

Audience Perception Of Nollywood Portrayal of Diabolism and 21st Century Image of Nigeria: A Study of Enugu State Residents

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Abstract

Nollywood is the second largest movie industry by output, making about 50,000 movies in about two to three weeks and the third largest industry by finance behind the United States and India, selling about 50,000 copies both in Nigeria and Diaspora. Herein lies the problem that even in this current 21st century and as production is plenteous, Nollywood's content and message has barely grown from the diabolism themed messages she began with. It is against this backdrop that this study assessed the audience perception of diabolism portrayal in Nollywood and 21st century image of Nigeria. The study adopted the survey research design. The population of the study was made up of residents of Enugu state in Nigeria. A sample size of 385 persons was studied. The study used multi-stage sampling technique where different sampling techniques were adopted in the selection process. Findings of the study show that 41.3% of the respondents agree that Nigerian films contain a lot of diabolic scenes which project Nigeria to have a negative image. Also while 57.1% still believe Nollywood has great role to play in improving and promoting a positive Nigerian image through scientific advancement, patriotism, advancement in entrepreneurial skills etc inspired themes. The study therefore recommends among other things that The National Film and Video Censors Board (NFVCB) should organise regular seminars for producers, directors and others involved in the film making process to enlighten them on their obligations to feed the minds of the people.

Keywords: Film, Diabolism, Nollywood, Image perception, Nigeria

Background to the study

Nollywood, a name very popular in the film industry, is a sobriquet which refers to the Nigerian film industry. It is the umbrella body covering everything movie, from production to distribution in Nigeria. Although the term, 'Nollywood' is a recent invention, Eyengho (2012) says it refers to the totality of activities taking place in the Nigerian film industry, be it in English, Yoruba, Hausa, Igbo, Itsekiri or any other of the over 300 Nigerian languages. Nollywood is the result of the sincere and collaborative efforts of people from the various ethnic groups in Nigeria efforts of the likes of Chief Herbert Ogunde, Kenneth Nnebue, Sulaimon Aweda Adeyemi Afolayan, Wale Adenuga, Yakubu Gowon and others (Eyengho, 2012) and has since then adopted sub industries- the Hausa division (Kannywood) and Calabar division (Callywood) etc.

Historically, the birth of motion picture, the child to photography is traced to 1877 when Eadward Muybridge, a photographer was employed to prove the then California Governor, Leland Stanford's theory that "*a horse in gallop has all four feet off the ground on gallop*" Baran (2010). Years to come saw advancement from just mere images, to the narrative and unedited realities to creativity and later the current change of set. By the 1930s, Hollywood had made a major advancement in *synchronous sound and dialogue* Baran (2010) and soon colour was introduced.

Motion picture was received in Nigeria with enthusiasm and awe as "magical" images but the real increase was initiated by the Colonial Film Unit (CFU) which was established during the World War II with the aim of influencing the culture of the people and showing the western world how well they were educating the *heathens* and backward race of men (Okome, 2017). After Nigeria's Independence, the motion picture industry was completely taken over by the Federal Government and individuals who introduced movies depicting beauty in culture and unity like *Bound For Lagos*, Chinua Achebe's movie adaptation of the same name "*Things Fall Apart*", Early pioneers of motion pictures like Ola Balogun, Segun Olusola, Bayo Imovbere, Francis Oladele and Edward Horatio Jones soon took up the gauntlet and by the late 1970s movies in indigenous languages were produced yet, it wasn't until 2002 when a Japanese New York Times Reporter, Norimitsu Onishi coined the name, *Nollywood* to describe the boisterous cinema industry that was then known locally as "the home video film industry" (Onishi, 2016)

According to Igwe (2015), Nollywood movies are unique because they reflect the colourful culture, architecture and in many cases, the relative affluence in Nigerian societies. They are also an avenue for propagating the Nigerian culture as is seen in the way food is depicted, respect is revered and African dressing is highlighted especially in epic Nollywood movies. They also provide imagery to a widely believed legend and are mostly sponsored by local investors.

This century, Nollywood has experienced an invasion of young, talented actors and actresses who saw an opportunity in role interpretation. The likes of Genevieve Nnaji, Richard Mofe Damijo and Stella Damascus are in this category. Currently, Nollywood features actors and actresses from outside the country, especially from Ghana, and it also shoots movies within and outside Nigeria. On the average, Nollywood is the second largest movie industry by output, making about 50,000 movies in about two to three weeks, and the third largest industry by finance behind the United States and India, selling about 50,000 copies both in Nigeria and Diaspora, making a total revenue of N1.72 trillion (US\$11 billion) in 2013, and N853.9 billion (US\$5.1 billion) in 2014. Increase in production, revamping from the cinematography of the 19th

century, the 3D of the 20th century to the current Computer Generated Imagery (CGI) of the 21st is a testament to this growth.

