) had no idea.

From figure 4.6 representing the mean as appended, the least response was on the assertion that Nollywood creates the portrait of the woman as a sex without honour in the mind of its audience, 127(24.2%) agree to the is notion, 87 (16.0%) respondents strongly agree, 168 (32%) disagree while 89(17%) strongly disagree. However, a large percentage of the respondents still agree with the notion that Nollywood still creates the frame of the woman as a second class citizen in the mind of its audience as 170 (32.4%) respondents agreed and 116(22.1%) strongly agreed as against the 135(25.7%) respondents that disagreed and 58(11%) that strongly disagreed. To further find out the the variables that agreed and disagreed with on the existing frame of the woman in minds of Nollywood audience, a crosstabulation of respondents' sex, academic and marital status on the questionnaire item on the woman exist as a honourable sex in Nollywood films is presented in table 4.4.8 below:

Table 4.4.8: A cross tabulation of respondents' sex and academic status in relation with existing frame of the woman in minds of Nollywood audience as an honourable sex in Nollywood Films

Sex	A	SA	D	SD	NI	TOTAL
Male	82 (46.6%)	61(46.2%)	54 (45.8%)	20(52.6%)	31 (50.8%)	248 (47.2%)
Female	94 (53.4%)	71(53.8%)	64 (54.2%)	18(47.4%)	30 (49.2%)	277 (52.8%)
Total	176 (100.0%)	132 (100.0%)	118 (100.0%)	38 (100.0%)	61 (100.0%)	525(100.0%)
Academic Qualification						
SSCE	29(16.5%)	26(19.7%)	20(16.9%)	7 (18.4%)	13 (21.3%)	95 (18.1%)
First Degree	95(54.0%)	74(56.1%)	76 (64.4%)	21(55.3%)	27 (44.3%)	293 (55.8%)
Masters	48(27.3%)	28(21.2%)	20 (16.9%)	10(26.3%)	19 (31.1%)	125 (23.8%)
PhD	4(2.3%)	4 (3.0%)	2 (1.7%)	0 (0.0%)	2 (3.3%)	12 (2.3%)
Total	176 (100.0%)	132 (100.0%)	118 (100.0%)	38 (100.0%)	61 (100.0%)	525 (100.0%)
Marital Status						
Single	97(55.1%)	85(64.4%)	57 (48.3%)	20(52.6%)	27(44.3%)	286 (54.5%)
Married	75(42.6%)	42 (31.8%)	51 (43.2%)	18 (47.4%)	32 (52.5%)	218 (41.5%)
Divorce	2 (1.1%)	2 (1.5%)	4 (3.4%)	0 (0.0%)	1 (1.6%)	9 (1.7%)
Widow	1 (0.6%)	2(1.5%)	2 (1.7%)	0 (0.0%)	0 (0.0%)	5 (1.0%)
Widower	1 (0.6%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	1 (1.6%)	2 (0.4%)
Separated	0 (0.0%)	0 (0.0%)	5 (3.0%)	0 (0.0%)	0 (0.0%)	5 (1.0%)
Total	127 (100.0%)	87 (100.0%)	168 (100.0%)	89 (100.0%)	54 (100.0%)	525 (100.0%)

In as much as a higher percentage of the participants agreed and strongly agreed that Nollywood no longer foster gender discrimination in Nollywood films, a section of the interview respondents were of the notion that Nollywood still present the woman in films as second class citizens. This notion of the woman frame presented as a second-class citizen is supported by the response of a male Nollywood viewer interviewee XV, who prefers Nollywood home movies in his mother tongue (Yoruba), saying:

Basically, they portray women as second class citizens and property that you can acquire and keep. In my own opinion there's little or no respect for women. (Interviewee xv, male, audience, Osun, 2017)

Responding to the current framing of the woman by Nollywood in the mind of its audience, his response indicates an absence of any form of change as far as he is concerned:

Oh Yes, I think it's even worse because right now it's at a level where it's like a tug of war: the women are trying to fight back the injustice and the men are trying to enforce the 'I am in charge of the house, I'm lord and savior or whatever in the house mentality'. So they have not effectively portrayed a level plain society where the man respects the woman, no, they don't, they've never. The woman is always the source of the misfortune, she's always the reason why they don't have children, she's always the reason why the husband is promiscuous and all sorts of nonsense. So it has not improved in anyway. (Interviewee xv, male, audience, Osun, 2017)

Supporting this notion interviewee I, is of the view that the picture of the woman created in her mind is negative:

Well, in Nollywood movies which I have seen which are many, the perception of the woman is always along this continuing weak, dependent, wicked especially when it comes to mother in-laws. All mother in-laws are wicked in Nollywood movies and you begin to wonder if that is what happens in real life even amongst women themselves, they begin to think that mother in-laws are terrible people. Women are dependent that is the way

they are portrayed, they must depend on a man for everything and that they are selfish and are weaklings. Generally, that is the perception I get in Nollywood movies both English and Yoruba language.(Interviewee i, male, audience, Lagos, 2018)

However, Interviewee I, agreed that there has been a change though slight:

Well recent Nollywood movies are trying. They are showing the woman as someone who works now and can fend for the family but it is just little, I think it is just something new that is coming into Nollywood but when you compare it to the perception that I just described before, it is inconsequential. It is just like adding a drop of water into a drum of water, so you don't see the effect so Nollywood still have to do more to present an unbiased picture of the woman. (Interviewee i, male, audience, Lagos, 2018)

And other viewers who responded to the research question on the portrait of the woman created by Nollywood in the mind of the audience are of the opinion that the portrait of the woman created by Nollywood has taken a different shape although there is still the need to improve on the framing of the woman despite the commendable slight improvement. Interviewee XVI, a civil servant, expressing her view says:

I think the portrait of the woman is beginning to change in most of our Nollywood movies now unlike before when they portray women as sex port, as idiots that don't know what they are doing. I think they are beginning to give a lot of dignity to women in most of the roles ladies play in Nollywood. Now they portray women as intelligent, they portray women as women who can think, women who can make decisions, women who can act, that can impact positively on the lives of her family members, her husband and people around her. So, I think there's a lot of improvement now unlike what it used to be then. (Interviewee xvi, female, audience, Oyo, 2017)

Supporting the above view is interviewee XII, who prefers the English language home videos, from Nollywood. In her own view:

I think there is an improvement. There's this campaign of the woman being independent, being more educated, being more of leaders, to an extent. That's why I prefer the English to Yoruba. The Yoruba actually portray women as whore or as irresponsible married women actually. I'm sorry but that's the way I see it. You know the way they dress, the way they appear and probably the characters they are tying to them at times is appalling as a woman but the English, Sorry maybe because of the storyline you know the script and everything in a way are trying to bring the woman out of that shell of uncivilisation, which is good and I use to look forward to it. (Interviewee xii, female, audience, Ogun, 2017)

And interviewee xiii though agrees that there has been a change, observes the effect of the change on the culture of Africans, especially in the area of motherhood. She says:

Nollywood has women as mothers, good mothers who are well trained and highly disciplined but the way they are presented now in most movies, they are now so civilised that they no longer dress in our cultural ways and no longer teach our children the normal greetings and how to treat the elders. Everything has been modernised, copying the western people. So we are copying the white so to say. Now they are trying to change that but to achieve that I think it's going to be very difficult. (Interviewee xiii, female, audience, Lagos, 2017)

And interviewee XVII also agreed that there has been a change though almost insignificant:

Yes, but mostly with the English language films. The portrayal of the woman as the weaker sex is more in the Yoruba films maybe because of the way the Yoruba culture see the woman compared to the English language films. For instance in the one I just watched which is the English language one *The king of Boys* the woman was presented as a woman of strength. So in the films with cultural and traditional background the portrayal is that of a weaker gender but in the new films that I watch now, the presentation of the woman is better. But overall, I will say change is insignificant. (Interviewee xvii, Male, audience, Ondo, 2018)

So also did interviewee vii, agreed that there has been a change; and according to her a significant one since Nollywood now use women as corrective measures in Nollywood films:

Now the films that are coming up are trying to debunk that and they are even using women as a corrective measure in the society. They are even saying that women contribute a lot to the society and they should be valued, not the kind of relegation with which they were projecting women before this time films project women as that and even when project women as that, they are projecting them for the people to see how our culture see women. But now we have films which is saying this is the way women should be seen in a better way and they are showing films that are showing those corrective measures. (Interviewee vii, female, audience, Ekiti, 2018)

Of the 18 audience interviewed, 14 were of the view that Nollywood today is creating a positive frame of the woman in their minds, though there are still iota of negative portrayal here and there but there has been a noticeable change. The researcher's choice of more women as interviewees is based on the perception that women view home videos more than the men and Haynes (2017) is of the view that as consumers, women dominate Nollywood. He also cites Novia (2012) who notes that the industry agrees that women are the primary audience; they make up 80 percent of Nollywood films' audience (Novia 2012)

Specific Nollywood genres seem more or less gendered: it is perhaps too easy to identify sentimental weepies with women and action films with a more masculine viewership. Overall, women viewers appear to exert a pervasive influence. More specifically, women are thought to be the ones who make the decisions about which film to buy.

They are, therefore, in the best position to speak more on the frame of the woman created in their minds as audience.

4.4.9. Research Question 4: Nollywood Helped to Foster Discrimination Between the Sexes?

Responding to this research question, majority of the stakeholders' responses did not agree to the notion that Nollywood through films foster discrimination between the sexes. Interviewee 1, a scholar in her response said the era of portraying the female sex as domestic maids is fading:

At a time you saw posters of young girls donning lawyer wigs, stethoscopes being shown as professors, being shown as leaders unlike the primary reader we used to know in the past "Bintu is sitting on a box, she is making a fire" The woman was always by the grinding stone, by the earth cooking, tending children but that has changed (Interviewee 1, female, scholar, 2017)

And interviewee 5, also a scholar supported the above notion, she said:

The new Nollywood however have better projections of women, even in the northern films, there are paradigms shift. In the Television series sons of the caliphate, the women are portrayed as independent and highly educated; they can hold their own in conversations, and also take a stand in their community. They take part in elections as political candidates and women leader. In films such as *wives on strike* and *wives on strike the revolution*, Omoni oboli gives strong roles to her women. They are politically relevant and are not fighting each other for men's attention. They support each other regardless of their socio economic status. (Interviewee 5, female, scholar, 2020)

Interviewee V, an audience agreed that these days, Nollywood actually on the lookout for the female sex:

But these days women are now coming up to be their image and the perspective making it right that we don't have to be this weak or we don't have to let everything just come and go through us. Now they make us to see that women are very special, women are important women can do anything, now we have women producers, we have women doing businesses, going into politics and now all those afflictions that affect women now have organized bodies that tackle them showing that you can't just come and afflict the woman and go scot free, that we have a voice that we can actually fight and have justice for ourselves. (Interviewee V, female, audience, 2020)

The perception of another audience, interviewee VI, is that the narrative is changing and Nollywood is promoting equality of both sexes:

Well, I think the narrative is changing now. In the past it used to be the woman playing the supportive role, less important roles, roles of being a mother but now we see women take up the lead role. In fact there are some movies now that they are not dependent on the male gender at all whereby the lead actor and other actors are mostly women. So, I think it's changing; it's becoming a situation whereby everything is equal. (Interviewee VI, Male, Audience, 2017)

To further find out stakeholders perception of Nollywood's propagation of discrimination participant' responses through the use of questionnaire is analysed below in table 4.4.9

Table 4.4.9: Nollywood Fosters Gender Discrimination

Questionnaire Items	A	SA	D	SD	NI	Total	Mean rank
Nollywood has supported woman battering	129(24.6)	81(15.4)	155(29.5)	92(17.5)	68(13.0)	100.0 525(100)	2.91
Nollywood presents the woman as a stronger sex	123(23.4)	100(19)	168(32.0)	66(12.6)	68(13.0)	100.0 525(100)	3.04
Nollywood has reinforced the need for women to be seen.	192(36.6)	125(23.8)	106(20.2)	38(7.2)	64(12.2)	100.0 525(100)	3.50
Nollywood has advocated that the voice of the woman should be heard	196(37.3)	143(27.3)	113(21.5)	27(5.1)	46(8.8)	100.0 525(100)	3.60
Nollywood propagates the discrimination of sex/gender	159(30.3)	98(18.7)	152(29.0)	54(10.3)	62(11.8)	100.1 525(100)	3.18
Nollywood frames the woman as a sacrificial lamb	129(24.6)	93(17.7)	168(32.0)	77(14.7)	58(11)	100.0 525(100)	2.99
Nollywood frames the woman as the weaker sex	143(27.2)	94(17.9)	162(30.9)	78(14.9)	48(9.1)	100.0 525(100)	3.02
Nollywood frames the woman as a successful leader	206(39.2)	146(27.8)	86(16.4)	37(7.1)	50(9.5)	100.0 525(100)	3.64
Nollywood frames the woman as a difficult leader	152(29)	125(23.8)	136(25.9)	56(10.7)	56(10.7)	100.1 525(100)	3.29
Nollywood frames the woman as a sex without a right	118(22.5)	102(19.4)	199(37.9)	73(13.9)	33(6.3)	100.0 525(100)	2.96
Nollywood frames the woman as an honourable sex	171(32.6)	156(29.7)	114(21.7)	43(8.2)	41(7.8)	100.0 525(100)	3.54
Nollywood frames the woman as a gossip	179(34.1)	134(25.5)	114(21.7)	56(10.7)	42(8)	100.0 525(100)	3.42
Nollywood frames the woman as the cruel mother in-law	170(32.4)	134(25.5)	130(24.8)	59(11.2)	32(6.1)	100.0 525(100)	3.36
Nollywood frames the woman as a witch	178(33.9)	137(26.1)	124(23.6)	54(10.3)	32(6.1)	100.0 525(100)	3.42

The highest percentage from figure 8 is in favour of the notion that Nollywood frames the woman as a successful leader with 206 (39.2%) respondents who agree, 146 (27.8%) who strongly agree and 86 (16.4%) disagree while 37(7.0%) strongly disagree. An example of a movie supporting the framing of the woman as a successful leader is seen in the frame of Mrs Ibru the MD of the advertising company Kate works for in *Married but Living Single* (2015). So also did 196 (37.3%) agree to the notion that Nollywood advocates for the voice of the woman to be heard, 143 (27.2%) respondents strongly agree while 113(21.5%) disagree and 46(8.8%) strongly disagreed with this motion. It is also deduced that the viewers of Nollywood still support the notion that the woman is framed as gossip in Nollywood movies since 179 (34.1%) agree to this motion, 134 (25.5%) strongly agree while 114(21.7%) disagree and 56 (17%) strongly disagreed but 42(8%) had no idea. Furthermore the table reveals that 159(30.3%) respondents agree to the notion that Nollywood propagate sex discrimination, 98 (18.7%) strongly agree, 152(29.0%) disagree and 54(10.3%) strongly disagreed this notion is displayed in *Ohun Oko So Mi Da* and *Silence*. In *Ohun Oko So Mi Da*, Tolu clearly states ‘Ki se gbogbo nkan lokunrin gbodo ma so fun obinrin’ meaning ‘ It is not everything that a man should tell the woman’ even though they are a married couple.

