

PERCEIVED INFLUENCE OF NOLLYWOOD MOVIES ON SOCIAL LIFE: A STUDY OF WOMEN IN ILORIN SOUTH LOCAL GOVERNMENT AREA, KWARA STATE

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ABSTRACT

There is a general notion that viewing violent, ritual killing and undeserved affluence-oriented movies on television increases aggression as well as affect the behaviour of the viewers. This is because film has a dramatic effect on the perception of viewers whether they are conscious or unconscious of this fact. Media scholars have also contended the fact that the media have great potentials in hindering women's progress by under or misrepresenting them through messages presented in various media genres. While men are presented as the "normal" majority of the society, women are seen as the "minority", the "others", "the exception", "the incomplete", "the damaged", "the marginal", and sometimes even "the bizarre." As there are notable difference in the presentation of roles men and women play in Nigerian home videos which belong to the Nollywood family; women appear in dependent roles such as wife or mother of someone more often than men, while the men more often appear in professional positions with dominance and always having the upper hand (Uchenne, Allen, & Uche, 2015). This study therefore, attempts to find out how Nigerian women interpret the images they see in Nollywood movies, if what women view in Nollywood movies are responsible for increase in violence in social life, uncontrolled desire for a life of affluence and ritual killings in the society. This study also established if some of the themes in Nollywood movies are true reflection of what goes on in our society. Drawing a sample of 250 from the population of study, survey method was adopted and the study found out that women's exposure to Nollywood movies does not predict social life as being occultic but presents social life as patriarchal. It however, recommended that the image of women should be portrayed positively in movies to reflect how women should be perceived and treated in the society.

Keywords: Perceived Influence, Nollywood Movies, Social Life, Women, Kwara State.

Introduction

Man is a social animal who must interact within the purview of the environment he finds him/herself. Central to achieving this inalienable goal of man is through the process of socialization and the mass media is one of the agents of socialization. Succinctly, among the

mass media of communication, television is adjudged as the most influential, because of its combination of motion pictures and sound (Akpan & Anyianuka, 2012). The mass media, especially television, have evolved overtime bringing along with it, emerging features that sustain the interest of their audience, create mood for them or lure them into taking certain actions.

Nollywood a symbol of the Nigerian movie industry reputed as the third most prolific industry after Hollywood and Bollywood (Uchegbu, 1992 & Onishi, 2002), has achieved this feat by virtue of the volume of production over the years through wholesome practices rooted in the television as a medium of mass communication where drama is the most important element of programming for many of its audience (Esan, 2008). Recently, Nollywood productions have transformed into an enormous and significant industry which has become a popular source of entertainment for Nigerian women. This increasing popularity has to do with the declining popularity of cinemas, its cheap nature and the multiple viewing sources of the home videos and online streaming through the Internet (Alawode & Uduakobong, 2013).

Consequently, film is a potent tool for portraying the culture and values of a people (UNESCO, 2009). Cultures and beliefs are learned through films just as they also serve as channels for social mobilisation, and for showcasing the political and economic landscape of a nation (Kirsten, Rachel, John & Samuel, 2007). Film has been recognized as a popular culture which not only tell stories which it subsists; but depict the lifestyles, attitudes, environment and activities within a given society (Alawode & Uduakobong, 2013).

However, most of the films produced in home videos seem to have a recurring theme of native and indigenous characterisation which revolves around the traditional African society. They are expressed through symbols and items like shrines, statues, drawings, clothes of special colours (red, black and white), and extra-mundane communication and dramatic actions like incantations and diabolism (Alawode & Fatonji, 2013).

Nwuneli et al (1993) ascertain that perception of social life will correspond closely to the mass media realities because the images of the world portrayed in the media will be internalised and accepted as accurate representation of social life by media audience. Furthermore, there is a strong relationship between the rising incidents of domestic violence among women and ritual killings for an undeserved life of affluence in the Nigerian society and Nollywood's dramatisation of this phenomenon has increased these issues. According to Folarin (1998: 70), in allusion to Gerbner's Cultivation Theory, "...the more time people spend watching television, the more their world views will be like those spread by TV."