Ever since the inception of Nollywood, it has garnered a steady flow of criticisms concerning the over- emphasis on the ills of the Nigerian society amongst which ritualism, spiritism, and witchcraft take center stage. Alozie cited in Alawode and Fatonji (2013) asserts that Ademola James, Executive Director of the Nigerian National Film and Video Censors board in 1999 was the first to draw attention to and complain of the excessive portrayal of the negative aspects of the Nigerian culture through cultism, occultism, witchcraft, spiritualism and others.

Conversely, this 21st century also announces the United States' Hollywood with new trends and creativity from fiction, feature, documentary and reality movies all with the aim of packaging their culture as the best there is. The power of most countries is in the information they wield and to this fact, Hollywood centers her themes from love, opportunity, war, supernatural and an entire range of genres for the people to select from and in the same vein, influence others. Regrettably, Nollywood seems to be stuck somewhere around the 19th century with her most prominent theme- Diabolism.

Presently, even at this age of immense advancement and civilization of the 21st century Africa is still being viewed and perceived as a dark continent and Nigeria shares in these misconceptions and the adverse effects it brings to her citizens and general life style of the society. Nollywood, as a genre of communication has the power to influence these ideologies and perceptions to the positive but she falls short of this mandate in her error to focus on quantity instead of quality. This premise forms the basis and focal point for probing, analyzing and critical discourse of what Nollywood is 'doing to' against what it is 'doing for' Nigeria's image at global centre stage.

Statement of the Problem

The United Nations Educational Scientific and Cultural Organization UNESCO (2009) stated that Nollywood is the second biggest film industry in the world, second only to Bollywood, the Indian Cinema in terms of output, generating an income of \$590,000,000 annually and 1.42% of her Gross Domestic Product. However, Nollywood is not up to standard in the quality of her productions due to over-emphasis on diabolism as a major theme. Meanwhile, Hollywood stand out with its diversity and cultural story-telling power that influence nations to adopts the United States way of living. This constant portrayal of diabolism in the Nigerian home videos has not helped in stilling the misconceptions of Nigeria and Africa as a whole, if anything at all, it confirms the suspicions. Nollywood is yet to realize that beyond quantity and fame, she has the role to take the Nigerian culture with her up the ladders.

It is against this backdrop that the researchers sought to assess the effect of the constant portrayal of diabolism in Nollywood on the 21st century global Image of Nigeria with following specific objectives:

1. Find out audience perception of diabolism portrayal in Nollywood movies
2. Ascertain if the portrayal of diabolism in Nollywood movies has give Nigeria a negative image
3. Identify the implications of Nollywood's portrayal of diabolism on Nigeria's global image.
4. Find out how effective Nollywood has been in engendering a positive Nigeria image.

Literature Review

An Overview of Nollywood

Nollywood, as known today, would have never been possible if not for the gross poverty that hit the film industry during the early days and persuading producers to employ easier and less expensive materials to make money and still tell their stories at the same time. Thus, the change from Celluloid to video took place (Onuzulike, 2015). He further chronicled the Nigeria film history in four stages that are closely associated with the socio economic and political stages in Nigeria history as; the Colonial period (1903-1960), the Independence period (1960-1972), Indigenization Decree period (1972-1992) and the Nollywood Period (1992-present).

Economically, the contribution Nollywood brings to Nigeria cannot be ignored or trivialized. More employment opportunities are currently available to the citizens. The Nigerian Film Industry employs one million of them and generates sales of \$200 million and \$300 million per year (Onuzulike, 2014). Little wonder Endong (2017) describes the high growing industry as a global phenomenon because of how it has spread its tentacles through Africa, some Asian and Western parts even to the Caribbean parts. With all its specs, Nigeria is still being a dumping ground for unsavoury cinema products from Hollywood, Bollywood and Hong-Kong (Enna, Idakwo and Akpoye , 2015)

Even if Nollywood cannot beat Hollywood in terms of contents, creativity and technology, it has one thing that works for Nigerians and Africa at large. This one thing the Nigerians appreciate above all else is that it is our own industry. It is something that was started from nothing and has grown into what it is now. Nollywood is the Nigerian people's story, their culture and norms and as bad as it looks, it's a cultural preservation (Onuzulike, 2014).

As an audio-visual medium of communication, Nollywood creates mental images in the minds of people that allows them meditate deeply on the circumstances being portrayed. This form of communication provides both education and entertainment to the audiences. Viewers are able to learn a truckload while still being entertained in a concept tagged edu-tainment.