In *Silence* when Olakunle goes to his father-in-law for help and advice on how to win his wife’s heart his father-in-law advises him to forcefully make his wife succumb to his demands: ‘You married a wife who does not obey you then you do whatever you have to, to make her obey you whenever you desire her. If you have to beat her, then do so. Even if it means raping her, then rape her.’ Feminists see this type of treatment as subjugation and abuse of the female sex being promoted on Nollywood screen. Therefore, in as much as Nollywood endeavours to put an end to discrimination against the female sex, there is still the underlying factor of the female sex subjugation in Nollywood. To further interrogate Nollywood’s act of discrimination against the female sex, a cross tabulation of participants’ sex, academic and marital status in relations with Nollywood discriminating against the female sex in table 4.4.10

Table 4.4.10 Cross tabulation of respondents' marital and academic status and sex in relation with Nollywood's propagation sex/gender discrimination:

Marital Status	A	SA	D	SD	NI	Total
Single	86(54.1%)	54(55.1%)	92(60.5%)	26 (48.1%)	28 (45.2%)	286 (54.5%)
Married	63(39.6%)	41(41.8%)	56 (36.8%)	27 (50.0%)	31(50.0%)	218 (41.5%)
Divorce	3 (1.9%)	1 (1.0%)	3 (2.0%)	1(1.9%)	1(1.6%)	9(1.7%)
Widow	3 (1.9%)	1(1.0%)	1(0.7%)	0 (0.0%)	0(0.0%)	5 (0.0%)
Widower	1(0.6%)	0(0.0%)	0 (0.0%)	0 (0.0%)	1(1.6%)	2 (0.4%)
Separate	3 (1.9%)	1(1.0%)	0 (0.0%)	0 (0.0%)	1(1.6%)	5 (1.0%)
Total	159 (100.0%)	98 (100.0%)	152 (100.0%)	54 (100.0%)	62 (100.0%)	525 (100.0%)
Academic qualification						
SSCE	34(21.4%)	20(20.4%)	22(14.5%)	5 (9.3%)	14(22.6%)	95 (18.1%)
First Degree	95(59.7%)	47 (48.0%)	88 (57.9%)	32(59.3%)	31(50.0%)	293 (55.8%)
Masters	28(17.6%)	27 (27.6%)	37 (24.3%)	17 (31.5%)	16(25.8%)	125 (23.8%)
PhD	2 (1.3%)	4 (4.1%)	5 (3.3%)	0 (0.0%)	1(1.6%)	12(2.3%)
Total	159 (100.0%)	98 (100.0%)	152 (100.0%)	54 (100.0%)	62 (100.0%)	525 (100.0%)
Sex						
Male	81(50.9%)	35(35.7%)	76 (50.0%)	26 (48.1%)	30 (48.4%)	248 (47.2%)
Female	78(49.1%)	63(64.3%)	76 (50.0%)	28 (51.9%)	32 (51.6%)	277 (52.8%)
Total	159 (100.0%)	98 (100.0%)	152 (100.0%)	54 (100.0%)	62 (100.0%)	525 (100.0%)

In order to know if Nollywood has been trying to promote acceptability of the female sex as well as to know if Nollywood is working on the frame of the woman through her films, the research question on the production of movies based on reframing the woman through the questionnaire instrument is assessed. Outcome of respondents' responses to items on this is presented below.

4.4.5 Research Question 5: Are there Nollywood Films that Focus on Reframing the Woman?

Nollywood as the largest film industry in Africa has grown by leaps and bounds, and as expected, this growth should include the portrayal of the woman in films that emerge from the industry. Therefore, in finding out if Nollywood films have included the reframing of the woman from pure negative image as perceived by viewers, responses from interviewees, films read and findings from the survey instrument were analysed.

Interviewee 1, a scholar in her opinion says filmmakers have realized the need to show positive image of the woman:

Many of these filmmakers realised the need to show women who were active, women who were you know thermostatic so to speak like the thermostat of an iron so they change the temperature to that of their environment rather than being thermometric to show the temperature, just show the way it is even when they show the situation the way they existed there was that need to give a pointer towards active struggle to correct whatever challenges women face especially that of stereotypical portrayal of women as cook, women as secretaries, women as typist, servicing the needs of men at home and in the public sphere without being leaders in their own rights and so that hegemony had to shift and the Beijing plus 5 and plus 10 helped towards that regard (Interviewee 1, Female, Scholar, 2017)

However, Interviewee 2, a scholar though agreed to the notion above is also of the view that it is an ongoing process:

No, I still think there is a lot of room for improvement because even the society that Nollywood portray has not successfully achieve that totally, it is still evolving but I think the portrayal of the woman is positive now in the sense that it is changing more and more giving good images of women. (Interviewee 2, Male, Scholar, 2020)

Interviewee 3 also a scholar is of the same view as interviewee 2:

No, it is a growing thing, nothing can really be arrived at because the world keeps changing, so things that you see now in a few days time might not be the same again, things will run around it and you will see different discussions will come out of it. They are not really there but they are trying; now the woman is being given a strong positive face but not a hundred percent.(Interviewee 3, Female, Scholar, 2020)

To Interviewee IV, an audience, there has been a change to an extent but the African culture undertone still exists:

Well, to an extent there has been a change, to an extent, yes because I have seen movies that actually portray women as leaders and be in charge, so I will say there has been a change no matter how little. However, the African culture tone is still there because the woman is expected to allow things to slide, in summary, what a man can do and get away with it, a woman cannot get away with it and we see all of these in Nollywood movie. (Interviewee IV, Female, Audience, 2020)

Interviewee VII, an audience is also of the opinion that Nollywood films are now used to debunk negative beliefs about the woman:

Now the films that are coming up are trying to debunk that negative beliefs and they are even using women as a corrective measure in the society. They are even saying that women contribute a lot to the society and they should be valued, not the kind of relegation with which they were projecting women before this time, films project women as the evil one and it is how they project the women in films is how they are being projected to the people outside Nigeria to see how our culture treat our women. But now we have films which is saying this is the way women should be seen (Interviewee VII, Female, Audience, 2019)

While Interviewee VIII, an audience view of the films from Nollywood is that which comes from revolution:

With time, with the revolution and new age we can see women taking stand whereby we see movies where women are the ones that handle the family, they are working-class, they are business oriented so I think the image of women compared to the past has really changed. So we have a better image of women now compared to back in those days (Interviewee VIII, Male, Audience, 2019)

Interviewee IX, an audience compared the films in Nollywood in the past 10 years to what is produced now and concluded that there has been a positive change:

In my own view, let me start from the last 10 years to the present moment. In the last 10 years the films I have been watching in Nollywood films are filled with the negative image of the women. In the past not in the present Nollywood films women are presented as whore, you see them only as mothers always, as house wife, wicked and weak, cold hearted. Materialistic, full of vengeance and diabolic but in this present moment trend of women inside Nollywood films have changed, Now 2/3 of women in Nollywood movies are independent, also 30% are physically and emotionally abused in films, 80% of them are now intellectuals and career professionals. (Interviewee IX, Female, Audience, 2018)

Interviewee B, a female actor agreed to the above view:

Now, there's enlightenment. The society is becoming more knowledgeable to know that the woman is not always responsible for not having children in a marriage. For instance the film on which I am now has an aspect of revealing to the society that the cause of infertility is 50/50. I am playing the role of a mother-in-law who didn't realize that her son is the one with the problem and so on. So there has been a slight change in the portrayal of the woman in Nollywood now. I said a slight change because we still have a long way to go but gradually change is taking place, for instance we now have more women writing plays, directing and producing. (Interviewee B, Female, Actor, 2017)

Interviewee C, an actor is of the view that the influx of women into the industry brought about the change:

I agree that in the past when women were not prominent in the industry and most stories were written by men based on what they see in our culture and society, the woman's representation was not that palatable but with the influx of women into the industry as writers, producers, directors and even actors the trend is changing. Now we see women who are taking the bull by the horn, ready to walk the part men are walking without being afraid as seen in the society, so now Nollywood on her screen is portraying the women as seen in the society which are both of positive and negative images depending on the dictate of the story. (Interviewee C, Male, Actor, 2017)

And interviewee H, a film producer/script editor says the change in the portrayal of the woman in Nollywood films is due to the world's evolution:

Nollywood film is evolving just as the world is evolving which is why I would say that the portrayal of women in Nollywood is taking a different turn to favour the woman. Maybe because more women are getting enlightened and bold to come out and tell their stories of how they should be seen and treated, this however is not to say that all stories from women portray the woman in positive light, no. In fact I have edited stories written by women that presents the woman in a very horrible manner that one is been forced to ask if the writer is indeed a woman. So the portrayal of women in negative light is not limited to the man alone. Then, I guess the portrayal is changing as a result of what is happening in the society because every story idea comes from the society. And Nollywood is giving women a broad opportunity and room to grow in all areas, no more limitations of the past. (Interviewee H, Female, Editor/Producer, 2019)

To further find out if Nollywood produces films that reframe the image of the woman analysis of respondents' responses to the questionnaire instrument and findings are stated below:

Table 4.4.11: Nollywood Films and Framing of the Woman

Questionnaire Items	A	SA	D	SD	NI	Total	Mean rank
Nollywood has produced movies on the woman as an instrument of cultural change.	217(41.3)	142(27)	102(19.4)	25(4.8)	39(7.5)	100.0 525 (100)	3.66
Nollywood has produced movies on the woman as a victim of bad culture.	194(37)	129(24.6)	134(25.5)	34(6.5)	34(6.5)	100.1 525 (100)	3.48
Nollywood has produced movies on the woman as excellent wife.	211(40.2)	191(36.4)	69(13.1)	29(5.5)	25(4.8)	100.0 525 (100)	3.89
Nollywood has produced movies on the woman as unjust step mother	211(40.2)	172(32.8)	91(17.3)	22(4.2)	29(5.5)	100.0 525 (100)	3.80
Nollywood has produced movies on the woman as a caring step mother.	210(40)	151(28.8)	93(17.7)	42(8)	29(5.5)	100.0 525 (100)	3.64
Nollywood has produced movies on the woman fighting against subjugation of the male sex.	192(36.6)	165(31.4)	97(18.5)	36(6.9)	35(6.7)	100.1 525 (100)	3.67
Nollywood movies present the true picture of the woman's nature.	194(37)	171(32.6)	67(12.8)	45(8.6)	48(9.1)	100.1 525 (100)	3.72

From the table which presents the results of respondents' responses to the research question on whether Nollywood has produced movies that focus on reframing the woman, it can be deduced that Nollywood is making attempts to reframe the woman through movies produced since almost all the items from the questionnaire on reframing the woman are affirmatively confirmed by the respondents except for a few such as Nollywood framing the woman as an unjust step mother. 211(40.2%) of the respondent agree that Nollywood has produced movies that frame the woman as an unjust step mother 72 (32.8%) strongly agree while 91(17.3%) disagreed and 22(4.2%) strongly disagreed. This is an indication that although Nollywood is attempting to reframe the woman, yet the portrayal of the woman is still on the negative.

However, a high number of respondents to the notion of the woman being an excellent wife thus: 217 (41.3%) agree, 142(27%) strongly agree, 102(1.4%) and 25 (4.8%) strongly disagree. Examples of such produced movies are *Temí Yemi*, *Widow*, *Ohun Oko So Mi Da*, *Silence* and *Noor*. In *Temí Yemi*, Tunmise (Bimbo Osin) as an ex-wife takes the pain to nurse her ex husband, Kayode (Yomi Fash Lanso), back to good health from the injury he sustained in an auto accident. While she was married to him, she remained faithful, caring, respectful and loving despite the verbal, psychological, emotional and physical abuse she experienced in his house. Nnena, the widow, in *Widow* respects her husband's wish even after his death that she would not allow her elder brother fight her husband's family on her behalf as she is being subjected to various humiliation and inhumane acts on the premise of tradition, but for her husband's sake, she performs all the rights and even endures abuses from her mother-in-law. The love she has for her husband prevents her from arresting her brother-in-law for attempted murder and fraud. She holds her husband's legacy at high esteem, including his desire for his children when he was alive.

Folake in *Ohun Oko So Mi Da* shields her husband's bad behaviour in terms of neglect, adultery and money squandering from their children to the extent that the children see her as the bad and evil one. She tries her possible best to please and satisfy her husband, Tolu (Adebayo Salami), she drops out of school and works at a building site to see him through university and sells her only inheritance, which is a piece of land from her aunt, to send Tolu to Law School. She endures all abuses until she's stripped of everything she had; including her children which she could not bear. Adesewa in *Silence* despite her husband's evil deeds does not reveal his atrocities to the world. She protects her husband from the hands of the law as against her own daughter who was repeatedly raped by her husband. She even commits suicide at her husband's death despite the humiliation she was subjected to by him. She nurses him while he was on his sick bed. Tamara as framed in the movie *Tamara* was a woman who gives everything to her husband who eventually becomes the source of her woe. She bears her husband's insult and even refuses to believe her sister's hint on the type of man her intended husband is.

A higher percentage of the respondents agree to the notion that Nollywood has produced films in which the woman is framed as an instrument of cultural change. To this 217(41.3%) agree, 142(27%) strongly agree while 102(19.4%) disagree and 25(4.8%) strongly disagree while 39 (7.4%) had no idea. Nollywood, through some of the films analysed by the researcher, frames the woman as an instrument of cultural change as seen in *Narrow Path* through the character of Awero who asks that her life be taken in place of the blood of the innocents that will be shed in the war that is about to break out as a result of her loss of virginity before marriage which tagged her a 'broken pot'. Her action to forestall the looming war puts an end to the tradition that tags a single woman who is not a virgin at marriage a 'broken pot' to be rejected by men according to the culture of the land. So also did Jadesola in *Lagidigba Ilu 'Binrin* by her action puts an end to the punishment of banishment meted out to a woman who commits adultery in her community according to tradition.

Fanta in *Noor* is another example of the framing of the woman as an instrument of cultural change, by agreeing to be being a surrogate mother to a couple who are in dire need of a child but cannot have one because the woman is unable to carry a pregnancy to term, puts an end to the belief that a child can and must be born biologically by the mother alone. Her action is an eye opener to the advantage that is embedded in the use of technology and medicine to break the pain of childlessness in a marriage. Also, this does not prevent her from being a wife and a mother to her own biological child and the fact that it is possible that a woman who played the role of a surrogate mother has a right to the child or be a part of the family she played surrogacy to.

