

**APPRAISING GENDER IMAGING OF FEMALE ROLES IN  
SELECTED NOLLYWOOD FILMS**

**BY**

**ABIMIKU ABIGAIL ESLA**

**NSU/MA/FMA/0002/17/18**

**A THESIS SUBMITTED TO THE SCHOOL OF POSTGRADUATE  
STUDIES, INSTITUTE OF STRATEGIC AND DEVELOPMENT  
COMMUNICATION, NASARAWA STATE UNIVERSITY, KEFFI, IN  
PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE  
AWARD OF MASTER OF ARTS IN FILM AND MEDIA ARTS.**

*Approved for binding*  
*A. J. O.* 14/7/21  
JULY, 2021.

## DECLARATION

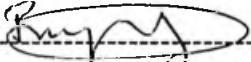
I hereby declare that this thesis has been written by me and it is a report of my research work. It has not been presented in any previous application for a Master's Degree or any other degree. All quotations are indicated and sources of information specifically acknowledged by means of references.

-----  
**ABIMIKU ABIGAIL ESLA**

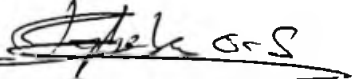
NSU/MA/FMA/0002/17/18

## CERTIFICATION


The Research work titled, Appraising Gender Imaging of Female Roles in Select *Nollywood* Films meets the regulations governing the award of Master of Arts of the School of Postgraduate Studies, Nasarawa State University, Keffi, and it is approved for its contribution to the body knowledge.

  
-----  
**Dr. Bridget Onochie**  
Chairman, Supervisory Committee

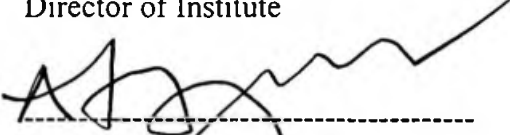
08/07/2021  
-----  
Date

  
-----  
**Dr. Sunday Igbaba**  
Member, Supervisory Committee


08-07-2021  
-----  
Date

  
-----  
**Prof. E.S Dandaura**  
Director of Institute

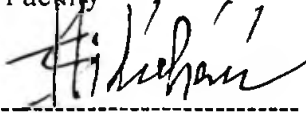
08-07-2021  
-----  
Date

  
-----  
**Dr. Anthony Igyuve**  
Internal Examiner

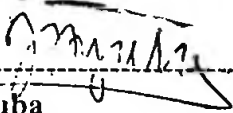
13/07/2021  
-----  
Date

  
-----  
**Prof. E.S Dandaura**  
Dean of Faculty

08-07-2021  
-----  
Date

  
-----  
**Prof. Saint E.T Gbileeka**  
External Examiner

08.07.2021  
-----  
Date

  
-----  
**Prof. J.N Ayuba**  
Dean, School of Postgraduate Studies

13-07-2021  
-----  
Date

## DEDICATION

To God almighty, who gives strength and knowledge and without whom this work would not have been a reality.

## ACKNOWLEDGEMENTS

Glory be to God almighty for his grace, mercy, provision and guidance throughout the period of this programme.

To my supervisors, Dr. Bridget Onochie, words cannot express how grateful I am to you for your time, attention and support, Dr. Sunday Igbaba, I truly appreciate your patience and understanding. To my lecturers Professor E. S. Dandaura your dogmatism is worthy of emulation, Professor Amirikpa Oyigbenu, you are a role model, Dr. Suru Damisa and Dr. Philip Umaru thank you for all the time you spent in giving academic and moral advise, Mrs. Fololo Lugbasa, thank you for being an elder sister and a moral backing and finally Mr. Stanley Osumaiyi I appreciate your support.

I cannot forget to mention my mummy; Hajiya Lantana Ahmed, the world would be a better place if there were more people like you.

To my Dad Dr. Sunday Esla Abimiku, thank you for bringing me thus far, your moral, academic and financial supports are duly appreciated and I will not relent in becoming that professor you want me to be. My sweet mother Mrs. Felicia S. E. Abimiku your prayers keep me going. Your support sustained me and I sure will make you proud.

My siblings Mrs. Beatrice S. Aluma, Oklo Abimiku, Oshela Abimiku and Stephnie Amadu, I appreciate your presence in my life and your support throughout this programme.

My little nieces; Solace and Shiela Aluma all work and no play makes small mummy a dull one, thank you for all the fun times. The entire extended Abimiku's family, thank you all for your prayers.

My course mates the pioneer PG class of ISDEVCOM and Theatre Arts, it was amazing being the youngest amongst people of wisdom and integrity like you. My Film and Media colleagues Zubi, Deedo and Shallom thank you for the unity and togetherness. To my Jarkasa Family Janet, Khairatu and Aisha, Keffi was habitable for me because I had you all. Gapsy, thank you for being a true friend. My dearest madam S.B. we all miss you and we will never stop loving you even in death.

My countless number of friends and well-wishers, I cannot mention all your names here but I want you to know that I appreciate every one of you. Thank you for the prayers, support and encouragement when I felt down and the hype when I was up to it. Dawg, thank you for being my greatest motivation, you are deeply appreciated.

Paul Uko, I specially want to thank you, I don't know what I would have done without you. I am forever grateful to you for all your assistance during this research work.

Bubu; as hard as it is to believe you are never going to read this, I know how much you wanted to see the end of this programme for me. I know you are smiling down at me. It is still and will always be all the way up and I will never let you down. We love you even in death and will forever miss you.

Dear Angel, the road has been tough but you always have been there for me, thank you for all the support and encouragement. Cheers to forever and a day more.

## ABSTRACT

*The media is one of the strongest means of communication as it informs, educates and entertains. Film however as an arm of the media is seen as the mirror of the society as it is supposed to depict the societal practices and also ridicules the society. The African woman despite her strength and struggles have been neglected to the background due to the cultural roles ascribed to them and even though they try to gain recognition and the chance to showcase their strength and skills, the manner in which they have been portrayed has kept them stunted. Instead of contributing to socio-economic growth, they try to gain recognition amongst their male counterparts. Nollywood films have also helped in projecting these images rather than create awareness for a fair representation of African women through films. It is against this back drop that this research work has tried to identify those roles and images that have been ascribed to women and to find out its effects on the woman's self-esteem and also ascertain if the films attempt to correct the negative narrative given to women at the end of such films. Hinging on the feminist theory, the research has used the qualitative method of research and also looked at Mr and Mrs and The real man with a few references from Dry as coded films analyzed for the purpose of this work. Findings included women given the images of ambitious, objects of male gratification, weaker sex and irresponsible. These images rub them of self-esteem and although some films try to correct such images it comes rather at the end where there is little or no room for further achievements. Recommendations are that female artists should learn to reject roles that will demean their reputation and producers and script writers should learn to improve on the films they write and produce to give women more relevance thereby boosting their self-esteem and representation.*

## TABLE OF CONTENTS

Cover Page	-	-	-	-	-	-	-	-	-	-	i
Title Page	-	-	-	-	-	-	-	-	-	-	i
Declaration	-	-	-	-	-	-	-	-	-	-	ii
Certification	-	-	-	-	-	-	-	-	-	-	iii
Dedication	-	-	-	-	-	-	-	-	-	-	iv
Acknowledgement	-	-	-	-	-	-	-	-	-	-	v
Abstract	-	-	-	-	-	-	-	-	-	-	vii
Table of Content	-	-	-	-	-	-	-	-	-	-	vii-x

### CHAPTER ONE

#### INTRODUCTION

1.1	Background to the study	-	-	-	-	-	-	-	-	-	1-5
1.2	Statement of the problem	-	-	-	-	-	-	-	-	-	5
1.3	Research questions	-	-	-	-	-	-	-	-	-	5-6
1.4	Aim and objectives of the study	-	-	-	-	-	-	-	-	-	6
1.5	Significance of the study	-	-	-	-	-	-	-	-	-	6
1.6	Scope of the study	-	-	-	-	-	-	-	-	-	6-7
1.7	Operational Definition of terms	-	-	-	-	-	-	-	-	-	7

## CHAPTER TWO

### LITERATURE REVIEW

2.1	Conceptual framework	-	-	-	-	-	-	-	8
2.1.1	Concept of film	-	-	-	-	-	-	-	8-9
2.1.2	History of film-	-	-	-	-	-	-	-	9-14
2.1.3	Film in Nigeria ( <i>Nollywood</i> )	-	-	-	-	-	-	-	14-16
2.1.4	The Concept of Gender	-	-	-	-	-	-	-	16-20
2.2	Review of Previous Studies	-	-	-	-	-	-	-	20
2.2.1	The Portrayal of Women	-	-	-	-	-	-	-	20-26
2.2.2	Portrayal of Women in <i>Nollywood</i> Films	-	-	-	-	-	-	-	26-29
2.3	Theoretical Framework	-	-	-	-	-	-	-	29-30

## CHAPTER THREE

### RESEARCH METHODOLOGY

3.1	Research methodology	-	-	-	-	-	-	-	31
3.2	Qualitative research method	-	-	-	-	-	-	-	31-33
3.3	Research instruments or tools.	-	-	-	-	-	-	-	33

## CHAPTER FOUR

### GENDER IMAGING IN MR AND MRS, HE IS THE ONE AND DRY MOVIES

4.1	Film Analysis	-	-	-	-	-	-	-	34
4.1.1	Plot summary of <i>Mr and Mrs</i>	-	-	-	-	-	-	-	34-36
4.1.2	Character analysis of <i>Mr and Mrs</i> -	-	-	-	-	-	-	-	36-37

4.1.3	Themes of <i>Mr and Mrs</i>	-	-	-	-	-	-	-	-	37-38
4.1.4	Plot summary of <i>He is The One AKA The Real Man</i>	-	-	-	-	-	-	-	-	38
4.1.5	Character analysis of <i>He is The One AKA The Real Man</i>	-	-	-	-	-	-	-	-	38-40
4.1.6	Plot summary of <i>Dry</i>	-	-	-	-	-	-	-	-	40-42
4.1.7	Character analysis of <i>Dry</i>	-	-	-	-	-	-	-	-	42
4.2	Roles Ascribed to women in Select Films (Research Question 1)	-	-	-	-	-	-	-	-	42-53
4.2.1	Effect of Images on the Self-esteem of Women in the <i>Nollywood</i> films (Research Question 2)-	-	-	-	-	-	-	-	-	53-56
4.2.3	Attempts at correcting these images at the end of the films (Research Question 3)	-	-	-	-	-	-	-	-	56-57
4.3	The imaging of women in <i>Mr and Mrs</i> and <i>He is the one</i> and <i>Dry</i> Movies	-	-	-	-	-	-	-	-	57-58

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECCOMENDATIONS

5.1	Summary	-	-	-	-	-	-	-	-	59-61
5.2	Conclusion	-	-	-	-	-	-	-	-	61
5.3	Recommendation	-	-	-	-	-	-	-	-	61-62
5.4	Limitation of study	-	-	-	-	-	-	-	-	62-63
	References	-	-	-	-	-	-	-	-	64-68z

## CHAPTER ONE

### INTRODUCTION

#### 1 Background to the Study

Film has become one of the most powerful means of communication. As an art form, it is considered the “mirror” of modern society because of the significant role it plays in strengthening the society. Film informs, educates and entertains. Other roles include advertising and correlation of the society. Ihentuge (2005) states that “undeniably, film is a powerful and significant art form more serious than many other art forms. Its withdrawal from contemporary society would most probably, constitute a social catastrophe”. Society is influenced by film in so many ways. It is the medium of communication and information dissemination .It is a medium that keeps the people informed about the happenings around them and the world over. According to Archana Kumari and Himani Joshi (2015), “it has been widely recognized that media can play an instrumental role in bringing social transformation and social change by promoting and disseminating information”. In a further statement they added that the content of media reflects the pattern of values in any situation. Film has strong socio-cultural impacts upon the society. Due to its inherent ability to reach large number of public, it is widely used as a tool for awareness creation.

Archana and Himani added that the prevailing attitude of the society gets revealed the way subjects dealing with women are treated by the media. They acknowledge that the way women have been portrayed in media is an exaggerated form of real life circumstances and assumptions and it has a very little relationship with the real life. In their opinion, it is a matter of concern because it has a great impact on lifestyle of today’s adolescent as they imitate and identify

themselves with the character shown in the content of programs of printed or electronic media. The issue of gender portrayal has been a growing concern for researchers and the focus has primarily been on sex stereotyping in media and the media's role in perpetuating discrimination and encouraging disparity and preserving traditional sex role attitudes and behaviors (Smith & Walker 1992).

In a world full of stereotypes with high focus on gender and their specifications, the issue of imaging goes beyond mere talking. The use of the media and films in particular in changing the poor gender orientation of people is necessary. Truly, gender roles exist and this has seriously affected the coming together of both genders in a work system. The specified roles of the feminine gender seems overtly limited as much is done by men especially the aspects of human existence with the most respect.

The position of the media is drawn from the central stand of cultures. *Nollywood* films greatly portray Nigerian cultures which include gender roles. Since part of the film industry's objectives is to highlight the different cultures and philosophies of the people including the traditional points of view on gender by different cultures, the essence of this study is to appraise how women are typically portrayed in the media especially in films and also add to the body of publications geared towards correcting the ills against the feminine gender, this is against the backdrop of women imaging as second to the men and good for domestic activities and procreation.