Different sources beyond the video cassette discs are available for the Nollywood audience to get their preferred films. This century offers advanced services through the media convergence and exposure to Nollywood films is no longer a problem. Films are distributed through the internet like YouTube, Phone applications like Iroko TV and satellites. One of such satellites that distribute Nigerian Films is DSTV (Digital Satellite Television). DSTV is a multi-channel digital television service in Africa. It has five channels selected for the broadcasting of Nollywood films which are; Africa Magic World (Channel 112), Africa Magic (Channel 114), Africa Magic Movies (Channel 115), Africa Magic Hausa (Channel 117), Africa Magic Yoruba (Channel 118) (Udomisor and Sonuga, 2012). GOTV, Strong are other examples of satellite television which for a subscription, can choose to spend as much time as they want in any station of their choice. These audiences are not just local but international.

The name, Giant of Africa which was given to Nigeria is a metaphor used to show her prosperity, leadership and front row seat when it comes to advancement in society. The country seems to have not lost this title already as the society seems to be on a never ending spiral into

decay. The society can be described as taking a step forward, then two steps backward. Nigeria is burdened with many ills led by the high level of corruption which has overtaken the society. Others blame the dilapidated state of affairs to continuous set of selfish leaders who have been in charge of the administration since the country's independence from the white man in 1960. This downtrodden environment is what video films aim to cure. Nigerians argue that the reason there is so much evil and negativity in the Nigerian films is because this is their reality. The state of the country is burdened with terrorists, kidnappings, diabolic activities and many more. The film is a channel to reach all spheres of life in a bid to preach change. Through the portrayal of these heavy but strange matters on screens, the Africa descent is being reconstructed, reprocessed and administered (Onuzulike, 2014).

The Concept of Diabolism in Nigeria Culture

The constant portrayal of diabolism in Nollywood films can not only be blamed on the producers alone but must be halved and an equal share given to the audiences themselves, the Nigerians. To understand this blame, the concept of diabolism in the Nigerian culture must be initially analysed in order to foster understanding on the reason for the constant portrayal of diabolism in Nigerian Video films and its link to the phenomenal but continuous success of the industry. Kumwenda (2007) states this in clear terms when he opines that the Nigerian video film industry is driven by audiences' expectations. Filmmakers construct their narratives around stories that satisfy the audiences' expectation and wants, without which the film would be unsuccessful to the local markets.

Nigeria, like most African nations is enthusiastically religious; the lifestyle of the supernatural is a routine in Nigeria. The average child is bred in a home that believes in the world outside the physical. Society ingrains this way into the children in a simple lecture; that there is staunch evil in the world and anyone who is ignorant about this or chooses to do nothing will be swallowed up sooner than later. This is one ground that the three major religions in Nigeria agree on. Christianity teaches about a higher, evil power, Satan and his demons, parading the universe just looking for whom to destroy without just cause thus, children are dragged early to church and advised submit to another higher but good power to escape the other.

Huda (2019) posits that Islam tells its followers to beware of the evil eye- the harm that comes to a person as a result of someone else's jealousy or envy towards them and usually manifests in sicknesses and general bad luck and the Jinn, evil supernatural beings identical to the Christian's Satan. Like the Christian faith, only Allah can offer complete protection and not talismans. The African Traditional Worshipers also believe in the two sides of power being good and bad that is witchcraft is simply influencing someone else's decision to suit one's own desire against their wish. Although, there are regular clashes between these thoughts, what the average Nigerian individual is not confused about is not if there is an unseen world but which of these worlds to believe in.

Interacting with the environment opens the individual to the culture of music, dressing, language, colour available, all coming together in symphony to give meaning to the daily lifestyle of the people. For example, the colour, red symbolizes witchcraft or diabolic activity somewhere in the vicinity. By default, the individual who sees a red or white material tied to a tree or an object will unconsciously veer towards another path to avoid "placing themselves in unnecessary spiritual tussles". When it comes to music, special sounds and lyrics can imply communication with spirits and malicious beings so, persons witnessed in such, is perceived as a vessel of evil just as it is more natural for a family hearing these voices at night to inquire at it, to hide deeper in shadows.

Myths are peculiar to society and the Nigerian is not an exception. The auspicious and strange narratives common with the diabolic themed films are mostly grounded in the culture and traditions of the people (Kumwenda, 2007). Some of these narratives include the myths of the dangers of crying at night or calling snake by its name at night will lead to the capture of the child, not answering one's name without being sure who the caller is, insulting masquerades, widows drinking the bathing water of their husband's corpse to prove her innocence is woven into the systems. All these occurrences and many more have been told in Nollywood films. Usman, Ohwovoriole, Owoicho, Dik and Torutein (2013) posit that these video films as a reflection of the Nigerian society are the reflection of the people's culture.

Kumwenda (2007) goes further to ascertain that the technical and thematic issues observed in the Nigerian film industry is only "problematized" by the academic society and not the locals themselves who are the major patronisers of the films. It is this culture that chiefly influences the decision of marketers and producers to dish out such negatively themed films for the simple reason that it is what the audiences want. The issue at hand is not why diabolism is such a norm in society but why the Film industry should choose to make it so common and regular and even ways that encourage participation.