Despite the fact that it is a common knowledge that female screen writers also frame the woman in an unacceptable manner, yet, based on the analysis of the table and figure that focused on Nollywood producing films on reframing the woman, the researcher is able to deduce that Nollywood is contributing to reframing the woman in a positive light by giving the woman an opportunity to tell her own story. Examples of such opportunity is seen in films like *Ohun Oko Sọ Mi Dà* in which Folake by telling her story to the press while in detention was able to gain society's opinion which aided the conversion of her crime from premeditated murder to manslaughter. Gift in the film, *Silence*, though, unable to tell her own story verbally, does so through her diary which she later gives to her mother-in-law to read. Nnena narrates her ordeal to the NGO officials and is able to save her children and herself from her in-laws. To further deepen the responses of stakeholders' responses to Nollywood producing films that attempt to reframe the woman positively a cross tabulations of participants' sex, academic and marital status were selected as variables in relations with Nollywood rreframing the woman in film .Table 4.4.12 revealed the findings

Table 4.4.12: Cross tabulation of respondents' sex, marital status and academic qualification in relation with Nollywood reframing of the woman's frame in Films

Sex	A	SA	D	SD	NI	Total
Male	90(41.5%)	73(51.4%)	60 (58.8%)	5 (20.0%)	20(51.3%)	248 (47.2%)
Female	127 (58.5%)	69(48.6%)	42 (41.2%)	20(80.0%)	19(48.7%)	277 (52.8%)
Total	217 (100.0%)	142 (100.0%)	102 (100.0%)	25 (100.0%)	39 (100.0%)	525 (100.0%)
Marital Status						
Single	103 (53.1%)	70(54.3%)	68(50.7%)	27(79.4%)	18(52.9%)	286 (54.5%)
Married	83 (42.8%)	54(41.9%)	60 (44.8%)	7 (20.6%)	14 (41.2%)	218 (41.5%)
Divorce	3 (1.5%)	2(1.6%)	4 (3.0%)	0 (0.0%)	0 (0.0%)	9 (1.7%)
Widow	2 (1.0%)	2(1.6%)	0 (0.0%)	0(0.0%)	1(2.9%)	5 (1.0%)
Widower	1(0.5%)	0 (0.0%)	0 (0.0%)	0 (0.0%)	1(2.9%)	2 (0.4%)
Separated	2 (1.0%)	1 (0.8%)	2 (1.5%)	0 (0.0%)	0 (0.0%)	5 (1.0%)
Total	194 (100.0%)	129 (100.0%)	134 (100.0%)	34 (100.0%)	34 (100.0%)	525 (100.0%)
Academic qualification						To
SSCE	36(16.6%)	29 (20.4%)	15 (14.7%)	6 (24.0%)	9 (23.1%)	95 (18.1%)
First Degree	122 (56.2%)	78 (54.9%)	57 (55.9%)	13 (52.0%)	23 (59.0%)	293(55.8%)
Masters	52(24.0%)	33 (23.2%)	28 (27.5%)	6 (24.0%)	6 (15.4%)	125(23.8%)
PhD	7 (3.2%)	2 (1.4%)	2 (2.0%)	0 (0.0%)	1 (2.6%)	12 (2.3%)
Total	217 (100.0%)	142 (100.0%)	102 (100.0%)	25 (100.0%)	39 (100.0%)	525 (100.0%)

Crosstabulation of respondents' sex, marital and academic status More female, 196 from the research than male 163 agree and strongly agree that Nollywood has produced movies presenting the woman as instrument of cultural change. The result from the finding shows that more single participants, 173 than 137, married agree and strongly agree that Nollywood has produced movies on the woman as an instrument of cultural change. From the research, findings show that 200 first degree holders more than 85 master's degree holders agree and strongly agree that Nollywood has produced movies on the woman as an instrument of cultural change.

4.5: Discussion of Findings.

From the survey on Nollywood stakeholders in the Southwest geographical region of Nigeria among the people of age 15 and above, different occupation, religion, sex, educational status and social demography responses have shown that screen writers and producers are now engaging the woman in a positive frame even though there still exists some negative portrayal. Moreover, more women are now given room to tell their stories by themselves as suggested in the work of Okunna (2010). Information gathered from the responses to research question one through Items 1-8 and supported by responses from interviewees reveal that contrary to the notion and what seem to be in operation decades ago, the woman does not have to do anything out of the ordinary to get a role in Nollywood movies. However, a woman's academic qualification, professional ability and the demand of the script are determinants of roles allocated to the woman. Nonetheless, a few are still of the view that the woman needs a special relationship to secure a role in Nollywood movies.

From the cross tabulation, findings show that more female agree and strongly agree; 140 than 126 male, more single respondents 145 than 110 married agree and strongly agree and highest number of the participants holding first degree

certificate 148 agree and strongly agree that woman in Nollywood is allocated roles based on academic qualification. And 115 female disagree and strongly disagree that the woman in Nollywood is allocated roles in Nollywood movies based on what she can give as a woman in exchange, 103 male disagree and strongly disagree, more singles 119 disagree and strongly disagree and more first degree certificate holders 122 disagree and strongly disagree.

Responses to research question two, items 9 - 17 focused on the frame of the woman that exist in Nollywood and interviewees responses show that the woman in Nollywood is no longer at the bottom of the ladder as the lazy sex, the weaker sex and the likes. Moreover, the study shows that more female, 167 supports the notion that the woman in Nollywood is seen as money-lover, while 146 male also support this notion, more single respondents, 168 singles agree and strongly agree and more respondents with first degree, 178 agree and strongly agree. The research also shows that more female 162 disagree and strongly disagree that the woman in Nollywood is a lazy sex when compared with the 145 male that disagree and strongly disagree. Also 56.5% female agree and strongly agree while 50.5% male agree and strongly agree that the woman in Nollywood is a vulnerable sex.

Research question three, items 18–29 focused on the question ‘which portrait of the woman exists in the mind of Nollywood audience’. The result shows more female, 170 female agree and strongly agree that the frame of the woman created in their minds by Nollywood is that of an equal partner in marriage while 153 male agree and strongly agree, more single respondents 176 than 134 married agree and strongly agree and higher number of first degree holders 180 agree and strongly agree. Also, more female, 102 agree and strongly agree that Nollywood has made the woman to be seen as a second class citizen as against the 91.2% male who agree and strongly agree. Interviewees are also of the positive thoughts, since according to them the women presented to them by Nollywood are not presented as sex port, barren one, does not belong to the kitchen alone, a good mother and mother-in-law. Interviewee 1, a scholar said that we no longer see

pictures of the woman kneeling behind the grinding stone and cooking on the side while the man is seated with a bottle of beer or the girl behind the grinding stone and the boy riding his bicycle but a girl/woman corporately dressed and taking charge of events including business deals.

Audience's reactions to research question four, through interviews and questionnaire items 30 - 44 on Nollywood fostering sex discrimination in films are mixed even though a higher percentage agreed and strongly agreed that Nollywood frames the woman as an excellent mother (76.6%), a cultural change instrument (68.3%) and an excellent wife (78.6%), while other respondents agree and strongly agree that Nollywood fosters sex discrimination in its films by framing the woman as a second class citizen (54.3%) and as a gossip (59.6%) and as a difficult leader (52.8%). However, more female, 178 agree and strongly agree that Nollywood has advocated for the woman to be heard and 166 male also agree and strongly agree, more single participants 172 than 131 married agree and strongly agree that Nollywood has advocated for the woman to be seen and more first degree holders, 189 agree and strongly agree that Nollywood has advocated for the woman to be heard.

Responding to research question five, items 45-51 on Nollywood producing films that focused on redeeming the frame of the woman, films adopted show that the woman does not have to resort to diabolical means to assert her identity. Interviewees agreed that Nollywood is producing films that is focus on reframing the image of the woman and the way the woman should be perceived as seen in the responses of interviewee 1, 3, B, C, IV, VII, VIII and IX. Interviewee B, a seasoned actor in her interview response said Nollywood films present infertility in marriage could be the fault of the man or the woman which means that the issue should be tackled on both sides (50/50). Therefore, the woman should not be held solely responsible. More female, 189 from the research than male 169 agree and strongly agree that Nollywood has produced movies presenting the woman as instrument of cultural change, more single participants 176 than 134 married agree and strongly agree that Nollywood has produced movies on the woman as

an instrument of cultural change and a higher percentage of 200 first degree holders also agree and strongly agree. So also, female, 188 than men 169 agree and strongly agree that Nollywood has produced movies in which women are against make subjugation.

Findings show that the perception of frame of the woman in Nollywood is both negative and positive in Nollywood and women are also guilty of presenting the woman in negative frame. Lola Shoneyin while responding to the question on framing the woman by media content providers supported this finding when she said women should stop playing the victim always and stop framing their female counterpart in the negative since she has discovered that women are also responsible for the negative image of the woman on the media (Women in Media, 2018). However, there has been a slight shift from the negative framing and perception of the woman while stereotype is gradually fading out. This is as a result of the frames of the woman audience are exposed to and so perceived through Nollywood films. The slight change in perception agrees with Gerbner's cultivation theory on the effect of television or films on audience's behaviour and social construct. It actually agrees with Gibson's view of perception that perception guides action in a changeable environment: "Perception and action operate as a continuous cycle, whereby "perception obtains information for action, and action has consequences that inform perception." (Gibson, 1997:25)

Findings show that women before now, either as audience or as framed in films are to an extent now allowed to exercise their rights. When Omolara Ogundipe (1994) reiterates the fact that African women have always spoken out and decried simplistic and false images of women as a gender without a mind of their own, the voice referred to is not the verbal one alone but also the non-verbal ones as portrayed in the movies examined in this work. This is reflected in the character of Tunmise in the movie *Temiyemi*, who is presented as humble, respectful and a simple housewife that is willing to do everything to keep her husband to herself. Despite this, her husband takes her for a weakling and a woman without a mind of her own. When in a bid to draw her husband's attention

to herself, she dresses in a sexy dinner gown, but Kayode's (her husband) response to the enticement reveals his view of his wife:

Mi ò rò pé' o nronú rárá, ʒe mo ni lati sọ fún ẹ pé' aʒo yi o fit ẹ rárá? ʒe èmi ni mo ma ni lati sọ fún ẹ nkan to yẹ ni gbogbo ìgbà?

I do not think you are capable of any meaningful thought on your own. Do I have to tell you that this dress does not befit you? Do I have to be the one to tell you what is best for you all the time?

Ellis (1999) posits in his theory that human communication is at the root of social categories and structures and that the experiences humans have in their past make contacts with one another. As people talk, argue, and persuade one another, they re-align resources and restructure their relationships so that social groups and processes get renegotiated and reformed. Also, Dipio (2014) while analyzing the representation of women in films directed by African filmmakers cites Diawara's view that filmmakers appropriate traditional forms of artistic expression and use them in new revolutionary styles, to challenge the status-quo including foundational myths (Diawara, 1992). Diawara's view agrees with the cultivation theory adopted in this work and the perception theory as audience of Nollywood begin to cultivate the perception of women as presented to them in the films they are exposed to. This is exhibited in Tunmise's handling of her relationship with Segun, the man she marries after her first marriage hits the rock. She takes charge of her life and decides on issues that concern her from the outset of the relationship. Same applies to the girls' cult in *Black Bra*, Awero in *Narrow Path* and Jadesola in *Lagidigballu'Binrin*.

Ikhide (2010), while viewing Nigerian women through Nollywood, says that Nollywood blurs the lines between stereotype, misogyny and reality. In Nollywood's films, the women are portrayed as needy, aggressive, sometimes not too bright and Machiavellian. However, there has been a deviation from this assertion as shown in participants' responses to research question 3. This is also

reflected in the images of Jadesola in *Lagidigba Ilu'Binrin*, Folake in *Ohun Oko So Mi Da*, Latana in *Hindu*, Kate in *Married but Living Single* and in the *Black Bra* girls. These central characters in these movies give veracity to Kramarae's view that women refusing to live by the ideas of social organisation held by the dominant group will change dominant public modes of expression as they consciously and verbally reject those ideas.

Hirschman (1971) argues that even though women might share same standpoint in the patriarchal world, yet their experiences differs and the means of resisting oppression in their different groups when they access epistemological power will differ too. Tunmise in *Temí Yemi* resists oppression by quietly carrying out her act of revenge on her ex-husband. Tunmise's act also proves O'Barr (1984:141) opinion that everyday reality of the African woman is far from passive and silent. Women according to him are constantly involved in negotiating spaces within patriarchy and resisting oppression in various, often non-confrontational, ways. This ability to act is a reality of African womanhood ways. Nnena, in *Widow*, employs education to seek help which granted her the victory she seeks, and Awero in *Narrow Path* humbly presents herself as a sacrificial lamb at war front. Folake, in *Ohun Oko So Mi Da*, adopts violence, murdering her ex-husband and his new wife to resist oppression, and so also are the university girls' cult in *Black Bra* who see violence as the way to combat male oppression. But Jadesola in *Lagidigba* uses rebellion to isolate men from the city she found for herself and others of her ilk. In conclusion, these images of the woman as presented in Nollywood movies have influenced the perception of Nollywood's audience about the image of the woman.

The interviews show that more women are occupying respectable positions in Nollywood now and this can still improve. This suggestion is also supported by Interviewee 1, in the interview with the researcher. She states:

I want to see more female camera wheelers, okay. Women who will be able to mediate the issues of duration, the issues of the camera focus on the female parts of the body which

are often used as objectification items to sell films.(
Interviewee 1, female, scholar, 2017)

Home videos in Nigeria are playing great roles in entertaining and enlightening Nigerians. Most of these video films focus on women; and the woman enjoys more focus because of the extra social and cultural demands that are made of her by the society in which she dwells. Ayakoroma (2008) states that: “The ability to create our own images and capture our own stories has given us a voice and power to change perceptions of ourselves, our surroundings, and our cultures, both locally and internationally.”

Nollywood, in telling the story of the woman, revealed that the woman can be loving, obedient, intelligent, subtle, yet firm, determined and knows her worth. This is evidently why Tunmise says “Temi yemi” (I alone understand my deeds), a slogan applied as a technique according to Fairhurst and Sarr in Goffman (1974) framing theory by the screen writer in framing the woman in her movie. The woman can also handle any situation, be it deceit or faithfulness as the case may be. The woman that is not fit as a wife for Kayode becomes a wife to another man just as he is hoping to have her back after carelessly losing her as a result of the male ego. Findings revealed that the frame of the woman in Nollywood as perceived by stakeholders is not totally negative as presented by Garitano, Ogunidipe, Kolawole and Okunna in their works.

Responding to research question five on whether Nollywood has ever produced movies to redeem the image of the woman. The selected films have revealed that Nollywood has produced films that attempt to redeem the image of the woman. So also the research has been able to identify the positive framing of the woman by both male and female film producers and screen writers. This is revealed in the framing of Tunmise in *TemiYemi*, Huma who is framed as a surrogate mother in *Noor*, Lantana who is framed as the deliverer of the other women in *Hindu*, Folake who is framed as a good mother and a victor in *Ohun Oko So mi Da*, so also is Awero who is framed as an instrument of change to a tradition that portrays a lady deflowered before marriage as a ‘broken pot’ in *Narrow Path*.

Nnena in *Widow* who is positively framed as a strong dedicated and loving wife and mother as well as the NGO officer that assisted Nnena in escaping from her wicked in-laws. Gift's mother-in-law is framed as a good and exemplary mother-in-law who accepted Gift as a daughter, supported her in times of crisis and even after her son's death in *Silence*.

In presenting the woman in Nollywood, the producers of the selected films adopted the framing techniques postulated by Fairhurst and Sarr (1996) in the framing theory in the Literature Review Chapter of this research to project their messages to the audience. For example, the use of slogans and catch phrases in *Temiyemi* by the central character, Tunmise. The use of artifact adopted by Tunde Kelani in the use of mirror and Saturday night powder in *Narrow Path* and tradition in form of ritual and ceremonies used in *Widow* and the use of stories using myth or legend in *Lagidigba Ilu'Binrin* and *Hindu*

Therefore, a distinctively African feminism is expected to portray women as strong, innovative agents and decision-makers in their specific contexts. It will empower African women and work for them in ways that they want it to. Nnaemeka (2005:25) defiantly proclaims:

The arrogance that declares African women 'problems' objectifies us and undercuts the agency necessary for forging true global sisterhood. African women are not problems to be solved. Like women everywhere, African women have problems. More important, they have provided solutions to these problems. We are the only ones who can set our priorities and agenda. Anyone who wishes to participate in our struggles must do so in the context of our agenda. (Nnaemeka, 2005:25)

Lauretis (1984), supporting Kaplan and Kaja Silverman's (1980) submission in the gaze theory adopted as one of the theories in Chapter Two of this research, says that the gaze could be adopted by both male and female subjects and that the male is not always the controlling subject nor is the female always the passive object. She also argued that the female spectator does not simply adopt a masculine reading position but is always involved in a 'double-identification'

with both the passive and active subject positions. This notion is visible in the work as this research did not adopt a masculine reading position but that of a double identification of both negative and positive portrayal either by the male or female film producer or screen writer. The findings from the read films are based on the view of Demuth perception theory (2003):

What we perceive are only perceptions and there is nothing else accessible to us except perceptions. What we assume is behind our perception and what allegedly causes it, is just a rational construct. Besides perceptions, we thus possess images, rational constructs and ideas we create ourselves. The question, however, is what we created them from, on what basis and how we perceive these ideas, how we understand them (Demuth 2003:12).

