

## A Boomerang: How *Nollywood* Ravages Youths' Moral Fabric in A North-Central Nigeria Suburban Community

Solomon Samuel Gonina<sup>[a],\*</sup>; Satkyes Samuel Mwansat<sup>[a]</sup>; Christiana Chundung Pam<sup>[b]</sup>

<sup>[a]</sup> Lecturer, Department of Mass Communication, Faculty of Arts, University of Jos, Jos, Nigeria.

<sup>[b]</sup> Lecturer, Department of Communication Arts, Faculty of Arts, University of Uyo, Uyo, Nigeria.

\*Corresponding author.

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### Abstract

The intent of *Nollywood* films has usually and always been to correct societal ills such as greed, prostitution, ritual killing, ostentatious living, armed robbery, terrorism and criminality, among other forms of corruption. While productions and movies have been acted and created along those lines, it appears that that noble intention of correcting negatives is boomeranging as a great deal of the societal ills are daily being learnt and cultivated through and as a result of the consumption of such movies. Adopting the cultivation and agenda setting theories of the media, this study surveyed the responses of a number of young men and women resident in Farin Gada, a suburb of Jos, North Central Nigeria. Using simple random sampling technique and Krejcie/Morgan's Table of Sampling, this study investigated three hundred and eighty four (384) youths of Farin Gada. Findings reveal a boomeranging effect in terms of expected outcome from the watching of *Nollywood* movies.

**Key words:** *Nollywood*; Movies; Themes; Boomerang; Youths; Fabric

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### 1. BACKGROUND TO THE STUDY

*Nollywood* is the term used to describe the Nigerian movie

industry. The name *Nollywood* has been in contention as to who first coined it and is still unclear where Nigeria's movie industry got that lexicon ostensibly coined after the American film industry, Hollywood. But according to Haynes (2005) the name *Nollywood* was invented by a non-native. It first appeared in an article by Matt Steinglass in New York Times in 2002 and has continued to be used to describe the Nigerian movie industry

Nigerian movies are deeply rooted in Nigeria's cultural traditions and social text and they focus on Nigerian community life. Adenugba argues that thus:

The term covers the diversity of Nigerian film production in the same way that Bollywood covers the production of Indian films in Tamil, Bengali, Telegu and other languages in Hindi. *Nollywood* covers Nigerian films in Yoruba, Igbo, Hausa and English. It is however being speculated that the Hausa filmmakers are trying to separate themselves by adopting the term *Kainwood* and/or *Kanywood* (Adenugba, 2007, p.1).

*Nollywood* movies were initially produced with analog video, such as Beta cam SP, but today in Nigeria, movies are produced using digital video technology. The film 'Living in Bondage', centred around a businessman whose dealings with a money cult results in the death of his wife, was the *Nollywood's* first blockbuster (Udofia and Tom, 2013).

Since then thousands of movies were produced. Nigeria is now considered the second largest in the world behind India's Bollywood (Ovoke, 2015). In Nigeria, popular actors/actresses like Richard Mofe-Damijo, Nibert Young, Elizabeth Benson, Segun Arinze, Kate Henshaw, Genevieve Nnaji, Jim Iyke, Hilda Dokubo, Zack Orji, Ramsey Tokunbo Nouah, Pete Edochie and a host of others have over time built huge and enthusiastic followership across West Africa and beyond (Eziagwu, 2009). *Nollywood* movies have over years spread like wildfire throughout Africa, Europe and even Asia. *Nollywood* is an industry that has high turnover, and challenges the western mode of storytelling. These

Nigerian movies are shown on some cable television channels such as Africa Magic, Nollywood, MagicAfrica on DSTV as well as other networks.

Nigerian movies as a medium of communication is evidently seen as capable of influencing individual's attitude, character, lifestyle and culture either negatively or positively. Thus it can be seen as one of the agents of socialization among audience members, as according to Daramola (2005), the mass media are very powerful socializing agents. The mass media, particularly radio, television and movies are impersonal channels that reach large heterogeneous and widely dispersed audiences. The influential powers of *Nollywood* have been examined by various scholars that cover wide range of issues and themes such as evils of polygamy, extramarital affairs, cultism, teenage pregnancy, widowhood, betrayal, campus life, marital affairs, organized crime and murder (Akpabio, 2003). Most of these themes are evidently negative themes and are therefore malevolent to the behaviour of its audience.