It is a well-established fact that viewing violent, ritual killing and undeserved affluence-oriented movies on television increases aggression as well as affect the behaviour of the viewers. This is because film has a dramatic effect on the perception of viewers whether they are conscious or unconscious of this fact. This study therefore, attempts to find how Nigerian women interpret the images they see in Nollywood movies, if what women view in Nollywood movies are responsible for increase in social violence, uncontrolled desire for a life of affluence, ritual killings in the society. It is also, to establish if some of the themes in Nollywood movies are true reflection of what goes on in our society.

2.0 Literature Review

For many years, Nigerian films have been based on storylines showing constant tragedy, romance, ritual, culture and comedy that arouses the viewer's mind. The movies depict the main character is going through constant tragedy to end up triumphant or the characters are caught in a love triangle, there are always high drama plots to keep the audience interested. This section provides the relevant literature review on themes presented in Nollywood movies, and their interpretation to women in Ilorin, Kwara State.

2.1 Theoretical Framework

The theoretical framework for this study is hinged on cultivation theory of mass communication as developed by George Gerbner and Larry Gross in 1976 to examine mass media effects, most especially television on the audience. The theory proposes that the danger of television lies in its ability to shape not a particular view point about a specific issue but in its ability to shape people's moral values and general beliefs about the real world (Eman, 2015).

Cultivation theory tackles the long-term effects of television on viewers. The theory stands on a number of concepts: the symbolic environment, storytelling, the symbolic function of television, the television traits, the cultural model, the cultivation of value system, the multidirectional process, and the cultural indicators.

a) Symbolic Environment

Human beings are the only creatures that we know of that live in a world beyond the threats and gratifications of their immediate environment. Our knowledge is acquired not from personal experiences, but from a variety of stories (Morgan, 2002).

b) Story Telling

According to Gerbner there are three types of stories: How things work: these are fictional stories that reveal the invisible dynamics of human life. How things are: these are stories of the news; they confirm the visions, rules, goals of a particular society. What to do: these are stories of value and choice, such as laws and religion. These three types of stories together constitute culture, which is increasingly disseminated by television (Gerbner, 2002).

c) The Symbolic Function of TV

TV has become an essential source in providing individuals with information about the surrounding world, as it proffers to them basic facts about life, people, society, and authority. For, situations depicted in fiction, drama, and news whether in realistic, fantastic, tragic, or comic way presented in fiction, drama, or news offer the best context for the dissemination of values and moral in an acceptable and enjoyable fashion (Morgan, 2002).

Gerbner says that cultivation is some sort of desultory learning that results from the accumulation of exposure to TV. And what the viewer sees on the screen becomes the basis of a mental image that the individual forms about the social practical status of values, population characteristics, and the various cultural standards common by the society's classes, categories, and individuals (Morgan, 2002).

d) Television Traits

According to Miller (2002), this symbolic function is based on three traits which include;

- i. Television is pervasive. It penetrates people's lives as it exists in most households and people spend long times in front of it.
- ii. Television is accessible. It does not require precedent skills to be exposed to it, such as literacy, nor does it require effort, as there is no need to leave the house as in the case with cinema.
- iii. Television is coherent. The messages it presents about society are homogeneous throughout its various programmes and times.

Furthermore, cultivation theory suggests that the entire value system made of ideologies, assumptions, beliefs, images and perspectives is formulated, to a great extent, by television. TV portrays hidden and pervasive values, rules, and moral for what is right, what is important, and what is appropriate in a social discourse in an invisible manner. The repetitive 'lesion' we receive from television, starting with childhood, would become the basis for our broad worldview (Gerbner, Gross, Morgan & Signorielli, 1980).

Additionally, Cultivation theory developed by Gerbner and colleagues is based on five key assumptions: that television is essentially and fundamentally different from other mass media; that television is the "central cultural arm" of society as a culture's primary story teller; that television does not teach facts and figures but builds general frames and references; that the major cultural function of television is to stabilize social patterns in that culture are reinforced and maintained through television images; that the observable, measurable, independent contributions of television to the culture are relatively small(Gerbner, Gross, Morgan & Signorielli, 1980).