Film is one of the most universal ways messages are communicated to the people. It is considered a veritable agent of socialization and information as it plays a key role of ensuring that the society is not only informed but also sustained. In addition, the media set trends and stimulate topics of public discourse. With the capacity of several media platforms, the society

is influenced in numerous ways and consequently, people's perceptions and opinions are shaped.

Film as an arm of the media has helped in re-orientation of the people and attitudinal change towards the feminine gender. Nigeria's movie industry also known as *Nollywood* has contributed greatly to societal views on gender roles and specifications. Some *Nollywood* films have portrayed women as mentally weak and consequently, assigned inconsequential roles to them. A typical African woman is portrayed in most films as an object of sexual coercion, vulnerable and inferior to men. Though some films lean towards promotion of women's achievements and success, a great number present or portray women as half-baked humans without self-esteem. Some fear that presenting women as equal to men may fuel their quest for equivalence. Gender specification can be traced to the traditional society where responsibilities and rights are delineated on the basis of gender. Imoh, (77) arguing on gender states that;

African gender scholars have contributed to the various debates on gender issues in the continent. While accepting that gender was not used to define human worth in the traditional African society as sex difference was not associated with notions of superiority or inferiority, nevertheless, African women are confronted with harmful traditional practices such as harmful widowhood practices, female genital mutilation and forced marriage which have persisted through illiteracy and poverty.

In films, especially *Nollywood*, women are repeatedly portrayed as objects of sexual pleasure, victims of domestic violence, domestic servants, inferior to and dependent on the male counterparts, an image that has further buttressed negative stereotypes of women in the society. Films give pictures of these cultural labels knotted to gender expectations. The descriptions given to the female gender in films are disquieting and need repositioning. Some of the images are damnable and influence how women assess themselves in a society where they are perceived as home oriented with diminutive or no significance. It also distresses the designations by

children as they watch their mothers or women represented and treated as promiscuous and vulnerable. The influence is always on the negative as the female children are forced to grow in line with what they see while the male children perceive what they have seen as the principal formation for attending to the opposite sex.

Gender specification in films runs down to how women are treated in grave circumstances of bereavements in the family. When a man's wife passes on, not one person forces the man to submit to some customs of sacraments even if they suspect he is responsible for the death of his wife whereas women are treated otherwise. Very often, the late husband's possessions are distributed among the brothers, leaving the women to fend for herself and the children. These harmful traditional practices are perpetrated by kinsmen who feel superior to women. This is common in most traditional societies in Nigeria and unfortunately, the film industry, rather than address the sticky situation, continues to feature films that are full of repetitions of the ugly traditions as they are passed on from one generation to another. A typical example can be seen in the ancient widowhood practice in some parts of Igbo societies where the wife of the deceased is forced to sleep with the dead body for days and drink the bath water of the dead body just to prove her innocence on the man's death.

However, when a woman is properly educated and knows fully her right to enjoy many things in the society in which she lives, there are possibilities that she will be in good position to see to the well-being of the children. Educated women are more informed of their rights for justice. It will ultimately lead to decline in instances of violence and injustice against women such as forced prostitution, child marriage and female feticide, amongst others. The poor messages from films may cause younger girls who will someday grow into womanhood/motherhood to absorb

the poor standard they have seen and by this, transferring the mentality to the family comes into existence.

It is noteworthy that families are the foundation of every society and societies form the world we live in. If the background of every child in the society is checked and balanced by an informed mother, the society is sure to be free from negative vices which haunts the peace of many societies and communities. Film as a channel of communication must stand out more on the arguments about female education. The portrayal of the female gender as uneducated and taken by rich and educated male gender is alarming and should be addressed. Better representation can be achieved through positive presentation in Nigerian films. It is against this background that this study seeks to appraise gender imaging with focus on female roles in select *Nollywood* films.

## 2 Statement of Problem

The under appreciation and poor representation of women in most *Nollywood* films have become an issue for concern. The female gender experience near absence of reverence in most films through the roles ascribed to them. These roles present women as subordinates to men and are given most negative roles that connotes greed, anger, envy, jealousy, selfishness amongst others as characteristics of the female gender. This is a major problem that the researcher has identified and uses this research work to try to correct those impressions and give a fair and better representation.

## 3 Research Questions

1. What roles are ascribed to women in most *Nollywood* films?
2. Does the imaging of women in *Nollywood* films have an impact on the self-esteem of the women in the films?

3. Do *Nollywood* films attempt to review the imaging of women at the end of the film?

#### 1.4 Aim and Objectives of the Study

The aim of this study is to appraise gender imaging in most *Nollywood* films with a view to interrogating likely implications of negative representation of women.

The objectives are as follows:

1. To identify the roles ascribed to women in films
2. To find out if the imaging of women in *Nollywood* films have an impact on their self esteem
3. To ascertain if *Nollywood* films attempt to review the imaging of women at the end of the films.

#### 1.5 Significance of the Study

The essence of academic research is to add value to human existence through information gathering and dissemination. This study will therefore be useful to filmmakers, particularly scriptwriters and executive Producers in their choice of contents and how best to portray women in their films. This study is also expected to help government in sensitizing the public and sanitizing the society through home videos on their views about gender differences. In another vein this study will reveal the dissatisfaction of viewers of *Nollywood* films on how the feminine gender is being portrayed in bad light in most films and their expectations in times to come.

#### 1.6 Scope of the Study

This study looks the role and efficacy of *Nollywood* as an instrument for social engineering. The study adopts *MR and MRS* and *He is the One* also referred to as *The Real Man* with a few

references from *Dry* as examples of the many video films produced by the Nigerian movie industry. The choice of these films were influenced by the similarity of both movies and how it has captured the subject matter. Film as an agent of culture, particularly the epic video film is richly embedded with the people's beliefs, culture and values, and gender stipulations are contained in cultural beliefs which drift into the film industry.

### 1.7 Operational Definition of significant Terms

For better understanding of this study, there is need to define certain key words as applicable to the study to avert the use of other meanings related to it.

*Appraisal:* judgment or assessment of the value of something.

*Gender:* Identification as male/masculine, female/feminine or something else, and association with a (social) role or set of behavioral and cultural traits, clothing, etc.; a category to which a person belongs on this basis.

*Image:* The way that something or someone is thought of by other people. The general impression that a person, organization, or product presents to the public.

*Nollywood:* Used to describe the movie industry in Nigeria.

*Video:* The digital system of recording films. A film, also called a movie, motion picture, moving picture, or photoplay, is a series of still images that, when shown on a screen, create the illusion of moving images. This optical illusion causes the audience to perceive continuous motion between separate objects viewed in rapid succession.

## CHAPTER TWO

### LITERATURE REVIEW

#### **Preamble**

Having given background to the study in the opening chapter, this chapter focuses on the review of relevant literature in gender issues. While exploring the literary platform where the study is domiciled, efforts will also be extended beyond literature with a view to digging out the stereotypical portrayal of female gender in Nigerian movies. It proposes to determine how media through movies represent gender roles. The chapter will in this view, conduct a search on some male and female Authors perception on gender and the participation of women in the media with regards to Nollywood and gender imaging.

#### **2.1 Conceptual framework**

##### **2.1.1 Concept of film**

Film or Cinema basically means moving images; images of time, space, sound and story has enjoyed tremendous popularity ever since its first appearance in Europe and America in the last part of nineteenth century. The film industry has grown rapidly due to people's interest in producing and especially watching films. Although most people watch films for entertainment, many become more interested in discussing what makes a film good or bad. Some film viewers might not be satisfied by watching how the story goes but they might be more interested in what ideas are behind the story and why the story goes in a certain way and it is for this purpose of analyzing films critically; both its forms and context that film studies emerged. In its form, film is not just a means of art as UNESCO has declared it. Film is not like any other art, film is

shaped “.....not only by philosophical, economic factors, but also by its technology.” (Monaco, 1981).

Unlike other arts, film is a teamwork, there is no individual to take credits. There are directors, scriptwriters, actors, actresses, sound engineers and gaffers to mention a few. These people work according to their responsibilities their work is an art in its sense and their artistic work which is the cinematographic aspect determines the quality of a film.

Contextually, film is not only telling stories but also showing ideas politically and philosophically. More so whether we accept it or not films have shaped ideas and values held by many people nowadays.

### **2.1.2 History of Film**

According to Charles Musser, David Robinson and Eileen Bowser (2019), the concept of moving pictures or images as entertainment was not really a new one by the later part of the 19<sup>th</sup> century. Magic lanterns and other devices had already been employed in popular entertainment for generations. During this period, magic lanterns used glass slides with images which were projected. In their submission, the use of levers and other contrivances made these images move. In an article titled “Inventing Entertainment, The Early Motion Pictures and Sound Recordings of the Edison companies, Musser and Core stated that another mechanism called a phenakisti scope consisted of a disc with images of successive phases of movement on it which could be spun to stimulate movement. Additionally, there was the Zoopraxi scope developed by photographer, Eadweard Muybridge in 1879, which projected series of images in successive phases of movements. These images were obtained through the use of multiple cameras. Furthermore, the invention of a camera in the Edison laboratories capable of recording

successive images in a single camera was a more practical, cost-effective break through that influenced all subsequent motion picture devices.

In line with this article, there has been speculations that Edison's interest in motion picture began before 1888. However, the visit of Eadweard Muybridge to the inventor's laboratory in West Orange in February of that year certainly stimulated Edison's resolve to invent a motion picture camera.

Later, Muybridge proposed that they collaborate and combine the zooproxioscope with the Edison phonograph. Although, Edison according to Musser and co-writers decided not to participate in such a partnership, perhaps realizing that the zooproxioscope was not a very practical or efficient way of recording motion. In an attempt to protect his future inventions, Edison filed a caveat with the patents office on October 17, 1888, describing his ideas for a device which would 'do for the eye what the phonograph does for the ear' record and produce objects in motion. Edison called the invention a "kinetoscope", using the Greek words "kineto" meaning "movement" and "scopos" meaning "to watch".

Edison's assistant, Williams Kennedy Laurie Dickson was given the task of inventing this device in June 1889, possibly because of his background as a photographer. Charles A Brown was made Dickson's assistant. According to the report, there has been some argument about how much Edison himself contributed to the invention of the motion picture camera. While Edison seems to have conceived the idea and initiated the experiments, Dickson apparently performed the bulk of the experimentation though most modern scholars assign Dickson with the major credit for turning the concept into a practical reality. In further explanation, Edison's laboratory though worked as a collaborative organization. Laboratory assistants were assigned

to work on many projects while Edison supervised and involved himself and participated in varying degrees.

The initial experiments on the kinetograph were based on Edison's conception of the photograph cylinder. Tiny photographic images were affixed in sequence to a cylinder with the idea that when the cylinder was rotated the illusion of motion would be produced via reflected light. This ultimately proved to be impractical. In a further submission, the work of others in the field soon prompted Edison and his staff to move in a different direction. In Europe, Edison had met French physiologist Etienne-Jules Marey who used a continuous roll of film in his chronophotograph he produced a sequence of still images, but the lack of film rolls of sufficient length and durability for use in a motion picture device delayed the inventive process. This was aided when John Carbutt developed emulsion-coated celluloid film sheets, which began to be used in the Edison experiment. The Eastman Company later produced its own celluloid film which Dickson soon bought in large quantities. By 1890, Dickson was joined by a new assistant, William Heise and the two began to develop a machine that exposed a strip of film in a horizontal feed mechanism. A prototype for the kinetoscope was finally shown to a convention of the national federation of women's club on May 20, 1891. The device was both a peephole viewer and the film used was 18mm wide. Citing David Robinson, in his book "From peep show to Palace" that a rapidly moving shutter gave intermittent exposures when the apparatus was used as a camera, and intermittent glimpses of the positive print when it was used as a viewer when the spectator looked through the same aperture that housed the camera lens. Film was threaded on rollers as a continuous US ribbon. In this patent the width of the film was specified as 35mm and allowance was made for the possible use of the kinetoscope was apparently completed by 1892. According David Robinson;

It consisted of an upright wooden cabinet high with a peephole with magnifying lenses in the top. Inside the box the film in a continuous band of approximately 50 feet, was arranged around a series of spools. A large electrically driven sprocket wheel at the top of the box engaged corresponding sprocket holes punched in the edges of the film, which was thus drawn the lens at a continuous rate. Beneath the film was an electric lamp and between the lamp and the film a revolving shutter with a narrow slit as each frame passed under the lens, the shutter permitted a flash of light so brief that the frame appeared to be frozen. This rapid series of apparently still frames appeared, thanks to the persistence of vision phenomenon as a moving image from peep show to palace (34)

At this point, the horizontal feed system had been changed to one in which the film was fed vertically. As mentioned, the viewer would look into a peephole at the top of the cabinet in order to see the image move. The first public demonstration of the kinetoscope was held at the Brooklyn institute of arts and sciences on May 9 1893. However, in another article, Although the start of film is not clearly defined, Cinematograph Lumiere, at the Institute Lumiere, narrates that, commercial, public screening of ten of Lumiere Brother's short films in Paris on 28 December 1895 can be regarded as the breakthrough of projected cinematographic motion pictures. Though there had been earlier cinematographic results and screenings, these lacked either the quality or the momentum that propelled the cinematographs Lumeire in to a world-wide success. Soon film production companies were established all over the world. The first decade of motion picture saw film moving from a novelty (state of being new) to an established mass entertainment industry. The first film were in black and white under a minute long and without recorded sound. In the 1890s films became several minutes long and started to consist of several shots. The first film studios were built in 1897. The first rotating camera for taking panning shots was built in 1898. Special effects were introduced and film continuity, involving action moving from one sequence in to another began to be used. In the 1900s, continuity of action across successive shots was achieved and the first close-up shot was introduced (some claim D.W Griffith was the inventor). Most films of this period were what came to be called