With the impact of *Nollywood* on the lifestyle of youths due to the negative themes dominating it, it is important to find out the effect of Nollywood movies on the behaviour and lifestyle of youths who make up the productive segment of society's population.

### Statement of the Problem

Studies reveal that Nigerian Nollywood movies have been noted to have supreme effects, mind-controlling power and influence on audience members to respond either consciously or unconsciously to their stimuli. Apart from serving as an entertainment medium and providing diversion from the daily routine of life, the movies also aim to educate, and possibly mobilize people towards the achievement of stated national goals (Akpan, 2002). But today, the industry has been accused of being dominated by the businessmen known as marketers who have hijacked the industry with the sole aim of making profit at all cost. Hence, the introduction of movies that are placing more emphasis and focusing on themes of violence, rituals, occultism, crimes, sex, pornography, prostitution and so on. Farin-Gada, a suburban community in Jos North Local Government Area of Plateau state, Northcentral Nigeria, has over the years recorded high cases of cultism with violence and other malevolent behaviours by the youths in the area, and this might be partly as a result of being exposed to certain violence-related visuals such Nollywood movies. Therefore, this study seeks to find out whether or not the negative and violence-related themes that dominate Nollywood movies have direct as well as collateral effects on the lifestyle of youths in the society. It also seeks to proffer solutions on how these themes can be improved upon.

### Objectives and Research Questions

The study sought to achieve the following objectives:

1. To find out the themes dominating Nollywood in Nigeria.

2. To identify the effects Nollywood movies have on the youths in Farin Gada.

3. To explain ways the themes that dominate of Nollywood movies can be improved upon.

The study attempted to provide some responses to the following questions:

1. What are the themes that dominate Nollywood movies in Nigeria?

2. What effects do Nollywood movies have on the youths in Farin Gada?

3. In which ways can the themes that dominate Nollywood movies be improved upon?

### Significance and Scope of the Study

This study is significant in the sense that it looks at the effects of Nollywood movies on the lifestyle of youths in Farin Gada, which is a microcosm of the larger population of Northcentral Nigeria. This study's essence and significance also impinges on the philosophy that undergirds movie production and the thematic preoccupation that goes into it. *Nollywood* producers and concept creators will have a resource guide from the outcomes of this study. In the areas of policy making, the findings of the research work can prove helpful as policy decisions can be made in reorienting and reinventing *Nollywood's* thematic preoccupation. This study dwelt on the perception of the youths in Farin Gada in Jos North Area of Plateau State as regards the effects of Nollywood movies on them.

### Theoretical Framework

Two theories are used in anchoring this study: Cultivation and Agenda Setting theories.

#### Cultivation Theory

Cultivation theory was developed in 1976 by George Garbner and Larry Gross, and the basic assumption of the theory is that people's conceptions of social reality are influenced according to exposure to certain sources and agencies such as television and movies.

Basically, the major focus or contribution of this theory is cultivation; a cultural process relating to coherent frameworks or knowledge and underlying general concepts cultivated by exposure to individual programmes or offerings. Thus, the theory is saying that people, especially the young adults, who watch a great deal of television or movies will come to perceive the real world as being consistent with what they see on the screen. This is to say that heavy viewers of Nollywood movies come to believe what the watch and apply them to the real world.

#### Agenda Setting Theory

This theory was first developed in the year 1968 by Professor Maxwell McCombs and Professor Donald Shaw. The theory assumes that the mass media, of which

home movies are just a subset, set the agenda for the public and their opinions form the cardinal articles life's daily realities. It is generally believed that people attribute importance according to their media exposure.