It is obvious that images created by writers of the films are for the purpose of seeing the woman from the natural perspective as a female sex not as defined by social construct. According to Weems (1997), the differences presented by feminists and womanists have become a stepping stone for selfidentity and a strong drive for cultural self retrieval as seen in the framing of Nnena in *Widow*, Jadesola in *Lagidigba Ilu'Binrin*, Awero in *Narrow Path*, Tunmise in *Temi Yemi* and Lantana in *Hindu*. The fact that both male and female film makers present the female sex negatively and positively support the view of Kolawole (1997) whose work was reviewed alongside others on Womanism about the framing of the woman by some men:

Some men have shown understanding and sincerity in the need to portray female characters as active heroines making meaningful contributions to their societies, others have created a central space for women, making them visible but not necessarily revealing their strength clearly. (Kolawole, 1997:93)

Moreover, the power of women to resist and reject negative representations is projected not by men alone but both men and women. This is exhibited in these

twelve selected films in which women were allowed to tell their own stories and men who told the women's stories for the women.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter presents the summary of this study, conclusion drawn from findings and recommendations made based on findings in the study.

5.1: Summary:

The chapter one presents an overview of the image of Nollywood as a movie industry and its emergence, as well as research questions and the scope of the study. Chapter two presents a literature review on Nollywood, theories, frame of the woman, the concept of feminism, womanism, gender and sex as well as genres in Nollywood while chapter three focused on the research instruments adopted for the study. The study employed the survey method of research (Quantitative research) using questionnaire and qualitative research method through the use interviews, content and thematic reading of twelve selected movies from Nollywood as qualitative research instruments. The questionnaire copies were administered in the southwest region of Nigeria with the local governments in the state capitals of the six states of the Southwest Nigeria. The study reveals the following:

- Nollywood as a medium of communication using film is a strong means of bringing about a change in the frame of the woman as perceived by Nigerians. Based on the selected films from Nollywood, women are now assuming roles that present them in dignified manner as against what it used to be. Nollywood practitioners are of the opinion that contrary to the notion and what seem to be in

operation decades ago, the woman does not have to do anything out of the ordinary to get a role in Nollywood films. Findings show that the woman in Nollywood is no longer seen at the bottom of the ladder as the lazy sex, the weaker sex and the likes as it used to be.

- Stakeholders are of the view that Nollywood does not always present the woman as sex port, solely responsible for lack of children in homes, the woman does not belong to the kitchen alone and the woman can be a good mother and mother in-law. Nollywood frames the woman as an excellent mother, a cultural change instrument and an excellent wife. The need to resist cultures and traditions that dehumanize the woman is not that of the woman alone but of both sexes.
- Although some Nollywood stakeholders are of the view that Nollywood fosters sex discrimination in its films by framing the woman as a second class citizen, as a gossip and a difficult leader yet more Nollywood stakeholders now see the woman in a different light not as a second class citizens, or as an object in marriage or mostly as wicked wife. Findings have also shown that Nollywood has advocated for the woman to be heard, there has been a slight shift from the negative framing and perception of the woman. Nollywood has produced films presenting the woman as instrument of cultural change. Negative framing of the woman is not by the male producers and screen writers alone but also by female film makers and screen writers as well.

5.2: Conclusion

This ability of movie producers and script writers to create has enabled them to either represent the woman in a positive or negative light, especially when the stories are captured by the concerned gender. This can be said to align with Ayakorama's (2008) thought when he said the ability of film makers and screen writers, especially the woman to create their own image and tell their stories have given them a voice and power to change perceptions of who they are, their surrounding and culture both locally and internationally.

However, the woman framing the woman in a positive perception brings a change in the perception of the woman in a patriarchal society. Although film producers like Tunde Kelani is of the view that it is the female script writers who need to stop framing the woman in a negative way while telling their stories, meaning that the male sex should not be seen as the antagonist all the time. It has been seen from participants' responses to questionnaire items, and findings from the content analysis, that gradual changes are taking place in Nollywood as concerns the framing of the woman in movies from the industry, that the wave of change in gender relations is currently sweeping through most African countries as seen in some African movies including the selected movies for this work.

So also, the constitutions of many countries have been amended (or are being amended) to accommodate the demands of gender equity and rights of the marginalized groups like the woman, and an example of such is the 35 percent participation of women in the Nigerian politics. The desire for a change is effectively portrayed by various filmmakers, but often the identification of gender - relational challenges by the realization of equity and fairness among genders remains a grey area. Robert Mugabe (see Hay and Sticher 1984:157) aptly explains the gender oppressive scenario that persists:

Custom and tradition have tended more to favour men than women to promote men and their status and demote women in status to erect men as masters of home, village, clan and nation. Admittedly, women have sometimes a significant role but at other times a deplorably insignificant role to play. The general principle governing relationships between men and women has, in our national society always been that of superiors and inferiors. Our society has consistently stood on the principle of masculine dominance, the principle that the man is the ruler and the woman his dependant and subject. (1984:157).

While the researcher is in support of the notion that women have always resisted oppression in diverse ways, the researcher however, disagrees with Micere's (1992) assertion of women at a seminar on 'Gender, Politics and African Cultural Production' that women have emerged from silence, transcending the many

limiting borders imposed on them by patriarchal, traditional or post colonial structures. This is due to the fact that from the survey and analysis of framing the woman in Nollywood, there exists a mixed framing of the woman. This is because as at the time of this presentation there still exist a level of silence about the oppression of the female sex in all ramifications, Dipio notes that filmmakers are critical in the exposition of the oppression of women and such entrenched mind sets cannot change overnight (Dipio, 2014).

5.3: Contributions to Knowledge

Although Nollywood has unconsciously risen to the challenge of redefining the image of the woman through her films, the effort is still quite feeble when we consider the number of films in which women are negatively portrayed. In telling their own stories, the woman is revealed to be loving, obedient, intelligent, subtle, yet firm, determined and aware of their worth. So also have women framed other women as bad mother and mother in-law, money lover, husband snatchers and many more. The woman can also handle any situation, be it deceit or faithfulness as the case may be. The woman that was not fit as a wife for Kayode becomes a wife to another man just as he is hoping to have her back after carelessly losing her as a result of an overriding male ego. Despite the positive portrayal of Tunmise in this movie, Nollywood still subtly presents the woman as a bad wife, home breaker, bad sister-in-law and infidels as portrayed in *Moji* and *Nifemi*.

It is therefore obvious that the more than a decade long agitation for women's emancipation by feminists, womanists and advocates of female empowerment and agitation has not been a vain one. However, there has been an obvious shift in both the representation and the perception of the woman in Nollywood films by stakeholders; the woman in Nollywood films is portrayed both negatively and positively. And, contrary to the general notion that the woman is constantly portrayed in the negative frame in Nollywood films by male film producers only, female film producers also portray the woman negatively in films too.

5.4: Recommendations

According to Ukadike (2013), African cinema has done considerable work in treating women's issues, particularly, on the re-creation of female subjectivity. At the global level, women filmmakers in the diaspora are also on the same pedestal, trying to confront the hegemony inherent in mainstream production and distribution practices. As a result of this, it has been observed that albeit there is a slight change to the portrait of the woman in Nollywood, there is still the need for Nollywood to do more. The level of the change in the woman's frame in Nollywood is insignificant when compared to the frame of the woman portrayed before now and that has been registered in the minds of the people. Therefore, Nollywood needs to do the following:

- Educate screen writers on the need to understand the woman's nature by attending seminars and trainings. To achieve this grants and sponsors can be sourced from the government and corporate bodies.
- Producers and screen writers should be encouraged to carry out a thorough research before embarking on writing for the screen especially where the frame of the woman is concerned.
- Allow women to occupy more significant roles in the industry.
- Give more room to women to tell their own stories.
- The government should find a way of bringing into law the NFVCB policy that says the Film board will ensure that no film is made to denigrate the dignity of womanhood as stated in Section 37 of the NFVCB Decree No. 85 of 1993
- The government should endeavour to encourage the extensive and authentic use of indigenous costumes, make-up, music and dance in Nigerian films as stated in the National Film Policy for Nigeria under the Focus of Implementation stipulated in its article 4.4 by rendering assistance in the area of funding to Film producers. This will be a reduction to the issue of depending on executive producers who most times become dictators to film producers.

- In order to curb production of films that frame the woman negatively so as to make profit since film making is a business the government should endeavour to make available grants and loans which can be easily accessed with low and affordable interest to film makers in Nollywood. The researcher agrees to the suggestion of John Ochin Onah and Paul Terseer Ikyagh (2009) in their work titled ‘Radical Feminist Framing in Nollywood Films: Implication for under-development in Nigeria’, for these authors the ongoing negotiation to ensure equity and or equality must be handled with tactful caution.

However, there is the need for consistency and persistency on the part of Nollywood producers and screen writers in further negotiating the positive framing of the woman in movies. Critics should adopt a holistic method while assessing the framing frame of the woman in any work of art so as to allow the objectivity and the slight change recorded in this research to continually build up in order to further strengthen the image of the woman’s portrayal and perception in Nollywood films and its perception.

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Filmography

- *Silence (2015)*

Produced by Iyabo Ojo

Directed by Alex Mouth

Language: English

Marketed by G-Media, Gabosky Films Ltd

Cast:-

Iyabo Ojo

Yinka Quadri

Alex Usifo

Fathia Balogun

Tina Mba

Abiola Segun Williams

Joseph Benjamin

Akin Lewis

Priscilla Ojo

- *Tamara (2016)*

Produced by by Abiodun Ishola

Directed by Abiola Paul and Bukola Adeniyi

Marketed by Nasesulo Production

Cast:

Muyiwa Ademola

Yewande Adekoya Abiodun

Temitope Yusuf

Adedolapo Yusuf

Oyinkansola Elebuibon

Abimbola Kazeem

- *Married but Living Single*

Produced and directed by Tunde Olaoye

Marketed by Indellible Mark Media Ltd

Cast:

Funke Akindele

Benjamin Joseph

Joke Silva

Kiki Oniela

Femi Brainard

Maybel Emokpare

Tina Mba

Paul Kaleijaye

- *HINDU (2015)*

Executive Producer – Garba Saleh

Director – Hassan Gigg

Language: Hausa

Marketed – Flyin Bird Production Nig. Ltd

Cast:

Adam A. Zango

Jamila U Nagudu

Fati Washa

Fati Waraka

Fati Asinka

Jamila Zaruan

Rukaya Haska

Tahir Mfagge

Bashir Nayaya

- *Noor* (2015)

Produced by Umar Gombe

Directed by Faika I. Rahi

Written by Aisha Halilu

Language: Hausa

Markted by Kumbo Productions ltd.

Cast:

Shehu Hassan

Rukkaya Isah

Hauwa Maina

Asma'u Sani

Umar Mafaundashi

Abdullahi Zackari

- *Aye Olomo Kan* (2009)

Directed by Muyideen Alade

Produced and marketed by Neecee Productions

Cast:

Written by Funke Akindele

Funke Akindele

Binta Ayo Mogaji

Richard Agbor

Remi Oshodi

Sola Kosoko

- *Ohun Oko So Mi Da*

Produced by Sola Sobowale

Directed by Lasun Ray

Cast:

Sola Sobowale

Bello Salami

Adebayo Salami

Tina Mba

Fathia Balogun

Mistura Asunramu

Mercy Aigbe

Taiwo Sobowale

Kehinde Sobowale

- *Temí Yemi* (2009)

Produced by Bimbo Oshin

Directed by Kolade Kadeshprince

Language: Yoruba

Cast:

Yomi Fash Lanso

Bimbo Osin

Toyin Aimaku

Yemi Solade

Kayode Kasumu

- *Widow*

Produced by Kingsley Ogoro

Directed by: Aqilla Aljama and Kingsley Ogoro

Written by: Agata Amatu

Language: English

Marketed by: Ulzee Nig.Ltd

Cast:

Stella Damasus

Segun Arinze

Yemi Solade

Peter Brunor

Obiageli Muloe

- *Black Bra* (2009)
 - Produced by: Nwafor Anayo
 - Directed by: Andy Amenechi
 - Language: English
 - Cast
 - Nonso Diobu
 - Oge Okoye
 - Uche Jumbo

- *Lagidigba Ilu' Birin* (2001)
 - Produced by Yemi Adegunju
 - Directed by Bambon Adebajo
 - Language: Yoruba
 - Cast:
 - Adefunke adejumo
 - Mistura Asumo
 - Fausat Balogun
 - Sola Sobowale
 - Clarion Chukwura Abiola
 - Biodun Duro Ladipo
 - Binta Ayo Mogaji
 - Lere Paimo
 - Idowu Philips

- *Narrow Path*
 - Produced and Directed by Tunde Kelani
 - Language: English

Marketed by Mainframe

Cast:

Segun Adetiba
Sola Asedeko
Ayo Badmus
Seyi Fasuyi
Kabirat Kafidipe
Joke Muyiwa
Olu Okekanye
Eniola Olaniyan

- *Ohun Oko So Mi Da (2010)*

Produced by Sola Sobowale

Directed by Lasun Ray

Language: Yoruba

Cast:

Adebayo Salsmi
Sola Sobowale
Fathia Balogun
Mistura Asunramu
Mercy Aigbe
Taiwo Sobowale
Kehinde Sobowale

Dear respondent,

This questionnaire is designed as a reach instrument to source for the audience perception of the framing of the woman in Nollywood. It is purely an academic exercise; therefore your sincere response will be treated with strict confidentiality.

Thank you!

QUESTIONNARE ITEMS

Section A

Respondent's

Demography:

Kindly tick or fill appropriately:

Sex: Male Female

Religion: Christianity Islam Traditional

Academic Qualification: SSCE First degree Masters PhD

Marital Status: Single Married Divorce Widow Widower Separated

15 – 20	
21 – 25	
31 – 35	
36 – 40	
36 – 40	
41 – 45	
45 and above	

Age Range:

Occupation

Civil servant	
Military/ Para- military	
Student	
Self Employed	
Others	

Please tick appropriately:

S/N	Questionnaire Items	Yes	No	NI
1	Do you own a TV set?			
2	Do you watch movies from Nollywood?			
3	Do you watch Nollywood movies often?			
4	Do you watch Nollywood movies produced in your mother tongue?			
5	Do you watch your movies at home?			
6	Do you watch your movies at a club or cinema with friends?			
7	Do you buy your movies?			
8	Do you borrow from Movies clubs?			
9	Do you borrow from friends or neighbours?			
10	Do you watch movies with members of your family?			
11	Do you watch movie alone at home?			

SECTION B

Please tick your choice of response from the options provided.

S/N	Questionnaire Items	A	SA	D	SD	NI
1	The woman in Nollywood movies is allocated roles based on academic qualification					
2	The woman in Nollywood movies is allocated roles based on professional qualification					
3	The woman in Nollywood movies is allocated roles based on age					
4	The woman in Nollywood movies is allocated roles based on beauty					
5	The woman in Nollywood movies is allocated roles based on the tribe she originates from					
6	The woman in Nollywood is allocated roles in movies based on experience					
7	The woman in Nollywood movies is allocated roles based on other forms of relationship					
8	The woman in Nollywood movies is allocated roles based on what she can give as a woman in exchange					
9	In Nollywood the woman exists as an instrument of cultural change					
10	In Nollywood the woman exists as a domesticated sex					
11	In Nollywood the woman exists as an inferior sex					
12	In Nollywood the woman exists as a tamed sex					
13	In Nollywood the woman exists as a money lover					
14	In Nollywood the woman exists as the lazy sex					
15	In Nollywood the woman exists as a source of income					
16	In Nollywood the woman exists as a perfect mother					
17	In Nollywood the woman exists as a vulnerable sex					
18	Nollywood audience sees the woman as a cruel daughter in- law					
19	Nollywood audience sees the woman as a good daughter in-law					
20	Nollywood audience sees the women as an equal partner in marriage.					