“Chase” the Cinematograph Lumeire further explain that the first successful permanent theatre showing film was “Nicklodeon” in Pittsburgh in 1905. The first feature length film multi-reel was a 1906 Australian production. By 1910, actors began to receive screen credit for their roles, opening the way for the creation of film stars. Regular newsreels were exhibited from 1910 and was a popular way for finding out the news, as well as creating a regular audience. From about 1910, America’s films had the largest share of the market in Australia and in all European countries except France. At this period, new film techniques were introduced including; the use of artificial lighting, fire effects and low-key lighting (i.e lighting in which most of the frame is dark) for enhanced atmosphere during sinister (evil or seemingly evil) scenes. As films grew longer, specialist writers were employed to simplify more complex stories derived from novels or plays into a form that could be contained on one reel (a short compilation of sample film work used as a demonstrative resume in the entertainment industry) and be easier to be understood by the audience. Genres began to be used as categories, as then the main division was comedy and drama, but the categories were further subdivided. During the First World War there was complex transition for the film industry. The exhibition of films changed from short one-reel programs to feature films. Exhibition venues became larger and began charging higher prices. By 1914, continuity cinema was the established mode of commercial cinema. One of the advanced continuity techniques involved an accurate and smooth transition from one shot to another. The *Cinematograph* further states that, the American film industry or *Hollywood* became known after it moved to its new geographical center in *Hollywood*, a neighborhood in Los Angeles, California. It gained the position it has held: “film factory of the world” and began exporting its products to most countries. By the 1920s, the United States reached what is still its era of greatest-ever output, producing an average of 800 feature films annually. Or 82% of

the global total. In late 1927, Warner Bros released *The Jazz Singer*, with the first synchronized dialogue in a feature film. By the end of 1929, *Hollywood* was almost all over with several competing sound systems.

### 2.1.3 Film in Nigeria (*Nollywood*)

*Nollywood* informally refers to the cinema in Nigeria, which consists of films produced in Nigeria.

But Uwah, Ebere Innocent, is not really certain as to whether the name *Nollywood* is an adaptation from *Hollywood* and *Bollywood* or a derivation from the nation's name 'Nigeria'. In his argument, he opines that "The notion of giving cultural industries names that reflect their background is not new in media production". At the same time, he submitted that in "the case of *Nollywood* of Nigeria which refers to the nation's popular film industry, debates are rife as regards the reason for naming it (*Nollywood*). For a better and a clearer understanding of his view, Uwah further argues that "It is so named after the likes of *Hollywood* and *Bollywood* or by its own "*Nolly*", indicates its Nigerian origin and background as different from others".

He cited Jonathan Haynes as one scholar who argued that the name has an uncertain origin but is derived from acronyms such as *Hollywood* and *Bollywood*, which he said appeared for the first time in print, in an article by Matt Steinglass in 'New York Times' in 2002. In another argument, Uwah states that "the inventor of the brand name is actually a Japanese American named Norimitsu Onishi"

Whichever side of the argument that may be true, the fact remains that the name has gained tremendous recognition beyond the borders of Africa. Nigerian Film history dates back to late 19<sup>th</sup> century and early 20<sup>th</sup> century. The history of the development of Nigerian motion picture

industry is sometimes generally classified in four main areas. An account states that it is divided into “the Colonial era, Golden age, Video film era and Emerging New Nigeria Cinema era, Film as a medium first arrived Nigeria in the late 19<sup>th</sup> century, in the form of peephole viewing of motion picture devices”. The account further explains the history thus:

These were soon replaced in early 20<sup>th</sup> century with improved motion picture exhibition devices, with the first set of films screened at the Glover memorial Hall in Lagos from 12 to 22 August 1903. The earliest feature film made in Nigeria is the 1926’s ‘Palaver’ produced by Geoffrey Barkas. The film was also, the first film ever to feature Nigerian actors in a speaking role. As at 1954, mobile cinema vans played to at least 3.5 million people in Nigeria and films being produced by Nigerian film unit were screened for free at the 44 available cinemas. The first film entirely copyrighted to the Nigerian film unit is *Fincho* (1957) by Sam Zebba; which is also the first Nigerian film to be shot in color.

After Nigeria’s independence in 1960, the cinema business rapidly expanded with new cinema houses being established. As a result, Nigerian content in theatres increased in the late 1960s in to the 1970s, especially productions from Western Nigeria, owing to former theatre practitioners such as Hubert Ogunde and Moses Olaiya transitioning in to the big screen. In 1972, the indigenization decree was issued by Yakubu Gowon, which demanded the transfer of ownership of about a total of 300 film theatres from foreign owners to Nigerians. This resulted in more Nigerians playing active roles in the cinema and film. The oil boom of 1973 through 1978 also contributed immensely to the spontaneous boost of the cinema culture in Nigeria, as the increased purchasing power in Nigeria made a wide range of citizens to have disposable income to spend on cinema going and on home television sets. After several moderate performing films, *Papa Ajasco* (1984) by Wale Adenuga became the first block-buster.

After the decline of the golden era, Nigeria film industry experienced a second major boom in the 1990s, supposedly marked by the release of the direct-to-video film ‘*Living in Bondage*’ the industry peaked in the mid-2000s to become the second largest film industry in the world in terms of the number of annual film productions, placing it ahead of the united states and behind only India. It started dominating screens across the African continent, and the Diaspora, with the movies significantly influencing cultures and the film actors becoming household names across the continent. (21)

There is no doubt that the industry also significantly influenced cultures in many African nations from ways of dressing to speech and the use of Nigerian slang. This has been attributed to the

fact that, Nigerian films told “relatable” stories which made foreign films “gather dust” on the shelves of video stores.

#### 2.1.4 The Concept of Gender

According to Nidham Hameed and Aseel Shukri (2014), the history of the concept of Gender is not a long one; unlike the concept of for example, class, the idea of gender does not have roots in the Nineteenth century origins of sociology. In the past only the word ‘sex’ was used to refer to both the physical bodies of male and females as well as different social roles played by men and women. They went on to observe that later it has been found that the word sex is not enough to describe the many ways in which human beings express themselves and their behaviors in culture and social environment.

In general terms “sex” refers to the biological differences between males and females, such as the genitalia and genetic differences. Gender is however more complex than just “sex”, as it can refer to the role of a male or female in the society. According to Tim (2018), the terms “sex” and “gender” have been used interchangeably, but their uses are becoming increasingly distinct.

He further explained that;

Gender tends to denote the social and cultural role of each sex within a given society. It refers to the socially constructed characteristics of women and men, such as the norms, roles and relationships of and between groups of women and men. It varies from society to society and can be changed.

Based on his view, gender refers to the individual’s and society’s perceptions of sexuality and the malleable concept of masculinity and femininity.

Evwierhoma (2002) in defining gender asserts that it was at first confined to the area of linguistics and grammar and gradually, it became a point of interest in women centered scholarship. In an attempt to explain the term, she cited Simeon de Beauvoir (1974) Mckinnon

(1987) and Sandra Harding (1986), who submit that, "Through gender, human beings identify, organize and symbolize as regards social occurrences and process". Also citing Scott (1991) and Heywood (1992), Evwierhoma states that both of them see gender as a term that is different from sex but essentially as a socio-cultural and role based concept. She explained that both Scott and Heywood declare the need to understand human interaction and its form between the masculine and feminine gender. Scott in Evwierhoma highlights the concept as signifying relationship of power and equality. In her argument, gender constructs varies from society to society and from culture to culture. In Nigeria for example, she observes that gender refers to a great deal, although there are different approaches to it. Furthermore, she maintains that in some spheres gender bias is negligible while in others, gender discrimination is high. In a similar submission, she posits thus:

What is significant however, is the variations in the degree of gender bias or sensitivity that exist from culture to culture. Differentiation according to sex is culturally contextual and never universal. Gender is therefore dynamic and not static, and it has culture as its cardinal point.

Evwierhoma's assessment of the situation of women in African culture reveals the dialectics of power and powerlessness which women face. She adds that in Africa's past, women were dominant as regards men in the society. However, in recent times, it is becoming obvious that the dominance is almost a thing of the past as we now witness the entrenchment of patriarchy to the disadvantage of the women.

In similar development, Eckert and McConnell-Ginet (2013) observe that "Gender is embedded so thoroughly in our institutions, our actions, our beliefs and our desires that appear to us to be completely natural. The word swarms with ideas about gender and we keep accepting them as true even when they seem to be common adage or cultural fabrications".

West and Zimmerman in Eckert note that "Gender is not something we are born with and not something we have but something we do and something we perform". They further submitted that:

Imagine a small boy proudly following his father. As he swaggered and sticks out his chest, he is doing everything he can to be like his father, to be a man. Chances are his father is not swaggering, but the boy is creating a persona that embodies what he is admiring in his adult male role model. The same is true of a small girl as she puts on her mother's high heeled shoes, smears make-up on her face and mimics around the room.

From the above explanation, chances are that when these children grow, they will not swagger and mince respectively but their childhood performances contain elements that may well surface in their adult male and female behaviors. That the girl will adopt that swagger on occasions as well, but adults are not likely to consider it as cute as her mincing act. And that if the boy decides to try a little mincing, he will not be considered cute at all. From this demonstration, it is no doubt that gendered performances are available to everyone but with them come constraints on who can perform which personae with impunity. As society tries to match up ways of behaving with biologically based sex assignments. Hence, the dichotomy of male and female is the ground upon which we build selves from the moment of birth. These early linguistic acts set up a baby for life, launching a gradual process of learning to be a boys or girls, men or women as well.

Similarly, Eckert and McConnel-Ginet (2003), in "Language and Gender" opine that "If gender flowed naturally from sex, one might expect the world to sit back and simply allow the baby to become male or female". Nevertheless, sex determination sets the stage for a lifelong process of gendering, as the child becomes, and learns how to be male or female. On this note, names and clothing are just a small part of their societal symbolic resources used to support a consistent ongoing gender attribution even among children.

They further submitted thus:

Being a girl or being a boy is not a suitable state but an ongoing accomplishment, something that is actively done both by the individual so categorized and by those who interact with it in the various communities to which it belongs. The newborn initially depends on others to do its gender, and they come through in many different ways not just as individuals but as part of socially structured communities that link individuals to social institutions and cultural ideologies.

Considering their opinion on the idea of gender, it is clear that gender is a collaborative affair, that one must learn to perform as a male or a female and that these performances require support from one's surroundings. As indeed we do not know how to even interact with one another or how to talk about others unless we attribute a gender to them.

Ebele (2015) "Gender Sensitivity in Puberty". "Gender is a categorizing system designating creatures as male or female on the basis of their observable sexual anatomy or characteristics".

Utoh Tracie (2015) in her work "Out of the Mask" views gender in the direction or angle of cultural and societal notions that "It is an exposition of institutionalized domination executed through established social restrictions such as taboos, norms and customs". That in social structure of most African societies, men are groomed from birth to imbibe an attitude of supremacy over women. Utoh posits that;

In operating within the sphere of social conventions and cultural restrictions, the woman is regarded as being less intelligent, less creative, less productive and of less economic value and by implication of less social value than man.

In line with her submission, the yardstick for measuring gender depends on the weakness and strength of the two. Akoh maintained that for the sociologist, gender difference is socially constructed. Furthermore, he states that;

We are born beings without sex but gender is something acquired. Although we are assigned a gender at birth, we must grow into it. We must be 'gendered' made into a

gender being. Through experience, we either earn the gender we were assigned or achieve a different gender.

Ogbonna (2015) makes her point using the biblical allusion as an acceptable standard for Christians. God saw the need for both sexes to exist when he said “It is not good that a man should be alone; I will make a help mate for him” (Genesis 2:18 KJV). She explained based on the idea of Genesis 2:18 that neither of the sexes is complete without the other because “The rib, which the lord God had taken from man, made he a woman” (Genesis 2:22). That the man’s belief in the Holy Bible binds him or her to accept everything and not some. She also argue that;

Gender roles vary widely between cultures and even in the same cultural tradition have differed over time and context. There are differences of opinion as to which observed differences in behavior and personality between genders are entirely due to innate personality of the person and which are due to cultural or social factors, and are therefore the product of socialization or to what extent gender is due to biological and physiological differences.

In her opinion, both genders act as opposites, “female and male are understood and treated as essentially different fundamentally not alike in biology, in character and in intellect.

## 2.2 Review of Previous Studies

### 2.2.1 The portrayal of women

While sex is biological, gender is a “social, symbolic construct that varies across cultures” and behavioral expectations regarding a sex group, Wood, (2009) Thus, stereotypical gender traits refer to those characteristics that a culture constructs to belong to a member of a sex group. For instance, femininity is a gender trait belonging to a woman, and an example of a stereotypical trait for femininity would be emotional expressiveness. Woods (2009) stated that to be feminine or masculine is determined by a society’s cultural values and expectations. A patriarchal society expects a man to be masculine and exhibit stereotypical traits such as ambition, rationality,

strength, dominance and emotional control. On the other hand, women are expected to be subservient, attractive submissive, and kind.