Audience Perception of Diabolism as Portrayed in Nollywood

Nollywood as an agent of Change and perception creation has succeeded in using its power to create perceptions among the people. Due to the constant projection of diabolism as the main theme in Nigerian films, it seems the image of Nigeria is not favourable be it abroad or even amongst their own people as most see it as lazy production.

In 2016, social media was awash with the story of a Danish lady aid worker, Anja Loven who found an ostracized and malnourished 2-year old boy who had been abandoned by his family with claims of being a witch baby that would bring his family down in Uyo, Akwa-ibom (Busari, 2016). This shows what the media can do to a people. The film, *End of Wickedness* (prod by Helen Ukpabio, 1999) is an example of the creation of negative emotions towards children. Individuals believe almost anything that is shown on the television and the messages on the film channel is not left out in spurring of these mindsets.

Females are portrayed negatively than positively in video films. In Nollywood films, there are more female witches in films than males this cultivates the mindset that females are more prone to be diabolically minded than the males (Udomisor and Sonaga, 2012). Fair and beautiful ladies are to be suspected of being agents for the marine kingdom seeking to destroy destinies in what the Igbos call *Ogbanje*. Also Mother -in-laws are shown to be cruel and only seeking for ways to destroy their daughter-in-laws, jealous for her son's attention more than half the time. Therefore, most problems in the marital homes like discord, barrenness, delay in marriage etc are immediately linked to them.

Shaka and Uchendu (2012) narrate how these females in Nollywood are portrayed in two extremities of the man, on one hand is the docile, soft and passive woman always at the victims end and always prone to tears on the other is the strong female, drunk with power, wicked and most times using diabolic means to get her way (*Forbidden, Fatal Desire, Taboo, Deadly Affair*). Popular Nollywood veteran actress, Patience Ozokwor usually falls under the latter category whereas Nkiru Sylvanus, the former.

The diabolic themed messages create the mindsets that power can easily be gotten through negative means. Movies like Billionaires Club create the perceptions that every rich man in the society must have dabbled into diabolism. Easy riches and sudden wealth from men especially the youths is examined with suspicions from elders. For instance in *Jenifa*, a film

directed by Muhydeen Ayinde in 2008, the lead character wants so much to be acknowledged in society and to be respected and the way she goes about it is through prostitution and diabolical means that makes men beg to sleep with her and indeed she achieved this status in her society (Shaka & Uchendu, 2012). In *Across the river* (20, four friends travel to Asaba to get power from the infamous “Nwanyi Asaba”, after fulfilling all the requirements they become shakers and spenders in their towns; in *Derico*, the lead character with the same name becomes insurmountable and untouchable after seeking help from a native doctor to terrorize his community through armed robbery.

Every problem in life like financial constraints, health issues and literally every problem can be traced to the supernatural. Old people are seen as evil, never-do-wells. They are constantly portrayed in films as villagers seeking the downfall of all and sundry. Whenever the people in the city visit the village, they would usually be welcomed by pretenders who would smile with them then arise at night to curse their businesses, health, family or cause accidents on their return home. This same people would be the first to sympathize with them. This reinforces the plans of the city dwellers to stay off harm’s way by avoiding their hometowns and sending as little money as possible to the village to help out in after long prayers to exempt their contributions from being used as point of contacts (a spiritual concept of using a physical material as a link to influence the giver).

Nollywood introduces the supremacy of the Christian religion over the African Traditional Religion (ATR) which is always portrayed as the chief proprietor of diabolism. Most films show the pain, sorrow, stagnancy that comes with being involved with witchcraft in anyway, either as a perpetrator or victim and always, Christianity is the solution to defeat such evil. *Christ in me* (2003, directed by Sunday Nnajiude), *Stolen bible* (2004, directed by Emeka Nwabueze), *40 days in the Wilderness* (2005), are video films that had their concluding scenes portray that God is supreme and has the final say in every matter concerning ATR. Tasie (2013) bemoans the constant projection of ATR in the video films as diabolic and inferior, giving instances of the dirty accommodation of the chief priest, his unkempt appearance, his constancy as helper for the evil perpetrators, his inability to offer permanent solutions to the problems of his clients and worse off, his ever degradation in the face-off battles with Clergies that almost-always resolves the conflict of the films. All these add up to create disgust for African Traditional Religion which should not be.

As a plus to Nollywood, even though spiritual problems, witchcraft, curses and others permeate the films, the closing themes majorly carry positive messages revolving around that “good will always triumph over evil”, “nothing hidden under the sun, will remain closed forever”, “whatever is sown will be reaped”, “Easy path is quick, but the hardworking path is long-lasting”. Examples of such are *Egg of life* (2003, directed by Andy Amaechi), *Cry for Help* (prod. By Andy Amenechi, 2002), *Sins of the Father*, *Bakassi boys* and many others.