21	Nollywood audience sees the woman as an object in marriage					
22	Nollywood audience sees the woman as a sex without respect					
23	Nollywood audience sees the woman as a respectable sex					
24	Nollywood audience sees the woman is a sex without an honor					
25	Nollywood audience sees the woman as a honourable sex					
26	Nollywood audience sees the woman is a second class citizen					
27	Nollywood audience sees the woman as an evil mother in-law					
28	Nollywood audience sees the woman as a good mother in-law					
29	Nollywood audience sees the woman as a victim of male subjugation.					
30	Nollywood supports battering of the woman.					
31	Nollywood presents the woman as a stronger sex					
32	Nollywood has reinforced the need for women to be seen.					
33	Nollywood has advocated that the voice of the woman should be heard					
34	Nollywood propagates the discrimination of gender					
35	Nollywood frames the woman as a sacrificial lamb					
36	Nollywood frames the woman as the weaker sex					
37	Nollywood frames the woman as a successful leader.					
38	Nollywood frames the woman as a difficult leader					
39	Nollywood frames the woman as a sex without a right					
40	Nollywood frames the woman as an honourable sex					
41	Nollywood frames the woman as a gossip					
43	Nollywood frames the woman as a witch					

44	Nollywood frames the woman as being responsible for lack of children in marriage.					
45	Nollywood has produced movies on the woman as an instrument of cultural change.					
46	Nollywood has produced movies on the woman as a victim of bad culture .					
47	Nollywood has produced movies on the woman as an excellent wife.					
48	Nollywood has produced movies on the woman as unjust step mother					
49	Nollywood has produced movies on the woman as a caring step mother.					
50	Nollywood has produced movies on the woman fighting against subjugation of the male sex.					
51	Nollywood movies present the true picture of the woman's nature.					

INTERVIEWS

The unedited interview conducted by the researcher.

Scholars

1. Interviewee 1: Mabel Ewvierhoma

Q: Good morning ma

R: Good morning

Q: Ma as a scholar and a writer on Nollywood movies and feminism what in your own opinion is the portrait of the woman that exists in Nollywood

R: Well, this is a question that one can write volumes upon volumes about but to cut it short, in the past we had very unsavory portraits of women in Nigerian films most of the time women were portrayed to be at the receiving end of violence, to be victims of negative cultural practices especially widowhood and male child preference as well as the inheritance challenges women were seen as second class citizens to be seen and not to be heard and thus silence was a huge burden many women bore because at that time

Q: About how many years ago now

R: That was about 20 years ago

I am talking about 1995 or in the 2005 general society. By 1995 the exploit women have made now in the area of politics, business, academic advancements did not happen to a very large extent then and so films in their reflective roles portrayed some of these helm lining dispositions the society had towards women that some film makers did not realize the need to show the dominance of women or to show accomplished women like business women either market women or corporate board me achievers some film makers reflected thus but at a very low scale and so in 2015 we see the rise of dominant woman in many films.

By 2000, remember there was a Beijing conference and that helped a lot of women to be aware of the need to speak about their situation and to take

determined steps to correct whatever helm lining, whatever oppression they were facing in the society.

Many of these filmmakers realised the need to show women who were active, women who were you know thermostatic so to speak like the thermostat of an iron so they change the temperature to that of their environment rather than being thermometric to show the temperature, just show the way it is even when they show the situation the way they existed there was that need to give a pointer towards active struggle to correct whatever challenges women face especially that of stereotypical portrayal of women as cook, women as secretaries, women as typist, servicing the needs of men at home and in the public sphere without being leaders in their own rights and so that hegemony had to shift and the Beijing plus 5 and plus 10 helped towards that regard . The activities of the United Nations as well as the federal ministry of women affairs and social developments also helped because I am aware that several workshops, conference were organized sensitization programmes were organized at a time you saw posters of young girls donning lawyer wigs, stethoscopes being shown as professors, being shown as leaders unlike the primary reader we used to know in the past "Bintu is sitting on a box, she is making a fire" The woman was always by the grinding stone, by the earth cooking, tending children but that has changed

Q: But would you say that Nollywood has made a significant impact in the emergence or in the framing of the woman

R: Oh yes, Nollywood has been a blessing in that regard because we've seen a lot of corporate women who know what they need to do to change the situation of the situation they are in as well as the situation of their fellow women for good. You have women in board rooms, corporate settings, who organise agreements, who organise business activities who manage millions of corporate funds some are shown as heresies who ate pitched against their brothers or male members of the nuclear or extended families and the turnout to be better managers, statute at organising man, resources and machines

Q: In Nollywood movies?

R: in Nollywood films. We've seen a lot of these

Q: That means Nollywood is making impact

R: Nollywood is making impacts but that is not to say the aesthetic challenges have been totally surmounted there are technicalities that need to be addressed and this is where I make this call for practitioners, film promoters, film producers, different guilds within the film industry to come together and harness whatever tools and resources they have with those present within the academy and film institute's and schools to take us to that level where Nigerian films are demanded, Nigerian films are better appreciated. Nigerian films are seen as the true of image of how life is lived in Nigeria and by Nigerian in the Nigerian diaspora

Q: And to show the true portrait of the woman?

R: To show the true frame of the woman it is necessary for women to be involved in the technical aspect of productions. I want to see more female camera wheelers, okay. Women who will be able to mediate the issues of duration, the issues of the camera focus on the female parts of the body which are often used as objectification items to sell films. The woman's body is a glorious body and the camera should not commoditize the body. The woman behind the camera I know we would see less of that even in terms of editing, in terms of film jackets, in terms of song's lyrics, in terms in issues that will take focus away from that you know X-rated, mildly X-rated aspect that we always shout at our children that "Turn away your face, don't look at this, don't look at this, turn your face away or pause it, leave it let mummy fast forward this portion okay". These are issues of concern to women especially as rearers of children and makers of destiny

Q: Thank you very much

R: You are welcome

2. Interviewee 2: Dr Okoye

Q: good afternoon sir

R: Good afternoon

Q: As a scholar of films especially that of Nollywood, what is your perception of the woman in Nollywood films?

R: I think the image Nollywood portrays of women, I think is still evolving in the sense that it is getting better and better because early Nollywood tended to pick more or less the traditional image as wife, obedient and then anyone that is portrayed in another manner like being forceful, been successful, been authoritarian is given some kind of a negative portrayal. So if you are a woman , if you are daring and ambitious then you are portrayed as bad woman, a wicked woman and so no but I think the image is getting better and better because now women take up let's say prestigious roles, successful roles and they are still able to keep the image of woman. I think it used to be like if a woman and you get into the industry or you have the characteristics of a man then that's a negative woman, so it was like the woman's place is here so stay right there. So in early Nollywood if you try to lift that image then you become very challenging, perhaps when a man speak and you speak back so you become a bad woman

Q: So would now say that Nollywood has actually grown to the level of portraying the woman in a positive light all through?

R: No, I still think there is a lot of room for improvement because even the society that Nollywood portray has not successfully achieve that totally, it is still evolving but I think the portrayal of the woman is positive now in the sense that it is changing more and more giving good images of women.

R: Thank you very much sir

Q: My pleasure.

3. Interviewee 3:Adebanjo

Q: Good afternoon ma

R: Good afternoon

Q: As a film scholar, especially Nollywood films, what is the picture of the woman that exists in Nollywood?

R: If you ask me that, I will say if we go back to history of Nollywood, when it started, the woman was not really presented as somebody that has her own will, as somebody that can do her own thing, as somebody that is independent, as somebody that has emancipated, you understand what I mean. But right now the images are changing from what we are seeing on the screen. Also Nollywood is also growing, the new Nollywood we know now is not the Nollywood we knew yesterday, the industry is growing, the script and the story too is growing, is changing, is carrying a real face now not the stereotype we had.

Q: Stereotype of women?

R: Yes. Then the woman was always presented as the bad mother in-law. Anytime she is there in the house with her son and the wife is there, she wants to eat up the daughter in-law, consume the wife and run the home but now it is no longer like that most mother in-law this days take their place as mother in-laws and the young women too are learning how to deal with the mother in-laws too. An instance is seen in the movie *Reloaded*, the movie tried to portray the women there as people that cannot be subdued. One of the female characters whose husband runs after anything in skirt, she did not just sit back and take in her husband's stories, she went as far as kidnapping one of the girls. At the beginning, women were not given such courage and power but now women has such powers in Nollywood movies, now a woman can go out of the way to even subject her husband to a form of discipline, but the character did it. She even went to the extent of selling their house, so you see the woman has a kind of power now as compared to those days when it was just a case of my lord and master, anything

you give to them they take it, but now they are somehow emancipating in Nollywood now.

Q: So can you now say that when it comes to positive portrayal of the woman, Nollywood has arrived?

R: No, it is a growing thing, nothing can really be arrived at because the world keeps changing, so things that you see now in a few days time might not be the same again, things will run around it and you will see different discussions will come out of it. They are not really there but they are trying; now the woman is been given a strong positive face but not a hundred percent.

Q: Thank you very much ma

R: you are welcome.

Interviewee 4. Mary Ajila

Q: Good morning ma

R: Good morning.

Q: As a scholar of films, especially Nollywood films, what is your perception of the woman portrayed in Nollywood films?

R: I think the woman in Nollywood has come a long way compared to what we have in early days when the woman is always seen as the suffering woman, she has to act the suffering part, she has to be the witch, she has to be the maltreated woman, she has to be the wicked step mother, the wicked second wife, the noise maker of the village, the troublesome woman. You see they created such images of the woman in Nollywood which did not really speak well that everybody was writing script on the woman as prostitute, and when they create a strong woman, you find out that the great woman they created has a lot of negative part and I kept wondering if there was no way they could create a woman with positive aspect? If she is a politician, there must be a sinister reason she wants to be a politician, if she is rich, there must be a wicked reason she became wealthy. Such

images I have watched and seen and I did not think they really speak well of the Nigerian or African woman in general.

Q: But now?

R: Now there has been a little improvement and it's as if maybe they have been hearing us complaining or because new writers are coming up and women are writing their own story their own ways you know. Something is changing, something is really changing, and we now have characters of women being the strong, standing firm, ruling. I think they should make something better with that.

Q: But there has been an improvement?

R: Yes, just that there is still more room for improvement. They however have to reduce those negative aspects drastically because a woman can be strong and nice rather than been strong and wicked even though there has been a slight positive change.

Q: Alright, thank you ma

R: You are welcome.

Interviewee 5: Folakemi

Q: Good evening ma

R: Good evening ma

Q: As a film scholar, especially Nollywood films, what is the picture of the woman that exists in Nollywood?

R: The picture of a woman on screen in Nollywood varies from one period to another. In the early Nollywood I see pictures of witches in film such as Nneka, the pretty serpent. Even in gospel films such as Agbara nla, then in films such as Domitila and so on. Then later she's presented as a prostitute in films such as the diamond girls amongst others.

Q: And now?

R: The new Nollywood however have better projections of women, even in the northern films, there are paradigms shift. In the Television series sons of the caliphate, the women are portrayed as independent and highly educated; they can hold their own in conversations a take a stand in their community. They take part in elections as political candidates and women leader. In films such as wives on strike and wives on strike the revolution, Omoni oboli gives strong roles to her women. They are politically relevant and are not fighting each other for men's attention. They support each other regardless of their socio economic status.

Q: Thank you ma

R: you are welcome.

4. Interviewee 6: Dr Wikina

Q: Good evening sir:

R: Yeah, good evening.

Q: As a scholar of films especially Nollywood films, what picture of the woman does Nollywood present to you in her films?

R: At the very beginning, I remember watching this film by Kenneth Nnebue *Living in Bondage*, the Nigerian woman was presented as a virtuous woman as we could see the support the woman gave the central character in the phase of travails. We had a picture of very supportive Nigerian woman, you know, giving the husband a lot of support in every area going through a lot of travails, going through a lot of trials all along until the very end, so we see a woman of courage, a woman who was ready to stick to the end, a woman who was ready to bond right from the very beginning. But with the influx of many people into the industry, quality was affected in all areas of the industry. Nollywood films right now is evolving and still evolving in the sense that there are many experiment here and there mainly social issues. Now talking about women in Nollywood, I think they have come a long way. Women are evolving as producers, as key actors and directors. Most of the films in the industry boil down to family issues, matters affecting women in Nigeria, issue of widowhood , issue of violence against women, which I think is a very topical issue. I think they are trying their

best to address these issues in most of their films. They try to portray issues that affect women using our cultural background, like I mentioned earlier, issue of violence against women, em em abuse in marriage, widowhood, burial rites. You know in Africa they believe that when a man dies, the woman has a hand in his death which may not be true and the subject her to lots of rituals here and there to prove her innocence. It may be different in other world but in Africa you know we have our own culture and our environment different from the western world

Q: And the issue of bareness in homes?

R: Yes in fact bareness just like the male child syndrome we weigh it against our own cultural background we attach a lot of weight to the issue of bareness just like the male child syndrome to the extent that the woman is referred to as a man for not bearing a child and they can go to the extent of getting a ‘local government wife’ (laughs) for the man. A local government wife is when you take woman to help the man to get a child, you know. Another issue is the Nigerian woman dressing in Nollywood films which is against our cultural environment which in the western world might not matter. Generally, the female folk dressing is too exposing compared to what we used to have then, given our cultural environment and I am not referring to what we have in the cultural films as we see in the Igbo settings where they wear wrapper on their breasts and another on their waist. I am referring to all the contemporary Nollywood films. The messages however have gone a long way to address all the issues that affect our women negatively with a view to correct them

Q: Thank you very much sir.

R: You are welcome

Audience

1. Interviewee I: Clinton

Q: Good evening sir

R: Good evening ma

Q: What is your name please?

R: My name is Clinton

Q: Do you watch Nollywood films?

R: Yes I do

Q: Which language do you prefer?

R: I prefer English, nonetheless I still see Yoruba Nollywood

Q: So you see both Yoruba and English films from Nollywood?

R: That's correct

Q: As someone who sees film from Nollywood industry, what picture of the woman does Nollywood presents to you in films?

R: Well, in Nollywood movies which I have seen which are many, the perception of the woman is always along this continuing weak, dependent, wicked especially when it comes to mother in-laws. All mother in-laws are wicked in Nollywood movies and you begin to wonder if that is what happens in real life even amongst women themselves, they begin to think that mother in-laws are terrible people. Women are dependent that is the way they are portrayed, they must depend on a man for everything and that they are selfish and are weaklings. Generally, that is the perception I get in Nollywood movies both English and Yoruba language.

Q: and over the years you have not seen any form of change in the representation of the woman in Nollywood?

R: Ah, well recent Nollywood movies are trying. They are showing the woman as someone who works now and can fend for the family but it is just little, I think it is just something new that is coming into Nollywood but when you compare it to the perception that I just described before, it is inconsequential. It is just like adding a drop of water into a drum of water, so you don't see the effect so Nollywood still have to do more to present an unbiased picture of the woman.

Q: Thank you very much.

R: Thank you ma.

2. Interviewee II: Seyi

Q: Good afternoon ma

R: Good afternoon

Q: Do you watch films from Nollywood?

R: Yes I do

Q: Which language do you prefer most?

R: English

Q: As someone who watches Nollywood films, what frame of the woman does Nollywood present to you?

R: based on the Nollywood films I have seen recently, I think Nollywood presents the woman who is strong and independent that is my honest opinion.

