

Representation of Delta People in Contemporary Nollywood Comedy Movies

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ABSTRACT

Although public perception of reality in society is powerfully constructed by the media through various forms of content, representation is one of such tricks used in media production to either emphasize or de-emphasize the negative and positive stereotyping of individuals and groups in society. However, it is through the said process that consumers of different forms of media content cultivate diverse perceptions of social reality. *Representation of Delta People in Contemporary Nollywood Comedy Movies* examines how Delta people are framed in selected Nollywood comedy movies, thus contributing to the legitimization of stereotypes from which other Nigerians cultivate perceptions about them.

Findings from the analysis of the three Nollywood comedy movies: *30 Days in Atlanta*, *10 Days in Sun City*, and *A Trip to Jamaica* reveal that the mediated-representation of Delta people revolves around the three dominant frames of “the invincible,” “extreme audacity,” “hilarious and likable.” These frames therefore, encourage the stereotyping of Deltans as having the “knack for being aggressive and tough,” and the “uneducated but crafty.” The various stereotypes associated with Delta people were re-emphasized using Akpos as a major character in the three movies. Visual content of mass media, as the study concludes, play an important and powerful role in conveying perceptions about different groups in society.

Keywords: Delta State, Comedy movies, Media representation, Nigeria, Nollywood, Stereotypes

ÖZ

Toplumdaki gerçeklik algısı, medya tarafından çeşitli içerik biçimleri yoluyla güçlü bir şekilde yapılandırılrsa da temsil, medya üretiminde bireylerin ve grupların toplumdaki olumsuz ve olumlu klişelerini vurgulamak veya vurgulamak için kullanılan hilelerden biridir. Bununla birlikte, söz konusu süreçte, farklı medya içeriği biçimlerine sahip tüketiciler, çeşitli sosyal gerçeklik algılarını geliştirmektedir. *Delta İnsanlarının Çağdaş Nollywood Komedi Filmlerinde Temsili*, Delta insanların seçilen Nollywood komedi filmlerinde nasıl çerçevelendiğini inceler ve böylece diğer Nijeryalıların onlar hakkındaki algıları geliştirdiği stereotiplerin meşrulaştırılmasına katkıda bulunur.

Üç Nollywood komedi filminin analizinden elde edilen bulgular: *Atlanta'da 30 Gün*, *Sun Şehrin'de 10 Gün* ve *Jamaika Gezisi*, Delta halkının aracılı temsilinin “yenilmez” “aşırı” üç baskın çerçeve etrafında döndüğünü ortaya koyuyor. “Cüretkâr”, “komik” ve “sevimli”. Bu çerçeveler, Deltaların klişesini “agresif” ve “sert olma” zahmetine ve “eğitimsiz ama kurnaz” olarak teşvik eder. Delta insanlarıyla ilgili çeşitli klişeler yeniden vurgulandı. Akpos'u üç filmde önemli bir karakter olarak kullanıyor. Kitle iletişim araçlarının görsel içeriği, çalışma sona erdiğinde, toplumdaki farklı gruplar hakkındaki algıların aktarılmasında önemli ve güçlü bir rol oynamaktadır.

Anahtar Kelimeler: Akpos, Delta State, Komedi filmleri, Medya gösterimi, Nollywood, Stereotipler

DEDICATION

To my family

My Father, Basil Oguafor

My mother, Anastasia Oguafor

My siblings:

Ifeanyi, Oyemike, Uche and Chinoyenum

The thought of making you all proud was my driving force. Thank you for

believing in me.

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Chapter 1

INTRODUCTION

This study examines the representation of Delta people in three Nollywood comedy movies with the view to understanding how the media-representation of said ethnic group in Nigeria encourage negative stereotypes against and recommend measures for redressing the menace. The motivating factors for this study, the aims and objectives, significance as well as the study limitation are discussed in this Chapter.

1.1 Background of the Study

Over the last century, society has witnessed advances in storytelling technology. Filmmakers can now shoot in complete darkness and create environments and characters from nothing more than pixels even live, in real-time. Technologies literally make an entire feature film using our phones and, yet, stereotypes in movies still exist (Leonard, 2019). The word “stereotype” is used in various theoretical disciplines. Upon closer examination, one finds that the term refers to quite heterogeneous phenomena in each respective field. In one, it signifies prejudiced and socially widespread ideas about foreigners. In another, stereotypes are associated with linguistic formulas that take the form of standardized expressions, and in still others they are considered standardized images and even naturalized recurrent patterns of narration. These kinds of semantic oscillations do not only occur along the dividing lines between disciplines (Schweinitz & Schleussner, 2011). In light of this, this study asserts that storytelling, especially through filmmaking, provides the

ease of creating and spreading certain stereotypes about groups in society, which contribute to how individuals perceive the portrayed persons or groups.

Nollywood is the third largest next to Hollywood and Bollywood among the most known “woods” in the world, or at the very least, the top three film industries in the world. Nollywood is another industry that seems to be passing Hollywood and Bollywood in terms of the number of movies it produces a year. Early Nollywood is characterized by a kind of home video production quality. More recently, however, the Nigerian movie industry is improving their craft. Known for comedies and dramas, Nollywood is now producing more genres like horror, period pieces, musicals, animations, and even nolly-noir at industry standard picture and sound quality (Maio, 2019). The filmmaking activities of Nollywood, however, contributed over the years in creating and spreading different stereotypes about the various social groups in the Nigerian society and this continue to shape the image and perceptions of some groups both nationally and internationally.

Nollywood has over the course of time, emerged to become the third-largest film/movie industry in the world, and it is one of the most important purveyors of the image of Nigeria to local and international people/audience. Movies are means of mass communication that subscribe to linear model of communication which calls for origin or source to the receiver. In every society, there exist numerous groups of people who have lived together over time to evolve common cultural values. Even though cultures vary across societies, they shape and given meanings to human existence. Cultures play a key role in the transmission of ideas, beliefs, morals values, arts, customs and technology, across generations of humans. Owing to their role as purveyors of information and knowledge, mass media remain significant in

the socialization process in modern culture, especially in developing nations such as Nigeria. This process has been referred to by social scientists as a mediated culture where the media reflect and transmit culture (Rheingold, 1993; Bolestuff, 2008; Hine, 2000). Often, this process is made possible through the various content produced and disseminated by the media, particularly the visual forms such as movies to reach people across national and international borders. The development of film and cinema industries mark an important breakthrough in cultural production and the socialization role of mass media. Media content such as movies, for example, that combines the features of sound and vision to produce are important in communicating ideas and issues. Movies are important content through which the cultural background and identity of a groups of people and nation are exhibited to the outside world. There has been a propagation of indigenous films and home videos in Nigeria, over the past decades.

1.2 Motivation for the Study

Quite a number of significant issues motivate the researcher's decision to embark this study, among which is its importance to the field of media and communication studies. I am a Nigerian from Delta State region and this is a unique study that explores the representation of a sub-ethnic groups in Nollywood comedy movies. Hence, it will improve the limited number of literatures related to the study. The study is also motivated by the ways in which Nollywood movies reinforce certain stereotypes about some group of people in movies.

1.3 Aims and Objectives of the Research

The study seeks to find out how people of Delta State Nigeria are represented in Nollywood comedy movies after the year 2015 in terms of the following objectives:

1. To examine how people from Delta State are portrayed in Nollywood comedy movies.
2. To examine if this portrayal reinforces stereotypes regarding Delta people.

1.4 Research Questions

The idea to embark on this study was triggered by existing literature on representation of sub groups in societies, with the aim to examine the portrayal of people from Delta State Nigeria in Nollywood comedy movies. The study will in addition, attempt answers to the following questions in line with the stated objectives:

RQ 1. How does Nollywood comedy movies portray the people of Delta State in Nigeria between 2014 and 2017?

RQ 2. Does the portrayal reinforce stereotypes regarding the people of Delta State in Nigeria in the film produced between 2014 and 2017?

1.5 Significance of the Study

Movies could serve as an instrument for socialization, information and education of the citizens in general. It is a means of communication and comprehension of people's cultural value and norms. Movies mirrors the society; hence it is necessary to examine how it portray member of the society. A lot of studies have been conducted on the representation of the major ethnic groupings of Nigeria movie however, very little of these studies exist that examine the representation of minority ethnic groups within the country; hence it is imperative that a study like this is conducted. Studies have been conducted in different parts of the world to understand the contributions of movies in creating new and reemphasizing existing stereotypes in society. Yet, little efforts have been made by Nigerian researchers and movie analysts to evaluate this phenomenon in order to create a deeper understanding of

how Nollywood movies contribute in this regard. This is therefore significant for numerous reasons. First, it will contribute to existing literature on the stereotyping of Delta people in Nollywood movies. Secondly, it will serve as an opening for future research efforts to explore beyond the focus of this study to further contribute to this area of study.

1.6 Limitations of the Study

In terms of scope, the current study is limited to the portrayal of Delta State Nigerians in contemporary Nollywood comedy movies after the years 2014 and 2017. The study is also limited to only three selected movies which are *30 Days in Atlanta*, *10 Days in Sun City*, and *A Trip to Jamaica*. These movies were produced by film makers from that region of the country and were selected because they are high grossing movies in the Nollywood movie industry. Considering the research approach adopted, findings from this study may not be used to generalize on the role of Nollywood film industry in creating and spreading stereotypes because other movie genres exist across the different regions in Nigeria as subsets of the Nollywood industry. Again, foreign movies, especially ones whose storylines depict some phenomena about the Nigerian society, also have contributed in reinvigorating whatever stereotypes created and spread by the homebased industry, Nollywood.

1.7 Definition of Terms

Certain keywords that are central to the subject matter were defined to put them within the realm of this study:

Comedy Movies

Comedy movies are forms of media text categorized under the entertainment genre. These content forms aim to entice viewers in various ways. They are designed to

make the audience laugh through amusement and most often work by exaggerating characteristics for humorous effect.

Cultivation Theory

Originated by George Gerbner in the 1960s, Cultivation is a theory most frequently applied to television viewing, which suggests that frequent television viewers' perceptions of the real world become reflective of the most common messages advanced by fictional television. Cultivation Theory thus proposes that repeated exposure to media over time influences perceptions of social reality (Vinney, 2019). From inception to date, this theory has been repeatedly applied to examine the television watching habits of different group of individuals and how same influence their worldviews even in the present age of digital media.

Delta State

Delta is a state in the southern part of Nigeria, created in 1991 from the southern half of former Bendel state. Asaba, on the Niger River, is the state capital. The state is bounded by Edo State to the north, Anambra State to the east, Rivers State to the southeast, Bayelsa State to the south, the Bight of Benin of the Atlantic Ocean to the west, and Ondo State to the northwest. On the east and south the state is bounded by the lower course and delta of the Niger River. Delta is a major exporter of petroleum, rubber, timber, and palm oil and palm kernels via the Niger delta ports of Burutu, Forcados, Koko, Sapele, and Warri. Petroleum is exported by pipeline from the Ughelli fields, and other major oil fields exist near Warri (which possesses an oil refinery), Koko, and Escravos, as well as offshore. The state's industries include glass and bottle factories, textile mills, and plastics, rubber, plywood, natural gas, boatbuilding, sawmilling, and furniture industries. A major steel-producing

complex is at Aladja, adjacent to Warri. However, agriculture is the mainstay of the state's economy; yams, cassava (manioc), oil palm produce, rice, and corn (maize) are grown for local consumption (The Editors of Encyclopaedia Britannica, 2019).

Media Representation

Media representations denote the manner in which the media portrays particular groups, communities, ideas, or topics from a particular ideological or value perspective.