Previous studies have shown the various traits of women stereotype present in *Nollywood* movies (Abah, 2008; Adewoye, Odesanya, Abubakar, & Jimoh, 2014). Adewoye et al. (2014), in an analysis of the forms and patterns of stereotypical portrayal of women in selected *Nollywood* movies, stated that women are generally portrayed as sex objects, domestic servants, weaker sex, wicked mothers-in-law, promiscuous, incapable of making wise decisions, cunning, and using that which they have (e.g., their bodies) to get whatever they want (e.g., material gains, boyfriends/husbands). From its inception, *Nollywood* has churned out movies that “thematically explore the issues of greed, social and political corruption, infidelity, infertility, and human nature generally” (Abah, 2008). With these themes, the portrayal of women has always been negative. If a man is greedy, *Nollywood* movies often interprets his greed to his desire to please his girlfriend/wife or to brag to a female over who left because of his poverty. Other times, a greedy man who suddenly comes into wealth goes on to spend lavishly on girls with comments such as ‘let me spoil you silly with money’ and ‘I have enough money to buy you and whatever you want’ as though the women are merely materialistic objects. Further, the old pattern in *Nollywood* shows that women are responsible for male infidelity and infertility. A woman in these movies will more often be blamed for her husband’s infidelity especially if she is ambitious or hot tempered. Women are still portrayed as being responsible for house chores and taking care of the home. A woman’s worth, as seen in the coded *Nollywood* movies under study, is based on her ability to be a perfect homemaker with roles including but not limited to meeting the husband’s sexual desires, cooking for the man, and tending the children.

Though she is quite successful in her career and is a financial support to her husband, none of those mattered as she is not tending the home front personally. This is in support of prior research which indicated that women should not exceed the limits nor fail to meet the domestic roles expectations placed on them by cultural institutions (Abah, 2008). Neuendorf, Gore, Dalessandro, Janstova, and Snyder-Suhy (2010) in a study on portrayal of women in James Bond films found that despite societal progression of the feminist ideology, women (in bond films) are still depicted in a “rather limited and sex-stereotyped manner” (p. 758). The current study supports Neuendorf et al.’s (2010) finding as despite the quest for gender parity, women are still portrayed as weak and incompetent in Nollywood movies regardless of the period. Also, this current study found that women are more pressured into marriage as the ideal woman is depicted as the one who is married, who has children specifically in the marriage, and living up to the societal expectations placed on them as wives and mothers. The significant result shows that compared to the men, women are more shown to be married. According to Jatau (2010)’s submission, western education does not serve the traditional roles of being home makers and care givers.

The socio-cultural roles and expectations have consistently played a part on how the society sees women, (especially in Nigeria) and their aspirations as subordinate resulting in a situation in which the marginalization, trivialization and stereotyping of women are glaring aspects of Nigerian life. Although there is increasingly less trivialization in some cultures, research shows that the stereotyping of women is a global phenomenon. Swift, in Olushola (2016), states the global plan towards bridging the wide gap in disparity and battling stereotypes was hatched in September 2000 when world leaders gathered to make a declaration aimed at establishing peace and a healthy global economy (The Millennium Development Goals, MDGs). Building upon

the success of the Millennium Development Goals, the United Nations set in motion a global partnership and adoption of 17 sustainable development goals also called the global goals which came into effect in January 2016, and is strategically targeted at improving the condition of humanity in infrastructure, human rights and human capital development, alleviating poverty, protecting the planet, and ensuring “all people enjoy peace and prosperity” in line with the Sustainable Development Goals, (2016). One of the critical targets out of the 17 sustainable development goals set by the United Nations is promotion of gender equality and empowerment of women. Realizing this target and empowering women through access to quality education, healthcare as well as positive representation in the workplace and portrayal in all media platforms is an important way of reducing poverty and ensuring sustainable national and global development. However, women are still facing marginalization and under-representation in every sphere such as education, politics, workplaces as well as stereotypic representation in the media. This marginalization and disparity can be linked to the socio-cultural roles ascribed to women. As Amobi (2013) explained, society’s definition of feminine and masculine qualities is expressed through the roles that both men and women are expected to perform, and the opportunities that are available to them are hinged on those roles. Women are classified as weak, inferior and fit-to-stay-in-the-background, while men are classified as strong, dominant, the better gender group and conquerors. The inequality that arises based on the opportunities that become available to both divides is further strengthened in the media particularly film, and the default assumptions and perceptions that women are lesser creatures than males are reinforced by the way media and specifically film depict them.

Not only are women underrepresented in the media and film in particular, they are also portrayed in traditional roles that reinforce gender stereotypes. Okunna, (2002) observes that

considerable research has shown that media portrayals often reflect the cultural stereotypes that depict women as weak, passive and dependent (Nigeria, 2013) and as Amobi (2013) explains, women's stories are seldom given prominence in the media and when they are, they are often presented in stereotypical ways as domesticated, victims and helpless. Subsequently, this research will examine how women are portrayed in stereotypical ways, and these ways are a reflection of the culturally ascribed sex roles in media.

Popular films often star men who were aggressive, tough and unafraid Wood, (1994). With such films, the media reinforce the ideals of masculinity, which is that men should be in control of their emotions, tough and dominant. Rarely do we see men portrayed in domestic settings or doing household chores. On the other hand, women are portrayed as passive, younger, deferential, and calm and focused on their families Okunna, (2002) these portrayals reiterate the image expected of women as decorative and dependent on men. Research show that women are portrayed as subservient, dependent and fit for "domestic roles rather than professional and career roles" Olushola (2016). In a study of three Nigerian films: *Confidence*, *Gone Forever* and *Tears and Sorrow*, he found out that the central female characters were portrayed as helpless, particularly without a man, vicious, subordinate and lacking confidence.

Women in various forms, are often underrepresented whether as media practitioners, objects of news coverage, in films or other subject matter that is termed important such as politics or finance. Women are often placed in non-visible positions and this enforces the cultural belief that men are more important and should get more attention and exalted positions in the workplace and be objects of news coverage. Also reflecting this under-representation is the news selection criteria which tend to push topics relevant to women to the margins of the news. Thus, this suggests that what is of interest to women is less important than that which interest

men Ross & Carter, (2011). News items are often categorized as hard or soft to depict their importance. Such categorizing and emphasizing of “‘hard’ news over ‘soft’ news and according prestige status on ‘hard’ news over the ‘lighter’ items of news” Ross & Carter (2011), produces a gender differentiated news agenda with discernible trends in who reports ‘hard’ or ‘soft’ news. With this development, women are naturally accorded the honor of overseeing the ‘soft’ items of news such as fashion and entertainment stories while men take charge of the ‘hard’ news category. In this perspective, Allan as cited in Ross & Carter, (2011) posit that the attendant presumption that women’s “everyday lives are intrinsically less newsworthy”. For Okunna (2005), it is a way of making women invisible and maintaining social inequality. To prove that there appears to be a form of symbolic annihilation of women in media, a 2001 study by the International Federation of Journalists revealed that although a large number of journalists are women, “In overall, they comprise less than 3% of media decision-makers” (Peters, 2001) women rarely get top positions in Nigeria. This assertion is not far from that of film, as women participation in film keeps increasing on a daily bases, but they keep occupying the back bencher positions in film production process and yet portrayed in stereotypical roles. For Okeyo, (2013), the agitation for more representation of Nigerian women in top positions in media outfits is still being amplified. Peters (2001) further explained that one contributing factor to this underrepresentation of women as top media officers is the cultural definition of who should be the head. In a patriarchal society such as Nigeria, it is culturally expected that women be reverential, subservient and subordinates to men. Little wonder then that women’s stories are not given prominence in mainstream media due to the lack of enough women calling the shots, championing and writing those stories. It is important therefore to have enough women in positions of power in the media ecosystem. Gross, (2010) women capable of acknowledging

that every story is a potential gender story will be an instrumental factor in creating the conditions that will ensure equality of coverage. In support of this argument, Mill as cited in Wood, (1994), stated that more women occupying executive and positions of authority would “offer more positive portrayals of women” (32). As a result of the underrepresentation of women in higher status of authority in media hierarchies. Tuchman (1979) explains women’s status will be distorted and their stories will remain untold. In support of this and in particular reference to the Nigerian society, Okunna (2005) points out that women are still grossly under-represented in the Nigerian media as news subjects and almost invisible. She further states that most women often only make the news as wives of prominent men without acknowledging their accomplishments Tuchman, (1979) on their own right.

### 2.2.2 The Portrayal of women in *Nollywood* films

The Nigerian home video came on board in a manner that brought about high expectations on the industry in terms of correcting the misrepresentation given to the image of the black man by the foreign movies. In view of this, Emelobe (2015) observes that, it is however disappointing to note that “a great deal of home videos produced in Nigeria portray women as evil, witches, husband snatchers/killers, greedy people, prostitutes, objects of ridicule and so on” Anyanwu in Emelobe further posits that: “Even when they are portrayed as the epitome of love and understanding, they still end up as victims of their men, who use them for rituals in order to make money.

This is no doubt existed even earlier than representation of women in films reveals the harmony influence within the society. Men were portrayed as victims of women’s selfishness and greed.

Nevertheless, Emelobe submits that “men control the Nigerian Film industry and consequently are privileged in most of the films”. To further clarify his view, he states that;

In the 5<sup>th</sup> festival of indigenous African language films in 2001, there was the acknowledgement of stereotypical, largely negative representations of Nigerian women in Nigerian home videos.

Onabanjo (2009) states that television, video and other audio-visual machines exert a great deal of control and influence on people. In view of this, Smith in Emelobe (2015) explains that films reflect and reinforce the dominant ideology and this applies to how women are shown in films.

In a bid to further portray his point Smith opines that;

Although roughly half of the population is female, most lead characters are men. This issue of misrepresentation is compounded by how the women are shown. Women films were popular in the 1930s and early 1940s, when women were shown as wanting to gain independence from their families, and trying to experience true romantic love. In those films, the women eventually sacrifice her career for love or vice-versa. Also during this period women were shown as sex goddesses.

This view is not far-fetched from the image representation of women in most Nollywood films, where women are placed as house wives, sex workers, and domestic helps among other under rated roles.

Emelobe (2015) in another submission sees the industry reproduce patriarchal gender relationship in Nigeria. He says; “*Nollywood* videos depicts women mostly in the traditional roles of house-wives, mothers and cooks”. This according to him, they mainly place women within marginal traditional roles, such as depiction of women in only domestic settings as having arguably variance. He states that, “Today, in addition to the typical demostic roles that they perform, women are also engaged in a range of activities in virtually every walk of life”.

There is no gain saying the fact that in contemporary Nigerian society, apart from being house wives or mothers, women are still in to various professions. Women are still lawyers, medical

doctors, Pilots, Engineers among others. In view of this, Emelobe asks these questions; “Why portray women mostly within traditional roles and values better than their changing modern roles and values? In one of his books; Ayakoroma (2017), explains that *Nollywood* films which have the capacity to improve the socio-economic and cultural power points are just a reflection of the society from where they originate. He posits that:

*Nollywood* films have the inherent ability to potentially address salient matters of socio-cultural botheration. It is common knowledge that women who suffer are at the mercy of their male counterparts. The way the Nigerian society is designed, with the men stationed on top and politically mandated to lead at the expense of the female folk, film made in this country, mostly by men too, by their orientation will project this stereotype.

The select videos for this study represent most of the general tendencies that are typical of the representation of women in *Nollywood* videos. As noted earlier, women are portrayed from the perspectives that are false binaries of women as being either good or evil. They are either praised for fulfilling partriarchical and limiting roles and identities or they are presented as murderers, thieves, home breakers and as incarnations of many forms of evil. Women are rarely presented in more complex terms and as making solid contributions to the betterment of the lives of their families and societies. Ayakoroma (2008) states that, it is very imperative for filmmakers to understand that they bear the responsibility of being their countries image makers, nationally and internationally. He articulates this point in the following words:

Of all the mass media of mass communication, film has the most universal appeal and impact. Film act as a very potent socialization medium that shapes ideas, styles, attitudes and cultures of nations in the sense that it is giant mirror which reflects the values and ideals of a given society. In effect, much as box office successes are important, ethical responsibilities must also be in the balance.

Looking at the views and submissions of these authorities and also considering the current state of affairs, it is therefore important to state that proactive action needs to be taken and well

defined measures put in place to rectify this stereotypical state of affairs of women especially to show a proper image of the country, nationally and internationally.

### 3 Theoretical Framework

This research adopts the Feminist Theory in a bid to support its arguments properly. Though Feminist Film Theories tend to have inherent contradictions and encounters with the endemic problem of boundary issues and limits, one incontrovertible factor stands out and that is the fact that feminist film aims at women making films that are directly relevant and peculiar to feminine issues and situations that have over the years been largely “over sighted” or merely ignored in a patriarchal society.