However, especially in the modern days, themes that are becoming dominant in home video films are rooted in negativity as revealed by investigations. This situation tends to set agenda for young people as they are daily developing interest in movies with negative themes. Consequently, movie makers, producers and the industry's movers and shakers set the agenda for the audience members who on the other hand got enticed by such movies, and thereafter pick up, consciously or unconsciously, behaviours which they observe in the movies they are watching. These are noted in young adults' pattern of dressing, speaking mannerism, use of slangs and vulgar languages, eating habit, sexual acts and dating, smoking, alcohol use and so on.

### Operational Definition of Terms

**Nollywood** - The Nigerian video film industry is known as Nollywood. Nollywood movies in this context means the video films produced and packaged for viewing by the industry. They are usually in the video film cassette format or the video compact disc format.

**Boomerang:** To return or rebound unexpectedly, especially when the result is undesired and unexpected.

**Youths:** A young human being from time of birth to the completion of body development.

**Social:** Relating to society and the way people live together

**Fabric:** The framework underlying a structure; the basic structure of a human being.

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## 2. LITERATURE REVIEW

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### The Pre-Nollywood Era in Nigeria

*Nollywood* is the name attributed to Nigeria movie industry. *Nollywood* remains the dominant film industry in Africa that is poised to championing the projection of the Nigerian cum African cultural values through films. According to Benibo (2008) the first celluloid movies were introduced to Nigeria at the beginning of the 20<sup>th</sup> century by colonial Britain, but an indigenous film industry failed to grow due to prohibitive cost of raw materials and lack of expert technicians. But prior to that, according to Kunzler (2007), Nigeria had experienced the growing success of the popular traveling theatre along the Yoruba cultural tradition. Starting in the 1930s and 1940s in Lagos, the Yoruba speaking artistes travelled around the country with great performances that combined music, dance, acrobatics and drama. This tradition flourished in the 80s, thus creating a platform for genuine storytelling about indigenous traditions, costumes and aspirations. The digital revolution which started in 90s, replaced the 35mm motion film camera with digital camcoders which

brought an end to celluloid as recording and distributing device. And this posed a big challenge to the film industry which heralded the era of new technology in the industry. In the 90s, Nigeria had a huge supply of VHS tapes, and later video CDs and DVDs that penetrated to every household. The transition of the motion picture industry in Nigeria from celluloid films to videos film is a topic that has been researched in the past. Olayiwola (2007) stated in her article, *From celluloid to video: The tragedy of the Nigerian film industry*, that video films were able to recapture the film audience with the new wave of dramatic productions. Highet (2010) described the reach and access of Nollywood films across African countries, the United States, United Kingdom and many other countries. Most people use outlets like YouTube and IrokoTv to stay in tune and up to date with Nigerian films. These film outlets also provide the audience with an entertainment escape to keep up with the developments of the country, language, fashion, food and music amongst others. Through YouTube, viewers can access Nollywood channels to watch full films or films that are split into parts (Giwa, 2014). On IrokoTv, viewers can access films according to the genre of their choice such as action, family and drama to name a few. According to Giwa (2014), most Nigerian films are structured the same way. The plots consist of the moral dilemmas Africans face such as family, love, jealousy and betrayal. The arrangements of Nollywood movies have usually included unrealistic, dramatic and unexpected twists. Beginning as a local industry and rising from nothing, according to Sahara Reporters, *Nollywood* has become the second largest producer of films in the world which challenges the western mode of storytelling.

### Narrative, Style and Contents of Nollywood Movies

Nollywood draws on many cultural influences, both domestic and foreign; thus it remains fundamentally unique (Haynes, 2005). There are two related organizational principles that operate in film, which includes the style and narrative technique. Style deals with the various techniques such as editing, camera movement, colour patterns, sounds, music and so on while narrative is the actual representation and how the audience sees it. Film critics such as Akande (2009), Balogun (2005) and Iroh (2009) have condemned the overall quality and narrative value of Nigerian movies. According to Iroh (2009), there is a poverty of creativity, ideas, innovation and an uncoordinated strategic plan in the industry. Akande (2009) on the other hand believes that the narrative technique of Nollywood movies is predictable and always revolves around topics like conflict between mothers inlaw and daughters inlaw, police battling criminals, burial and consultations with native doctors, and so on.