However, despite a rapidly changing media environment, cultivation researchers still argue for the importance of television as a medium affecting perception of social life (Reizer & Hestroni, 2014). There is also a heuristic processing model proposed by Shrum (2002) investigating the cognitive process which underlies cultivation effect. Mounting evidence is found to suggest the exposure to media messages increases the accessibility of related images in memory. With respect to these studies concerning the existing influence of cultivation theory, media still play an important role in shaping individuals' views on real world.

Consequently, screened contents by the mass media have effects on the long run, on viewers. This may be gradual, small, indirect but cumulative and significant (Hawkins & Pingree,1983). Therefore, exposure to Nollywood movies that dramatize human ritual killings as efficacious in money making may lead to ones' acceptance of this as true affecting such individual's judgment and actions and may result in the person engaging in such act to get rich.

2.2 Nollywood and the Nigeria Broadcast Media

Baran (2009), posits that television is the central cultural arm of society, as a culture's primary story teller. It is the chief creator of entertainment and information for heterogeneous mass publics. Nearly all families in Nigeria have television sets and TV viewing in the country is pervasive. Though there is hardly any statistics to precisely show the amount of time an average Nigerian spends watching TV, the time many devote to television is astonishing (Church & Chukwudi, 2010).

Thus, many Nigerian families spend several hours of their daily lives consuming television content which substantial part is made up of films or movies. Movies are the avenue for portraying social life. This is based on their audio-visual functions as well as their influential power to make an impact on viewers. This was succinctly captured by Gerbner (1980) cited in Griffin (1991: 301) "...TVs power comes from the symbolic content of the real-life drama shown hour after hour, week after week. At its root, television is "story" and a society's stories give a coherent picture of what exists, what is important, what is related to what and what is right".

The Nigeria movie industry (Nollywood) is a new player that has crept into the market unannounced. It was initially restricted to Nigerian and African audiences, but is progressively making in-roads on the global scene (Esan, 2008).

The media on the other hand, is a tool that influences the individual and the society in general. It serves many functions for the society as well as for individuals: from providing information, escapism, and entertainment, to giving us self-worth and linking us with our nation (Uchenne, Allen, & Uche, 2015). It is pertinent to note that, the media have the power to shape people's values and attitudes in this modern society. It has the capability of shaping peoples' understanding of an issue in the society.

Early Nigerian films thematically emphasized culture and history and to some extent morality and politics, but contemporary social realities were left out because of the financial constraints experienced by film makers (Shehu 1992). Perhaps, the success of Nollywood could be attributed to the ability of present-day film makers to emphasise contemporary realities which many Nigerians and Africans can relate to.

2.3 Ritual Killings in Nollywood Movies

Ritual killings, also called ritual sacrifices, refer to the practice of killing people for ritual purposes. Among "ancient people" in Africa, ritual killings were practiced in order to offer sacrifices to deities. These ritual sacrifices were performed with both animal and human beings. For instance, among the Yoruba in Nigeria, human beings were and are still regarded as the highest form of sacrifice.

Contrary to many beliefs and opinions, human beings were offered not because of a sadistic desire for wanton destruction of life or a lack of respect for human life, but mainly because the people's philosophy of life with regard to sacrifice held that it was better to sacrifice one life for the good of the community than for all to perish (Awolalu, 1979).

However, colonisation and other western influences led to the reduction of human sacrifices because they were considered to be barbaric. In recent decades, ritual killings in Nigeria has taken another form altogether. It is not done for the good of the community anymore but for self-uplifting and personal satisfaction. Igwe (2006) indicates that among Nigerians, there is a belief in a special kind of ritual, performed with human blood or body parts that can bring money or wealth. It is this kind of ritual that is excessively portrayed in Nigeria video films.

Additionally, Okwori (2003), in his work explores how rituals of human sacrifice are presented as being an effective means of getting wealth in Nigerian home videos. He argues

that even though the intent of the films is to denounce the human sacrifice rituals as a means of getting rich in the Nigerian society, the films tend to have contradictory meanings. He asserts, the stated moral intent of the films is to present a form of bad behaviour in order to discourage people from engaging in it, yet more than anything else, the video films validate the efficacy of rituals in the way and manner that the characters in the filmed rituals are portrayed.