Feminist theory is a set of ideas originating with the belief that women are not subordinate to men or only valuable in relationship to men (servant, caretaker, mother or prostitute), and that the disciplines system and structures in place in our world today maybe changed for the better if infused with a feminist point of view. Feminist theory sets an agenda for action, the aim of which is fairness and equality for women everywhere and of course, also for the men and children to whom they are inseparably linked. The theory focuses on analyzing the grounds of limitations faced by women when they advocate for equality with the male counterparts. The feminist theory is importantly characterized by advocacy for social, political, economic and intellectual equality for women and men. It attempts to understand the nature of gender inequality, it examines women’s and men’s social roles, experiences, interest, chores and feminist politics in a variety of fields such as Anthropology and sociology, communication, media studies, psychoanalysis, home economics, literature, education and philosophy.

This work is related to this theory as both the research and the theory are geared towards creating awareness for gender fairness especially to women. While the theory is based on fairness in all spheres of life the research work is centered on film and the Nigerian film industry in particular. (*Nollywood*).

## CHAPTER THREE

### RESEARCH METHODOLOGY

#### Preamble

In the previous chapter, various literature and texts on gender discourse were reviewed. In the course of the review, feminists' opinions on women empowerment and representation were discussed alongside how to eradicate all forms of oppression against women. The chapter also highlighted the role of female playwrights in awaking gender consciousness against the female gender portrayal by male authors. This chapter will discuss the research method and methodology suitable for this study and how these methods and techniques can help in analyzing generated data towards finding answers to the research problem.

#### 3.1 Research Methodology

There are two basic methods of research, quantitative and qualitative research methods. Therefore, for the purpose of this research topic which focuses on Gender and film, a qualitative method of research is considered appropriate towards providing answers to research questions on how women can be given a better and fair representation in *Nollywood*. It will also help in discovering factors that are responsible for the poor representation of women, abuse and stereotype in most films, how it affects the esteem of women and how women have contributed positively or negatively to that effect. Again, since feminist research is contextual, inclusive and involved; socially relevant and opened to emotions and events as they are experienced, qualitative approach remains a better option in the choice of research method.

#### 3.2 Qualitative Research Method

The choice of Qualitative Research Method is informed by the nature of the study which is qualitative and designed primarily to yield non-quantitative or numeric data. Qualitative

research has been seen as appropriate and useful in gender discourse, which is the focus of this study, towards an in-depth understanding of human behavior and the reasons that govern such behaviors. Through this method, the researcher gains deep understanding of a specific organization, group or event rather than a surface description of a large sample of a population. Qualitative research is also seen as suitable for this study as it does not introduce treatments, manipulate variables or impose the researcher's operational definitions of variables on the participants. Instead, it allows meanings to emerge from the participants. The method is flexible and as such, can be adjusted to the setting. Thus, concepts, data collection tools and methods can be adjusted as the research progresses. Ukala (2016) states that

Qualitative research begins as a descriptive research in that it describes the characteristics of a population or phenomenon, but it goes beyond to examine why the characteristics exist and what their effects are. In relation to the population, it aims to collect data about human behavior and the reasons for, and effects of such behavior and to investigate the why and how of decision-making. It does these through observation, participant observation, interviews-structured, semi-structured and unstructured interviews- field notes, etc.

Qualitative research give details of the subject matter and also tries to explain the circumstances surrounding the existence of the subject matter and further offer possible ways to enhance and aid better and more effective existence.

Osuala (2005) also observes that qualitative research is concerned with processes rather than consequences, with organic wholeness rather than independent variables and with meanings rather than behavioral statistics. Denzin and Lincoln (2005) in their description of qualitative research note that it is a situated activity that focuses on the observer of the world. They argue further that it consists of a set of interpretive material practices that makes the world visible.

“These practices transform the world. They turn the whole world into a series of representation including field notes, interviews, conversations, photographs, recording and memos to the self”. Qualitative research is more recognized for the use of reconstructed logic to get at reality- the quantity, meaning, context or image of reality in what people actually do, not what they claim to do as it is the case with questionnaires. Unreconstructed logic means as applied to qualitative research means that there are no step-by-step rules and that researcher ought not to use prefabricated methods or reconstructed rules, terms and procedures that may present the research as clean and neat. Some arguments in the favor of qualitative research include the facts that data based on human experience that is obtained is powerful and sometimes, more compelling than quantitative data. It is also preferred for quick reversal of research framework and direction as new information emerges. With qualitative approach, issues can be examined in detail; interviews are not restricted to specific questions and as such can be guided or redirected by the researcher as necessary.

### **3.3 Research Instrument or Tools**

Research instrument or tools refers to the use of outside sources or documents to support the viewpoint or argument of an academic work. It can also be described as an analysis of documents that contain information about the phenomenon a researcher wishes to study. Qualitative research tools include; books, journals, articles and the internet.

Nwabueze (2013) reveals that the use of documents to carry out research is considered the oldest form of research. He states that Aristotle extensively used this method in his renowned work, *Poetics*. In this monumental work, Aristotle examined the existing documents of the period and came up with pertinent generalizations on the matter and manner of dramatic art and literature.

## CHAPTER FOUR

### GENDER IMAGING IN *MR AND MRS, HE IS THE ONE AND DRY* MOVIES.

#### Preamble

The African woman is beset by a number of gendered challenges such as poor

Education, early marriage and sexual exploitation. These challenges are as a results of the sex roles ascribed to them. This chapter attempts to make an overview appraisal of the culturally defined roles of African and in particular, Nigerian women, and how these conventional expectations are imitated in the Nigerian movie industry through negative portrayals, under representation and lack of recognition of women's success stories.

#### 4.1.1 Plot Summary of *Mr. and Mrs*

*Mr and Mrs.* Is a *Nollywood* movie written by Chinwe Egwuagu, directed by Ikechukwu Onyeka, produced by Chinwe Egwuagu.

The 2011 movie features upcoming actors such as Nse Ikpe Etim (Mrs Abbah), Joseph Benjamin (Mr Abbah), Paul Apel (Charles) and Thelma Okodua (Linda)

*Mr and Mrs* is a movie that vividly captures the realities of gender discrimination, domestic abuse of women and gender role stereotyping in a male dominated social order. It tells the story of Susan Abbah a trained lawyer who is reduced to a domestic servant by her husband. Kenneth Abbah a proud and arrogant son of a petroleum minister, who feels that the place of a woman is in the kitchen, where she must cook; take care of the house and satisfy her husband's sexual desires anytime. While the physical and emotional assaults and insults on Susan by her husband and mother persist, Susan develops a strong resistance and becomes rebellious. In a bid to force total submission from Susan, Kenneth threatened divorce. While divorce process is ongoing,

Kenneth's mother asked that they stay together because of his father's political career. The father is running for governorship election and at this point, nothing should stand in the way to tarnish the image of his family. They were however asked to stay together (but not as couples) until after the elections. As a long suffering wife, Mrs Abbah agrees to play along. Susan and her lawyer friend on the other hand had their own plans. They devised a creative scheme to rescue Susan's marriage and get Kenneth back into his senses and also get him to appreciate, respect and love Susan as his wife. The scheme eventually works out as planned. Kenneth becomes jealous and frustrated by the new found freedom and confidence displayed by Susan. He becomes depressed and he is finally compelled to reunite with his wife, totally accepting her conditions for the reunion.

On the other hand, Linda is a hard working banker and pays the bulk of the house bills since she obviously earns more than her husband. She is convinced by Charles that he is the perfect husband any woman can ever ask for since he takes care of their children who she neglect under the umbrella of a demanding job. He is also always at home so she doesn't have any reason to suspect him of infidelity. She will always sing praises of her husband to Susan who would only but wish she had a man like that of her friend. On one occasion when she accompanies Susan to see her lawyer/ counselor, she as usual sings praises about her husband and the counselor gives her a hint on how to know what her husband is exactly up to because she knows it is completely unusual for a man not to complain if not satisfied adequately by his wife. After deliberating she decides to do as she was told. However she catches her husband engaged with the house maid. This upsets her and she asks that the girl leaves the house but Charles refuses on the ground that the girl is the one who keeps his house and himself in order. Susan eventually

helps her to get rid of the maid and ask that both of them talk things over which they did and eventually their marriage work just like Kenneth and Susan.

#### 4.1.2 Character Analysis of *Mr and Mrs.*

Joseph Benjamin: plays the character of Kenneth Abbah, a proud son of a rich politician, who is ashamed of his wife's family background, thus confines her to the kitchen, a place he strongly believe she belongs.

Nse Ikpe Etim: plays the role of Susan Abbah who would do anything to make her husband happy especially when it comes to food, but yearns for 'freedom' (freedom of not being a house wife). She soon realizes that she is being taken for granted and takes the bull by the horn by choosing to confront her husband, she gets an 'I want a divorce' respond. This leads the couple parting ways, but Susan Abbah accepts the condition of being a co-tenant till Ken's Dad wins an ongoing election he is campaigning. Susan Abbah utilizes the opportunity given to her so much that her husband, Kenneth Abbah becomes jealous. All these pranks were pre-planned by Susan and her friend.

Thelma Okodua is portrayed as married woman but at the same time a career woman, Linda who is so consumed with work that she hardly has time for her family. She goes to work very early and closes late. Linda has a house help (Kate) who helps her in cooking and taking care of the general clean up in the house. Above all, Linda is financially supportive to her husband.

Paul Apel is Charles, the loving husband of Linda who supports her career and never complains. In a bid to support his wife, he does some of the domestic works; he takes the children to school, and sees to the general well-being of the children. This is even evidenced in one of their conversations at the early hours before she leaves for work. She reminds Charles to take the

kids to school and ensures to see their teacher. Charles is the career woman's husband and a needy husband who always ends up having sexual relationship with the maid.

Nonye Ike is portrayed as Kate, the maid in Charles house. She takes care of cooking and ensures the general well-being of Mr. Charles house in the absence of his busy career wife, Linda. No wonder Kate ends up in bed with Charles who is sex starved.

The flat characters are Kate, the security guard and mother in-law. These characters do not change or develop as the movie evolves. The round characters that change as the movie progresses are Susan, Kenneth, Linda and Charles.

The movie also has some stereotypical characters. From when Kate, the maid is first presented, we already expect that given the circumstances in the household, she would have sexual relationship with her boss' husband. The gateman on the other hand, as exemplified in many other Nigerian movies is a Hausa man. Though in reality the man's real name is Edet, in the movie, he has Hausa accent and he is portrayed as a dumb man that cannot properly purchase a box of pomegranate juice.

#### **4.1.3 Themes**

The movie has two important themes. These are, consistent marital conflicts and the wife's struggle between confinement and independence. Susan's representation of the struggles women face in marriages is good though with some flaws. She is a smart and outspoken woman with a lot of potentials. It is difficult to believe that she cannot convince her husband to treat her differently. However, the minute a divorce is in sight, she becomes the bold woman that does not care what her husband thinks. The movie also shows that marriages will always have challenges no matter how little. At the end, what really matters is that the couple involved is

able to tackle their problems. This is one movie that attempts to tell a truth about some of the conflicts and struggles in marriages.

#### 4.1.4 Plot Summary of *He is the One (aka The Real Man)*

The movie basically dwells on two households with both women Alicia and Ella wishing opposite marriage experience. Ugochukwu loves his wife Alicia, like any couple, they had occasional spats but he is always apologetic and forgiven whether it was his fault or not. Alicia refers to Ugo's compassionate spirit as "too easy" and questions his manliness. When Alicia gets together with her best friend Ella, she voices her mixed feelings about Ugo. Ella on the other hand has an authoritative controlling spouse that physically abuses her. Both unsatisfied with their husbands, each thought the other had the better man. Just like the classic case of the adage "the grass isn't always greener on the other side" the two women having contrasting marriages want the type of man the other had. Their friendship is not jealousy but after hearing about Alicia's passionate husband, Ella is always embarrassed to admit that her husband slaps her around.

The story is about a modern man versus the native man. Husbands that figuratively are night and day. Ugo respects his wife as a partner while Greg treats Ella like a maid.

When the two men realize their wives compare them, both men are highly insulted while immersed in superiority. This exploration of contrasting men is the front burner disparity but other than that, there is no much of a story. However, due to the twist at the end, one couple learned a lesson at the expense of the other.

#### 4.1.5 Character Analysis of *He is the One (aka The Real Man)*

Van Vicker portrays the character of Ugochukwu, who loves his wife Alicia so much that he is apologetic even when he is right. His softness makes his wife Alicia question his manliness. Ugo would want to please his wife in any situation, no wonder he had to apologize after getting mad at Alicia for aborting their first pregnancy. Ugo in the same vein had to lodge his cousin who came on a few days visit in a hotel in line with his wife's directives.

Nazo Ekezie portrayed as Alicia Ugochukwu's wife and Ella's best friend who would want her husband (Ugo) to behave like Greg. She will prefer a man that will be a little impulsive on her, a man she describes as been manly. In fact, in her words often to her best friend (Ella) "I wish at times Ugo will get angry and slap me, I want to have a feel of that moment" she even confesses in one of their conversations (with Ella) that nothing is as good as a makeup sex. Alicia in a quest to provoke the man in Ugo (her husband) aborted their first pregnancy and refers to it as a threat to her career. In the same vein, Alicia in one of the scenes soaks her husband's clothes inside water for his refusal to drop her in her office after buying a car for her. She is the same person who would compel Ugo to send his cousin to a lodge. Alicia in her struggle to discover the "real man" in her husband also compels him to go for a party as she describes him as boring. Alicia goes ahead to dance with another man at the party in the presence of her husband, just to provoke his anger, as she refers to him as the "real man".