Nigeria

Nigeria is a country consisting of thirty-six states located in six geopolitical zones with Abuja as the Federal Capital Territory (FCT) in the West African sub-region. Its population is estimated at 190 million people spread across the 250 ethnic groups who speak more than 500 different languages.

Nollywood

Nollywood is the film industry in Nigeria, and is in fact the second largest movie industry globally - in terms of output, producing about 2,500 films in a year. This number surpasses Hollywood, and is second only to India's Bollywood. A *New York Times* journalist, Norimitsu Onishi helped coin the term in 2002, when he began to notice a ton of filmmaking activity happening in Lagos, Nigeria. While Nollywood doesn't bring in as much money yearly as Hollywood or Bollywood, it is known for its prolificness under much more limiting circumstances (Maio, 2019).

Stereotypes

Stereotypes or stereotyping are a twin-concept borrowed from social psychology to depict an over-generalized belief about a particular category of people. It is an expectation that people might have about every person of a particular group. This can be for example, an expectation about a group's personality, preferences or ability.

Chapter 2

LITERATURE REVIEW

This chapter consists of the review of previous studies in literature that relate to the current study. The theoretical framework for placing media representation and stereotyping in the light of the subject matter of this study was also presented in this chapter. Literature on state creation in Nigeria, Delta State, Nollywood movie industry, and the Igbo society in Nollywood were equally presented in this chapter.

2.1 Media Representation and Stereotype

One of the major issues confronting a multi-ethnic society is how to create a level playing ground for sustainable integration among the diverse groups that form the geographical location known as Nigeria. This is more a peculiar challenge in highly populated country where entities may never have the opportunity to relate with members of other groups due to different reasons including economic isolation or ethnic segregation (Fürsich, 2010). In this event, the only ‘interaction’ they may have is with a media depiction of the other ethnic groups. Hence, media producers are saddled with the onus of teaching potential writers, directors and producers how to construct story narratives that endorse inclusion and mutual coexistence.

Mass media, especially television, acts as a regularizing media for the construction of social reality. The media are central agents in the public process of building, sustaining or preserving the democratic dialogue on social cohesion, integration, equality and international understanding. In fact, media’s influence in controlling the

exposure to and from the public discourse also dictates which problems society can focus on or neglect. Only those topics that gain publicity will make people think of social and political implications beyond their immediate experience and stimulate political interest (Fürsich, 2010, p.113).

While numerous studies have considered the representation of race, gender and minorities around the world (Wright, 2010; Fürsich, 2010; Okunna, 1996; Iwashita, 2006), no study has been conducted on the media portrayal of individual ethnic groups in Nollywood movies by the time this study was conducted. The manner in which certain groups are portrayed can lead to stereotypes.

Lippmann argued since 1922 that stereotypes had important functions as manifestations of the culture and heritage of the ideas of a nation, as they are the means of establishing homogeneity of values and beliefs. This shows one of the many reasons why agents of socialization (family, peer group, media...) capable of forming, transmitting and maintaining stereotypes in the generations and among social classes play an extremely important role. There has been an increase of studies in the late 20th century regarding the concept of the minority stereotypes especially in America, however very few of these studies focused specifically on representation in the context of film and mass media and the subsequent effects on identity development.

To be able to understand how minority groups are portrayed in the film industry, it is necessary to understand the societal role of these groups (Rios-Bustamante, 1998). From its inception, Nollywood Nigerian movie industry has undoubtedly made advancement in projecting and proliferating the cultural heritage that are indigenous

to Africa both within and beyond the continent. It is beyond doubt, that the Nollywood movies have contributed largely in the diffusion of knowledge and creation of resources. Therefore, to construct better and simultaneously portray the image of Nigeria and other societies within the African continent in a positive manner, there is every need to focus attention on changing certain negative perceptions portrayed by Nollywood movies either knowingly or unknowingly in the attempt to attract broader attention and recognition from the local and international community. Previous research efforts indicate that most Nollywood movies produce stereotypes that stress negative perspective and portray them as inherent in Nigerian and African cultures (Haynes, 2000; Okunna, 1996). Some of these include; occultism, fetishism, witch-craft, violence and poisoning. Consistent production of movies with negative motifs may be based on the extreme desire to maximize profits to the detriment of social responsibility and preservation of the true African value system (Haynes 2006). However, nearly all countries possess characteristics of negative practices that were possibly transmitted to them by past generations. Countries like Nigeria, by developing and integrating modern ideas into their structures are painstakingly devoted to writing-off such customs.

2.2 State Creation in Nigeria

Nigeria is a country located on the western coast of Africa. Nigeria has a diverse geography, with climates ranging from arid to humid equatorial. However, Nigeria's most diverse feature is its people. Over 450 languages are spoken by more than 250 ethnic groups spread across the six geopolitical zones of the country. The most common among these languages include Hausa, Igbo, Yoruba, Fula, Edo, Ibibio, Tiv, and English as the official and unifying language. The country has abundant natural resources, notably large deposits of petroleum

and natural gas. The country is officially known as the Federal Republic of Nigeria (Kirk-Greene et al., 2019).

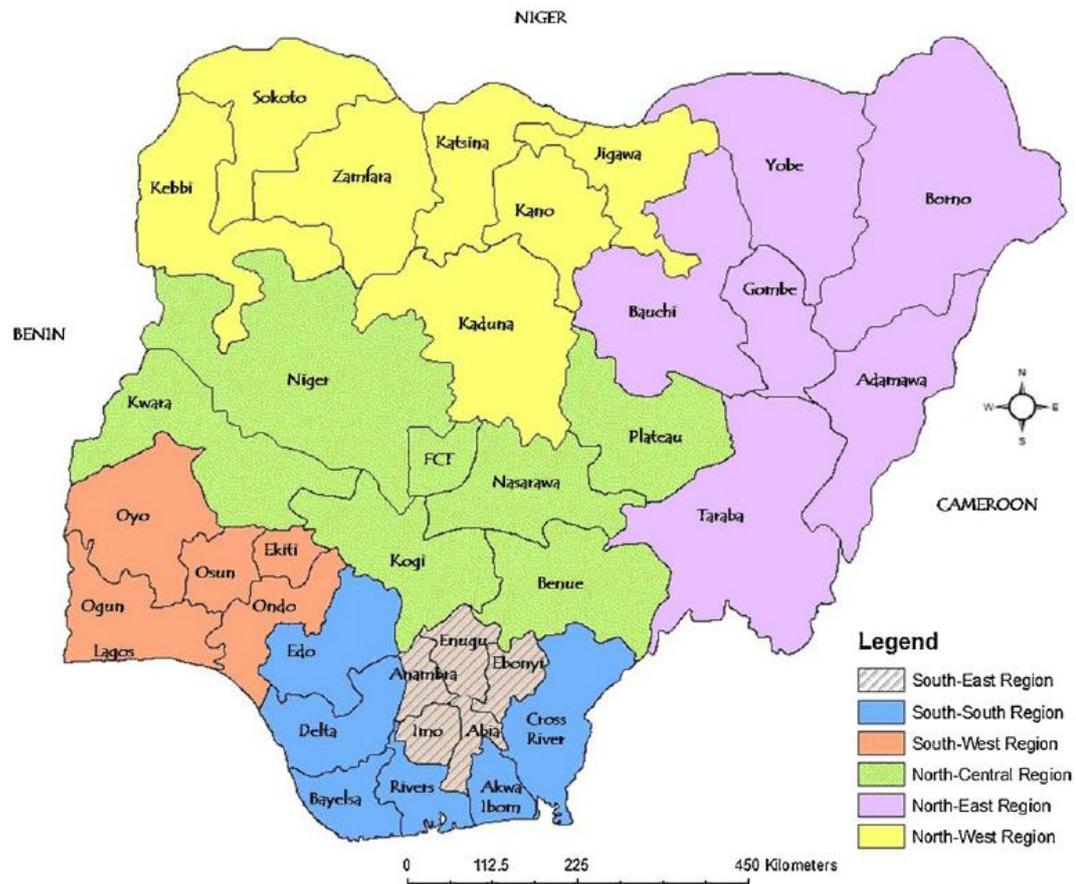


Figure 1: Map of Nigeria Showing the Six Geopolitical Zones and States in each [sourced from Ekong et al., 2018].

The entity known as Nigeria today never existed under a single territorial domain until 1914 when the two sovereign Northern and Southern protectorates were amalgamated to form a sole entity by the colonial masters under Lord Lugard’s leadership. The Southern split into Western Region and Easter Region. The Northern Protectorate remained as one and the well talk about Nigeria’s three federal systems came into being (Terzungwe, 2012). This marks the starting point of the country’s break, which has today metamorphosed into 36 nations.

As a territorial federation, Nigeria embarked on state reorganization and creation. What is unique in the case of Nigeria is the frequency with which the constituent units of the federation have been created. As Suberu succinctly puts it, “the extreme uncertainty in the internal territorial structure of Nigeria’s federal system was a striking and sobering characteristic of Nigerian politics” (Suberu 1988, p.276). The territorial boundaries of the federation have been severally transformed. A series of state-creation exercises took place in Nigeria over the past few years. From a federation of two regions, it became of twelve states in 1967. In 1976, it became nineteen. Additional twenty-one states were created in 1987. Between 1991 and 1996 more states were created to increase the number from thirty to thirty-six states. State creation in other federal policies would not be characterized by the same frequency. However, as Dent observes, only India “has experienced the same extreme pressure as Nigeria for the creation of new states” (Dent 1995, p.130).

In Nigeria, state creation came to be viewed not as an antidote against political marginalization, but as an avenue for acquiring political power (Alkali, 2017). State creation came to be looked on favorably for the simple reason that “it gave increased representation for their supporters in the senate and also a larger share of revenue allocated from the federal government, partly on a basis of population, but partly on a basis of equality [of] states” (Dent 1995, p.133). A unique feature of Nigerian federalism is the fact that the structural transformation of the Nigerian federation was affected by the military. The military occupies a central position in Nigerian politics by virtue of its domination of the political arena. In Nigeria, military rule would appear to be the vogue rather than an aberration, given the fact that of Nigeria’s first twenty-one years of sovereign statehood, the military was in power for thirteen years. Thus, the various state creation exercises – with the inception of the 12-state

structure in 1967 to the present 36-state structure – were solely undertaken by the military. One may wish to ask as to why this is so. The reason for this is obvious. It has not been easy to create states under civilian dispensation; in fact, the only time that a sub-national unit was created by a civilian government was in 1963, when a region known as Midwest was created out the defunct Western region. The process of creating states under civilian administrations would be saddled with constitutional bottlenecks. Given the fact that with every state creation there are always proponents as well as opponents, the opposing political interests would make such an exercise difficult to materialize. In contrast, military regimes do not take recourse to constitutional stipulations in creating states. Constitutional niceties do not obstruct them, as constitutions would usually be jettisoned under military rule. They are, as it were, at liberty to decree states into existence when the need arises.

In state-creation politics, the ethnic factor is very prominent. The country's first and second state-creation exercises were conducted, ostensibly, to address issues of ethnic minority domination by the country's ethnic majority. Also, when it can be said that in the true sense of the term there are no more ethnic minorities, ethnicity still exists, because Nigeria is a multi-ethnic developing society and, unlike established politics, ethnicity has become the tool (in the elite's hands) to compete for national resources, in particular, through state development. Ethnicity consequently becomes a product of such competition.