Q: So would you say that Nollywood does not present the woman in a negative frame at all?

R: No, there are so many things happening in the world these days and movies that Nollywood presents are basically on what is happening in different homes and different lives and all that. And for me based on what I have seen they use to portray the woman in the movies and I see the woman as strong willed independent and knows what she wants from life and all that, yes.

Q: Thank you

R: Thank you.

3. Interviewee III: Temiloluwa

Q: Good morning ma

R: good morning ma

Q: Do you watch films from Nollywood?

R: Yes I do

Q: Which language film do you like to watch?

R: English

Q: Do you watch Nollywood films regularly?

R: Yes, at least twice a week

Q: So while seeing Nollywood films, what picture of the woman has Nollywood been presenting to you?

R: A strong and dedicated woman, a woman who is willing to do everything possible to get her family in place.

Q: So can you give a full description of the woman presented to you in nollywood films?

R: The woman is no longer one that just stays at home as house wife, they are now working class ladies; they no longer serve as an object in the home.

Q: thank you very much

4. Interviewee IV : Bolu

Q: Good afternoon madam

R: Good afternoon ma

Q: Do you see Nollywood films?

R: yes I do.

Q: Which language film do you prefer most?

R: Although I have no preference, the choice of language depends on my mood but I watch both English mostly.

Q: So do you watch Nollywood film often?

R: Yes I do

Q: As someone who watches Nollywood films, what portrait of the woman does Nollywood present to you?

R: Okay. Well it all depends on the storyline but generally women are portrayed as domesticated, they portray women to always be on the receiving side, as victim of circumstances. Although it depends on the storyline and what the writer is driving at, you will always see a hint of culture in Nollywood movies where the woman should be submissive, let the men take lead, even when they are wrong, the woman should always protect her home, they should let the men have their ways.

Q: Let me ask, would you say the stereotype of the women you have stated is still continuing or has there been a change?

R: well, to an extent there has been a change, to an extent, yes because I have seen movies that actually portray women as leaders and be in charge, so I will say there has been a change no matter how little. However, the African culture tone is still there because the woman is expected to allow things to slide, in summary, what a man can do and get away with it, a woman cannot get away with it and we see all of these in Nollywood movie.

Q: Do we still have the positive portrayal of the woman in Nollywood just as we have the negative?

R: Yes we do, we do, not just as rampant as we have in the negative. However, in a situation where a woman is allowed to take the lead, there is still the undertone of she's bossy and she is trying to be like a man even in office scenarios where

she has her own company and she has to dish out instructions to the men that undertone of why is she trying to be like a man is still there that is what I am trying to express. Though some might not see it like that but that is what I see.

Q: Well, it is your view and you have a right to it.

R: yes

Q: Thank you ma

R: You are welcome ma.

5. V: Rita

Q: Good evening madam

R: Good evening ma

Q: Do you watch films from Nollywood?

R: Yes I do

Q: Which language do you prefer to see?

R: The English language films

Q: As an audience of Nollywood, what picture of the woman do you see in films that you watch?

R: Hmmm, before now the picture of the woman presented to me in films is that the woman is always the weaker vessel, the woman is supposed to be more subjective and they are just there at the background, to just support the male actor. Most times we see the ladies acting more movies whereby they are vulnerable to too many afflictions from men from the society and all that and they just go like that. But these days women are now coming up to be their image and the perspective making it right that we don't have to be this weak or we don't have to let everything just come and go through us. Now they make us to see that women are very special, women are important women can do anything, now we have

women producers, we have women doing businesses, going into politics and now all those afflictions that affect women now have organized bodies that tackle them showing that you can't just come and afflict the woman and go scot free, that we have a voice that we can actually fight and have justice for ourselves. So now the perspective of the woman in Nollywood to us is actually a better one that every woman coming up now will really like to become and look up to.

Q: Thank you very much madam

R: You are welcome.

6. VI: Kayode

Q: good morning sir

R: Good morning

Q: Do you see Nollywood films?

R: Yes I do

Q: Which Language film do you like to see?

R: I watch the Yoruba, English and Igbo as long as they are subtitled. I actually don't have a preference.

Q: Since you have been watching Nollywood films women must have been presented to you in the films you see, so what frame of the woman do you see in the films you've seen?

R: Well, I think the narrative is changing now. In the past it used to be the woman playing the supportive role, less important roles, roles of being a mother but now we see women take up the lead role. In fact there are some movies now that they are not dependent on the male gender at all whereby the lead actor and other actors are mostly women. So, I think it's changing; it's becoming a situation whereby everything is equal.

Q: Thank you sir

R: My pleasure ma.

7. VII: Bamidele Abubakar

Q: Good afternoon ma

R: Yes

Q: Do you watch Nollywood films?

R: yes I do

Q: Which language of the Nollywood films do you prefer to see?

R: I watch all local language as long as they are subtitled

Q: Okay, what picture of the woman does Nollywood films present to you in films from the industry?

R: yes, before this time we use to seeing Nollywood films women are projected as people use to see women as people who do not have say in the community, in the society and even in their homes. But now the films that are coming up are trying to debunk that and they are even using women as a corrective measure in the society. They are even saying that women contribute a lot to the society and they should be valued, not the kind of relegation with which they were projecting women before this time films project women as that and even when project women as that, they are projecting them for the people to see how our culture see women. But now we have films which is saying this is the way women should be seen in a better way and they are showing films that are showing those corrective measures

Q: So would you say that now the portrayal of the woman in Nollywood is generally positive or are there underlining negative portrayal?

R: Yes, because I have watched many films where mother in-law was used as the corrective measure, she brought peace into the home, she was the person who was talking to the husband that you are wrong and she was the person that was also

talking to the wife that you need to keep your home and she was used as a peace bridge you know so they using women not like the wicked mother in-law, but now the mother in-law is been projected as an experience somebody who can bring peace and bring a home together.

Q: Thank you very much

R: you are welcome.

8. VIII: Godwin

Q: Good morning sir. Can I meet you? Please what is your name?

R: My name is Godwin

Q: Do you watch Nollywood movies sir

R: Yes. Not as much as before though.

Q: Which one do you prefer? The English, Igbo or Yoruba ones

R: I grew up watching the English, but with time, I think I watch more of the Yoruba now. But I think I still prefer the English ones

Q: Now, in these movies you watch, how do you see the image of the woman being projected? How does Nollywood present the woman to you?

R: I think they are trying to follow the Nigerian culture. You know we grew up watching the English movies where women were always presented as the ones who settle the home, take care of the children, husband and make sure that the home is in order. That is on the positive side

On the negative side, women are always being projected as mostly, responsible for the death of their husbands and you know when such happens, they are being subjected to a lot of torture.

You see a man die and they shave the woman's hair, I hope they shave the man's head when the woman dies too. So it has been a thing of our culture, I think

Nollywood is trying to project our culture which does not give that much respect to the woman as they give to the men

But with time, with the revolution and new age we can see women taking stand whereby we see movies where women are the ones that handle the family, they are working-class, they are business oriented so I think the image of women compared to the past has really changed. So we have a better image of women now compared to back in those days

Q: So what you're trying to say now is that Nollywood projects a positive and progressive image of the woman now compared to what it was before?

R: Definitely. But there is still room for improvement. There is lot of things to be done, especially on the western culture that is really affecting our psych. You know people try to practice what they watch. So sometimes when an image is being projected, when you see a woman smoking, a woman showing bad habit, they younger ones want to be like her without understanding the fact that sometimes what they project in the movie is just to teach a lesson. They are somethings you pick. There are some you don't pick.

Q: Thank You Sir

9. IX: Toyosi

Q: Good afternoon ma

R: Good afternoon ma

Q: Do you watch Nollywood films?

R: Yes

Q: Which language do you prefer?

R: I prefer the English language film

Q: Ma, I am going to ask you this question, how does Nollywood present the woman to you in the films?

R: In my own view, let me start from the last 10years to the present moment. In the last 10 years the films I have been watching in Nollywood films are filled with the negative image of the women. In the past not in the present Nollywood films women are presented as whore, you see them only as mothers always, as house wife, wicked and weak, cold hearted. Materialistic, full of vengeance and diabolic but in this present moment trend of women inside Nollywood films have changed, Now 2/3 of women in Nollywood movies are independent, also 30% are physically and emotionally abuse in films , 80% of the are now intellectuals and career professionals. So you can see that this positive change is now beginning to show inside movies to present positive image to women. So I am encouraging women to write more on positive change about our women in our movie industry because it will also help our society at large because all these movies that we are watching go a long way in the life of our citizens in the country.

Q; Thank you ma

R: you are welcome.

10. X: Ebere

Q: Good afternoon

R: Good afternoon

Q: Do you watch Nollywood films?

R: Yes I do

Q: Which language do you prefer?

R: the English Epic films

Q: In the films that you watch, how does Nollywood present the woman to you?

R: Personally, I think it varies. In the sense that in some movies women are presented as bad influence on the youths that are watching such as in *prostitution*

to me it's as if you are telling the younger ones that it is good. In another aspect, they use the women to teach our cultures and morals.

Q: So, would you say that the image of the woman in Nollywood is more positive than negative or more negative than positive?

R: It is more negative than positive.

Q: Thank you.

R: You are welcome.

XI: Mary Jane

Q: Good morning Ma.

R: Good morning ma.

Q: Do you watch Nollywood movies

R: Yes.

Q: Which one do you prefer? The English, Igbo or Yoruba ones

R: I prefer watching the English movies

Q: Now coming to the Nollywood movies that you watch. How does Nollywood present the woman to you?

R: Talking about movies nowadays, I think they present the woman to be much more dependable, they give the woman an upper hand right now. In some movies especially the urban moves where the woman is working and women are the head of the family. Women are no longer treated as House wives and no longer portrayed as weaker vessels

Now you can watch a movie and there's a couple and the woman is the one fending for the family, taking care of her husband and children and multitasking unlike before where a Woman will just sit at home and they will be pressuring her

to produce children and saying she's a witch and all that but I think Nollywood has gone past that phase

Q: Do you think Nollywood is portraying the woman positively all round or do you think that there is still space for improvement

R: There is still space for improvement but I think that to a large extent women are now being seen as a helper rather than a burden to men

Thank you very much

XII: Bukola

Q: Good evening madam

R: Good evening ma

Q: Do you watch Nollywood films?

R: Yes, I do.

Q: Which language do you prefer to watch?

R: I actually prefer the English movies to Yoruba

Q: Which portrait of the woman exists in Nollywood movies?

R: I think there is an improvement, there's this campaign of woman being independent, being more educated, being more of leaders, to an extent that's why I prefer the English to Yoruba. The Yoruba actually portray women as whore or as irresponsible married women actually. I'm sorry but that's the way I see it. You know the way they dress, the way they appear and probably the characters they are tying them to at times is appalling as a woman but the English Sorry maybe because of the storyline you know the script and everything in a way they are trying to bring the woman out of that shell of uncivilization, which is good and I use to look forward to it

Q: Thank you

XIII: Oghogho Odubanjo

Q: Goo afternoon madam

R: Good afternoon ma

Q: Do you watch Nollywood films?

R: Yes ma

Q: Which language do you like to watch most?

R: Yoruba and English

Q: Which portrait of the woman has Nollywood presented to you?

R: Nollywood have presented women as mothers, good mothers who are well trained and highly disciplined but the way they are presented now in most movies, they are now so civilized that they no longer dress in our cultural ways and no longer teach our children you power the normal greetings and how to treat the elders, everything has been modernized copying the western the people the world so we are copying the white so to say, now they are trying to change that but to achieve that I think it's going to be very difficult

Q: So are you saying that now women are being portrayed as civilized, right?

R: Yes

Q: No more like women for the kitchen?

R: Yes, because these days women don't have time for their children, children are left for maids, most women are career women, career mothers unlike those days when our mothers have hundred percent times with the children

Q: Thank You

XIV: Tonia

Q: Good evening ma

R: Good evening ma

Q: Do you watch Nollywood movies?

R: Yes I do

Q: Which one?

R: English

Q: Which portrait of the woman is created by Nollywood to you now?

R-I think the portrait of the woman is beginning to change in most of our Nollywood movies now unlike before when they portray women as sex port, as idiots that doesn't know what they are doing I think they are beginning to give a lot of dignity to women in most of the roles ladies play in Nollywood. Now they portray women as intelligent, they portray women as women who can think, women who can make decisions, women who can act, who can make decisions that can impact positively on the lives of her family members, her husband and people around her so I think there's a lot of improvement now unlike what it used to be then

Q: Thank you

XV: Bamise

Q: Good evening sir

R: Good evening sir

Q: in your opinion which portrait of the woman does Nollywood present to you?

R: Nollywood as in the Nigerian film industry?

Q: Yes, Nollywood, Nigerian film industry.

R: I think they portray women as sexual objects, there's little or no respect for women and em in most of their scripts the woman is always wrong, the woman is responsible for not having children, the woman is responsible for the misfortune in the house. Basically, they portray women as second class citizens you know

and property that you can acquire and keep. In my own opinion there's little or no respect for women

Q: Even at the current situation in which we are now?

R: Oh Yes, I think it's even worse because right now it's at a level where it's like a tug of war the women are trying to fight back the injustice and the men are trying to enforce I am in charge of the house, I'm lord and savior or whatever in the house so you know, they have not, they have not effectively portrayed a level plain society where the man respects the woman, no, they don't, they've never portrayed that you know. The woman is always the source of the misfortune, she's always the reason why they don't have children, she's always the reason why the husband is promiscuous and all sorts of nonsense so, it's not, it's not, it has not improved in anyway.

Q: Which language do you prefer to watch on Nollywood?

R: Yoruba. I prefer Yoruba.

Q: Thank you very much

R: yes ma.

XVI: Emeka

It was conducted in his office.

Q: Good Afternoon sir.

R: good afternoon

Q: Do you watch Nollywood films?

R: Yes, a lot

Q: Which language of Nollywood movie do you prefer?

R: As an igbo man I prefer the igbo language movie

Q: In your opinion which portrait of the woman does Nollywood create in your mind?

R: Well, Nollywood most times deal with the culture and tradition of the people. For example in marriage there are certain steps an igbo woman must take without which there is no marriage but to people who are not from that culture they might see such steps as dehumanizing. And in life is dynamic therefore culture should also be dynamic if what obtains in the past is jeopardizing the woman's future why not jettison it?

Q: Is Nollywood doing that?

R: In a way, they are trying to educate the people, sensitize the women folk as well even the whole world, yes this is what happens in the past, the storyline is about what happens in the past. Now if we are to advance on that there should still be a way, the storyline that this thing is been done in the past it could be done this way giving everybody a level plain field not because you are a woman or because I am a man. You have a right and I also have a right and because I am a man I cannot trample on your right. Actually it's still a learning process, we are not there yet. The message and the training is still continuous.

Q: Thanks for your time

R: Any time. Thank you too.

XVII: Eninlaloluwa

Q: Good morning

R: Good morning

Q: Do you watch Nollywood films?

R: Yes I do

Q: Which language do you prefer to watch most?

R: Most times it is the Yoruba language ones

Q: How often do you watch?

R: Very often, once I am at home

Q: which frame of the woman does Nollywood present to you in the films you see?

R: The woman in Yoruba Nollywood films is often presented as the weaker sex, someone that has to be blamed for every little bad thing that happened in the family. For instance in a situation where the family is having delay in having children, it is the woman that is subjected to different tests, I have never seen in a Yoruba film where the man is asked to go for a sperm count test or any other test because they don't have children, If a child in the family is behaving badly it is the woman that is blamed for not taking good care of him or her, for any problem the woman has to be blamed so in every film there is this subtle way of showing that the woman has to be blamed, she has to be the weaker sex, she has to always be the one to be presented as the culprit

Q: Has there been any change?