The trend in ritualism and the supernatural in Nigerian video films are considered as problematic while others just follow it as Nigerian indigenous culture (Oguine, 2004 cited in Onuzulike 2016). Whereas the prevalence of witchcraft might cause belief in the worst African stereotypes, it is something that cannot be done without because it is truth. This trend encourages people to see Africa has a backward nation and encourages the notion of archaism and primitivism. Even if these films are produced to educate society, it still professes that even if this is evil, at least it works.

This trend in Nigerian films has reflected on the perceptions the people of other nations have about Nigeria. Even though, it is confirmed that Nollywood films are especially favoured

abroad especially in other African countries, it is sadly still of note that the messages passed about Nigeria is not good. These films tend to promote fear and disrespect of Nigerians while encouraging others to look down on the country. There are better themes that if Nollywood choose to explore would yield favourable reports of Nigeria overseas. These themes include patriotism, love, faithfulness, science and many others.

Theoretical underpinning

Cultivation Theory

In the 1960s, in order to study how television viewer's conception of the real world is shaped and sustained through the images they watched on the television, George Gerbner developed this theory. It simply implies that the content of television has an effect on the audience be it little, medium or to a large extent all depending on the amount of time spent consuming it (Wogu, 2008, p.91). This theory posits that;

- i. Television shapes or "cultivates" viewer's conception of social reality;
- ii. The combined effort of massive television exposure by viewers over time subtly shapes the perception of social reality of individuals and ultimately culture, as a whole;
- iii. The mass media cultivates and promote attitudes and values which are already present in the culture of a given society.

Littlejohn as cited in (Wogu, 2008) explains that "even if subcultures may retain their separate values, but general overriding images depicted on television will cut across individual social groups affecting them all." In summary, this theory implies that in the same way that the continuous projection of violence in films has shaped the idea that the world is a mean place and projected more fear and irrationality into the relationship of the people with society and other members of society, so also will the diabolism themed messages give a negative perception of the Nigerian State

Method

The survey research design is apt for this study because it allows a subset of a large population to be studied and answers generalized. The population of this study comprises all the residents of Enugu State. According to 2006 census, population of Enugu state was 3,267,837. Using (UNDP) annual 3.2% growth rate, the population was projected for 13 years since the last census which gives a working population of 4,627,260.

The sample size of this study which was calculated using the Australian Sample size Calculator is 385. However, a total number of 375 copies of questionnaire were returned and will be used for result analysis. In selecting the sample for this study, the multi-stage sampling technique comprising the cluster sampling method, simple random sampling method and then accidental/purposive sampling method was used.

Findings

Research question 1 what is the audience perception of diabolism portrayal in Nollywood movies?

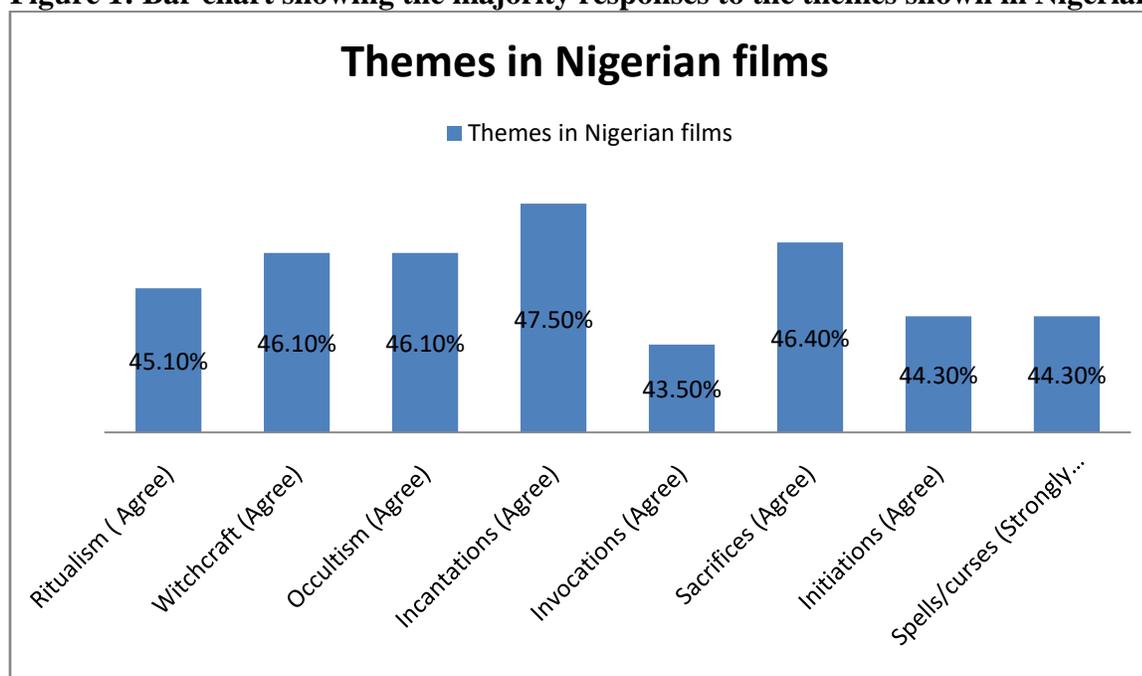
Table 1: Respondents' response to their notice of diabolic scenes in Nigerian films