According to Alamu (2010), the commercial and popularity value of Nigerian movies stem from their

stories which the audience finds fascinating and constant with their expectations. The thematic and aesthetic choices of *Nollywood* are determined to a large extent by the preferences of the audience which is why recurring themes in these movies are those with broad appeals. These themes are based on issues such as armed robbery, hypocrisy, cultism, marital problems, witchcraft and so on. These themes are broad and mirror the Nigerian society. Several technical deficiencies have been noted in some movies produced in Nigeria and this in turn affects the style and the narrative pattern. These can be attributed to lack of competence and absence of sophisticated equipment required for quality production, apart from the inability of producers to procure good equipment required for filming. Modest budgeting has also led to the production of films lacking in special effects. Lack of equipment for special effects has affected how supernatural characters are depicted and presented. In the absence of globally rated film studios such as those in Hollywood, Nigerian films are shot at different locations. Cities such as Lagos, Abuja, Enugu, Jos and Kano are most frequently used.

However, Alamu (2010) noted that not all Nigerian films are of poor quality. Although many films are not thoughtfully constructed or are haphazardly produced, there are still those with good storylines, impressive character development and sophisticated film techniques that enhance quality. According to Stansilaus (2006), the contents of Nigerian movies are trailing far away from expectations because the business of film making in 21<sup>st</sup> century appears to be for making quick profits from rushed productions sponsored by authoritative film makers.

### **Influence of Nollywood on the Youths**

The early Nigerian movies were mainly centred on history and culture and to some extent morality, but the success of today's *Nollywood* could be attributed to the ability to emphasize on contemporary realities such as: divorce, love, comedy, and romance.

The influential power of Nollywood movies on the youths can be seen in two aspects, the positive and the negative. The positive influence of Nollywood movies has helped to promote cultural heritage, and it has awakened many youths to the Nigerian culture that was once lost during the colonial period (Ogunmi, 2012). Amodu (2011, p.106) is in support of the argument that Nigerian home video film industry, despite the emphasis on the themes of violence, sex and so on has performed greatly in the social reformation of the society. The gory nature of some of these presentations especially in the realm of rituals has attracted vociferous condemnation and outrage in several quarters.

On the acquisition of information and learning as positive influence of Nollywood movies, Payne Fund Investigations cited in (Nnaji, 2011) concluded that

Nollywood movies provide a special learning format that lead to unusually high retention of factual material, in comparison to the acquisition of facts in standard laboratory memory experiments. This is to say that movies can be used to acquire information or aid teaching and learning. Films are powerful media, as noted by Owen-Ibe (1997). They also act as conscience of the state by revealing bad things, commending good things and keeping the interest of the citizenry uppermost in their agenda. As watchdog of the society, movies are used to satirize, reveal wrongful acts, correct, rebuke and proffer solution.

On the negative side, many studies have shown that Nigerian movies have grown from bad to worse, more especially on the part of those that are portraying sex, pornography, promiscuity, romance and vulgarity. This leads to negative influence and contributing to a number of anti-social behaviours among young adults (Olugbenga, 2014). Olugbenga (2014) also posits that Nollywood actor and actresses are more comfortable been nude while acting. Worryingly, as noted from various studies, the current nature of home video films is fast becoming malevolent to audience members who are now developing interest in pornography, violence, rituals, nudity, vulgarity, fetishism, and occultism; and may eventually become addicts. Hence, there had been increase in the number of crime rate such as rape, teenage and unwanted pregnancies, abortion, smoking and so on.

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### **3. METHODOLOGY**

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Abarry (1986, p. 8) describes research design as “a plan a researcher uses to carry out his research work thereby selecting the important and adequate procedures in order to conduct suitable and effective study for the best conclusion”. In line with the above definition, this study employs the quantitative research method. This study adopts the survey design to find out how Nollywood movies affect the morals of youths in Farin Gada. Barbie (2011) describes the survey as probably the best method available to the social science researcher interested in collecting original data for describing a population too large to be observed..