Amanda Ebeye is presented as Ella, who has a controlling spouse, Greg that physically assaults her. She is Alicia's best friend. They are seen once a while gossiping about their spouses. Ella is always in love with the character exhibitions of her friend's (Alicia) husband as that is the exact characteristics she demands from her husband Greg. On the contrary, Ella's husband is very impulsive and has a controlling behavior. She is sex starved in her matrimonial home and treated like a maid. Each time she complains, she receives beatings of her life. Ella is portrayed

as an epitome of endurance, she endures and tolerates her husband's dehumanization to a point she catches him in their matrimonial bed with another woman, and as usual, her husband Greg would blame her for returning earlier. This argument lands Ella in to another thorough beating that results in breaking of her hand. Ella suffers this dehumanization and remained aggressively tolerant until she is finally killed by her physically abusive husband, Greg.

Prince Nwafor assumes the character of Greg, the impulsive, physically and emotionally abusive and controlling husband of Ella. He shares the same estate with Ugo but being two opposite characters, the duo have no close ties. Greg instead of melting love on his wife Ella, is always seen rendering abusive words and slaps on Ella. Greg is just an epitome of aggression. He molests his wife even emotionally as his infidelity would not allow him satisfy his wife's sexual urge but rather refers to her as a harlot who is too vulgar in love expression. In his arrogance and ego Greg would confront Alicia and Ugo to stay away from his domestic affairs. Greg in his infidelity would bring another woman in to their matrimonial bed and when caught by his wife, tries to defend himself, a defense that results into brutalization of his wife and subsequent breaking of her hand. In a quest to defend himself from the threat unleashed by his wife Ella, Greg takes an inhuman decision and murdered his wife.

#### 4.1.6 Plot Summary of *Dry*

The film teaser trailer according to Adekoye (2014) was released on the 20<sup>th</sup> July 2013 this was around the time of "child marriage controversy in Nigeria", when the senate was unable to remove a clause of the 1999 constitution of the federal republic of Nigeria which states that "any woman that is married in Nigeria is of full age" however, due to shortage of votes from members of senate, this was misconstrued by the general public as a bill for underage marriage which drew a lot of media attention at that time. In his submission Stephnie Okereke coincidentally

just concluded the principal photography of the film at the time; so she released a raw footage teaser trailer to lend her voice against the “alleged bill”. The official trailer was released on 3<sup>rd</sup> September 2014. In a similar submission Okereke (2014) observed that *Dry*, premiered on the 24<sup>th</sup> November 2014 at the Aberystwyth Arts Center, Wales. In a further explanation, behind the scenes documentary video for the film was uploaded on “next page” you tube channel on 30<sup>th</sup> July 2015 and the film premiered at the silver bird galleria in Lagos on the 3<sup>rd</sup> August 2015. The film was also premiered on the 13<sup>th</sup> August 2015, before going on general release the next day the 14<sup>th</sup> August 2015.

*Dry* is not really about Dr. Zara, it is about Halima, who is 13 years old and married off against her will to Sani a 60 year old man to the detriment of her aspiration of going to school, Sani constantly rapes her immediately after the traditional rites. She wakes up the next morning and says to one of her co-wives; “uncle beats me. My whole body is painning me”. Halima gets pregnant and suffers Vesico Vaginal Fistula after a still child birth. Now, we see her abandoned by her husband and even father and overly discriminated by the society. They say she smells. They throw things at her. She is thrown out by her husband and his mother. This is when Zara comes into the picture.

Throughout the film, we are transported back and forth; Nigeria and England. However, one is overly penury-stricken by some scenes and those are the ones in Nigeria, where we are waiting to receive Zara, whose mother should have made the journey, but for ill health. She is worried that over 1000 women’s lives are dependent on her so Zara has to go. She carries an internal wound from her past, which takes her to a shrink. Zara travels to Nigeria, for so many reasons.

No matter how you may want to summarize it, *Dry* is a stereotypical work but a beautifying stitched story about humanity. It drags you through the facades of beauty; it takes you on a walk

through the surface of imperialism. However, we are not much interested in the other aspect of the story, but most importantly concern with aspect that revolves around stereotypical portrayal of women, as we are presented with a hard truth about child marriage.

#### 4.1.7 Character Analysis of *Dry*

In this Film, major emphasis will be given to the character of Halima, a 13 year old girl who is married off to Sani a 60 years old man, against her will of going to school as the fourth wife. She is constantly raped by her husband Sani, she takes in, however in the end, she lost the baby. Halima is faced with Vesico Vaginal Fistula, a disease she suffers and dies of.

Another character worthy of mention is Sani, he is an epitome of women abuse. He is married to four wives including Halima. He is so impulsive and absolutely dogmatic, his decisions are without question. This is exemplified in his decision to take another wife after putting Halima off as bringing shame and bad luck to the family. Sani's impulsive nature is even evidenced in the way he is having affairs with Halima. Without consent he will forcefully have sex with Halima to the point of leaving her injured.

#### 4.2 Roles ascribed to women in select films (Research Question 1)

As earlier noted, three ranking movies between 2011 and 2017 are used for this study, all focusing on the traditional believes of African culture and Nigeria in particular, and it effect on the projection of women image in *Nollywood* films. The following are roles mostly assigned to women in most *Nollywood* films. They will be discussed alongside the analysis of the films under study.

A. House keepers

B. Sex objects

- C. The weaker sex
- D. Cause of men's behavior
- E. Career women as not family women

**A. House keepers**

A woman's worth, as seen in the coded Nollywood movies, is based on her ability to be a perfect homemaker with roles including but not limited to meeting the husband's sexual desires, cooking for the man, and tending the children. Examples of this minimization of a woman's worth is exemplified in the cases of Susan in *Mr. & Mrs. Susan*, a Lawyer who has been reduced to a house wife, to take care of domestic work and attend to Kenneth's sexual attention. In her conversation with Linda, Susan made it clear thus;

**Susan:** Linda are you sure you are not going to come with me to the kitchen, so we can

Gist together?

**Linda:** No.... I can't stand the heat please. You remind me of my house girl, must you do

This?

**Susan:** If I don't who will, I am not complaining. All I ask is for Ken to love and respect

Me.

**Linda:** It is just like Kate asking my husband to love and respect her. To him you are

his

Maid.

Ella in *The Real Man*, she is seen in one of the scenes sharing her experience with Alicia her friend;

**Ella:** I don't have much time Greg would soon be coming and I have not made him lunch.

**Alicia:** O... really, Ugo is actually the one cooking, I came out to get some bottles of wine he said would go well with his special delicacy

**Ella:** Alicia you mean your husband is cooking for you?

**Alicia:** You make it sound as if it is a new discovery for the Guinness book of record. Ugo cooks every now and then, especially when I am tired.

**Ella:** That is so beautiful... Greg, he will never step his foot in the kitchen.

And of course Halima in *Dry* whose values as individuals were portrayed to lie in their abilities to keep the home front running. To further expatiate on this point, it becomes pertinent to bring in the character of a woman, Linda in *Mr. & Mrs.* Earlier mentioned to be portrayed as a deviant and a failure because she is not personally involved in taking care of the home. Some of her actions and inactions that makes her contrary to the societal dictates as portrayed by the film industry are obviously noticed in some of her lines with her husband (Charles);

**Linda:** I am so tired, I just need a warm bath, have you had a bath?

**Charles:** I am waiting for you.

**Linda:** Don't get any funny ideas, I am so tired.

In another conversation with Kate, her house Girl:

**Linda:** Kate, make sure the kids eat very well before they go to school.

Linda aside being quite successful in her career and a financial support to her husband, the society as portrayed in *Nollywood* films still demands more as a woman's worth. This also as earlier mentioned is in support of prior research which indicates that women should not exceed the limits nor fail to meet the domestic roles expectations placed on them by cultural institutions. Women till today are showcased as weak and incompetent in most *Nollywood* movies. Rather than promoting career women, they are made to be seen as problem engineers and less loving and lackadaisical towards their husband also showing how much and stressful they can be. This idea is perfected in the coded films especially *Mr. and Mrs.* In the character of Linda, we are made to see a career woman who has less or no time for her husband and seem to be lackadaisical about her husband's wellbeing. A perfect depiction of a nonchalant woman is evident in her words with Susan on a visit to Susan's house:

**Linda:** I can't stand the heat please, the only time I enter the kitchen is on Sundays for breakfast. And it is strictly bread and tea. After service on Sundays, I take my kids to their grandparents and pick the kids at night. I need some of these food to take home.

In *He is the One* (aka *The Real Man*) we see Alicia given the character of a career woman, takes dominance of the husband which practically against the African society as portrayed by *Nollywood*. Alicia given the opportunity has the guts to abort their first pregnancy in what she refers to as distraction to her career achievement. This portrayal completely biased and a deliberate attempt by the industry to reduce the social status of the female gender. This awful representation is marked in Alicia's lines with her husband thus;

**Alicia:** It would have been the best news but, Ugo I am not ready, I am not ready to be a Mother just yet.

**Ugochukwu:** Why in God's name not yet if I may ask?

**Alicia:** Well my career just started and I can't let some thing as little as pregnancy put Me to a halt.

Whereas this character could be better played to depict a career woman who could also give the best to her home. A man is not represented as responsible for any house chores. If he chooses to do it, it is a matter of his own choice and is seen as a favor he is doing to the woman and has the right to stop or not do it at all if he pleases. As seen in the movie, *Mr. and Mrs.* Susan does all the house chores in the house. Cooking fresh food everyday as Kenneth does not eat stale food she cleans the house and does the laundry. Shop for food items and other house needs all alone and even when she demands for some help, her husband refuses saying he doesn't need a house help if he has a wife. Same in the case of Ella in *The Real Man*, where Greg demands practical worship from his wife as he boast of providing all that she needs and referring to her as a good for nothing liability that should be grateful to meet his demands as other Ladies out there are looking for such opportunity.

Looking at ambition in the area of education, there appeared to be a slight shift or improvement in the portrayal of Women in relation to education aspirations in the industry. A good number of women are portrayed as educated in the coded movies (defined in this study as having a university degree). Notwithstanding also, this study found that these women despite having the University degrees, their worth is more appreciated when they are married and also ready to accept all the taxes bestowed on them by the society. No wonder Ella in *The Real Man*,

abandons her university certificate and assumes the task of a full house wife as defined by culture. Susan, Mrs Abbah in *Mr and Mrs*. also terminates her job and dumps her Law degree in order to satisfy her husband who does not eat stale food, which is the highest achievement of a house wife as portrayed by some Nigerian societies and in most *Nollywood* movies. In line with this Women are more pressured into marriage even by their parents, hence, the ideal woman is depicted as the one who is married, who has children specifically in the marriage, and living up to the societal expectations placed on them as wives and mothers. This is seen in several instances in the coded movies. For instance, Halima, the 13-year old girl in the movie *Dry*, is pressured into marriage by her mother who insists that Halima was old enough and must be married despite Halima's desire for education and not marriage. In their words:

**Sani:** Now that Halima is thirteen years old, I know that she is big enough to be in her  
Husband's house.

**Halima's Mother:** You know, next week is your big day.

**Halima:** Ma, I don't want to marry now

**Halima's Mother:** Halima you wouldn't understand, you are too young to understand.

This is the right time, when you are old and worn-out who will marry you? And  
Sani has been so generous, see all the gifts he showers on us.

**Halima:** Why me, I don't want to go with him, mother please.

This is consistent with prior research as stated above, that women are not to be educated. According to Jatau (2010) submission, western education does not serve the traditional roles of being homemakers and care givers. This subsequently results in the consequences of

objectification include valuing women solely on appearance, minimizing their capabilities and competence (Nussbaum, 2000). This was found to be significantly true and shows that women are more likely to be defined based on physical appearance and capability. Based on the ability to fulfil stereotypical roles rather than intellectual or economic capabilities. As stated in the literature

review, women's worth is downplayed and the narrative that women's abilities are in their physical characteristics as well as nurturing abilities. Look at what turn to be the story of Halima in the movie *Dry*, because she is suffering from Vesico Vaginal Fistula and the husband Sani has nothing to do with her, she is chased out on the street, just like an object that is no longer in use.

#### B. Sex objects

Another dominant image used in portraying women in *Nollywood* movies is the sex object image. A critical analysis of the contents of the three *Nollywood* films under review clearly reveals the frequent portrayal of women as sex symbols subtly portrayed to satisfy the erotic gaze or desires of a man. In the movies, we see that apart from being a domestic servant Susan in *Mr and Mrs* is been used as sex object, Kenneth calls her to the room any time he wishes to have sex with her, as exemplified in the following lines;

**Kenneth Abah:** your role as my wife does not end in the kitchen, you know?

**Susan:** I have to tidy this up in for preparation tomorrow.

**Kenneth Abah:** and come to bed tired?

Halima in *Dry* is seen forcefully abused sexually even when she does not seem to understand what sex is all about. She receives a lot of threat from her husband Sani whenever she is on a contrary view. This is evident thus:

**Sani:** come to me, listen, I paid a lot money to have you as my wife, I waited for you all these years but still you want to struggle with me? Didn't your mother prepare you for the role of wife? Listen to me, when next I come here, I demand complete submission.