Response	Frequency	Percentage
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Strongly agree	155	41.3%
Agree	111	29.6%
Neutral	64	17.1%
Disagree	32	8.5%
Strongly disagree	13	3.5%
Total	375	100%

This table shows that 155 respondents (41.3%) strongly agree that Nigerian films contain a lot of diabolic scenes, 111 respondents (29.6%) agree to this, 64 respondents (17.1%) remain neutral, 32 respondents (8.5%) disagree and 13(3.5%) respondents strongly disagree to this. The minorities (8.5% and 3.5%) that do not notice diabolism themes in Nigerian films suggest that indeed diabolism themes are predominant in Nigerian films.

Figure 1: Bar chart showing the majority responses to the themes shown in Nigerian films.



The figure above shows the response of the majority for each of the themes. Majority of the respondents agree that the themes of ritualism, witchcraft, occultism, incantations, invocations, sacrifices, initiations, Spells/ curses are usually seen in Nigerian films. The above result gives a hierarchy of the themes preferred by producers. Also, all the themes above hold the majority in their different tables giving a clear statement that diabolism is a major theme in Nigerian films.

Research Question 2: Has the portrayal of diabolism by Nollywood given Nigeria a negative

Table 2: Respondents' view on diabolism giving Nigeria a negative image

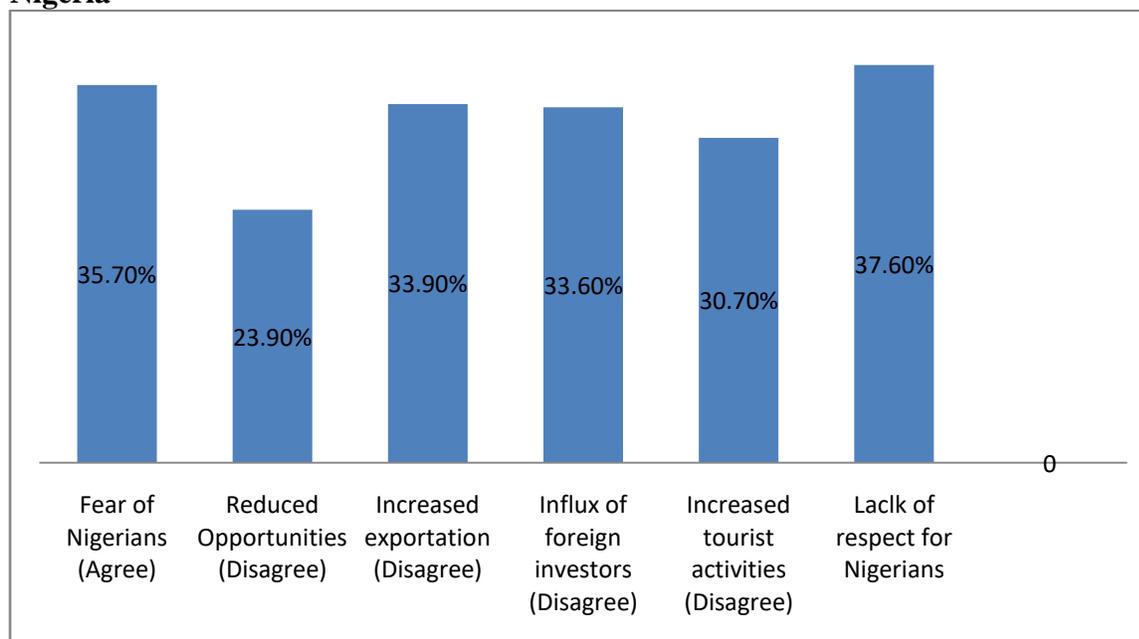
Response	Frequency	Percentage
Strongly agree	151	40.3%
Agree	116	30.9%
Neutral	49	13.1%
Disagree	38	10.1%

Strongly disagree	21	5.6%
Total	375	100%

This table shows that 151 respondents strongly agree (40.3%) that diabolism gives Nigeria a negative image, 116 respondents (30.9%) agree, 49 respondents (13.1%) are neutral, 38 respondents (10.1%) disagree and 21 persons (5.6%) strongly disagree. Majority of the respondents strongly agree that diabolic films give Nigeria a negative image.

Research Question 3: What are the implications of Nollywood’s portrayal of diabolism on Nigeria’s image?