Okwori (2003), however presents two main reasons for this argument. First, in these films, constitutional law does not take its course after characters' confessions of ritual killings. One would expect the law to intervene in such a situation because ritualists are murders. The narratives, on the other hand, present the Christian God as a solution. In as long as the character accepts God after confession, he/she escapes any kind of punishment. Thus, the characters do not suffer any consequences for their actions; if they do, the suffering is usually temporary, coming to an end after confession. Thus, Okwori argues that the ritual killings become validated because there are no real consequences for doing them.

Secondly, Okwori (2003) argues that in films where there are occult groups, it is only one character (mostly the protagonist) who suffers any consequences, which are temporary. He further argues that in most cases, this temporary consequence is motivated not necessarily by the failure of the rituals, but by the fact that the character did not conduct the ritual in the right manner. He contends, therefore, that instead of negating the rituals, the films actually endorse and legitimize them. Furthermore, Okwori (2003: 21) explains that:

Even in the age of Christianity, Islam and modernity the belief in efficacious charms and rituals has not abated...more people are actually turning to rituals for protection from violence or, more proactively, for social or professional betterment such as promotion at work or success in business". It is this phenomenon which drives the popularity of the home-video movie among individuals.

Acts of ritual killing is performed mostly for money making purposes as shown frequently in Nollywood movies. Cultism is also reflected in these films, depicting what happens among students in tertiary institutions. The aim of these movies on cultism and ritual murder is to showcase social realities with the aim of narrating the evil involved and outcome of such practices as a move towards eliciting possible attitude and behaviour change among viewers. In essence, one may accept Nollywood's showing of rituals with humans as capable of making one attain success on the ground that he/she seeks an easy means to riches and is convinced that most people achieved riches this way. Again, people perceive issues as important due to the nature of coverage given to them. In other words, the constant dramatisation of human ritual sacrifice as able to transport one from poverty to riches by Nollywood will lead viewers to perceive this act as real and this may result in attitude change "to commit murder for riches".

2.4 Patriarchal Themes in Nollywood Movies

In Nigeria there is an inherent bias on the gender functional relationships in the movie industry. Since society accords a subordinate position to women in favour of men in all spheres of life, men dominance is widespread as seen in most of the Nigerian home video

productions. The Nigerian made films to a large extent portray women less as they really are and more as some might want them to be. The images of women in the medium are at times invisible and even if they are visible, they are characterized as sex objects, passive and unimportant people (Uchenne, Allen, & Uche, 2015). This however, proved that whether or not the relationship is positive, women have no sense of identity apart from men.

This gender discrimination is especially reflected in the Nigerian home videos. Many survey researchers in Nigeria (Akpabio, 2003 cited in Akpabio, 2007; Ekwenchi, 2000) indicate that a negative, unfavourable roles and traditional stereotypes of women are pervasive and reoccurring in Nigerian home videos. The profile of women run as homemakers, keeping household chores and producers of children are almost in perpetuity relegated to the difficult circumstances of indecent societal livelihood. Furthermore, Amobi (2013), in her study of women in Nigeria films reveals that, the images of women in Nigeria films attach much importance to home and family, love and marriage. Such items like women at work are seldom highlighted and if they are, they are likely to concern methods of coping with home and office task than what the modern women organisation has done. The media has however been accused of undermining women's proper image. Ekwenchi (2000) rightly reasoned that the limiting roles and stereotypes created for women by the Nigerian home videos are not only wrong but also unfair.

2.5 Women's Perception of Social Life in Nollywood Movies

Many researchers (Okigbo, 1995, p. 107; Okunna, 2003; McQuail, 1987, p. 283) found out that "the more people are exposed to the mass media especially television, the more they will come to believe that the real world is like the one they observe". Since it is believed that the mass media influence the audience, it follows that the images of women portrayed in the mass media influence people's perception of women in the real world.

Research evidence also shows that the media images of women have great impact on social and psychological development of women and that of the girl child in Nigerian society. Ezeigbo (1996) explains the need for proper and accurate representation of women in the home videos; there is a need to propagate women's image in the consciousness of our people, as this will greatly affect the way women are regarded, treated and accepted by the people. It has been observed that the media have great potentials in hindering women's progress by under or misrepresenting women in the media.