These characters are only portrayed as sex object to their husbands. They demand for it at any time not minding if the women are in the right state of mind for it or not. All they are after is their own satisfaction and nothing else.

### C. The Weaker Sex

Women are often seen and portrayed as the weaker sex. According to Amobi and Sunday (2012), for several decades, Nigerian film, movies and television shows have depicted women as lower or lesser beings. Boys and/or men are often portrayed as active, aggressive and sexually aggressive persons while women are portrayed as quaint, passive, pretty and incompetent beings. Women are shown as being helpless and wanting guidance when they do achieve representation or visibility.

Kenneth sees Susan as inferior to him since she is a woman and more so his wife.

This idea is practically seen in *Mr. and Mrs.* Kenneth Abah feels he is the boss over his wife, therefore, his decisions stands possessive and he turns Susan around the way he want, he believes that she must be totally submissive to him. For example, in one of the scenes, after answering a strange call which seem suspicious, their conversation (with his wife) goes thus;

**Susan:** I don't want to believe this Ken

**Kenneth Abah:** your mind can go ahead and imagine whatever it wants to.

**Susan:** I demand an explanation.

**Kenneth Abah:** fine sit down, but we would have to put that in writing though (as he  
Makes his leave).

At the same time Greg in *The Real Man* believes that as a man he is the head of the family and as such possess the final say, his decisions are unquestionable and he is always right. No wonder after having a misunderstanding with his wife, she comes pleading that it does not extend further, in his words he says; "All I need is an apology and right now". Another evident is in his refusal to allow his wife, Ella accept her new offer of job. In the first place why must she be allowed by Greg before she takes on her new job if not that she is considered a weaker sex. Greg bullies her with his words and threatens hers with a divorce in order to get her scared and submit totally to him. Unfortunately, she finds her strength and stands up to him and this really surprises him as he expects her to be all timid and beg him for mercy. He resolved to kill her. Still portraying the woman as weak, a man's working tool. In the *Real Man*, both women; Alicia, the Lawyer Ugo's wife, and Ella Greg's wife are still portrayed as weak characters, why must Ugo buy a car for Alicia even when she is portrayed as a career woman? Ella on the other hand though not working, still owns a car bought by the husband. This could be evident in the following lines:

**Alicia:** what is so difficult in you taking me to my office before heading to yours? Why  
do

You chose to be difficult?

**Ugochukwu:** I am not being difficult ok, that is why I bought you a car.

#### **D. Cause of Men's Behavior**

Where a man is not doing the right things, it is mostly attributed to a woman. In most *Nollywood* movies if a man fails it is attributed to a woman but if a man succeeds it is because he is hardworking. This assertion is clearly demonstrated in the coded movies especially *Mr. and Mrs.* Charles infidelity in the film is attributed to Linda for neglecting her matrimonial duties. But the question is couldn't Charles have found another way of tackling the problem rather than sleeping with the house maid? Was that enough excuse for him to cheat in his marriage? There was no scenario where he tried talking to his wife about his starvation or frustration towards her negligence of her matrimonial bed instead he capitalized on it and uses it as an excuse to cheat with the maid. In another vein, Greg, in spite of Ella's struggle to remain in the marriage, he ends up bringing in another woman to their matrimonial bed and when caught he blamed the woman for returning against schedule. This point is seen thus;

**Ella:** of everything that you have done to me in this hell of a marriage, this one take the Cake. Greg is much the fact that you have been cheating on me. Because I know that you have been having sex with other persons, for you not to have touched me all this while.

**Greg:** I am sorry about that, I know I shouldn't have done that. But wait, you are not Supposed to return by this time, because you wouldn't have met us here. Have you forgotten that I am a man? It is in our nature to cheat.

On the other hand, Ugo's action to send his cousin to the hotel is still blamed on his wife, who is portrayed as not welcoming. This point is also proved in their conversation thus:

**Ugochukwu:** I don't get it

**Alicia:** You heard me, not possible

**Ugochukwu:** this is my cousin we are talking about, Nnandi, my cousin

**Alicia:** So, the last time I checked, the pastor didn't wed three of us?

**Ugochukwu:** he is being here for just few days, he does his interview and then leaves.

**Alicia:** I don't care, what brought your cousin in to my house. You asked him to come here without consulting me that is the point.

#### **E. Career Women are not Family Women**

More often than not, the *Nollywood* portrays career women as women who are not fit to run family affairs. They are always portrayed to abandon their family responsibilities and cling to their careers as if their whole life depended on it, thereby losing their families in the process. Linda who is a career woman in *Mr and Mrs* is seen to have been so much engrossed in her career that she did not have time for her family. Her children go to sleep before she comes back home at night and wake up after she has left for work in the morning. Even on weekend when she could spend time with them, she sends them to their grandparent's house while she works or visit friends with her husband. She doesn't even cook on those weekends when the maid is off duty instead the whole family eats out or they go to Mr and Mrs Abbah's house to eat. No wonder Kenneth refused to let his wife work instead he says she should stay at home to take care of the house.

Another perfect justification of the fact that career Women are not family Women is seen in *He is the One* (aka *The Real Man*) where Alicia refuses to compromise her career to a point of aborting their first pregnancy. She sees the pregnancy as a challenge and threat to her career. Whereas she has a dream of climbing the ladder in her career to the top. She is portrayed as hardly having time for her husband and some house activities. No wonder, often time, the husband wakes up and prepares breakfast for both of them.

## 1 Effect of images on the self-esteem of women in the *Nollywood films*

### (Research Question 2)

When constantly treated with contempt and stereotyped to particular roles, the victims tend to feel inferior when exposed to other contemporaries. In the film *Mr and Mrs*, Susan Abah, loses her self-esteem as she no longer sees herself as the wife of Kenneth Abah but his maid. This is established in one of their conversations from the beginning of the film.

**Kenneth Abah:** stop whining madam wife, if you are no longer happy being my wife ....

**Susan Abah:** (interrupts Kenneth) slave

**Kenneth Abah:** whatever; there are a thousand and one out there who wants to be called

Mrs Abah. (Walks out).

During another conversation, with Ken, Susan expresses her discomfort on how she has become more of a slave in her house.

**Susan Abah:** why do u torment me Ken? Your friends come here every Sunday, I feed them and then left with these dirty dishes.

**Kenneth Abah:** but I am not complaining

**Susan Abah:** but I am ... I need help

**Kenneth Abah:** to cook for me? To take care of me?

**Susan Abah:** I'll do the cooking ..... To tidy up

**Kenneth Abah:** why do we have to go over this again? Just because I .....

**Susan Abah:** just because I am tired of being a slave in my own home. Just because I have lost my self-esteem. Just because I am no longer the woman I used to be. Look at me, look at my hair, I'm unkept. We were never like this Ken before your family .....

Ella from the other film also lost herself all in a bid to be the kind of woman her husband wants which is a full time house wife. But she get tired and decides to go find a job but her husband still will not let her work. This is fully established in this conversation

**Ella:** I just wanted to tell you that I got a job and I will be resuming first thing on Monday morning.

**Greg:** you what?

**Ella:** I found a job ....

**Greg:** I heard you damn well. Wait, Ella so you went looking for a job without my consent in this house

**Ella:** Greg I didn't know I needed your permission to go looking for a job. In fact with the way you have always insulted me over my joblessness I thought it is something that you wanted.

**Greg:** oh sweetheart, your thought was wrong. Now I expect you to go back to wherever and whoever that offered you that job and tell them that your husband, I repeat your husband said you will not be needing that job.

**Ella:** and I do no such thing Greg, I do no such thing, I need this job and I intend to start first thing Monday morning. I need my self -respect back.

It is however important to note that from these two films, women who are giving such images tend to lose their self-esteem. They find it difficult to fit into their immediate environment and end up having inferiority complex. Halima in *Dry* suffers low self-esteem too after the loss of her child she is infected with a disease that made her smell so much that no one was willing to associate with her. Even in the market she was chased like a dog and even her husband Sani sent her out of his house; she was forced to go and live in an uncompleted building before her mother came to join her. Just as it is reflected in these films the African woman because of how she has been projected tend to limit herself to these practices even when she has the capacity to do and become more for fear of not being accepted.

Another effect of the roles ascribed to women in most films is that it re-enforces cultural beliefs about male superiority. Because these films promote these cultural stereotypes, men tend to capitalize on them as a yardstick to show dominance and superiority over the female gender. No wonder, when Ella catches Greg on their matrimonial bed with another woman, his reply to her after she expresses her disappointment in the fact that he went too far bringing his infidelity to the house he replied thus;

**Greg:** Ella for God's sake what the hell are you talking about here? Have you forgotten that I am a man? It is in our nature to cheat.

This statement can be linked to the cultural belief that a man is polygamous in nature thereby should be expected to cheat every now and then. Despite being caught cheating, when Ella threatens to leave Greg didn't hesitate to show his superiority over her by this statement

**Ella:** oh really? Let me watch you stop me.

**Greg:** and where do you think you are going? Is it because I have been keeping quiet? Have you forgotten that I am the boss man here? (He goes on to beat her up).

## 2.2 Attempt at correcting these images at the end of the films. (Research Question 3)

Although most *Nollywood* films at the end try to review these images and correct the negative images given to women, it is not totally comfortable for these images to be corrected and left there. It should be seen that after the review of these roles, the women should be seen well accepted and making positive progress that will enhance the society they belong to but instead it stops at the realization of the capable potentials of the woman and sometimes it is not even realized until it is too late. Susan for example at the end of the film *Mr and Mrs* got the fair treatment she deserved with love and respect from Kenneth Abah her husband, the film ended there with no progress recorded. Linda who is portrayed as a career woman who neglects her family duties on realization of the damage it has done to her family is not given the opportunity to show that she can manage both family and career properly leaving the audience of course with the mindset that once a woman is a career woman she is not able to properly attend to her family needs and she does not even realize it until something goes wrong. Ella's case was too late because she got killed by her husband even before she got a chance to get a better treatment from her husband. Halima also died leaving her family with regrets of not listening to her pleas when she wasn't ready for marriage and not taking her to the hospital when she fell sick. So

even though there is an attempt to review these images at the end of the films, it should not stop there it should go further to show the importance of the reviews.

#### 4.3 The imaging of women in *Mr and Mrs, He is the one and Dry* movies

The roles ascribed to women that this research work spells out is of no doubt in tandem with what have been reviewed from the works of other scholars in the second chapter of the work with the cultural role of male gratification and domestic servant being dominant amongst others making women not gain recognition in other important aspects of life.

Having established that the images given to women in films do not give them a good representation one is free to say that the issues of negative representation of women did not just surface in films but has been on going from the period of plays and stage performances as recorded in 2.2.2 where a review of the portrayals of women in literary works was done. And even though a few playwrights have tried to review such images it still continues to the generation of films.

These images have a way of making women feel inferior. It robs them of esteem and makes them feel incapable of certain achievements because they have been stereotyped to specific gender roles and do not have the courage to attempt to do otherwise. The images also find a way to re-enforce cultural beliefs about male superiority over the female gender. It makes men feel right to oppress and form dominance over women irrespective of their rights. A man might be doing something wrong but because of that feeling of superiority, he may not accept his wrong let alone apologize for it. If this films give a fair representation, young women and girls who are viewers will pick courage from such films and model themselves to be as successful as

the women they see in the films. They will be eager to also achieve positively like the women in films and not feel scared that they will end up rejected or put out of place.

Although at the end of these films an attempt to review and change the mindset of viewers about these images, the attempts are not detailed. It is not detailed in the sense that it doesn't show the positive image and its impacts on the society. Especially in the films this research work has analyzed, the films end at the realization of the potentials of these women but doesn't show how they have been able to use these potentials effectively for the benefits of the society they belong to. This leaves young women with the uncertainty of "what if?" What if they try to fight to showcase their capabilities and they are not given the chance? What if they are given the chance, how will they go about it?

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### Preamble

This chapter highlights the major activities carried out in the study from the beginning. Giving a concise summary and apt conclusion based on the study and findings and then equally suggest suitable recommendations on how the subject matter can be addressed.

#### 5.1 Summary

At the beginning of this research, the role of film in entertaining, educating, informing and arousing human consciousness towards becoming a responsible and knowledgeable member of the society was highlighted. The attributes of film have variously been employed by film makers to make constructive commentaries on the happenings within the society with a view to effecting positive changes. The desire to effect positive change in the society by extension, defines the contributions of film makers in nation building. As a creative industry, the film industry is constantly engaged by issues of societal concern and through the use of films and documentaries, the industry presents these issues to the public not only for awareness creation and debate but also for possible solutions. The most distinguishing aspect of film is that while other disciplines of study deal with specialized issues in politics, religion, geography, economy or health, film transcends subject boundaries. As an aspects of art, film looks at the totality of people's way of life, beaming searchlight on people's action or inaction and how they affect the society. Thus as a watch dog of the society, film makers use film as a tool to affect changes in the environment and by projecting into the future the film is most times referred to as a visionary. To achieve his set goals, the film maker most often adopts subtle and satirical

approaches while making caustic statements about the people and the society without provoking his audience. In like manner, feminist writers are committed to the course of exposing inherent dangers in the continuous alienation of women from developmental processes. Through their works, they attempt to draw attention of the society to the misrepresentation and negative imaging of women, who are buttressed as physically weak and intellectually docile. The ultimate goal of feminist include the need to dismantle patriarchy and every other practice that relegates women and rob them of the opportunity to aspires like their male counterparts towards self-actualization and playing dynamic roles in nation building.