Figure 2: Bar chart showing the majority response to what diabolic films promotes in Nigeria



Analysis of figure 2 reveals the effects of diabolism in Nigeria films. Majority responses shows that the effects of diabolism in films are all negative with the highest effect being the fear of Nigerians abroad and the lack of respect for Nigerians.

Research Question 4: How effective has Nollywood been in engendering a positive image of Nigeria?

Table 3: Respondents’ response to Nollywood’s role in promoting Nigeria’s image

Response	Frequency	Percentage
Strongly agree	214	57.1%
Agree	128	34.1%
Neutral	16	4.3%
Disagree	11	2.9%
Strongly disagree	06	1.6%

Total	375	100%
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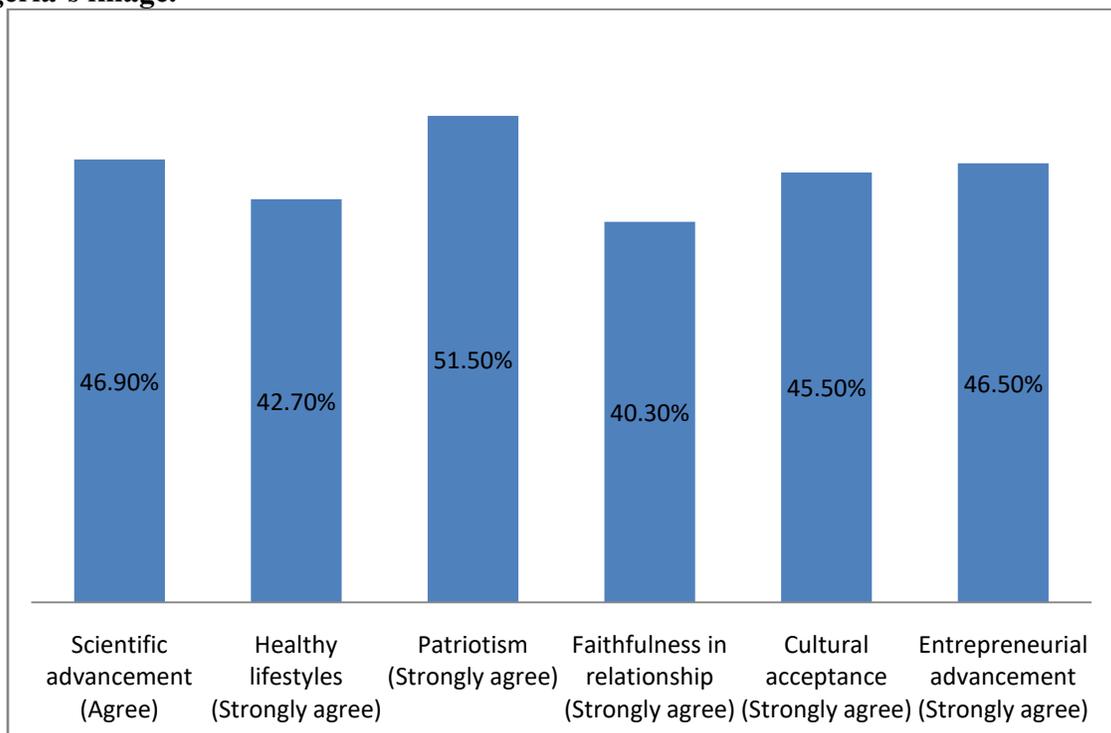
The above table shows that 214 respondents (57.1%) strongly agree that Nollywood has a role in promoting Nigeria’s image, 128 respondents (34.1%) agree, 16 respondents (4.3%) are neutral, 11 respondents (2.9%) disagree and 6 respondents (1.6%) strongly disagree. Majority strongly agree followed closely by those who agree that Nollywood has a role to play. The results shows that the Enugu residents expects a lot from the Nigerian film industry in terms of the films they produce and how it can help reduce their stress.

Table 4: Respondents’ responses to whether Nollywood is performing her role effectively

Response	Frequency	Percentage
Strongly agree	58	15.5%
Agree	61	16.3%
Neutral	34	9.1%
Disagree	78	20.8%
Strongly disagree	144	38.4%
Total	375	100%

The above table shows that 58 respondents (15.5%) strongly agree that more films on patriotism is good, 61 respondents (16.1%) agree, 34 respondents (9.1%) are neutral, 78 respondents (20.8%) disagree and 144 respondents (38.8 %) strongly disagree. Majority strongly disagree that Nollywood is effectively carrying out her role in promoting Nigeria’s image and this is in accordance with table 10 that shows they are expectant of the roles they can and should play in promoting Nigeria’s global image.

Figure 3: Bar Chart showing the majority’s response to how Nollywood can promote Nigeria’s image.



The above figure shows the majority responses to the roles Nollywood should play in promoting Nigeria image. Themes of patriotism and scientific advancements are the highest including other themes which are all major themes portrayed in Hollywood. This implies that Nollywood should implement most of the strategies of Hollywood in their film production.