While men are presented as the "normal" majority of the society, women are seen as the "minority", the "others", "the exception", "the incomplete", "the damaged", "the marginal", and sometimes even "the bizarre" (Uchenne, Allen, & Uche, 2015). Also are notable difference in the roles of men and women in Nigerian home videos; women appeared in dependent roles more often than men such as wife or mother of somebody, while the men more often appeared in professional positions (Uchenne, Allen, & Uche, 2015).

In a study on the impact of "super story" drama series on people's perception of reality, Okafor (2008) records that, results show that films exert influence on viewers as they perceive what they view as a representation of real-life situation. The researcher reports that subjects say movies shape their opinions and are a means of portraying social ills.

Furthermore, it is believed that the mass media influence the audience and the ability of the media to determine the way people and issue are perceived in a society is mainly from the fact that this information age, the media provide an overwhelming percentage of the information and ideas that human beings acquire to make sense of the world (Okunna, 2002). Dunu (2003: 166) supports that the media have the power to influence its audience in the society, she writes:

The media frame, at least in part, our thoughts, attitudes and behaviour...the ability of the media to wield such enormous influence is seen in the fact that the mass media is both powerful and significant in circulating, reinforcing and changing ideologies. The importance of the media is also seen in their use of ideas, languages and images which are crucial in shaping "men's" and "women's" lives.

Since the media have the power to shape people's understanding of an issue, and there have been reoccurring negative themes in movies, it is relevant therefore to assess the perceived influence these themes have on women's perception of social life. In view of this, the following hypotheses are advanced:

- H1: Exposure to Nollywood movies affects perception of social life as diabolic.**
- H1: Genres of film are predictor of women's perception of social life as diabolic.**
- H1: Genres of film are predictor of women's perception of social life as patriarchal (male-controlled).**

3.0 Methodology

In assessing the perceived influence of Nollywood movies on women's perception of social life detailed research was conducted. As mentioned in Ohaja (2003: 74), "topics concerning public perception or response to issues require survey". According to Nworgu (1991), the survey research is one in which a group of people or items is studied by collecting and analysing data from people or items considered to be representative of the entire group. Thus, this study employed survey method.

Study of this nature requires a population of study which basically refers to the total number of people in the form of a thorough headcount of all elements the findings seek to represent (Sekaran, 2003). A well-defined population ensures that the results and findings apply to the correct category of elements in the society. Since this study is accessing the perceived influence of Nollywood movies on women in Ilorin, Kwara State, the population of this study therefore, are all the women in Ilorin South Local Government, Kwara State.

Due to limited resources, there is always the need to sample respondents for any investigation. A sample is a smaller group of elements drawn through a definite procedure from an accessible population (Nworgu, 1991). A random sampling technique was used in selecting a sample size of 250 respondents from the research population of Nollywood movie viewers in Ilorin, Kwara State. Random Sampling is considered the best technique for this study because it is a fair way of selecting sample from given population since every member has equal opportunity of being selected as subject.

The data collection instrument was the questionnaire. The questionnaire consists mainly of structured (close-ended) and few open-ended questions, which the researcher distribute to participants via online using Google form. The link of the form was purposely forwarded to women groups who are educated and professionals in various fields. The questionnaire was divided into two basic sections. Section (1) was for demographic information while section (2) focused on collecting data that answer the research questions. A total of 250 women were targeted with the questionnaire via the online platforms administered to selected WhatsApp and Telegram women’s groups in Ilorin South, Kwara State; and a total of 228 were retrieved giving 91.2% response rate.

Data were analysed using SPSS (version 23), using frequencies and percentages, means and standard deviations for descriptive purposes. Linear regression and factor analysis were used to test hypotheses advanced for the study.