R: Yes, but mostly with the English language films. The portrayal of the woman as the weaker sex is more in the Yoruba films maybe because of the way the Yoruba culture see the woman compared to the English language films. For instance in the one I just watched which is the English language one *The king of Boys* the woman was presented as a woman of strength. So in the films with cultural and traditional background the portrayal is that of a weaker gender but in the new films that I watch now, the presentation of the woman is better. But overall, I will say change is insignificant.

Q: thanks you

R: You are welcome.

XVIII: Silvia

Q: Good afternoon

R: Good afternoon

Q: Do you watch Nollywood films?

R: Yes.

Q: Which language do you watch?

R: The English language

Q: How does Nollywood present the woman to you?

R: Women are presented in both negative and positive ways. And I am looking at it from the way women dress which does not portray the woman in a good way which to me can mislead the youth. On the other hand, women are no longer presented as the weaker sex as they used to do, in fact now, the woman is presented as someone who can be independent, has the ability to think and do things without totally relying on the man. This to me is a positive portrayal and we now have more of it in Nollywood films.

Q: Thank you

R: Thank you.

PRACTITIONERS

A: Tunde Kelani.

Q: Good afternoon sir

R: Good afternoon madam and please call me TK.

Q: okay. In your own opinion, which portrait of woman exists in Nollywood?

R: I have been in the movie industry for over forty years, though I am not a playwright but I am at home with every other area of movie making and I make most of my movies by adapting books; novels to movies. African women have had roles to play in the community but have not been given the recognition they deserve. They have always been misrepresented and under-represented and living with it has made me to develop a soft heart towards mothers and women generally. The movie world is about storytelling and through the African eyes women are not seen portrayed as heroines. those who portray the woman as witches often in their movies did not carry out their research but are after quick money but if I have been able to do justice and present the woman in positive light, the woman when given the opportunity to tell her story is expected to be more effective but I have come to the realization that women themselves are portraying themselves as robbers, drug addicts and so on. The portrait of the woman in Nollywood is been dented because Nollywood is using Hollywood as a model. Before now, the woman was a dignified gender, womanhood was dignifying.

Q: And now?

R: The woman is still portrayed in negative light and those who portray the woman in negative light are lazy and do not carry out research on womanhood. Therefore, women themselves are to redeem themselves to fill up the cultural vacuum that has been created, cultural values and moral cords have been broken. So women presently, are still under represented.

Q: But why do some movie producers still frame the woman negatively?

R: Most movie producers who do so are framing the woman negatively for money making. It is funny Tosan that people even women prefer such movie and since it is a way of making money fast the lazy ones would rather go for it. It's cheaper, sells fast, the people seems to want it so why not.

Q: Thank you TK

R: You are welcome Tosan.

B: Binta Ayo Mogaji

Q: Good morning ma

R: Good morning

Q: In your opinion, which portrait of the woman exists in Nollywood

R: I came into the movie industry in 1979 and when I joined there were very few women in the industry and this was because women then and culturally were held in high esteem. Culturally womanhood was dignifying which was the reason for the limited number of women in the industry and also because of the way women were portrayed then. You know the movie mirrors the society, so societal view of the woman was brought into movies. Then women were presented as witches, bad mother in-law and the cause of lack of children in homes.

Q: How about now?

R: Now, there's enlightenment. The society is becoming more knowledgeable to know that the woman is not always responsible for not having children in a marriage. For instance the film on which set I am now has an aspect of revealing to the society that the cause of infertility is 50/50. I am playing the role of a mother in-law who didn't realize that her son is the one with the problem and so on. So there has been a slight change in the portrayal of the woman in Nollywood now. I said a slight change because we still have a long way to go but gradually change is taking place, for instance we now have more women writing plays, directing and producing. The existing portrait of the woman in Nollywood now is a mixed one.

Q: Thank you ma

R: You are welcom

C: Yemi Solade:

Q: Good morning sir

R: Good morning madam

Q: How long have you been in the acting profession sir?

R: It's been well over thirty years

Q: As an experienced actor who has acted many films with women, what would you say dictate role given to women to play in Nollywood films?

R: Eeem, first let me say, that the storyline is number one determinant of selecting female cast for a role. Now, the director will look out for a lady or do I say woman who fits into the description of the woman in the story and then aside the physical criteria comes the ability to deliver the role as dictated in the story. So I will say number one determinant is the story, number two is the ability to meet the described physical feature of the woman, number three is the ability to deliver which goes hand in hand with experience and education.

Q: So, how would you describe the woman that exists in Nollywood screen?

R: Okay, I know people who are not in the industry have been saying that Nollywood is dominated by the male gender, I don't agree with this. And the feminist are of the opinion that Nollywood portray the woman in a bad light, again I won't say that is true, this is because stories are written based on what is happening in our society and the experience of the writer. I agree that in the past when women were not prominent in the industry and most stories are written by men based on what they see in our culture and society, the woman's representation was not that palatable but with the influx of women into the industry as writers, producers, directors and even actors the trend is changing. Now we see women who are taking the bull by the horn, ready to walk the part men are walking without been afraid as seen in the society, so now Nollywood on her screen is portraying the women as seen in the society which are both of positive and negative images depending on the dictate of the story.

Q: Thank you sir

R: Well, I say you are welcome.

D: Kunle Afolayan

Q: Good afternoon sir

R: Good afternoon madam

Q: Sir, as a film maker, do you also write for the screen?

R: Yes

Q: In allocating roles for your movie, what determines the choice the woman role you give to?

R: First of all, if you are doing a commercial film, you first look for someone who is popular, regardless of whether they are beautiful or not. So if they are popular it means they can influence the sales of your film. That's the major reason for which you can pick a particular woman as your choice of actor. Another reason is which still bawls down to the genre of the film and the details. If your film says a beautiful woman, you know em, if your executive producer or the one funding, the executive producer is the one funding have a sister that is beautiful and she/he impose the sister on you, you will use the sister, it's by force, alright. And if the producer herself is also an actor, the producer will put herself in such movie

R: Thank you very much sir

E: Grace Babasola

Q: Good evening ma

R: Good evening ma

Q: What is your designation?

R: I am a film maker of over ten years

Q: What dictates the role you allocate to the woman in your films while casting?

R: well, it depends on the storyline. The storyline dictates the role cast and in order to meet the demand of the script, we call for role cast and I would at this point that professionalism and experience dictate the casting of a role to any woman. So the ability to deliver according to the dictate of the story goes a long way for the woman to get a role in Nollywood films. Working with the likes of the late Amaka Igwe has exposed me to the knowledge of determining the right cast according to the storyline for appropriate delivery of script, there should not be any form of giving in to anything less than what the script demands.

Q: So what type of woman exists in Nollywood?

R: The women that exist in Nollywood are prominent strong women who take up lead roles promoting the woman in divers' forms evolving. We have the likes of Funke Akindele, Toyin Aimaku and even Mo Abudu writing for the screen, directing and producing and others. Women are given opportunities and more voice now than it used to be in Nollywood.

Q: So what is your own perception of the woman on Nollywood screen?

R: As a practitioner, first I need to point out here that a woman is presented in a movie or a story according to what the story is. We have some that have stereotype the bad mother in-law like Patience Ozokwo, the wicked witch, we have people like that so also we have some men who have been stereotype to take this particular roles but it depends on the story. Over the years, some of these actors have evolved and they have been able to prove that they can take different roles depending on the story the film maker is telling. So stereotyping an actor either male or female actually depends on the story the producer and the director are telling. So it is not about Nollywood or the film making world. If I have a story that needs a lover girl and I want an Adesua, she can play. We have seen as Adesua has evolved over time, we have seen her in King of Boys were she played the role of an obedient daughter of a very tough lady, we have seen her play different roles over time, so I don't think women are been stereotype.

F: Olayiwola Razak (Ojo Pagogo)

Q: Good morning sir

R: Good morning madam

Q: What is your designation sir?

R: I am a writer, a director and an actor

Q: How long have been in this profession?

R: I have been in it for over thirty years. I started in 1983

Q: What portrayal of the woman exists in Nollywood films?

R: There exist different frames on the woman in Nollywood because even in real life, one comes in contact with different types of woman and their portrayal, So as someone who has been in the industry for this long, I have seen and still see different pictures of the woman and many perceive the woman as they wish to see her.

Q: Okay, as a writer and a director, what dictates the role you give to your female cast in your story?

R: The storyline determines the choice of the woman's role in a film. The description and the demand of the story are paramount. For instance, if a story is based on the Oro festival, we cannot cast a woman as the lead or declare that a woman was allowed to see the Oro deity because she is a brave woman. In as much as I cannot say that a story without the presence of the woman will not be entertaining at the same time I can say the creation of a role for a woman depends on the experience and knowledge of the writer. So, talking about the role cast for a woman has to do with the ability of the woman to deliver the role as expected during auditioning. Once a woman is brilliant enough to interpret the role she is called for there won't be any course to bribe or settle in any form and this also

apply to the male casts too. For instance, so many women have passed through my tutelage without any immoral relationship and are now great women in the industry.

Q: How do you perceive the woman's presentation in Nollywood films as an actor and director?

R: You see, the stories we write are based on our experiences in our society, so it is incidents that we witnessed in our environment that bring about a story idea, without that, no story writer can just wake up and start writing without a spur from an occurrence, cultural and traditional belief. For instance, if a film writer writes about the woman as a witch, it is because that is what he believes. So film stories are all about households, societies and culture of our people. Unfortunately now, most writers depend on what they can find on the social media for inspiration and as source of information, most of them do not do research anymore and we have a lot of lazy ones now. So the society and what is happening in it is the basis of the story writers write now and the presentation of the woman in Nollywood is based on what is happening in our society at large now.

Q: Are their opportunities for women to grow and grow very well in Nollywood now?

R: Yes o, there are so many women now who are directors, story writers and producers. Among those who have worked with me is Foluke daramola who is now a director, Ruka Lawal who is a prolific writer, Opeyemi Jayeola also a prolific story writer and many more. So women have a great opportunity to grow and lead in Nollywood.

Q: Thank you sir.

R: You are welcome ma

G: Jide Alabi

Q: What is your designation in Nollywood?

R: I am an actor since 1989 and a director

Q: As someone who has been in the industry for a while, what can you say dictate the roles a woman is given as a cast in Nollywood films?

R: Well in Nollywood I can say categorically that the same way we cast roles for male actor is the same for the female cast. Majorly we look out for someone who can deliver based on what the script is requiring. We look out for talent and basically interpretation, sometimes we might be looking for a beautiful lady but if the script says an ugly woman in quote, then you the director has to look for an ugly woman. Again if you are a very educated person and the script requires someone who is not educated then you have to get an uneducated person and if you have someone who is well educated but can deliver the role of an uneducated person perfectly then such can be cast. Then you must have penciled down all that you will need which include what you are looking for in a cast. First of all, you are looking for talent basically talent in the area of interpretation, that is a talented person who can deliver the role, so most of the time you are looking for who can deliver

Q: There is this general notion that the woman in Nollywood is always presented as the wicked one in different dimension?

R: Like I said, it is based on what the script requires, the presentation depends on what the story is going. However, when it comes to the era where it becomes a trend that is where the problem lies. There was a time in Nollywood when there was an influx of hard core of people who are not professional in film making, people who just want to produce movie for money or financial gain. The industry started as a mole for society, we are using actor or productions to correct a ill in the society, to tell a story, so there was a time when some non professional people who saw the industry as an avenue to enrich themselves and just bring in half baked, non professional writers who just write. There was a time in the industry when you discover that same when you pick ten movies writers were just writing along the same line, at a time it was a copy of the American life style, at a time it

was epic and there was a time that it was just romance, there was a time I could say people were just following the band wagon story writing style but if you notice in the recent times after messing up the industry like they did, professionals are taking over again, the industry is beginning to have a spine sort of, it is beginning to find its feet and you beginning to see that pattern of writing is changing. For me it was just a bandwagon effect that was responsible for the negative presentation of the woman then. Again, those people writing their story, a lot need to be put in place because whoever is going to write a story will write based on his or her experience, knowledge, exposure, that is why we always advocate for people who are hard core professional who has got the exposure and the experience to write. Again our experience, our exposure goes a long way into the way we write and when you ask somebody who grow up alongside people who are unprofessional if you ask such a person to write your story such will write what he sees and knows which might not be professional enough to tell a true story or reality that is in the society again our people, our person and our experience goes a whole lot into our writing on our society generally on how we perceive women. In some part of our society they perceive women as property so if someone from that area who is not highly exposed is writing on women he or she will write the experience and exposure he or she has as knowledge, but those thing are changing now really.

Q: What is your view of opportunities for women in Nollywood now?

R: Opportunities are abound for women in Nollywood. It is one of those industries where you don't have to be a super graduate. An example is the likes of Genevive, who are so popular today, I was there right from her very beginning still she wrapped up her secondary school, she came around through a friend and she was given an opportunity and she did well and today he rest is history and that goes for so many other women in the industry. That does not mean that we don't have bad eggs as well who take advantage vulnerable ladies but above all, opportunities for women abound.

H: Mojirade

Q: Good afternoon ma

R: Good afternoon ma

Q: What do you do in Nollywood?

R: I am a script editor and I also produce

Q: How long have you been on the job?

R: well let's say close to 20 years

Q: That means you will have the knowledge of how roles are cast in Nollywood

R: I can boldly say yes

Q: So ma, what are the dictates of roles allocated to the woman in Nollywood films?

R: Aaam, first it depends on the demand of the script and the ability to deliver during the call for role cast and this ability to deliver can be based on experience and professionalism. So, the casting of a female actor has to be according to the storyline. If the story is on a big dark complexion lady or woman then the director has to look for a big dark complexion woman who will be able to deliver the role professionally. So, the story dictates the role.

Q: Going by your experience, how would you describe the woman in Nollywood?

R: Hmmm, the woman in Nollywood has come a very long way. Some years back, women mostly take the back seat, I hope you understand what I meant by the back seat? Then, you hardly find the woman come to the technical areas in Nollywood, even as editor not to talk of directing but the case is somehow different now. Women are taking up responsibilities even in all areas of film making.

Q: What about the frame of the woman presented in Nollywood films, what can you say about that?

R: Nollywood film is evolving just as the world is evolving which is why I would say that the portrayal of women in Nollywood is taking a different turn to favour the woman. Maybe because more women are getting enlightened and bold to come out and tell their stories of how they should be seen and treated, this however is not to say that all stories from women portray the woman in positive light, no. In fact I have edited stories written by women that presents the woman in a very horrible manner that one is been forced to ask if the writer is indeed a woman. So the portrayal of women in negative light is not limited to the man alone. Then, I guess the portrayal is changing as a result of what is happening in the society because every story idea comes from the society. And Nollywood is giving women a broad opportunity and room to grow in all areas, no more limitations of the past.

Q: Okay, thank you ma

R: You are welcome.

I: Ruka

Q: Good afternoon ma

R: Good afternoon

Q: what is your designation in Nollywood?

R: I am a writer and an actor of over 20 years

Q: As a story writer in Nollywood what picture of the woman do you present in your stories for Nollywood audience?

R: Most of my stories are based on societal dictates. What I witness in my environment, my experiences about women, the perception of women by the society, what the culture says about the women and traditions that are about the woman. Some decades back, our society perceive the woman as a mere supporter, created for the kitchen only and of no equal to their male counterpart. Aside that the woman is believed to be the only gender capable so to say of being wicked

sort of and you see then it was also believed that the woman is the only jealous gender so we see lots of stories tolling this line of thought. Presenting the woman as a jealous wife, a wicked mother in-law or step mother, the lousy woman in the community was a trend. Mark the fact that I used the past tense because the trend is changing. I have written stories surrounding all the issues I have mentioned but now the story is changing. Now we have women presented as supportive mother in-law, a career woman, a pillar in her home both for husband and children even in the society and this is because the society now sees the woman in that way, moreover women are rising up to take their place.