This study titled *Audience Perception of diabolism portrayal in Nollywood and 21st Century image of Nigeria* had 4 main objectives which were: to find out audience perception of diabolism portrayal in Nollywood films, ascertain if the portrayal of diabolism in Nollywood movies has given Nigeria a negative image, identify how effective Nollywood has been in engendering a positive image of Nigeria.

Discussion of findings

Findings on research question one show that majority of Enugu state residents watch Nigerian films often (144 respondents representing 38.4%) and therefore it is safe to say, they are regular watchers because only a very small minority (58 respondents representing 15.5%) rarely watch Nigerian films. Also, the audiences agree that Nigerian films contain a lot of diabolic scenes (155 respondents representing 41.3%). Going further to prove that Enugu state residents can really identify diabolism in Nigeria films, majority of the respondents agreed and strongly agreed that they regularly encounter scenes or actions of ritualism when they watch the films.

Findings on research question two show that the constant portrayal of diabolism in Nigerian films has given Nigeria a bad image. A total of 267 persons out of 375 respondents agreed (116 respondents representing 30.9%) and strongly agreed (151 respondents representing 40.3%) that the portrayal of diabolism in Nigeria films give the country a negative image. Also, Enugu state residents do not think that diabolic scenes in Nigerian films promote a positive image (113 respondents representing 30.3%). This is a confirmation of the researcher's hypothesis embedded in the statement of the problem that these films paint the country in a bad light. Films travel a far distance sometimes beyond the imaginations of the producers but this has no real impact because all it does is create bad perceptions of the country.

Answering research question 3, findings show that the effects of Nollywood's constant production of diabolism films in this 21st century has tarnished the Nigerian image which has in turn made foreigners afraid of Nigerians. It also reduces the opportunities Nigerians would have otherwise had but for the negative image of the country. Respondents disagreed that diabolic themed films would promote increased tourists' activities or create respect for the Nigerian man.

Findings on research question four show that Enugu states residents (214 respondents representing 57.1%) agree that Nollywood has a role to play in improving and promoting a positive Nigerian image. Additionally, Nollywood can perform these roles by producing more films showing scientific discoveries, encouraging healthy lifestyles and entrepreneurial skills and development, faithfulness in relations, patriotism and culture acceptance.

Although, majority strongly disagreed (144 respondents representing 38.4%) that Nollywood is performing her roles effectively, the cumulation of the respondents that agree and disagree is 119 persons representing 31.8% of the total respondents giving reasons that it shows Nigeria's true way of life while others gave mixed answers that even though diabolism portrayals

are not good, it is what the country has to offer. This finding agrees with the findings of Kumwenda (2007) and Akpabio (2007). Both studies showed that even though Nigerian films portray a lot of diabolism in their productions, audiences have favourable responses to it while others are simply resigned to it. Also, it agrees with Udomisor and Sonuga (2016) findings that a major reason people accept the diabolic themed films is because they perceived these films as showing the realities of living in Nigeria.

Conclusion

Nigeria films are so common in the society that people can pick one for as low as three hundred naira (1\$) but this is not good news yet because the message being passed across is majorly poorly constructed and cannot help develop the minds of the citizens including the children. Also, a film can travel so far with its message and culture of its people and even this is the case in Nigeria, where a lot of persons know so much and even to come to appreciate the culture of the Westerners, Asians, Middle-Easterners and other territories as a result of the consumption of their films.

In addition taking into consideration that many foreigners may never step foot in Nigeria and will depend solely on narrations from personal contacts and films on the country. They end up concluding that Nigeria is solely all the evil they see on their screens, a small minded, backward and primitive people. Nollywood should sit up and take on their roles full force, producing films that educate, entertain and inform their audience. With the rate, Information, Communication and Technology is growing, information is becoming easier by the second t pass and the world getting smaller. Nigeria should not be left out but should make maximum use of this advantage that providence has brought her way in the form of films.

Recommendations

In line with the objectives and findings of this study, the following recommendations become imperative;

1. Increased screening for the art of script writing in tertiary institutions. Since anybody aiming for a certificate in the film industry must pass through this institution. School managements and lecturers should put more efforts in educating these future film makers on the ethics of their chosen profession as well as good idea creation, script-writing and film techniques.
2. The Nigerian film regulatory body should lay laws against diabolic contents in Nigerian films. The National Film and Video Censors Board (NFVCB) is Nigeria's governmental regulatory film body and it has the duty to watch over the productions released into society. It should frown strongly upon such lazy productions, using few as an example and leveraging a fine upon offenders.
3. The National Film and Video Censors Board (NFVCB) should organise regular seminars for producers, directors and others involved in the film making process to enlighten them on their obligations to feed the minds of the people. If this is done, with time, changes will become evident in Nollywood.

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