4. Data Presentation

4.1 Respondents’ Demographic characteristics

Table 1 presents the results of respondents’ demographic characteristics. The age range of the respondents in this study is between 16 and 65 (M=32.43, SD=10.91). When the age was recorded into categories, those between the age of 26 and 40 years (43.4%) constitute the highest class. The married (61%) in this study are more than the single (39%); while the Muslims (55.7%) enjoy a slight majority over the Christians (43.4). Also, 18% of the respondents are public servant, 34.2% are employees in various private organisations and 32.9% are self-employed, while 14.9% are unemployed. There are more undergraduate (43.6%) than respondents with Master’s degree(14.5%). Consequently, the preponderance of respondents of Islamic faith relates to the fact that Ilorin, the capital of Kwara State, Nigeria, is predominantly dominated by Muslims.

Table 1. Demographic characteristics of the respondents

Demographic Characteristics	Frequency Percentage	
Age		
16-25 years old	72	31.6
26-40 years old	99	43.4
Above 40	57	25.0
Total (M=32.43, SD=10.91, Min=16, Max=65)	228	100.0
Marital Status		
Single	89	39
Married	139	61
Total	228	100
Religion		
Christianity	101	43.4
Islam	127	55.7
Total	228	100.0
Occupation		
Public Servant	41	18.0

Private Sector Employee	78	34.2
Self Employed	75	32.9
Unemployed	34	14.9
Total	228	100.0
Education		
Nil	1	0.4
Primary	2	0.9
O Levels	26	11.4
O.N.D/NCE	53	23.2
B.Sc.	113	49.6
Postgraduate	33	14.5
Total	228	100.0

4.2. What is the level of exposure of women to Nollywood movies?

Respondents' exposure to movies is presented in Table 2. The exposure to different genres of movies was measured using six items on a five-point Likert scale of measurement with 1=never and 5=always. The results reveals that a preponderance of respondents was more exposed to comic movies (M=4.18, SD=0.97) than other genres of movies. However, respondent's exposure to other genres of movies are ritual movies (M=3.00, SD=1.17), epic (M=3.56, SD=1.01), tragic (M=3.31, SD=1.12), romantic (M=3.54, SD=1.20), cultural (M=3.87, SD=1.09). It is not surprising that women are more exposed to comic movies because they are humorous, entertaining and relieves them of stress. Again, women are more exposed to comic movies because other genres of movies sometimes have reoccurring themes of ritual, cultism, patriarchal and moral decadence. Overall, these results show that respondents are exposed to one genre of movies or the other, and their level of exposure differs.

Table 2. Respondent's Level of Exposure to Movies

Genres of Movies	Frequency Percentage	
Diabolic		
Never	22	9.6
Rarely	58	25.4
Sometimes	77	33.8
Often	40	17.5
Always	31	13.6
Total (M=3.00, SD=1.17)	228	100.0
Epic		
Never	5	2.2
Rarely	29	12.8
Sometimes	71	31.3
Often	78	34.4
Always	44	19.4
Total (M=3.56, SD=1.01)	227	100.0
Tragic		
Never	10	4.4

Rarely	45	19.9
Sometimes	76	33.6
Often	54	23.9
Always	41	18.1
Total (M=3.31, SD=1.12)	226	100.0
Romantic		
Never	13	5.8
Rarely	311	3.7
Sometimes	65	28.8
Often	54	23.9
Always	63	27.9
Total (M=3.54, SD=1.20)	226	100.0
Comic		
Never	2	0.9
Rarely	14	6.2
Sometimes	35	15.6
Often	64	28.4
Always	110	48.9
Total (M=4.18, SD=0.97)	225	100.0
Cultural		
Never	3	1.3
Rarely	28	12.3
Sometimes	49	21.6
Often	62	27.3
Always	85	37.4
Total (M=3.87, SD=1.09)	227	100.0

4.3. What are the reasons for watching Nollywood Movies among women?

Respondents' reasons for watching movies are presented in Table 3. The table reveals that larger percentage of the respondents watch movies to learn (M=3.92, SD=1.11). The implication of this is that, if there is reoccurring theme of ritual, moral decadence in movies, women are likely to learn, believe and want to practice these themes in real life. Other reasons for watching movies include; amusement (M=3.64, SD=1.07), to while away time (M=3.61, SD=1.07), reflection (M=2.96, SD=0.98) while (M=2.66, SD=1.25) of the respondents watch movies because others are watching it.