#### **Area, Population and Sample Size of the Study**

Farin Gada in Jos North local Government Area of Plateau state, Nigeria was the area of study for this research. The choice of this area was because of the negative behaviours of the youths in Farin Gada which could be as a result of being exposed to some negative contents in Nigerian movies. The population of this study is put at 917,000, according to an online record (Macronets, 2021).

In order to arrive at the sample size, Krejcie and Morgan's Table of sampling was adopted. This study arrived at the sample size using an estimated figure of about 917,000 people in Jos North Local Government

Area of Plateau state as of 2021. With a 5% margin of error and a confidence level of 95%, a total of 384 sample size was arrived at. Therefore 384 copies of questionnaire were distributed to the targeted population.

#### 4. PRESENTATION OF DATA AND DISCUSSION OF FINDINGS

**Table 1**  
Response Rate of the Questionnaire

Responses	Frequency	Percentage
Returned and found useable	380	99.0%
Not useable	4	1.0%
Total	384	100%

380 copies of questionnaire were found useable and 4 were not, because they were not properly filled by the respondents.

#### Demographic Data

**Table 2**  
Age of Respondents

Responses	Frequency	Percentage
Male	170	44.7
Female	210	55.3
Total	380	100

Source: Field 2021

The Table 2 shows the frequency and percentage of the respondents' sex. The researcher sought to know the sex categories of respondents and 170 of them representing 44.7% were males while 210 respondents representing 55.3% were females. This means more females took part in the research work.

**Table 3**  
Marital Status of Respondents

Responses	Frequency	Percentage
Single	356	93.6
Married	24	6.4
Divorced	0	0
Total	380	100

Source: Field 2021

The respondents' marital status is described in table 3 using the frequency and percentage distribution. Out of

**Table 7**  
What are the themes that dominate *Nollywood* movies?

S/N	ITEMS	SA	A	UD	D	SD	X	Decision
6.	Nigeria movies promote virtues such as love, peace and forgiveness	200	160	0	20	0	4.5	Accepted
7.	<i>Nollywood</i> movies project ills such as cultism, rituals and widowhood through the kind of strong lines and plots they produce	280	95	5	0	0	4.7	Accepted
8.	Issues and subject matters that dominate <i>Nollywood</i> movies include witchcraft, wickedness, violence, sex, relationship and campus life	321	55	4	0	0	4.8	Accepted

Table 7 shows 3 items which considered the kinds of themes that dominate *Nollywood* films. The highest means were recorded in items 7 and 8 with a mean score

of 4.7 and 4.8, indicating overwhelming acceptance of the position that *Nollywood* movies project ills such as cultism, rituals, widowhood through the kind of storylines

**Table 5**  
Educational Qualification of Respondents

Responses	Frequency	Percentage
FSLC	44	12
SSCE	156	41
OND/ND	142	37
Undergraduate	30	08
Other	08	02
Total	380	100

Source: Field 2021

Table 5 is a representation of the educational qualification of the respondents. 44 of the respondents had First School Leaving Certificate (FSLC) representing 12%. 156 of the respondents representing 41% had SSCE, 142 of the respondents representing 37% had OND/ND while 30 respondents representing 08% are undergraduate. Only 8 respondents representing 02% indicated that they belonged to undetermined educational qualification group.

**Table 6**  
Occupation of Respondents

Responses	Frequency	Percentage
Students	148	39
Civil servants	54	14
Self-Employed	100	26
Other	78	21
Total	380	100

Source: Field 2021

Table 6 shows that 148 respondents representing 39% were students. 54 respondents amounting to 14% were civil servants, the self-employed respondents were 100 representing 26%, while 79 respondents representing 21% were members of unspecified occupations. This clearly shows that students and self-employed adults were the most populous categories among the respondents.

#### Thematic Analysis

Issues and items were raised in a 5 point Likert Scale for respondents to show their degree of agreement or disagreement to the thematic issues raised in the questionnaire.

and plots they produce. The respondents also accepted that issues and subject matters that dominate Nollywood movies include witchcraft, wickedness, violence, sex, deceit, relationship and campus life.