Amobi (2013), "One of the major media avenues where women are increasingly visible is in *Nollywood* movies, whether as the audience or as stakeholders, *Nollywood* films are popular with African women. According to Abah, (2008) This visibility and growth of *Nollywood* notwithstanding, the movie contents still reflect pictures that reinforce patriarchal notions and perpetuate gender disparity. It is clear from this present study that some *Nollywood* movies produce images that further relegate women to positions of subservience and domestication. Because of exposure to these movies, viewers cultivate beliefs that women should be domesticated, inferior, and less ambitious than their male counterparts, while being judged on their abilities to manage their homes and marriages. Thus, these movies reaffirm the socio-cultural norms and expectations. This prevailing trend is worrisome for women, particularly those in rural areas and with little or no education. For instance, statement such as "our home is the most important thing in our lives. Any woman who cannot keep her home has failed" by Susan to Linda after Linda's husband was caught in bed with Kate, the house help in the film, *Mr. & Mrs.*, is not uncommon among Nigerian women who cultivate the belief that their worth is hinged on the success of their home/marriages. Another worrisome dimension to this trend is

the role women themselves play in these movies. As Adewoye et al (2014) indicated, women, whether as actresses, producers or directors, are active contributors to the stereotypic portrayals shown in movies. In view of this, this researcher recommends that actresses should not take up roles that demean them sexually and culturally. In addition, producers and directors, should be more creative in producing films that portrays m

## 5.2 Conclusion

In concluding this work it is very important to applaud the efforts of the media in being one of the most powerful means of communication. Film has also played a vital role in not only entertainment but dissemination of information as well. The Nigerian film industry in particular has made conscious effort to promote and uphold cultural values and also serve as a mirror of the society at large. However, it is also pertinent to note that film has not done justice to the images that are ascribed to women. It focuses more on demeaning roles which suggests women as objects for male gratification rather than potential partners in nation building. It is therefore, the considered position of this study that, for women to be recognized and have better self-esteem, Film should be in the vanguard of portraying a better image for the woman to build a just, equitable and better society for all with woman as dependable partners of men and not objects of their pleasure.

## 5.3 Recommendations

In respect to the analysis conducted on Nigerian movies especially the coded films, it is pertinent therefore to make the following recommendations:

1. Instead of giving women the images of domestic servants, sex objects, weaker vessels, cause of failure, etc. women should be portrayed as better people who can serve as support

systems, reliable, determined, hardworking, successful, dependable, role models. in the Nigerian film industry.

2. Female actors should choose to promote womanhood rather than abuse it. This especially goes to upcoming young actresses who will want to accept any role at all just to be in a film and to become famous.
3. Female producers and writers should also write and produce movies that will promote their gender rather than demote it. Two of the movies analyzed were written and produced by a woman. This alone makes the public believe that it is deserving of a woman to get certain treatments since women themselves promote such on the media.
4. Women in the industry should engage the male counterparts on the need to respect the female gender and work towards upholding her virtues and avoid exploiting the woman's image.
5. Since film is the mirror of the society, whatever image the African woman is given is assumed to be how it is in the society and so film makers should try to uphold the virtues of women rather than reflecting them as unbeneficial to the running of the society.
6. In an attempt to review the images given to women at the end of such films, there should be room for growth and contributions to society that should be seen from these women and not ending the films in uncertainty whether or not the fair representation will be worth it or not.

#### **5.4 Limitation of Study**

A research like this could not have been successfully carried out without a few constraints one of which is the limited time ascribed to the completion of the research work which of course put the researcher under intense pressure in order to meet up with the deadline. Also since the research was on *Nollywood* films in general the decision on which films to use for analysis and

examples was quite tedious as most *Nollywood* films have their own dimensions of images given to the female gender. Similarly, films as a field of study is not a very much explored area in Nigeria and gender representation in films even made it worst and so, there was limited materials available for the research work which of course is another limitation.

These major constraints and a few others wasted a lot of research time and delayed the completion of the research work.

## REFERENCES

- Abah, A. L. (2008). One step forward, two steps backward: African women in Nigerian video Film. *Communication, culture and critique, vol. 1*
- Adesina A.C (2010) Audience Perception of Portrayals of Women in Nigerian Home Video Films; *Journal of Media and Communication Studies* Vol. 2 University press Ilorin.
- Agbese, A. O. (2010). Setting the agenda for women's liberation and empowerment in Nigeria Through films: an analysis of women's cot, women in power and the bank manager. *Journal of cultural and media studies*.
- Aidoo, Ama Ata. (1998) The African woman today. In O. Nnaemeka, *Sisterhood, feminisms and Power. From Africa to the Diaspora*, Africa World Press, Washington.
- Adewoye, O. A, Odesanya A. L., Abubakar A. A., and Jimoh O. O. (2014). *Rise of the Homo erotica; portrayal of women and gender role stereotyping in films; analysis of two Nigerian films*. Developing country studies.
- Amobi Ifeoma T. (2013). Audience interpretation of the representation of women in Nigerian Nollywood films from different social context in Nigeria. Retrieved June 12 2009 from <http://www.jeterapsscholarlinksresearchers>.
- Acholonu, Obinuju. (1995) *The Afrocentric Alternative to Feminism*. Afa Publications, Owerri.
- Asiedu, Nneora. (2011) 'An African Doll's House': *A study of the virtues of womanhood* University of Ghana.
- Awo, M. A. (2011). Nneora: 'An African Doll's House'; *A study of the virtues of womanhood* Canadian comparative literature Association, Canada.
- Ayakoroma, Barclays. (2015) Introduction; *Gender Discourse in African Theatre, Literature and Visual Arts*; Kraftbooks, Ibadan.
- Bohan, Maureen. (2011) *Combating Gender Sterotypes in Education*; Gender Equality and Human Dignity Department, Strasbourg.
- Brannon R. (2019). *Gender stereotypes: masculinity and femininity*, Retrieved from [www.ablongman.com](http://www.ablongman.com)>Brannon June. 12 2019.

- Charles Musser, David Robinson and Eileen Bowser, "Inventing entertainment, the early motion pictures". Retrieved, [www.loc.gov/collections/pictorial-history-of-early-motion-pictures-and-sound-recordings/articles-and-essays/history-of-early-motion-picture/early-motion-picture-production](http://www.loc.gov/collections/pictorial-history-of-early-motion-pictures-and-sound-recordings/articles-and-essays/history-of-early-motion-picture/early-motion-picture-production) 15<sup>th</sup> June, 2019.
- Daphnies, Selasi. *Feminism in the Works of African Female Playwrights: A Study towards the Award of Master of Philosophy in Theatre arts*. University of Ghana.
- Denzin, N.K and Lincoln, Y. (2005). *Qualitative Research*. *Nepalese Journal of Qualitative Research Methods* vol.1 local Initiative Promotion Trust, Jwagal, Lalpax.
- Eckert P and McConnell-Ginet (2003) *Language and Gender*; Cambridge University press, United Kingdom.
- Emelobe, D. (2015). Stereotypic portrayal of women in Nollywood film; a critical reading of Timeless Passion. *Gender Discourse in African Theatre, Literature and Visual Arts*. Krafts books Limited, Ibadan.
- Evwhierhoma Mabel (2008). Women through the eye of the camera; Aesthetic challenge of Nigerian films, *Africa through the eye of the video camera*. Academic publisher. Manzini Swaziland.
- Evwhierhoma Mabel 2002 *Female empowerment and Female Creativity*. Corap publications Nig. Ltd, Ibadan.
- Fonchingong, C. (2006) "Unbending Gender Narratives in African Literature". *Journal of International Women's Studies*, University of Buea, Cameroon.
- Goring, Paul., Hawthorn, Jeremy., Mitchell, Britain. (2010) *studying Literature*, 2<sup>nd</sup> Edition: Bloomsbury Academic print, New York.
- Gross, L. (2010). Invisible in the media. *UN Chronicle* 2010, Retrieved from <http://unchronicle.un.org/article/invisible-media> 3<sup>rd</sup> May, 2019.

Jatau, P.V. (2010). Complications and Complexities in the schooling experiences of young Northern Nigerian Women living in Zaria. Retrieved from ProQuest Dissertation Publishing. 10<sup>th</sup> July, 2019.

Kumasi.Mekgwe, Pinkie. Theorizing African Feminism(s) the 'Colonial Question. *Quest: An African Journal of Philosophy*, Vol. 35 issue 1, retrieved from <https://doi.org> 2019.

Lorber, Judith. (2019)*The Variety of Feminisms and their Contribution to Gender Equality*: retrieved, from <https://www.researchgate.net/publication/334111111> pdf. 10<sup>th</sup> May, 2019.

Mawugbe, Efo. (2008) *In the Chest of a Woman*. Isaac Books & Stationary Services.

Nwabueze, Emeka (2013) *Research Methods: An Integrated Approach*. 2<sup>nd</sup> edition. ABIC Books And Equip Ltd. Enugu.

Nnaemeka, O. (2003). Nego-Feminism: Theorizing, Practicing and Prunning Africa's Way.*Journal of Women in Culture and Society*, University of Chicago press, Chicago.

Nwapa, Flora. 2007) Women and creative writing in Africa. In T. Olaniyan, & A. Quayson (Eds.), *African Literature: An Anthology of Criticism and Theory*; Blackwell Publishing, USA.

Ogunyemi, C. (1998). Women and Nigeria in Literature; perspectives on Nigerian Literature; Evardian Books, Lagos.

Olushola A. (2016). "Portrayal of African women in Nollywood films over a five year period" (Unpublished)  
A content Analysis of Trait applying the stereotype content model these and Dissertation school of post graduate studies, East Tennessee State.

Okeyo, A. (2013). African women lead: A pan African dream. *Women's media center website*. Retrieved from <http://www.womensmediacenter.com/feature/entry/african-women-leadpan-african-dream>

Okunna, C. S. (2002). Gender and communication in Nigeria: Is this the Twenty first century? Retrieved from [http://www.portalcomunicacion.com/bcn2002/n\\_eng/programme/prog\\_ind/papers/o/pdf/o005se04\\_okunn.pdf](http://www.portalcomunicacion.com/bcn2002/n_eng/programme/prog_ind/papers/o/pdf/o005se04_okunn.pdf)

Osuala, E. C (2009). Introduction to Research Methodology 3<sup>rd</sup> edition. Africana first publishers, Onitsha.

Ode, Regina. (2015) Perspectives on Women in the development of Idoma Land; *Gender*

*Discourse in African Theatre, Literature and Visual Arts*; Kraftbooks, Ibadan.

Ogbonna K. S. (2015) *Golden Rule Genderism; locating Natural Gender traits in Ahmed Yerima's "The Sisters": Gender Discourse in African Theatre, Literature and Visual Arts*. Krafts Books Limited, Ibadan.

Ogundipe-Leslie. (2007) *Stiwanism: Feminism in an African context*. In T. Olaniyan, & A. Quayson (Eds.), *African Literature: An Anthology of Criticism and Theory*; Blackwell Publishing, USA.

Okunna, C. S. (1996). *Portrayal of women in Nigerian home video films: Empowerment or subjugation?* *Africa Media Review*; Nnamdi Azikiwe University, Awka, Nigeria.

Okunna, C. S. (2005). *Women: as 'invisible' as ever in Nigeria's news media*. *International Journal of Media & Cultural Politics*, Intellect publishers, Bristol, United Kingdom

Peters, B. (2001). *The varied pace of women's progress*. *Nieman Reports*, 55(4), 92-99  
Retrieved from <http://search.proquest.com/docview/216749402?pq-origsite=gscholar>

Ross, K., & Carter, C. (2011). *Women and news: A long and winding road*. *Media, Culture & Society*.

Salami Agunloye (2011) *Challenging the Masters Craft: Nigerian Female Playwrights in the Theatre of Men*. Jos University press, Jos.

Tim Kaiser (2018) *Gender Equality Could Push Men's and Women's Personality Apart*. Angela Lash book, New York.

Ukala Sam (2016) *Manual of Research and of Thesis Writing in Theatre Arts*. 3<sup>rd</sup> Edition. Kraft Books limited, Ibadan.

Ukata A. A. (2010). "The image(s) of women in Nigerian (Nollywood) videos" (unpublished)  
Submitted to Faculty of humanities. University of Witwatersrand, Johannesburg.

Utoh Tracie (2015). *Portrayal of women in Out of the Mask* Brill publishers Netherlands State.

Uwah Ebere Innocent (2013). *The Rhetoric of culture in Nollywood*. Eduedy publications; owerri.

Wood, Wendy. (2012) *Biosocial construction of sex Differences and Similarities in Behaviour*; Academic Press, Burlington.

Yerima, A. (2008). "The women as character in Nigerian Drama: *A discourse on gender and Culture*. SONTA, Abuja:

## FILMOGRAPHY

*He is the One. Aka The Real Man*. (2017) Producer; Kingsely Okereke. Director Emeka Bishop Nwabunze.

*Mr. and Mrs.* (2012). Producer.:Chinwe Egwuagu productions. Director: Ikechukwu Onyeka.