2.2.1 Delta State in Nigeria

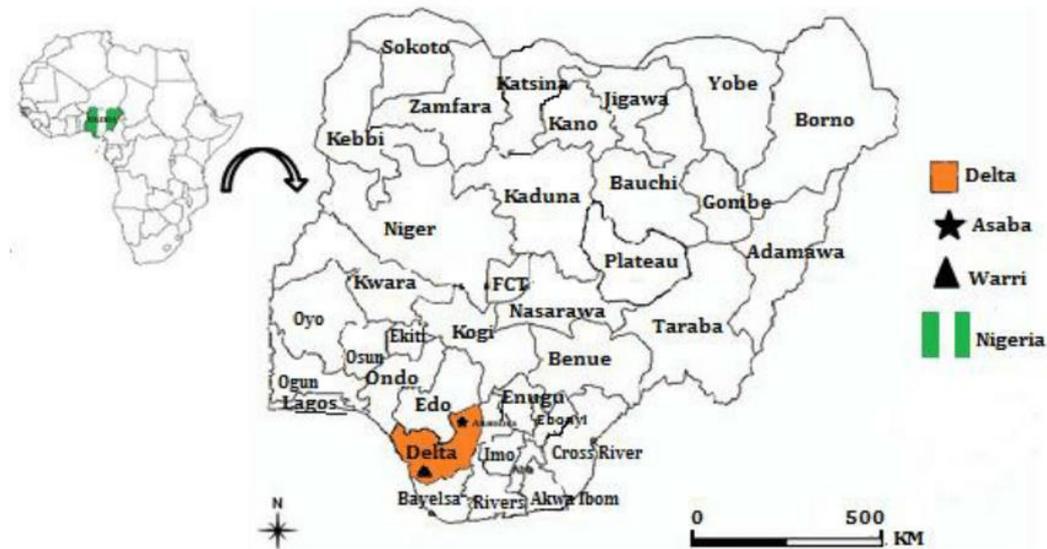


Figure 2: Political map of Nigeria with Delta State highlighted, [sourced from Shima, Tion, Mosugu, & Apaa, 2015].

The area currently known as Delta State was once an integral part of the old Western Nigeria region, which became autonomous on August 27, 1991 having been one of the constituent parts of the old Midwestern State (1963-1976) and the defunct Bendel State (1976-1991). Delta was created out of the former Bendel State by the military administration of General Ibrahim Badamasi Babangida. The state was named after the Delta region of the River Niger, with Asaba as its capital. Currently, Delta State occupies a landmass of about 18,050 Km² of which more than 60% is land. Mostly low-lying without notable hills, the state has a large shoreline interlaced with rivulets and streams that are part of the Niger-Delta.

Warri is the biggest commercial city in Delta State. Other major towns are Agbor, Ughelli, Oleh, Ozoro, Oghara, Sapele, Koko, Burutu, Okpanam and Ogwashi-ukwu. The state could be considered as a miniature version of Nigeria, accumulating

various ethnic groups. Delta State shares borders with Edo and Ondo states to the north west, Imo and Anambra to the north east, Rivers and Bayelsa states to the south east. In the south west and south, Delta State approximately lays on 122 kilometers of coastline bounded by the Bight of Benin on the Atlantic Ocean. Delta State initially had twelve local government areas that were split further into nineteen local governments on September 27, 1991, and to twenty-five LGAs in 1997.

The state is populated in the East by Igbo people, in the North by the Edo, and in the South and West by the Itsekiri, Urhobo, Isoko, and Ijaw. Delta State has an estimated population of about 4.2 million with the major ethnic groups Urhobo, Itsekiri, Ijaw (Izon), Isoko and Anioma (Igbo). These groups share traditional and ancestral administrative systems, which are evident in their dress, language, festivals, music and folk. The people are accommodating, enlightened, resourceful and hard-working.

Agriculture is the mainstay of the state's economy, with farm products such as yams, cassava, oil palm produces, rice, and corn are grown for local consumption. Delta is a major petroleum, rubber, timber, and palm oil and palm kernel exporter through the Burutu, Forcados, Koko, Sapele, and Warri Niger Delta ports. Petroleum is shipped from the Ughelli fields by pipeline, and there are other major oil fields near Warri (which has an oil refinery), Koko, Escravos, and offshore as well. The state's industries include glass and bottle factories, textile mills, and plastics manufacturing, rubber, plywood, natural gas, boat building, sawmilling, and furniture. At Aladja, adjacent to Warri, there is a significant steel-producing site.

2.3 Nollywood: Nigeria Movie Industry

Nollywood alludes to the Nigeria movie industry. The name has no specific origin however, it is an imitative of compositions such as Hollywood (America) and Bollywood (India). Jonathan Haynes point out that it officially appeared for the first time in print in an article by Matt Steinglass in New York Times in 2002 (Haynes, 2005). Nollywood is supposedly the national cinema industry in Nigeria, there remains an age long debate about its understanding as the national cinema industry of Nigeria among film analyst in Nigeria. For example, in 1974, Balogun Ola proposed the establishment of a national cinema in one of his articles in Daily times newspaper titled “Nigeria Deserves a Film Industry” (Haynes, 1995).

The Nollywood industry is valued at \$5 Billion in 2014 and one of the largest filmmaking industries in the world (Tolchinsky,2015). The evolution of the Nigerian Movie industry dates far back as the 1960s when the first Nigerian made movie was produced by legendary film makers such as: Ola Balogun, Herbert Ogunde, Jab Adu, Moses Olaiya, Eddie Ugboma, Adeyemi Adelowé. The history of locally made movies would be incomplete and unprecedented without the names of these men. Most of these men debuted their stage performance in filmmaking career and gradually made use of Celluloid format into the field of film production. Modern Nigerian comedy was pioneered by Moses Olaiya, popularly known as Baba Sala, with his comedic works, while Nigerian opera pioneer was Herbert Ogunde. The history of film making industry in Nigeria would be incomplete without noting the establishment of the Ogunde Theatre far back as 1945.

This establishment was the first theatre company in Nigeria. The evolution of film making in Nigeria had challenges expected of every beginner, the early film makers were faced with high cost of production, subsequently, the early film makers got the support of Nigerian government which spurred the industry into a huge success in the 1970s with the Production of Wole Soyinka's play 'Kongi Harvest'. Overtime, more prominent individuals became involved in the production of indigenous movies. It is generally believed that 'Living in Bondage' by Bondageby Ken Nnebu (1992) was the first Nigerian mega hit. Today, Nollywood has become a visible and vibrant force in Nigeria and across the African continent. It is popular by its melodramatic movies with moral undertone. Almost every Nollywood movie is aimed at preaching a level of morality regardless of its dramatic element such as; comedy.

However, there is the issue of stereotyping at different levels which has eaten deep into movie production in Nigeria. Most Nigerian movies are 'burdened with the ideology of what the Europeans consider to be an art and far more popular abroad than at home' (Witts, 2017 p.7). This has been a great set back to our esteem and acceptability, taking the recent disqualification by Oscars awards of the popular Movie by Genevieve Nnaji 'Lion Heart' as a case study to the above premise. Witts further opined that Nigerian movies are fixated on the themes of juju, magic, and mayhem that do dominate many Nigerian movie. Nigerian movie industry is however more popular for stereotypes. Nigerian movies could be easily predicted based on the ethnicity and gender of the hero or the main character in a play.

Tribal stereotype is the most common, the Yoruba old woman is most likely portrayed as witch involved in juju or black magic, the Igbo man from the village's only survival to make wealth is only when he travels to the city of Lagos, the Hausa

man is most likely an illiterate man often employed as a gateman. These stereotypes are accrued to mistrust and misconception among Nigeria's numerous tribes as there are over 520 languages in Nigeria. Since the unfortunate civil war of the late 1960s, some parts of the country still grapple with the violent outburst of ethnic inclinations. However, the film making industry in Nigeria portray most times the negative or despicable sides of other culture.

Importantly, proper tribal representation is absent in Nollywood. In almost every Nigerian movie one watches, village maids are represented as belonging to either Ibibio or Efik tribes. Stereotypes often have an element of originality in its reality but it is prejudicial to coin a certain ethnic group to a single definition or narrative. It is not fair to constantly illustrate a group of people with the same role. Most times, this stereotype show only the negative sides of other tribes. By tracing the history of Nollywood Cultures, Zajc (2009) asserted that Nollywood films have taken the position of public discourse in the face of the country's wilting state. Similarly, Kumwenda (2007) agrees that although researchers and filmmakers often criticize the prevalence of such themes as witchcraft, magic and the supernatural that are frequently used in movies to catch the attention of local audiences.

Ibbi (2013), using Cultural Imperialism Theory conducts an explorative study on Hollywood's ideological influence on movies industries in India, China and Nigeria. The study shows that Hollywood has over the years been able to conceive its values on the other movies industries, as the Americans' techniques and styles have extremely influenced their productions. Specifically, for Nollywood, he further asserts that the American pornographic culture and indecency have been mixed together with Nigeria's Nollywood's portrayal of witchcraft and ritual killings to

give Nollywood a bad image. Similarly, Ekeanyawus (2010) reinforces the notion that Nollywood has served as an avenue through which foreign cultural values and norms have penetrated Nigerian societies. However, on a positive note, this has been able to really change the patronage of Nollywood films from within and outside the country. A study by Umar and Mathew (2014) posited that Nollywood has helped in promoting national development. They believe that as channels of communication home videos project African cultures to the rest of the world.

It was earlier stated that every Nigerian movie is a moral gospel, the impression the movies create will only keep leaving an indelible mentality to the targeted audience. Although, things have been changing over time. The new generation of Nigerian filmmakers are gradually changing the narrative which is impressive for National unity. Filmmaking lately has been focused on delivering better quality movies and more positive tribal representation. Movies like 'Up North' produced in the North-Eastern part of Nigeria, Bauchi state. This movie gained the attention of a larger audience for showing the Northern Nigeria in a different light. The movie showcases beautiful sights in the North like the Emir's palace and beautiful experience of the Durbar festival. Editi Effiong, Up North producer explains that the movie was produced with the intention to portray a level of spontaneity of the region. He said "I thought, how can I show the country to the rest of the country? Nigerians do not travel; we do not understand each other, I have been tweeting and writing about Nigeria for long, nobody cares. So, I figured film is much more powerful, that is why I went for it". It is important to note the spirit of Nationalism in the producer of this movie, his target was other Nigerians and not any form of foreign acceptability. Apart from tribal stereotypes, there is also religious stereotype in the Nollywood. The movie 'Up North' provides a level of balance in the general impression of Islam

and the Northern Nigeria; which has been missing in Nollywood over a period of time. The movie portrayed the part of the North people do not get often to see as a result of bad representation and a biased stereotype. Similar to the movie ‘Up North’ is the movie produced by Genevieve Nnaji ‘Lionheart’.

This movie sparked conversations on representation on the Igbo people. The movie portrays parts of the Eastern Nigeria, particularly Enugu state and the rich Igbo culture, language, music and food. The movie also showed inter-tribal relation between the Hausa and Igbo as against the usual hostility showcased in the Nollywood. In one particular scene, Ernest Obiagu (Pete Edochie) and Alhaji Maikano (Sani Muazu) are seen having a conversation in Hausa language. It was indeed a beautiful moment in the movie. Nigerian films might be in contradiction in content but movie producers should not make the Nigerian heterogeneous culture remain objects of ridicule and misapprehension.