Item 6 with a mean score of 4.5 asserts that Nollywood as a movie industry promotes virtues such as love, peace and forgiveness.

**Table 8**  
**What effects do Nollywood movies have on the youths in Farin Gada?**

S/N	Items	SA	A	UD	D	SD	X	Decision
9.	Watching of Nollywood movies may have a positive moral impact on the youths	120	80	7	173	0	3.38	Accepted
10.	Contents of Nollywood movies have negative impact on the youths	208	100	10	40	22	4.1	Accepted
11.	Nollywood movies affects the lifestyle of youths in terms of belief and attitude	312	17	9	20	22	4.5	Accepted
12.	Negative practices such as drug trafficking, cultism and rituals by the youths in the society might be as a result of watching Nollywood movies.	207	93	12	48	20	4.1	Accepted

Table 8 sought to find out the effects Nollywood movies have on the youths of Farin Gada. The highest mean score of 3.8 representing acceptance is an attestation to the fact that Nollywood movies affect the social well-being of the youths in terms of their belief and attitude. This is being followed by item 12 with a mean score of 4.4 which stated that negative practices such as drug trafficking, cultism and ritual by the youths in the society

might be as a result of watching Nollywood movies. The respondents also accepted items 10 and 9 which are: contents of Nollywood movies have a positive impact on the youths with mean scores of 3.6 and 3.3 respectively. This means that the respondents have an understanding about the positive and negative side in the type of movies Nollywood produces, the boomerang is tilting towards the negative side.

**Table 9**  
**In what ways can the themes that dominate Nollywood movies be improved upon?**

S/N	Items	SA	A	UD	D	SD	X	Decision
13.	Themes such as rituals, poverty, landlord and tenants dispute and poor portrayal of women can be improved upon	192	108	15	41	24	4.0	Accepted
14.	Do you agree that virtues such as love, peace, unity and truth can be emphasized in Nollywood movies	185	132	3	43	17	4.1	Accepted
15.	Censorship and good scripting of Nollywood movies can have a positive impact on the youths.	212	138	0	17	13	4.4	Accepted

Table 9 is a presentation of the mean score on the information collected as regards question 3: In what ways, can the themes that predominate Nollywood movies be improved upon? From what is obtained in table 9, 3 items were looked at in which all of them were accepted.

The highest mean score of 4.4 accepted by the respondents attested to the fact that censorship and good scripting of Nollywood movies can have a positive impact on the youths. It was followed by items 13 and 14 with a mean of 3.9 and 3.9. Here, the respondents agreed that themes such as rituals, poverty, cultism, landlord and tenant's dispute and poor portrayal of women can be improved upon and also virtues such as love, peace, unity can be emphasized upon in Nollywood movies.

and 321 strongly agreed that the themes and issues that dominate Nollywood movies are negative and malevolent to the lifestyle of its audience.

The respondents also agreed that in as much as Nollywood movies are being dominated by negative themes that have a negative influence on its audience, they sometimes promote positive themes that influence the lives of the youths positively as reflected in item 6. These findings corroborate the view of Nnaji (2011) that some few genres of Nollywood movies are themed around love, comedy and romance. Young people could learn ways of relating with the opposite sex and other fascinating stories.

The second findings corroborate the view of Jude and Leonard (2010) in item 9, that watching of Nollywood to some extent has a positive moral impact on the youths. They affirmed that Nollywood movies promote cultural values. The respondents numbering 120 agreed that Nollywood movies have a positive moral impact on the youths while 173 respondents disagreed to that assertion. The findings of item 10 which states that contents of Nollywood have negative impact on the youths corroborates the view of scholars such as (Akpabio 2007, Osigwe, 2001; and Esan, 2005) that *Nollywood* has a dramatic effect on the perception of viewers whether they are conscious or unconscious about the act. Majority of the respondents numbering 208 strongly agreed to the assertion. This is followed by the findings of item 11, which states that Nollywood movies affect the lifestyle of

## 5. DISCUSSION OF FINDINGS

The first finding of this study revealed that the thematic preoccupation of *Nollywood* covers issues such as wickedness, witchcraft, cultism, sex and promiscuity. This is in line with the findings of (Akpabio, 2003, pp.138-159) who pointed out that the themes of Nollywood movies are broad and covering many issues in which most of the themes are evidently negative themes and are therefore harmful to the development of personality and behavior of its audience.