Q: Thank you ma

R: you are welcome ma.

J: Opeoluwa

Q: Good morning sir

R: Good morning ma

Q: Please what is your designation in Nollywood?

R: I am a film editor

Q: How long have been editing films in Nollywood?

R: It's been over ten years.

Q: Okay. For the over ten years you been editing films in Nollywood you would have seen different frames of the woman in Nollywood, now with this exposure to presentation of women, which type of woman exists in Nollywood?

R: well over the years, different women have existed in Nollywood based on the different scripts that have been produced by many producers of films. However the women in Nollywood did not remain the same because new scrip writers are emerging and just as they are coming up, the world too is changing and the writings and productions are according to the current trends. Before now, the woman in Nollywood has been at the bottom of the ladder, you hardly see women behind the camera not to talk of directing but now we have a handful of female directors, producers, camera women and writers. So, I will say that the existing

woman in Nollywood based on what we have now is an independent woman, intelligent and strong.

Q: Thank you sir

R: You are welcome sir.

K: JOKE MUYIWA

Q: Hello Ma. Good evening ma.

R: My name is Joke Muyiwa. I'm an actress and I'm a lecturer

Q: What do you think when the woman is being given a role to play in Nollywood? What are the factors or criteria they use in casting roles for women in Nollywood?

R: Well, it depends on what they want the woman to deliver. It depends on the character they want the woman to play. So if they cast the woman on that means that the woman fits into the role that the playwright has written and the face of what the director wants

If the director wants an aggressive woman, they have a range of people they can choose from, the likes of Sola Shobowale, Lola Idije and some other people too. If they need somebody that is calm or timid or very well cultured, they have a range of those people among the veterans and the upcoming actresses too. So it depends on what they want the person to do. It depends on the vision of the director.

Q: Okay. So which actually goes against the general notion of the public, that for a lady to better into Nollywood you need to know someone you need to be able to this or to do that. So that actually clears that.

R: When I started my career, I did not need to know anybody. They will have to see what you can do before they can cast you. Nowadays you have lot of people coming into the industry. We have a lot of people. So a particular person may not have relevance much. But if the person goes through an association, the smaller version of schooling that is the film schools that people establish all over, they

can go there and join what they call Caucus. From there the person can step in stardom, it depends on the relationship that does not really mean that they are having a kind of immoral relationship with the director. It may just be that the person is in his Caucus learning you know like an apprentice. So from there the person can rise to stardom if the person is very good.

Q: And now ma there is this perception that Nollywood normally presents the woman as a wicked mother in law, as weakling, as an object in the home and some of the perception is that generally Nollywood presents the woman in a negative light

Now I want you to look at it Ma, from the past when you start and now. What is the picture of the woman in Nollywood films?

R: Well. I don't support that position. It depends on the story and it depends on the cast. Nobody goes out to write stories about wicked women. The wicked woman will be a cast in a movie. So if the playwright or script does not focus on a woman that is wicked. Nobody can play the part of a wicked woman if it's not in the play. If you have a story, then you need people to interpret the story. Do you understand that?

Q: Yes Ma

R: So in all my years, people say they know me as a very calm woman, a very good woman. They have forgotten that I've played very wicked roles even in some movies. And that does not make me wicked. It doesn't make me good either. It depends on what is being given to me. I interpret any role that is being given to me as a versatile actor. So when they say "wicked women" it is because those women play their role very well. It doesn't really mean those women are wicked. So it starts from script. If the script focuses on a wicked woman, the interpreter of the role will play it wickedly so I don't support that notion and we have wicked people all around us anyway.

Q: Yes we do ma

R: I was on set yesterday. I played the part of a good mother. Even on that set we have somebody who played the part of a bad mother. I played the good mother. Sometimes I've played bad ones too, so it starts from scripting. It depends on what the script dictates.

Q: So in short now. I just want you to say something about the portrayal of the woman. Is it positive or negative now?

R: I cannot say it is negative. They portray roles written by a playwright. I can't really say, because I don't know the ratio of the bad ones against the good. But as far as I am concerned the women being portrayed as wicked are acting out a script and it depends on what the script writer has written. So if the script writer is exposed to wicked people, he is going to write about wicked people, if he's exposed to good.

Look at Osofisan, he pampers women. So that means that he has been exposed to good people.

Q: Just like Tunde Kelani?

R: Yes, just like so that is just it.

Q: Do women really have good opportunities in Nollywood now to grow, and explore as a woman?

R: Yes they do.

L: Jaiyeola

Q: Good evening ma

R: Good evening ma

Q: what is your designation in Nollywood?

R: I am a producer of over twelve years

Q: Okay, as a producer in Nollywood, how can you describe the frame of the woman presented in films in Nollywood?

R: The woman in Nollywood films according to my perception is as the story has presented them. In some years past, most of the script I have produced did not present the woman in a good light; most women were presented then as a gender who does not accommodate other women such as daughter in-law or colleagues, neighbours, step mother or second wife. Moreover, the woman was mostly presented as weakling and failure when the family is not recording success. But in recent times, maybe because the woman is now emerging from obscurity, more script writers now present women in the story in a positive way even from the cultural perspectives. Even tradition is that subdues women are now being investigated and corrected in stories. So in recent times, the presentations of the woman in Nollywood films are quite encouraging.

Q: Thank you ma

R: My pleasure ma.

Fig. 4.5 Bar chart on determinants of roles played by the woman in Nollywood

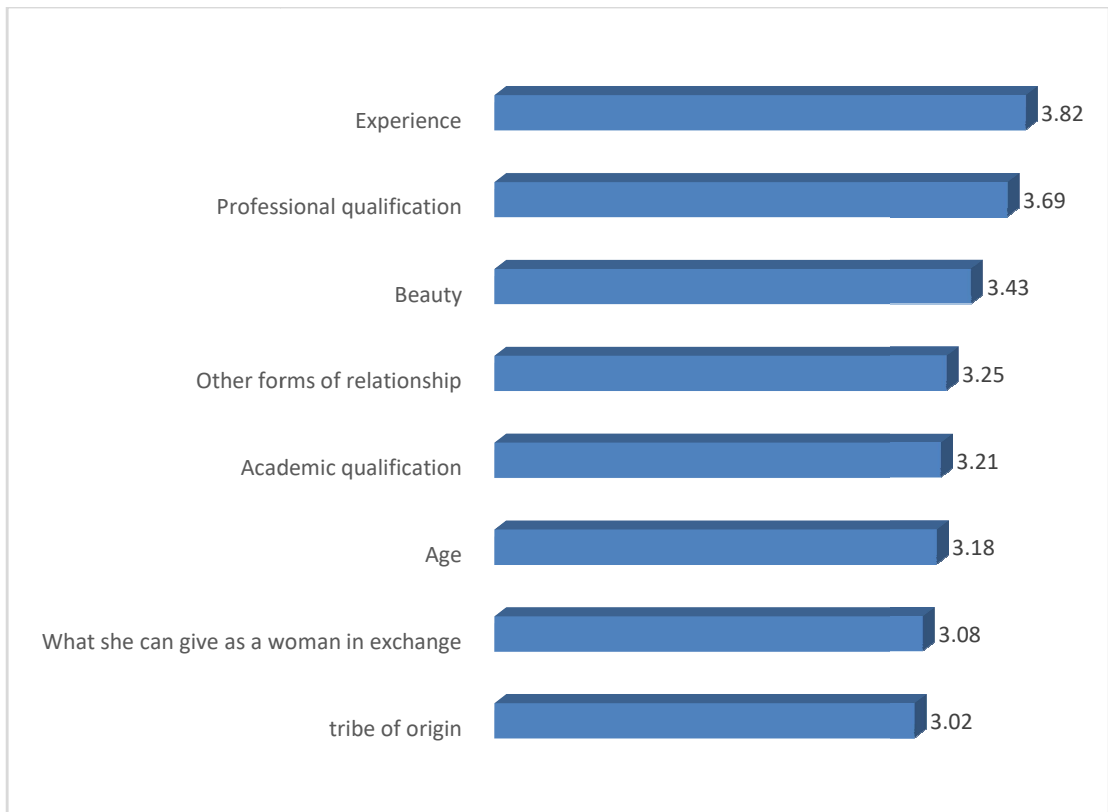


Fig. 4.6. Bar chart on existing frame of the woman in Nollywood

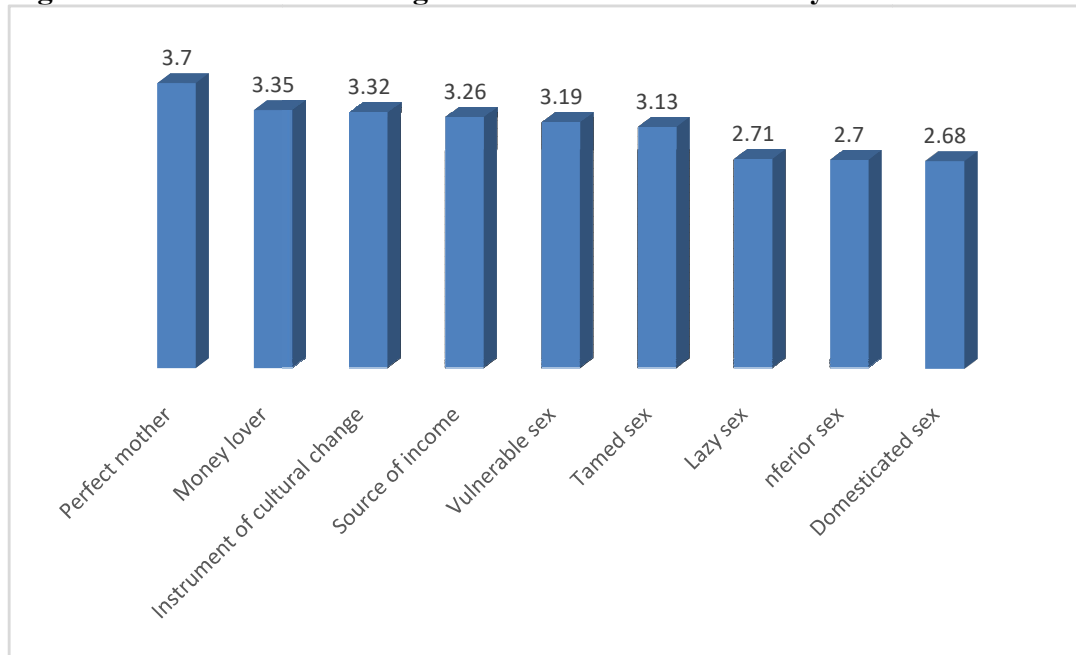


Fig. 4.7: Crosstab of respondents' sex, marital and academic status in relation to audience perception of the frame of the woman as an honourable sex in Nollywood film

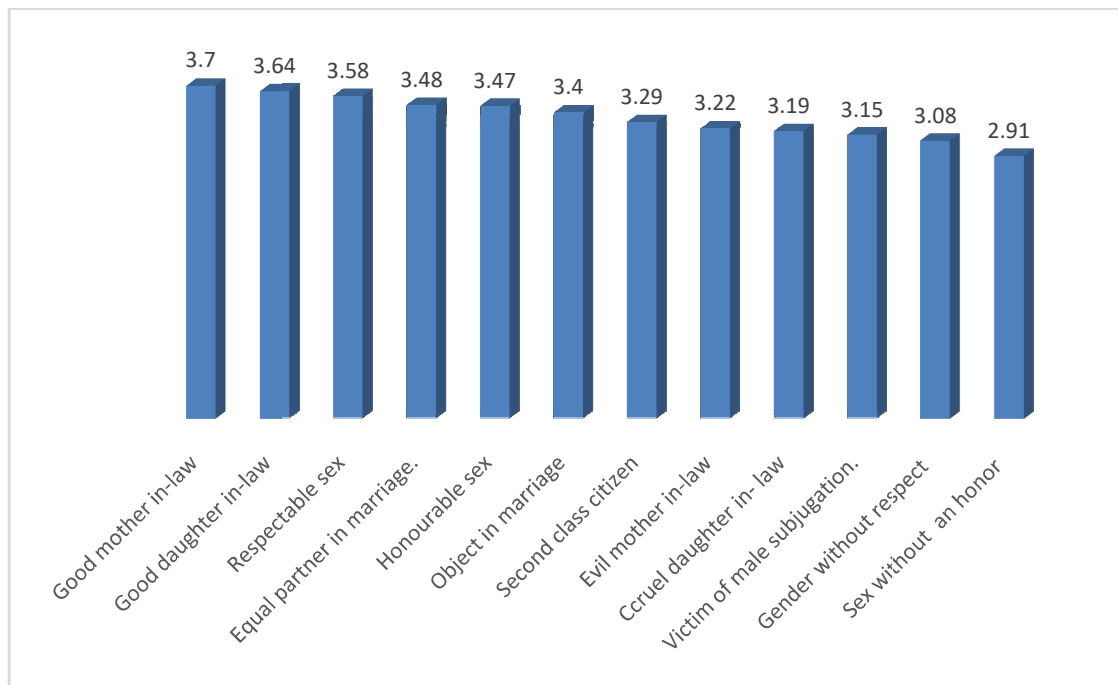


Fig. 4.8: Bar chart on Nollywood fosters gender discrimination

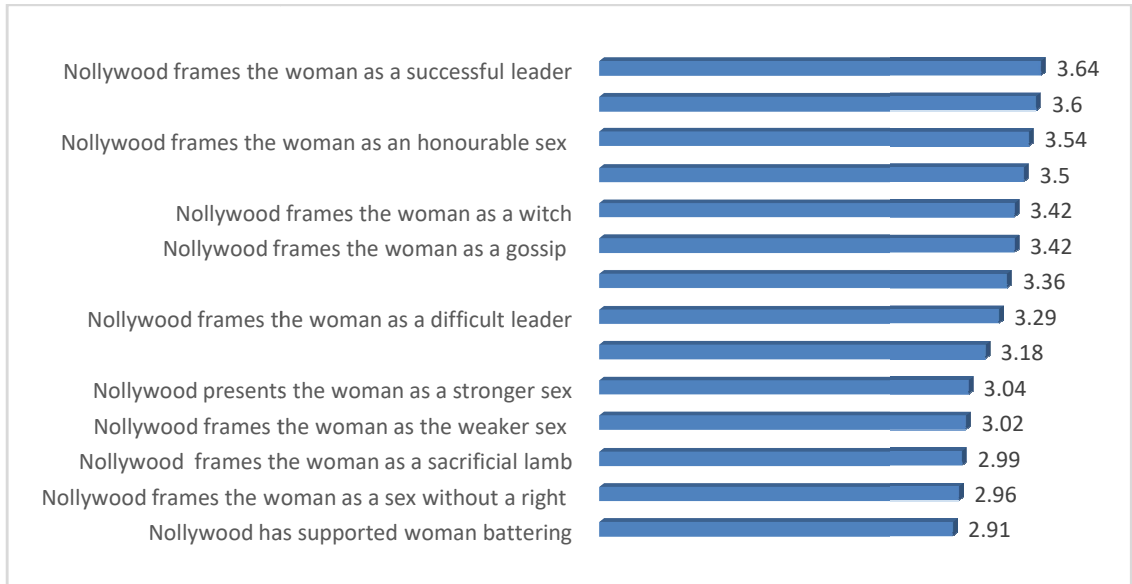


Fig. 4.9: Bar chart on Nollywood films and framing of the woman