Apart from the stereotyping the content and form of Nigerian movies and ethnic and tribal grounds, there is also a major stereotype in the choice of characters in a movie. An interview granted by Rose Amrayebure, a seasoned Nollywood actress, she recounted that language has always been a barrier as producers tend to give roles on the basis of familiarity in tribe during auditions. For some producers, tribal sentiment is more important than a character’s ability to give a top-notch delivery. For instance, a Yoruba producer would prefer to give another Yoruba actor a role that is to showcase an Igbo man, and it is almost impossible to act Igbo than the Igbo man. The general impression that Igbo people are not trustworthy has also affected professional relationship. Also, belonging to a particular association, group or an umbrella is a determinant to get movie roles. This is a bad omen for the development

of Nollywood in Nigeria. Less tribal stereotype will birth more quality movie content which will further make Nigeria a force in the world movie industry.

2.4 Igbo Society in Nollywood

One prominent example of stereotype in Nollywood is the representation of Igbo society. More often than not Nollywood movies portray the Igbos as diabolical, brutal, extremely greedy and can do anything for money. This is a perception that is absolutely anachronistic and to be specific, most of the films setting within a cultural environment such as Nwabueze's (2006) 'Illegal Brother', and Nnaji-Ude's (2000) 'Blood for Blood'. Both movies portray attributes of poverty, negative means of creating wealth (such as fraud and occultic means), attitudes of the people to the widow, unadulterated village setting (such as mud houses) and dressing code. Though some of these elements are still operational in some Igbo communities perhaps, as result of poor or lack of political education, cultural orientation, many communities in Igbo land have been transformed to mega-cities spiced with modern structures.

Similarly, widows are no longer exposed to harsh conditions in Igbo societies, probably as a result of the current emphasis on women's empowerment and feminist movement along with the growing awareness of women's rights in the Society through improved girl-child education than has been the practice in the past. It is also sad to notice that in terms of hard work, business enterprise, adventurism, dynamism, resilience and adaptability in economic activities, Nollywood is sparingly exploring or projecting the uniqueness of Igbo culture.

Apart from the strength, hard work and revolutionary determination to weather through tribulations and survival in all circumstances, their high visibility is another distinctive feature of Igbo man and woman. They're everywhere, both inside and abroad. They Bulldoze their way through thick and thin with their determination and astuteness. The modern Igbo man and woman are noted for their independent mentality, acceptance of others' opinions, hard work, achievements and property acquisitions. Sadly, over the years, these unique features have given rise to some negative and denigrating remarks from the Nollywood producers and some other Nigerians who conceive of the Igbo man or woman as notoriously violent, assertive, headstrong, abrasive, competitive, over-ambitious, selfish, arrogant and clanish. The Igbo people were described as having a large, rather industrious propensity to accept cultures of other lands. We are praised for their initiative, ingenuity and dexterity in turning seemingly hopeless circumstances around and planning a new course when every established solution fails (Nwankwo 2004; Ojukwu 2009). Nevertheless, in most of the Nollywood movies, Nollywood has failed to capture these unique traits in its depiction of the Igbo community. Nollywood cannot, therefore, afford to continue alleging and presenting Igbo culture as a' disconnecting from modernization. In reality, to portray the Igbo culture in such negative light is misleading, divisive and defamatory.

Another negative representation and creation of stereotype in Nollywood movies is the representations of women. The industry has failed to portray women in manners which evaluate the avaricious reality of things in the real world. The industry has resorted to reversal in the roles of women and men in society in order to achieve this false representation. The consequence of such misconstructions is that women are made to be seen and read for their families and society as a whole in both films and

in real life as outlaws and evil (Ukata, 2010). Women's obedience to men is often reflected in the portrayal of women in films, in positions such as secretaries, receptionists, nurses, teachers, and servants in the home. They are rarely depicted as business executives and professionals; rather, they play domestic roles where they cause family problems or rifts, committing diabolical acts in a bid to gain either a husband, a child, wealth or fame. Since its inception, Nollywood films have been produced and directed mostly by men and this has an adverse effect on the way women are represented in the videos. Their presence tends to have a bearing on society's social constructions especially as that which privileges patriarchy.

According to Wood (1994), women are often under-represented in various forms, whether as media practitioners, news coverage objects or other so-called important subjects such as politics or finance. This under-representation creates an image of insignificance as they do not hold positions that are considered significant in media houses such as news editor or marketing director nor are their success stories given prominence. Women are often placed in non-visible positions, thereby enhancing the cultural belief that men are more important and should attract more attention and exalted positions in the workplace and be news coverage objects. This under-representation is also reflected by the news selection criteria that tend to push women-relevant topics to the fringes of the news. This indicates therefore that what worries women is less critical than what affects men (Ross & Carter, 2011).

2.5 Cultivation Theory

Gerbner's Cultivation Theory serves as framework for numerous researches on the effects of media and perception of social reality (Okunna, 1996). As stated earlier, television remains one of the most pervasive media platforms. This is why Cross

(1983) called it “the quintessential form of media”. Television as a medium of socialization is a paramount factor for how perceptions are established. Despite the fact that the saturation and viewing time of television are high, these components are continuously increasing (Gerbner & Gross, 1976), the television audience is seeing so much content, much of which resonates but there is little agreement about the role that television plays in the daily lives of its audience. Hence, cultivation is a sociocultural theory explaining the role of television in shaping viewers’ perceptions, beliefs, attitudes, and values (Gerbner & Gross, 1976). The theory demonstrates how, over time, television viewers “cultivate” their knowledge of their world based on what they see on television. Basically, the intention of the Cultivation Theory is to understand and explain the active forces of television as a “prominent feature of our age” (Gerbner, Gross, Morgan, & Signorielli, 1986).

As sociocultural theory, cultivation consists of three basic components including the media as institutions of cultural production, message production process, and the effects of produced messages on viewers. All three component are completely intertwined (Shrum, 2017). As for the institutional component, Gerbner argued that the “mass production and rapid distribution of messages create new symbolic environments that reflect the structure and functions of the institutions that transmit them” (Gerbner, 1970, p. 69). As for the message component, Gerbner claimed that there were certain mass-produced meanings that were widespread throughout the entire mass media environment. And as for the effect’s component, Gerbner contended that the widespread meanings presented across all media cultivated public beliefs. Those mass-produced messages form "a common culture through which communities cultivate shared and public notions about facts, values, and contingencies of human existence" (Gerbner, 1969b, p. 123).

The study of message impact on viewers, however, known as propagation analysis, has become the primary subject of most media research. Therefore, the cultivation effect is the relationship between the number of hours people spend watching television, and the perception of the world that these audiences form. The basic theory is that the more people watch TV the more their world view reflects the prevailing ideas shown on TV. To be exact, culture theory maintains that television's story-telling position is very high (Shrum, 2017).

Cultivation Theory as adduced by Gerbner relies on the notion that people's perception of reality is influenced by the amount of television exposure they get (Morgan, Signorielli & Shanahan, 2002). Specifically, Gerbner speculates that ponderous viewers of television are likely to perceive the world as a violent, horrific place. The idea of cultivation is the effect of television on viewers' perception of "social reality" (Morgan et al., 2002, p. 35). Hence, cultivation theory posits that ponderous viewers will perceive the world based on what they watch on television. The mass media, specifically television, speaks to audiences and maintains the society through images and ideas (Gerbner & Gross, 1976). This language of television referred to as media speak is not merely a way of communicating, it is a way of "perceiving reality" (Cross, 1983, p.3). Cultivation relies more on heuristics than on controlled abilities (Morgan et al., 2002) and movie stereotypes promotes this mental shortcut in viewers regarding perception of reality.

The idea of Cultivation Theory as conceived by Gerbner and his colleagues had many strengths and weaknesses. Its strengths are distinguishable and prominent. The research that was conducted has been described as being ground-breaking (Shrum, 2007). Theory of this nature was the first of its kind. It is very useful in the

examining the influences of television on the public and public opinion. This Theory is not only significant in the study of media effects, it is also a paramount theory of media effects (Cultivation Theory, 2010). Similarly, it is one of the three most cited theories in mass communication, research in relation to Cultivation Theory has been cited and published all over the world. The Cultivation Theory has also been expanded Cultivation research to brand new areas (Morgan, Shanahan, & Signorielli). Recently, the Theory is being employed as a theoretical framework for researches in crime, gender stereotypes, representation, body ideals, and politics (Morgan et al., 2002). Although it is basically about the overall effect of television exposure to reality perception, particularly violence, a number of studies have examined the correlation between traditional and new media platforms and other dependent variables such as idealism in sex roles (Harrison, 2003; Morgan et al., 2002; Okunna, 1996).

Regardless of the concerns about the validity of Cultivation Theory, studies have consistently found support for the related influence of the media, specifically television, on perceptions of social reality (Morgan et al., 2002; Okunna, 1996; Potter 1988). Socialization and social awareness come from many outlets, primarily individual experiences and the mass media (Okigbo, 1995). Similarly, Nwuneli, Okoye, Okunna, and Ayo (1993) asserted that the interpretation of social reality correlates closely to the realities of the mass media because the representations of the world portrayed in the media are internalized and embraced as an accurate representation of reality by the media viewers.

2.5.1 Cultivation Theory in Film

Research has proven the wide applicability of Cultivation Theory in film, particularly with advances in filming technology. For more than fifty years, Cultivation Theory has proven to be an enduring and generative research approach to understanding how exposure to the world of television and movies shapes audiences' views of individuals, groups in society and by extension, the general understanding of social realities. However, very few Cultivation study to date have addressed the question of how different filming technologies and patterns of viewing intervene in the Cultivation process (Prince, 2018).

The said developments brought about changes in both filming itself and the relationship established with the television medium. However, the growth and gradual spread of screen-based entertainment devices to most homes aroused a great deal of curiosity regarding its possible influence, especially on individual worldviews. The evolution of new technologies and the convergence of different screens have generated a context in which constant interaction with the digital media forms which have over the years become an integral part of society's definition of individuals and groups (Ugalde, Marinez-Morentin, & Medrano, 2017, p. 68).

Apparently, there is a wide literature gap in research efforts that examine how Nollywood comedy movies frame the Delta people, thereby legitimizing their stereotyping in negative light among other Nigerians and the international public. This study theory fills the identified gap by analyzing the storylines of three Nollywood comedy movies; *30 Days in Atlanta*, *10 Days in Sun City*, and *A Trip to Jamaica* reveal that the mediated-representation and stereotyping of Delta people in Nigeria.

To apply cultivation theory to any topic areas (Chul-joo & Niederdeppe, 2011), one should, most importantly, understand that “a majority of cultivation studies have offered only cross-sectional associations between TV viewing and real-world beliefs.” The lack of longitudinal studies in cultivation analysis, according to Chul-joo & Niederdeppe (2011), is “surprising given that the key theoretical claim of cultivation theory, i.e. a causal effect of long-term TV exposure on changes in perceptions of social reality, cannot be confirmed using cross-sectional data” (2011, p. 732). Through a message system and cultivation analysis, McKay-Semmler, Semmler and Kim (2014), examined the influence of local immigration news on the host receptivity of native-born “Plainstown” residents experiencing a sudden influx of Central/South American and Southeast Asian immigrants. The study revealed that local television news and regional newspaper pessimistically covered immigrants, but the local Plainstown newspaper covered them optimistically. The author’s cultivation analysis provided strong support for the expectation that attention to pessimistic news coverage interacts with covering about immigration to elicit less host receptivity. Findings from the study reinforced that “media do play an important role in acculturation.” Media content (local news) may also affect the cross-cultural adaptation of strangers by shaping the attitudinal response of host culture members to their presence in the host culture. Not only is the adaptation of strangers “affected by what they are watching or reading, but also by what host culture members are watching or reading” McKay-Semmler et al. (2014, p. 203).