The opinion of respondents in Table 7 item 7 and 8 showed that majority of the respondents numbering 280

youths in terms of belief and attitude. This is in line with the findings of (Ofole, 2010) that anti-social behavior and attitudes of young people are picked from movies owing to exposure to movies with negative themes. The opinion of the respondents numbering 312 shows majority of them agreed that Nollywood movies affect the lifestyle of youths in terms of belief and attitude. Item 12, with total respondents of 207 strongly agreed that negative practices such as drug trafficking, cultism and rituals by youths in the society is as a result of watching Nollywood movies.

The finding corroborates the view of Oslow (2003). He asserted that consciously or unconsciously, most children and youths learn different aggressive acts as they watch movies with violent themes and are likely to exhibit various criminal act like bullying, smoking and other delinquent behaviours.

On how the themes that dominate Nollywood movies can be improved upon, finding in item 13 revealed that themes such as rituals, poverty, cultism, landlord and tenants' dispute and poor portrayal of women can be improved upon. Majority of the respondents numbering 192 agreed to the assertion.

Item 14 deals with contents that the audience looks out for. They are themes that can impact the lives of the youths and these include virtues such as love, peace, friendship, trust and good neighbourliness. 185 respondents were in total agreement that such themes can be emphasized upon.

The last finding of this study, which is item, shows that good scripting of Nollywood movies can have a positive impact on the youths. It will help curtail the negative impact it has on its audience. This supports Stansilaus (2006) that the contents of Nigeria movies are trailing far away from expectations because the business of film making in 21<sup>st</sup> century is to make quick profit from rushed productions sponsored by authoritative film makers. That is why majority of the respondents numbering 212 are in agreement that good scripting of Nollywood can have a positive impact on the youths. And also censorship as corroborated by the view of Rowland (2016) that stricter taken measures of censoring Nollywood movies should be emphasized before they are laid out for consumption. He also added that the implementation of the National Film and Video Censors' Board (NFVCB) enabling law would also encourage the injection of positive themes in Nigerian movies.

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## 6. CONCLUSION AND RECOMMENDATIONS

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### Conclusion

Nollywood movies remain a veritable window to the world and for the world to view Nigeria. By highlighting positive aspect of our national life, movies help to reinforce positive attitudes and remain a great tool for mass mobilizations and socialization. This study has

revealed that Nollywood movies promote virtues such as love, forgiveness and so on but the most dominate themes are the ones that contain negative influence such as cultism, ritual and different types of violence and negative side. The implication of this is that young adults exposed to these themes have the tendency to encourage them to behave negatively.

These research findings have shown that Nollywood movies affect the moral fabrics of youths due to the negative themes that dominate their movies. Base on the responses of the respondents it indicates that bad trails and social vices such as violence, ritual, cultism transmitted through these movies to the audience especially those of the young minds who either consciously or sub-consciously imbibes them. These findings reveal that censorship and good scripting of Nollywood movies. This strict implication of the film censorship board can help suppress the show of immoral acts in Nollywood movies

### Recommendations

The following recommendations are hereby made as a result of the findings from this study.

- Greater efforts should be geared by the NFVCB to ensure that video films sold in the country meet the stipulated standards in both quality and content in order to suppress the display of immoral acts in Nollywood movies.
- Cable television channels such as Africa Magic, Cine Africa as well as other networks should ensure that before any Nollywood movies is shown on their, it should meet the stipulated standards that can impact its audience positively.
- Nollywood movie industry should project positive virtues such as love, honesty, unity rather than on the negative themes such cultism, greediness, robbery, sex, pornography and so on.
- There is a need to initiate and drive new multi-agency strategy in content development and professionalism should be initiated and pursued. For instance, producers, directors and technicians who can bring about believability, impactful storylines and quality in Nollywood movies should draw together under a common front for synergistic collaborations.

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