In a study based on cultivation theory, Shah, Chu, Ghani, Qaisar and Hassan (2019) affirm that the cultivation theory suggests that “people who are exposed regularly to media over long periods of time perceive the world’s social realities as presented on media and it affects their attitudes and behaviours” (p. 2). Regarding the cultivation

of attitudes and behaviours resulting from exposure to disaster and crime-related content, Shah, et al. (2019), argue that the media not only generate fear of crime or victimization among people but prolonged exposure to disaster and crime-related news content also shape their attitudes and behaviours thus making them become emotionally desensitized towards the real world. Shah, et al.'s study, in addition, proposed that "natural or man-made disasters generate fear among people who experience them directly or indirectly by exposure to disaster-related news on media" (2019, pp. 3-6). The study hypothesized based data collected through questionnaire administered on 210 newspaper readers in the rural areas of Pakistan, to reveal that "high exposure to disaster-related news and individuals' perception about the media contributed more fear of victimization." The study revealed further, that fear of victimization from disaster significantly influences the altruistic behaviours of people. Newspapers, thus, play critical role in cultivating fear of victimization and motivating people towards altruism (Shah, et al., 2019, pp. 5-6).

Hetsroni, Sheaffer, Zion and Rosenboim (2014) conducted a content analysis of 84 hours of local network primetime programming including news and non-news, and a survey of 356 Israeli adults to examine the relationship between TV viewing and economic expectations during economic recession. According to Hetsroni et al., investigating the possible relationship between TV viewing and economic optimism or pessimism has considerable practical implications in light of the association between certain expectations about the economy and financial behaviours such as increase in savings or the purchase of high-risk shares, and because pessimistic economic expectations are liable to create an atmosphere that may escalate economic downturns (Hetsroni et al., 2014, p. 181). Findings from Hetsroni et al.'s study reveal a significant "positive relationship between between TV viewing and economic

pessimism at both the national and the personal levels.” In addition, a similar “relationship exists between TV viewing and optimistic bias, that is, the tendency to be more pessimistic on economic matters at the national level than at the personal level.” These results, as Hetsroni et al. (2014) explain, remain “significant when controlled for demographics, trust in national institutions, evaluation of current economic situation and consumption of media other than TV, and corroborate a second-order cultivation effect in economic context” (Hetsroni et al., 2014, pp. 197-201).

Dolliver, Kenney, Reid and Prohaska (2018) argued in their study that, according to cultivation theory, higher levels of crime-based media consumption result in an increased fear of crime. The study utilized a sample of 1,311 participants to create a robust measure of media consumption based on three different factors and 38 original question to examine the direct and indirect effects of media consumption and fear of crime on support of criminal justice policies. For Dolliver et al., evidence from Gerbner’s seminal work to present-day research demonstrates how the media cultivates a societal culture of fear, which, in turn, influences attitudes toward crime and criminal justice responses to it. Thus, cultivation theory suggests that media exposure, especially watching crime-related violent television programming, increases one’s fear of crime (2018, p. 414). Findings from Dolliver et al.’s study reveal “a strong connection between media consumption and fear of crime, and evidence that both impact support for certain defensive and punitive policies.” Again, media consumption itself has “a significant direct effect on support for such policies, and that support is substantially amplified when media consumption first led to fear,” and “such fear results in support for policies that individuals in authority have

constructed to diminish potential future victimization and harshly punish those who offend” (Dolliver et al., 2018, pp. 415-416).

As the primary storyteller of the modern environment (Scharrer & Blackburn, 2018, p. 235), “television has the ability to help establish among its viewers a sense of what lies within as well as what lies outside the boundaries of cultural norms and expectation. However, reality television is a staple in contemporary television and is a site of considerable amount of aggression enacted by its male and female stars.” Findings among 248 U.S. adult survey show the ability of exposure to docusoap reality television as well as its perceived reality to predict normative beliefs about aggression, even under multiple controls. Among the entire sample in Scharrer and Blackburn’s study, “docusoap viewing was a significant positive predictor of approval of female-perpetrated verbal aggression and a significant negative predictor of approval of male-perpetrated physical aggression.” The viewing of the genre, therefore, appears to “correspond with support for women using yelling, arguing, and name calling when aggressed against as an acceptable practice (but not men doing so) as well as lack of support for men using hitting and other physical forms when aggressed against (but not women doing so)”. The study did reveal a number of “significant associations among exposure to docusoaps, perceptions of the social realism of docusoaps, and approval of physical and verbal aggression,” pointing speculatively to cultivation theory’s explanation of television’s storytelling function enculturating viewers by helping define what is be considered “normal” and what is not (Scharrer & Blackburn, 2018, pp. 249-52).

The study by Barrett and Levin (2015), explores the representations of inter-gender violence and aggression in one form of violent media, World Wrestling

Entertainment, from the period of 1 January to 1 July 2011 to assess narratives conveyed about violence between men and women. Through a content analysis of 105 hours of televised episodes of World Wrestling Entertainment's two highest rated shows, Barrett and Levin's study reveals that "while WWE's Attitude era was heavily criticised for its unconcealed representations of male violence against women, findings suggest that such depictions of overt male physical violence against women appear to be all but entirely absent from WWE's PG era." It suggests further that men still engage in attempts to physically and sexually intimidate women to demonstrate their power over them. Even though men may no longer directly hit women, they still communicate a threatened ability to harm them through the veiled behaviours of physical and sexual intimidations. However, men's aggression towards women has not been eradicated but, rather, channeled through more socially accepted psychological avenues (Barrett & Levin, 2015, p. 284).

While numerous studies exist that examine media representation and stereotyping in movies in different parts of the world, nobody has conducted a simialry research to explore the representation and sterotyping of Delta people in Nollywood contemporary comedy movies.

Chapter 3

RESEARCH METHODOLOGY

The research methodology employed for the study, data collection method, population sample, reliability and validity of this research are all presented in the chapter.

3.1 Research Methodology

To achieve the aim of this study, the qualitative research methodology was employed. Anderson (2010) asserted that qualitative methodology allows the researcher to gather important information from the available sample so as to elucidate the situation. He further opined that data collected based on human experience gathered through a qualitative method is more substantial and at times it is more entrancing than quantitative (Anderson, 2010). Denzin & Lincoln (1998) claimed that “qualitative researchers stress the socially constructed nature of reality... They seek answers to questions that stress how social experience is created and given mean” (p. 8). This differs from quantitative investigation in which the portrayal of the reality is encapsulated numerically (Heppner, Kivlighan, & Wampold, 1999). Therefore, qualitative researchers seeks to study behaviour in specific context and can get to the extent of contending that it is the interpretation of such context that is the essential process to be studied (Heppner, Kivlighan, & Wampold, 1999 p. 246).

The purpose of this study seeks to investigate and elucidate the representation of Delta State Nigerians in contemporary Nollywood comedy movies. In order to find out how Delta State Nigerians are represented in contemporary Nollywood comedy movies, the researcher selected three Nollywood movies produced between 2013 and 2018. Qualitative frame analysis was thus chosen to suit the objectives of this study with stronger understanding than what a quantitative methodology could offer. Similarly, to the best knowledge of the researcher, there is no research on the topic because the sampled group is a minority ethnic group in Nigeria. Therefore, qualitative frame analysis is best suited for this study because it is exploratory in nature. Moreover, the triangulation method, which allows the data to express itself and further support the analysis of research results and findings. According to Noble and Heale (2019), the combination of frame analysis and triangulation helps to show the curability and reliability of this study.

These three movies, *30 days in Atlanta*, *10 days in Sun city* and *a trip to Jamaica* were selected because they revolve around the stereotypical representation of Delta state Nigerian in Nollywood movies. Similarly, each movie portrays different stories surrounding Deltans and the three movies were produced by a Deltan. The movies will be analyzed thematically and most importantly, the researcher selected these three movies to make clearer the representation of Deltan Nigerians at concealed and sometimes covert level in the text.

3.2 Population and Sampling

In Nollywood there are a number of movies that are on Delta State. However, the three movies, *30 Days in Atlanta*, *10 Days in Sun City*, and *A Trip to Jamaica* produced between 2014 and 2017 were purposively chosen for this study. The

research questions focus on issues that are important to a paramount group of individuals known as a research population. A research population includes a large group of individuals or items which is the major focus of any scientific query. There are two types of populations, target population and accessible population. The sample is however a group of people, objects, or items that are taken for measurement from a larger population. To ensure that we can generalize the findings from the research sample to the population as a whole, the sample should be representative of the population. Using a purposive sampling method, three movies were selected and were produced by the same producer and they belong to the same genre, which is comedy. The researcher watched all these movies thoroughly before deciding the choice of movies to analyze closely.

3.3 Data Collection and Analysis Method

The study utilized qualitative method and specifically frame analysis to examine the representation of Delta people in three Nollywood movies. Braun & Clarke (2006) affirmed that “thematic analysis is a method for identifying, analysing and reporting patterns (themes) within data” (p. 79). Thematic analysis “aims to explore the understanding of an issue or the signification of an idea (Attride-Stirling, 2001, p.387). The use of thematic analysis gives room for flexibility in analyzing data, it further presents a structure for organizing themes, and helps in the interpretation of the research (Braun & Clarke, 2006). Using thematic analysis together with cultivation Theory allowed me to organize the data into notable patterns that gives meaning and answers the research questions objectively. The three movies were produced by Ayo Makun, a reknown Nigerian entertainer. The movies were shot in and outside the shores of Nigeria. The unit of analysis will be what Ryan & Bernard (2000) explained as thematic unit which is “chunks of text that represent a theme”

(p.780). That means, words, phrases detailing repeated ideas exhibited in the data will be the unit of analysis in this research.

Similarly, other secondary sources such as articles, journals and electronic sources will be employed in the analysis. This will assist the research to see previous research works related to this study. They will also be useful in writing the literature review and background of this study.

3.4 Credibility Detailed Explanation

Research credibility refers to the degree to which research approach produces stable and consistent results. It deals with the flexibility and arrangement of the study. The study uses frame analysis to analyze the three selected movies. That is, the movies serve as the media text for this study. To test the credibility of this study, which is the confidentiality of the data collection and consistency of the work, the researcher watched the movies in company of two graduate students (one master student from Digital Media and Film and another Ph.D candidate from the Communication and Media Studies) at different times to decide on the frames used in the analysis. The researcher and her accompanying persons watched the three movies to observed and to ensure consistency in the various frames used for analysis. This method, called Triangulation, was used to confirm the veracity of the data in this research. Triangulation involves using more than one way of gathering data about the same theme. This is a way to assure study validity through the use of a variety of methods to gather data on the same subject, which involves different types of samples as well as data collection processes. Alongside using thematic analysis to investigate the selected films, one participant would also watch the movies accordingly and data will be collected on the response to the movie. These data will be used to support the

researcher's argument. The three selected movies were watched by the researcher and participant three times, so as to establish an enhanced understanding between the researcher and the participant.

Chapter 4

ANALYSIS AND RESEARCH FINDINGS

This chapter explains the storylines in three Nollywood comedy movies and analyzed them based on frames that emanated from the mediated representations of Delta people in these movies. This aided the researcher in making sense of the movies to answer the research questions.

4.1 Storylines of Nollywood Comedy Movies

The storylines of three Nollywood comedy movies used as samples for this study are explained in the below subheadings.

4.1.1 30 Days in Atlanta Storyline

30 days in Atlanta is a 1 hour 51 minutes comedy movie produced in 2014 by Ayo Makun. Directed by Robert O. Peters (IMDbPro, 2014), the movie centres on two cousins who incidentally won an all-expense paid trip to Atlanta, Georgia in the United States for thirty days. This movie is available on YouTube. The movie begins with Richard, a Nigerian from Delta State, and his cousin, Akpos, en route to an event organised by one of Richard's clients. After a brief altercation with the guards at the event, the two cousins were allowed into the venue, following the intervention of one of the hosts of the event. In their generosity, organisers of the event decided to surprise their guests by giving an all-expense paid trip to the United States to a lucky couple. Fortunately, Akpos who came in to Lagos from Warri to visit his cousin picked the lucky number. Since the trip was meant for a couple, he decided to embark on the journey with his cousin, Richard, whom he came to visit. Word soon

spread about their fortune which led Richard's ex, Esse, to seek reconciliation, with Richard. The pair soon took off to Atlanta, Georgia.

Upon arrival, they met a Nigerian government Minister at the Airport whose purpose of being in the United States was to attend a conference. They exchanged pleasantries and the Minister invited them to the conference. While settling in, Richard and Akpos were confronted with stark cultural distinctions between the United States and Nigeria, notable among them was a young girl being rebellious to her mother, an act Akpos considered as disrespectful. They met a friend they knew back home at a gas station who took them to a restaurant owned by a Nigerian, Mr. Odiye. Richard got attracted to Mr. Odiye's daughter, Kimberly, having seen her at the restaurant.

Their paths crossed with Kimberly at the conference the Nigerian Minister invited them to. Richard and Kimberly later fell in love despite her father's high handedness in such matters. Akpos became friends with an older lady, Clara, through Kimberly. After he got involved in a crime, his friendship with Clara proved pivotal as she successfully defended him in court, averting a jail term in the process. Their friendship developed into a romantic one. This was short-lived as Clara became furious that he wanted to use her to get a green card after she overheard him bragging about the feat he had achieved in a phone conversation with someone back in Nigeria. Meanwhile, Richard's relationship with Kimberly was hit the rocks after his ex-girlfriend, Esse, told Kimberly that they were married. As their trip came to an end, Richard was worried with the turn of events. They were taken aback when Kimberly and Clara met them at the airport to follow them back to Nigeria.

4.1.2 A Trip to Jamaica Storyline

A Trip to Jamaica is a 2016 movie produced by Ayo Makun and Robert O. Peters. It is a 1 hour 50 minutes comedy movie (IMDbPro, 2016). The complete movie is available on YouTube and Netflix.

Akpos and Bola decided to embark on a pre-wedding trip to the United States after Bola accepted Akpos' proposal that was made on national television. Upon arrival, they were picked up by Bola's sister, Abigail, and her American husband, Michael. Bola and Akpos were astonished by the magnificence of Michael's residence. They started to settle in when Bola realised a veil of sadness had set upon her sister, Abigail, despite being surrounded by wealth and splendour. She challenged Abigail to stand up to her husband and not be feeble. Michael is a criminal who is involved in a myriad of crimes comprising money laundering, racketeering, drugs, among others. Having offended a gang leader, Sonnie, Michael is being watched by the gang. Michael continues to live a normal life at the surface. During their stay, Bola found out that Akpos was still communicating with his ex-girlfriend. This led to an open confrontation between Bola and Akpos which was eventually resolved in a funny manner. Immediately after Bola and Akpos resolved their differences, Michael announced a trip to Jamaica in his attempt to escape the gang. Unbeknownst to Michael, Sonnie knew about their trip and contacted Casper to deal with Michael while in Jamaica.

After their arrival, events began to unfold differently for Michael, Abigail, Akpos, and Bola than they anticipated. Akpos got involved with some Jamaicans, with whom he argued some issues. After consuming marijuana, Akpos lost his sanity briefly and was eventually held to prevent further escalation. Abigail met a Nigerian,

Tayo, with whom she had a connection. Michael was livid when he saw Abigail and Tayo dancing together. Akpos got attracted to one of the bartenders, Jodi, on the beach they were holidaying. Jodi repelled Akpos' advances using the experiences she had had with previous men who abandoned her as a defence. Bola, on the other hand, started having feelings for a Jamaican named Marlon. Akpos' relationship with Jodi began to take shape. While seeing Jodi off at night, Akpos was violently bundled into a vehicle. He discovers that himself, Michael, and Abigail were captured, with Bola being the only person who is free. The three were captured by Casper, Sonnie's associate in Jamaica due to Michael's shady involvement within the establishment.

Jodi, the bartender, tried to inform Bola of Akpos' capture but Bola would have none of it. Bola eventually sought Jodi's help when she discovered that Akpos, Michael, and Abigail were missing. Akpos and Abigail regained their freedom when the police stormed Casper's house with Casper and Michael arrested. Akpos and Bola decided to part ways through mutual consent with Akpos falling in love with Jordi and Bola finding love with Marlon. Abigail, on the other hand, fell in love with Tayo.

4.1.3 10 Days in Sun City Storyline

Produced in 2017 by Ayo Makun, Kirsty Galliard and Darlington Abuda, 10 days in sun city is a 1 hour 30 minutes Nigerian comedy movie directed by Adze Ugeh (IMDbPro, 2017). This movie is accessible on the Netflix and YouTube platforms.

Having won the Miss Nigeria beauty pageant, Bianca was signed up by a cosmetic company to be the face of the company's brand. Part of the deal would see Bianca embark on a ten-day trip to Sun City, South Africa for a photoshoot. She requested that Akpos, her manager who doubles as her boyfriend accompanies her to Sun City,

South Africa. The Chairman of the company, Mr. Otunba Ayoola, accepted. Bianca started having fears when Akpos got too involved with other ladies during their trip. While the photoshoot was unfolding, the Chairman had different intentions.

Akpos was brought to meet the Chairman at a different location after his unannounced arrival to Sun City, South Africa. The Chairman offered Akpos an American passport, a huge amount of American Dollars, and a position of management at the company's Los Angeles bureau, to be accompanied by a lady name Kimkay. All this was on the condition that he terminates his relationship with Bianca because the Chairman had his eyes on her. Akpos declined the offer and was threatened at gun point by the Chairman. Akpos tried to explain to Bianca who refused to listen because she had seen a doctored video in which Akpos accepted the Chairman's offer to let her go.

To save his girlfriend, Akpos met Wangime whose girlfriend was an acquaintance Akpos met at a bar while performing as a comedian. Wangime had had a similar experience with the Chairman who snatched his girlfriend, Kimberly (later known as Kimkay), using expensive gifts and luxuries that Wangime couldn't afford. Wangime, his girlfriend, and Akpos attempted to escape with Bianca secretly from the scene of the photoshoot. She was, however, recaptured after a delay to pick up her ipad at the hotel. This led the Chairman to send his men to kill Akpos, Wangime, and his girlfriend. This proved to be abortive as the three men sent to carry out the attack were beaten.

While hosting a stakeholders meeting, the Chairman introduced Bianca as his wife to be. Akpos and Wangime entered the venue and engaged the Chairman's men which

led to sporadic shootings that dispersed the guests. After a violent confrontation, Akpos, Wangime, and Bianca prevailed and the two lovers were reunited.

4.2 Analysis of Dominant Frames from Nollywood Comedy Movies

Frame analysis provides one of the methodological approaches suitable for examining media representation and stereotypes. Different forms of content are framed in the media to help us see the media's point of view on specific subjects. Mediated messages are most powerful in framing the pictures in our heads to generate perceptions about the social world (Lippmann, 1922). Often, this is possible because the media play an important role in determining what audience(s) tend to think of certain issues and how they think about them (Kahneman & Tversky, 1984).

The nature of content analyzed in this study is visual (movies). Thus "visual," as Colman (2010) defines, denotes media content that is processed by the eye alone, including but not limited to still photographs, moving images, drawings, and color. Facial expressions, as well as the body posture and gestures of subject or objects in the content are added visual components especially in movies. The visual components are of important consideration in what Messaris and Abraham (2001) describe as visual frame analysis because they contribute in shaping how viewers make sense of the subjects and objects as represented in the examined contents. The qualitative frame analysis is employed in this study, remains one of the most prominent methods in examining how the people of Delta State are represented in Nollywood comedy movies, and whether or not, such representations reinforces the stereotyping of Delta people.

The dominant frames that emanated from the analyzed movies include “the invincible,” “extreme audacity,” “hilarious and likable.” These frames indicate the mediated representations of Delta people thus encouraging their continued stereotyping in the manners revealed by the findings from this study. In addition, the said frames became relevant in categorizing the findings under specific themes that provide answers to the research questions. Based on the mediated representations of Delta people, the frames were discussed with references to the three movies. However, the reinforced stereotypes as revealed in this study include the “knack for being aggressive and tough,” and the “uneducated but crafty.” As suggested by Choi and Lee (2006), scenes from the three Nollywood comedy movies were used as units of analysis to further buttress findings from the visual frame analysis.

4.2.1 Delta People as “The Invincible”

There is a widely held notion popularised by people from Delta State which is often portrayed in Nollywood in home movies that ‘Warri no dey carry last’ which is roughly interpreted as ‘people from Delta always win.’ Against this backdrop, they are often considered as people ‘who are too full of themselves.’ This has also been worsened by their sentiments that they are second to none which is a recurring stereotype in their portrayal. The characters of Akpos, Richard, and Bianca embodied this notion as they were projected as winners in the normal fashion of ‘Warri no dey carry last’.

In ‘*30 Days in Atlanta*’, Richard and Akpos won the all-expense paid trip to Atlanta, Georgia, thus portraying them as winners in the normal perception that a person from Delta State always wins. While in Atlanta, the two characters depicted this trait when Akpos managed to sweep an intelligent cultured immigration lawyer, Clara, off her feet. Despite being somewhat uneducated, Akpos managed to achieve this feat which

placed him in the winners' hall of fame and a worthy representative of the Warri DNA that is allergic to failure. Richard, on the other hand, managed to get Kimberly to fall in love with him and even follow him to Nigeria which hitherto had been practically impossible owing to her father's high handedness. In *'10 Days in Sun City'*, Bianca, the contestant from Delta State won the beauty pageant among other contestants. This trait of indigenes of Delta State usually winning out was further projected when Akpos won out against the Chairman of Otawi cosmetics, Mr. Otunba, who attempted to snatch his girlfriend. While the Chairman successfully snatched Kimberly (later known as Kimkay) from her ex-boyfriend, Wangime, he couldn't do the same to an indigene of Delta State who 'no dey carry last'. In *'30 Days in Atlanta'*, while gambling with some youths in the neighbourhood, Akpos defeated them repeatedly and left with a good amount of money. These characters represented the sentiments among the people of Delta and as animated in Nigerian home videos that people of Delta State always win. This confidence and continuous portrayal in Nollywood home movies has animated a common perception among sections of the Nigerian population as people who think highly of themselves than they really are.



Figure 3: Akpos after winning the all-expense paid trip
[Scene 5:44 in the movie timeline]

The mantra 'Warri no dey last' was responsible for Akpos and Richard's disappointment in Uncle Wilson's behaviour. While Uncle Wilson saw nothing wrong in doing the house chores while his wife sits idly, perhaps because of his integration, Akpos and Richard saw this as a strict violation of their identity as people who 'no dey carry last'. Hence, by being subservient to his wife, he has fallen to defeat and has failed to represent the people of Delta well. It is a common place among the people of Delta, especially Warri, to collectively associate with individual success. Hence, an individual usually considers himself to be representing all people, the Warri identity. For example, winner of the 2017 reality television show, Big Brother Naija, hails from Delta State. In the build up to his victory, he popularised a mantra '*based on logistics*' which was widely received among the young population. The perception that '*Warri no dey carry last*' and the confidence that they exude has led to a belief that they have inflated egos and consider themselves highly than they really are.



Figure 4: Bianca after she was declared as the winner of the beauty pageant [Scene 19:30 in the timeline]

4.2.2 Delta people as “Extreme Audacity”

One of the stereotypes associated with the people of Delta State in Nollywood home videos and in Nigeria is their inclination to be audacious, out of control, and confrontational. The main character of the three movies under analysis, Akpos, an indigene of Delta State from Warri, embodied this stereotype that is ascribed to people of Delta extraction. Akpos’ character in the three movies represented people of Delta State as people who are audacious, out of control, and confrontational. As portrayed in the movies, these behaviours sometimes land them into trouble.

In *'30 Days in Atlanta'*, Akpos confronted a bartender who simply asked for a valid form of identification to avoid selling to a minor. A similar trend was repeated in *'10 Days in Sun City'* when Akpos confronted security personnel who denied them entrance into the venue of the beauty contest for not possessing an invitation. In both cases, Akpos decided to be confrontational even when he was at fault, thus depicting people of Delta extraction as trouble makers. In *'A Trip to Jamaica'*, Akpos finds his way to the stage of an ongoing show to propose to his girlfriend on national

television which depicts people of Delta extraction as audacious and at odds with acceptable norm. The apex of representation of the indigenes of Delta State as people who are audacious out of control as embodied in the character of Akpos was visible when he responded to the judge that was presiding over his case in *'30 Days in Atlanta'* even to a foolish degree that could make him culpable of contempt of court. This is a typical stereotype of people of Delta extraction as being audacious, out of control, and confrontational. Thus, they are considered as people whose proclivities are without the confines of acceptable norm. Similar to this trait is their inclination to being too forward as represented in the movies.



Figure 5: Akpos seizes the microphone in an event to propose to his girlfriend [Scene 00:58]

In the figure above, while the MC was speaking to the crowd at a music concert, Akpos quickly hijacked the microphone. He calls his girlfriend Bola on live television and proposes to her. Akpos was overjoyed when Bola says yes.

Akpos; Abeg abeg make una nor vex I no sey na live we dey but I like call my babe number, the truth be say na only this opportunity I get to enter Lagos (he dials a number on the phone, apparently calling Bola his girlfriend).

Bola: hello Akpos, I dey uncle Jide side.

Akpos: Bola, abeg tune to MTV Naija.

Bola: wetin dey happen for there, your noise too much i go change am (Bola tunes to MTV on her television)

Akpos: Bola abeg abeg na MTV be this, I never buy the ring o as I come Lagos so, u na one fine geh I get (He gets down on one knee with a flower) this na national Tv o abeg you go marry me. Abeg na you go marry me I go buy the ring later.

Bola: Yes, I go marry you.

Akpos jumps in excitement and exits the stage.

In *'10 Days in Sun City'*, Akpos was too forward by reminding Seyi that he raped a girl in previous times and was quick to give Seyi orders in his own house. In *'30 Days in Atlanta'*, Akpos confronted Uncle Wilson that his condescending behaviour of doing the house chores while his wife sits idly was distasteful. In both cases, Akpos confronted the two men in their own houses without restraint. In *'30 Days in Atlanta'*, Akpos didn't see anything wrong in asking Clara her age. Her reaction to this question was indicative of the fact that Akpos had overstepped his bounds. Akpos, on the other hand, was not bothered that he had overstepped the confines of acceptable behaviour. This could be explained through the vista of the Expectancy Violations Theory. By being too forward in situations that required a degree of distance, Akpos violated the expectancy of his interlocutors which depicted people of Delta extraction as those who are too forward and out of control.

4.2.3 Delta People as “Hilarious and Likable”

All through the three movies, people of Delta extraction were portrayed as people with a good sense of humour and those who are likable. With respect to being hilarious, it is a widely held notion that people of Delta extraction have the

exceptional ability to make people laugh. This is evident in that majority of stand-up comedians in Nigeria are either from Delta State or had a strong connection with the State (e.g. Alibaba, Bovi, I Go Dye, Gordons, Akpororo, and AY). The projection of people of Delta extraction in the three movies reinforced this perception as Akpos said and did things that were hilarious.

In *'30 Days in Atlanta'*, Akpos secured a job as a stand-up comedian in Mr. Odiye's restaurant. As a result, he was able to earn a living while on vacation in Atlanta, Georgia. People of Delta extraction have created an identity of being remarkably hilarious, and it is a common perception in Nigeria that stand-up comedy is an occupation at which people of Delta extraction are adept. In *'A Trip to Jamaica'*, Akpos was critical of the comedians that were performing at a bar and made recurring remarks about how good people of Delta extraction are at stand-up comedy. This earned him a chance to perform at the bar after the other comedians failed to make people laugh. Though he did not succeed in making people to laugh as a stand-up comedian, his words and deeds were funny in three movies, thus depicting people of Delta extraction as people with the ability to make people laugh. However, the depiction of people of Delta extraction as being hilarious in most Nollywood is often likened to foolishness. Akpos' sense of humour in the three movies displayed the behaviours of a clown. This stereotype is commonplace in Nollywood movies as people from Delta State are often portrayed as being excessively funny and sometimes foolish. This sense of humour makes them likable as portrayed in the movies.

Clara fell for Akpos due to his sense of humour. Akpos despite being somewhat uneducated and uncultured is able to woo such a sophisticated lady principally

because of his sense of humour. He understands that his sense of humour is his greatest asset and he was able to deploy it to his own advantage. A similar occurrence was demonstrated in *'A Trip to Jamaica'*. While on vacation in Jamaica, Akpos was able to woo Jodi who was somewhat sceptical of his initial advances. His sense of humour proved to be important in making headway with Jodi. This validates a common stereotype in Nigerian home movies. The role often given to people of Delta extraction in Nigerian home movies is often that of a comedian whose asset is his ability to make people laugh. Hence, creating the perception that people of Delta extraction are only good at making people laugh and foolishly so. Repeatedly, the role associated with people of Delta in most Nigerian home videos is that of a comedian. This has animated a stereotype that indigenes of Delta are predominantly successful in comedy and less successful in more serious occupations.



Figure 6: Akpos performing in Mr. Odiye's as a stand up Comedian[Scene55:20]

In the figure above Akpos took up a job illegally as a comedian in a bar, his visa was a visiting visa and so was not allowed to work in the United states. He makes the crowd laugh uncontrollably by telling jokes, explaining how hard it is to make people laugh in Delta State.

MC: Ladies and gentlemen, I present to you tonight Mr Akpos:

Akpos: na me dem dey call Akpos Oburorukomedafe. Una no dat name? dat name na Nane wen dem no dey buy for market (crowd laughs) u see dat guy wen comot for here so em dey form level because em papa enter ship in those days come reach here. Em feel say em don dey belong, make we leave that guy mata. Oyinbos how are you (referring to the white people, crowd laughs uncontrollably) o boi I never even yan una don dey laugh. Shuo shuo shuo na to pack come this side I go make money be that ehn. If na from warri where I come from to make people laugh, u go sweat. O boi I nebver even yan una don dey laff. Shemkes shenkes shey u see say dem don dey laugh make una just reddy my 500 bay wen una promise meanwhile pale I no wan hear say anybody faint with my money.

4.3 Stereotypes Emanating from Mediated Representations of Delta People in Nollywood Comedy Movies

According Ross (2019), visual media have enormous social influence and are a crucial source for people to learn about each other, and countless studies show that these media tend to reinforce ethnic and racial stereotypes, often with harmful effects. Generally, ethnic minority groups are oppressed and ignored in various media – news, drama and gaming. There is evidence, however, that media representations may not only promote public animosity towards a group of people but also lower self-esteem for individuals. In line with the aims of this report, Delta's representation in selected Nollywood comedy films reinforces stereotypes surrounding Delta people and their ethnic group. The following stereotypes emerged from analysis of the three movies.

4.3.1 The “Knack for Being Aggressive and Tough” as Common Stereotype of Delta People

A common stereotype towards people of Delta extraction is their being aggressive, tough and fearless. This character has been projected in a myriad of Nigerian home videos. In the three movies under consideration, the character of Akpos depicted this knack for aggression and toughness. In *'30 Days in Atlanta'*, Akpos was confronted by a gang after winning the proceeds from a gambling exercise. In the midst of extreme danger, having a gun pointed at him, Akpos displayed a superior level of aggression and toughness that led the gang to run away. It took a great amount of aggressiveness and toughness for Akpos who was outnumbered and confronted with a gun to overcome a dangerous group with a broken bottle. By breaking a bottle with his head, people of Delta extraction were portrayed as being aggressive and tough. These traits were also demonstrated in *'A Trip to Jamaica'* and *'10 Days in Sun City'*.

In *'A Trip to Jamaica'*, Akpos demonstrated superior aggression and toughness compared to Michael when they were confronted by Casper. After they managed to cut themselves loose, Michael was wielding a gun and tried to intimidate everyone to secure a safe passage. Akpos demonstrated exceptional aggression and toughness which saw him seize the gun from Michael. When Michael was wielding the weapon, his level of aggression and toughness was nothing compared to Akpos. This is evident in the fact that when Akpos held the weapon, his display of aggression led Casper to kneel.



Figure 7: Akpos gets Casper to kneel
[Scene 1:31:45]

In the figure above Casper kidnapped Abigail and takes her into a room where Michael was holding a gun pointing at Casper's men while they were on their knees. Akpos is behind Michael echoing everything he says he appears scared but acts otherwise. Michael turns to Akpos and points a gun at him, instructing him to join the kneeling men:

Casper: C'mon big man put the gun down let's fight like men.

Michael: fighting days are over, I am getting the freak out of this country.

Akpos pull your phone out and dial this number 58856798865

Akpos: wait na u dey fast, I say wait! (puts the phone back inside his pocket)

Michael: call the number now!

Akpos: I no dey call any number, shoot! I no dey call any number (grabs the gun from him they switch positions now Michael is the one kneeling with others) if you near me (pointing the gun at Casper) I nor be Jamaican o I be Warri if I say shoot I dey shoot, I go waste una life for here Bomboclat go down, go down now! I go match you o I be Warri, God punish una, knee dan I go waste all of una life (he grabs Abigail for safety) go ask about me for Okumagba (A place in Warri).

In *'10 Days in Sun City'*, Akpos was able to rescue his girlfriend by confronting aggression with aggression. At the stakeholders meeting organised by the Chairman, Akpos, in collaboration with Wangime, demonstrated aggression and toughness to

save his girlfriend from the grip of the Chairman. While Wangime didn't confront the Chairman to rescue his girlfriend, Akpos was willing to do everything possible to rescue his girlfriend, including the deployment of aggression which was followed to the latter. When it came to the application of aggression, Akpos applied it without hesitation. Bianca, on the other hand, also demonstrated aggression when she smashed the Chairman's head with a bottle and attempted to continue when Akpos restrained her.

4.3.2 Delta People as “Uneducated but Crafty”

The character of Akpos embodies an uneducated person from Delta State. In *'30 Days in Atlanta'*, while he was day dreaming of a romantic engagement with Kimberly and speaking English fluently in the dream, Akpos said after Richard woke him up that he knew it was beyond him to speak English fluently. His lack of formal education was clear when Richard told an old couple that Akpos just left a rehabilitation centre without him understanding what Richard said or meant. In *'10 Days in Sun City'*, Akpos pronounced 'Los Angeles' as 'Lost Angeles' and 'axis' as 'houses' and went on to aver that fluency in English language has not been of benefit to anyone. Akpos' character represents people of Delta extraction as those who are somewhat uneducated. While the characters of Richard, Bianca, Okiemute, and Uncle Wilson presents an opposite representation, the prevalent use of Pidgin English as a means of communication among people of Delta extraction has consolidated the stereotype of their being uneducated. This stereotype is commonplace in Nollywood home movies. Speakers of Pidgin English are predominantly considered to be uneducated. Because people of Delta extraction are known to be exceptional speakers of Nigerian Pidgin English, even among the educated, most Nigerian home videos project people of Delta extraction as being

uneducated. In *'30 Days in Atlanta'*, Richard despite having a level of formal education speaks Pidgin English. This disposition among people of Delta extraction to communicate in Pidgin English has cast a dark shadow upon them as people without a considerable degree of formal education, which is commonplace in Nollywood home videos. The reverse is the case. In actual fact, people of Delta extraction have acquired a considerable degree of formal education, including the comedians that rely on Pidgin English to perform.

Despite this portrayal of people of Delta extraction as somewhat uneducated, they are portrayed as people who are crafty and those who manipulate others to their own advantage. It is a commonplace in Nollywood movies for people of Delta extraction to be crafty, manipulative and dishonest in the pursuit of their interests to the detriment of others. In *'30 Days in Atlanta'*, Akpos and Richard decided to pull a clever move against a cab driver to evade paying their transportation fare. After boarding a cab, Richard discovered that he left his wallet with the money meant to pay their transportation fare at home. Their idea out of the situation was to run away once arriving their destination. Unbeknownst to them, the cab driver, a white man, understood everything thing they said in Nigerian Pidgin English. The cab driver pulled a gun and seized their clothes, thus leaving them unclad. Their decision to play a clever one against a supposed unsuspecting cab driver is a common stereotype associated with people of Delta extraction in Nollywood home movies who are portrayed as being crafty, dishonest, and manipulative in the pursuit of their own interest. By the same token, in *'30 Days in Atlanta'*, Akpos and Richard met an old time friend, Okiemute, who works at a gas station in Atlanta, Georgia. The two cousins couldn't help but laugh at him because prior to their arrival and getting to know what he really does for a living; he had created the impression among his pairs

that he was working with an oil company back in the United States. People of Delta extraction, especially young adults, usually portray these roles in Nollywood home videos of creating a successful image that is non-existent to impress others. When they went to a restaurant to have a meal, Okiemute tried to play a clever move on Richard and Akpos by suggesting that they foot the bills because they had just come into town and were buoyant. They understood that he was trying to play a clever move on them and insisted that he paid half of the bills to be fair, which validates previous portrayal of people of Delta extraction as being clever to advance their interests. In *'A Trip to Jamaica'*, Akpos concealed that he was still having a conversation with his ex-girlfriend to his fiancée, Bola, until she found out and was livid. Similarly, while holidaying in Jamaica, Akpos lied to Bola that he was going to view a football match but on the contrary he went to see Jodi, the bartender he fell in love with.



Figure 8: Akpos and Richard left unclad after planning a clever move against a cab driver [Scene 58:01]

Akpos and Richard are sited at the back of a vehicle talking about a party they would attend when they both suddenly realised that they had no money on them. They tried to avoid paying the taxi fare by trying to run away but unknowingly to them, the taxi driver could understand them perfectly. They ended up stranded in the middle of nowhere:

Richard: Wait wait wait

Akpos: wetin happen?

Richard: Jesus I forget my wallet for the other trouser, na u dey make me change

Akpos: na word u dey talk comot for mouth so

Richard: how we go take pay dis guy

Akpos: u wen nor remember to transfer wallet, wetin dey work u tell am say meke we go back

Richard: we don almost reach where we dey go, how we go take go back

Akpos: I no know why we nor use our own motor wen we hire onle we com dey enter taxi again

Richard: you no say I no fit drive for night

Akpos: I no know wetin we go talk o but left flor me if e too much we go do the guy drop and sky

Richard: na true o

Akpos: if we drop we take off, wen we drop we go pur hand for pocket blike dey we wan pay am den we go come take off.

Taxi driver: you sey wetin

Akpos and Richard: Ahhhhhh

Taxi driver:(pointing a gun at both of them) Una Fada!

4.4 Discussion

The triangulation method was used to increase the credibility and validity of finding from this study. According to Noble and Heale (2019), triangulation helps to show trustworthiness and how believable a study is. As used in this study, the triangulation method enabled the researcher to collect datasets from the three Nollywood comedy movies in order to explain the differing and related aspects of mediated representations of Delta people. This, however, gives more confidence in the research findings. Explain further, Noble and Heale (2019, pp. 67-68) note that:

Triangulation provides the research studies with resources and consistency but also has limitations. It adds to the research complexity and makes it more time-consuming. The triangulation may not be done in a standardized or

consistent manner when used as a tool for integrating research methodologies. Therefore, researchers may not adequately explain their findings of blending techniques. Furthermore, there may be occasions when there is contradictory or conflicting comparison of results from two sources. In a chosen research methodology, triangulation doesn't always effectively alleviate issues. The triangulation processes are complex, and a professional analyst is needed. Eventually, in some studies the importance of triangulation may be overstated.

Based on the triangulation analysis of the three movies, it is clear that people of Delta extraction were represented with certain stereotypes that are prevalent in Nollywood home movies and among sections of the Nigerian population. The major character of the movies, Akpos, embodies the image of the people of Delta extraction and his engagements animated the identity and stereotype that are synonymous with people from that region of Nigeria. Other characters who projected the image and various stereotypes associated with people of Delta extraction were Richard, Bianca, Esse, Mama Richard, Mama Akpos, and Uncle James. These characters represented certain stereotypical roles that are associated with people of Delta extraction. One of such stereotypes that has become a commonplace in Nollywood home movies is the perception that people of Delta extraction are extremely audacious, aggressive, and tough. The depiction of people from Delta State often follow this pattern in Nigerian home videos. Through their beliefs and recurring portrayal in Nigerian home videos that an average person of Delta extraction 'no dey carry last', this has led to a perception that they are too full of themselves and think highly of themselves than they really are. These stereotypes, among others, have become the vista through which people of Delta extraction are perceived and represented. These perceptions are sometimes defective. For example, their disposition to communicate in Nigerian Pidgin English is not indicative of lacking a considerable degree of formal education

or a testament to being less privileged on the cerebral totem pole as it has been widely held and represented.

Chapter 5

CONCLUSION

A summary of the entire study is presented in this chapter. In addition, the conclusions drawn from the study are presented, before suggesting the need for further studies to explore areas and issues that have been ignored by the current one.

5.1 Summary of the Study

The aim of this study to find out how the people of Delta State, Nigeria are represented in Nollywood comedy movies between the years 2014-2017. The study, therefore, asserts the representation of Delta people in Nollywood comedy films, contribute to producing certain stereotype of the Delta ethnic group in Nigeria. Relevant studies were reviewed in the literature to discuss concepts such as media representations and stereotype, creation of the Nigeria as a nation, Delta state, the historical background of Nollywood movie industry, the portrayal of Igbo society in Nollywood, as well as the review of relevant studies on Cultivation Theory and the applicability of Cultivation Theory in film studies. However, three comedy shows; *30 Days in Atlanta*, *10 Days in Sun City*, and *A Trip to Jamaica* were chosen to limit the scope of the study to the period between 2014 and 2017. Data has been collected through frame analysis of these movies. The study deduces that the framing of Delta people as “the invincible,” “extreme audacity,” “hilarious and likable” in the three movies, encouraged their continued stereotyping as having the “knack for being aggressive and tough,” and “uneducated but crafty.” It is found out that stereotyping

the people as aggressive, tough, uneducated and crafty cultivates the idea that everyone from this state has the same character.

5.2 Conclusions Drawn from the Study

Since the aims this study was to explore and understand the mediated-representations of Delta people, one of the ethnic groups in the Southern part of Nigeria, the researcher deduced from the findings, through their various framing of issues and subjects in society, visual media content play an important and powerful role in conveying perceptions among groups in society.

In line with **Research Question one (1)**, which seeks to examine how Nollywood comedy movies portray the people of Delta, findings from the analysis of the three movies, it is inferred that the people of Delta State were represented in certain frames that serve to either legitimize existing stereotypes or create different divergent perceptions about them in Nollywood home movies. Akpos, as a major character in the three movies, represents an embodied image of Delta people. Other characters used in these movies also stand to reinforce the various stereotypes associated with Delta people, as hinted in the analysis. The perception that Pidgin English is one of the region's major means of communication, was vigorously emphasis in the movies. Furthermore, the disposition to communicate in Pidgin English among Delta people as represented in the movies, is indicative of lacking a considerable degree of formal education or a testament to being less privileged on the cerebral totem pole as it has been widely held and represented. This is however, in connection with **Research Question two (2)**, which seeks to find out whether or not the portrayal of Deltans in Nollywood comedy movies reinforces their stereotyping by other Nigerians. These findings correspond with findings from related studies and theoretical aspects.

Even though the stereotyping of Delta people in the manner depicted by our findings is unfair, it is worthy to note on the other hand, that there are stronger correlations between the self and the in-group on stereotype-relevant than stereotype-irrelevant dimensions for low-status, but not for high-status, groups. According to Mara, Marcella & Andrea, self-stereotyping should be distinguished from self-enhancement or in-group favouritism. The authors argued that, although stereotyping and favouritism often co-occur. To address this issue, there is the need to assess similarity between the in-group and the self along stereotype-relevant and irrelevant traits, controlling for the perceived valence of these traits. Specifically, the demonstration of stereotyping (including self-, in-group-and out-group-stereotyping) was based on the simultaneous presence of three conditions: (i) the endorsement of the group stereotype (in-group or out-group); (ii) stronger correlation between the relevant group and the individual (self, in-group member or out-group member) on stereotype-relevant traits than on stereotype-irrelevant traits; and (iii) measurement of group-individual correlations partialling out the effects of trait valence. Having a common measure of stereotyping allows us to demonstrate and directly compare self-, in-group-, and out-group-stereotyping. Accordingly, group membership leads one to ascribe in-group characteristics to the self and to other in-group members. On this basis, we should expect low-status group members to engage in both self-stereotyping and in-group-stereotyping (2013, pp. 582-83). This is also to infer that the dominance of and continuous resolve to speak pidgin English as a major means of communication by the people of Delta further explains the prevalence of certain stereotypes in Nollywood movies as forms of the self, in-group-and out-group-stereotyping.

Obviously, public perception of individual issues and groups in society is a construction of the media and daily interactions influenced by vested interests in processes of media production. Although the media convey information, beliefs and reactions of people to social realities, they more powerfully provide explanations and try to create perceptions and impressions (Edelman, 2001). It is through the said process that consumers of different forms of media content cultivate diverse perceptions of social reality. The representations of Delta people in certain frame as obvious from the analysed Nollywood movies, contribute to the building of stereotypes from which other Nigerians cultivate perceptions about them.

Personally, my experience from this study was that the stereotyping of Delta people in the manner depicted by our findings is unfair. There is no likelihood of this manner of stereotyping ending soon because the media would continue to mediate people's perceptions about certain groups in society, especially through visual content such as movies.

5.3 Suggestions for Further Studies

Certain limitations surround the conduct of this study, among which are time constraints, insufficient resources and the scope within which it covers. These limitations therefore call for the need to explore additional movies produced by Nollywood over a long period of period, say 5 or 10 years could be studies with interviews across a number of viewers of such movies in order to examine what social realities those movies helped them to cultivate. Where necessary, a different research may be employed to examine the mediated-representation of Delta people in Nollywood movies and how such movies encourage certain stereotypes of Delta people among other Nigerians.

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