Table 3. Respondents' Reasons for Watching Movies

Reasons for watching movies	Frequency	Percentage
Amusement		
Strongly disagree	11	5.0
Disagree	23	10.4
Neutral	46	20.8
Agree	964	3.4
Strongly agree	45	20.4

Total (M=3.64, SD=1.07)	221	100.0
Pass time		
Strongly disagree	14	6.3
Disagree	21	9.5
Neutral	40	18.0
Agree	109	49.1
Strongly agree	38	17.1
Total (M=3.61, SD=1.07)	222	100.0
Reflection		
Strongly disagree	16	7.3
Disagree	52	23.6
Neutral	86	39.1
Agree	56	25.5
Strongly agree	10	4.5
Total (M=2.96, SD=0.98)	220	100.0
Because others are watching		
Strongly disagree	49	22.4
Disagree	562	5.6
Neutral	52	23.7
Agree	45	20.5
Strongly agree	17	7.8
Total (M=2.66, SD=1.25)	219	100.0
To learn		
Strongly disagree	14	6.3
Disagree	10	4.5
Neutral	33	14.8
Agree	88	39.5
Strongly agree	78	35.0
Total (M=3.92, SD=1.11)	223	100.0

4.5. Test of Hypotheses

Hypotheses 1 of this study states that “exposure to Nollywood movies will affect perception of social life as being occultic”. A simple linear regression was calculated to predict perception of social life as being occultic based on exposure to Nollywood movies. An insignificant regression equation was found ($F(2, 196) = 1.212, p < .300$), with an R^2 of .012. This means that exposure of Nollywood movies does not predict social life as being occultic. We therefore, fail to reject the null hypothesis.

Table 4
Regression output

Model	Sum of Squares	df	Mean Square	F	Sig.
Regression	2.101 2	1.050	1.212.300 ^b		
Residual	169.865196.867				
Total	171.966198				

Hypothesis 2 of this study states that “genres of film are predictor of women’s perception of social life as occultic”. A simple linear regression was calculated to predict perception of social life as being occultic based on genres of movies. A significant regression equation was found ($F(6, 202) = 17.407, p < .000$), with an R^2 of .341. This means that genres of film predict social life as being occultic. We therefore, reject the null hypothesis.

Table 5
Regression output

Model	Sum of Squares	df	Mean Square	F	Sig.
Regression	61.604 6	10.267	17.407.000 ^b		
Residual	119.149	202	.590		
Total	180.754	208			

Hypothesis 3 of this study states that “genres of film are predictor of women perception of social life as patriarchal”. A simple linear regression was calculated to predict perception of social life as being patriarchal based on genres of movies. A significant regression equation was found ($F(6, 210) = 3.625, p < .002$), with an R^2 of .094. This means that genres of movies predict social life as being patriarchal. We therefore, reject the null hypothesis.

Table 6
Regression output

Model	Sum of Squares	df	Mean Square	F	Sig.
Regression	17.731 6	2.955	3.625.002 ^b		
Residual	171.184210.815				
Total	188.916216				

Discussion of Findings

This study examined the effect of Nollywood movies on women’s perception of social life in Ilorin, Kwara State. Nigerian women are associated with exposure to home videos during their leisure time. They use it to pass time, as well as learn and compare their social life with what they see in movies.

Cultivation scholars (Gerbner & Gross, 1976) have explained the relationship between media exposure and people’s social life that is, exposure to media content has a significant effect/influence on the viewers. According to cultivation analysis, television has the ability to shape people’s moral value and general beliefs on the real world. Although the effect is long term and not short term.

The findings of this study do not support the findings of researchers like (Okigbo, 1995, p. 107; Okunna, 2003; McQuail, 1987, p. 283) who found out that the more people are exposed to the mass media especially television, the more they will come to believe that the real world is

like the one they observe. Certain factor like time space, technology environmental factors could be responsible for this. As Joseph Klapper (1960) observed that individual media audience are different and does not consume and react to media content the same way. Hence, media effect is not absolute.

Importantly, the findings of this study corroborate the findings of Uchenne, Allen, & Uche, (2015) that the images of women in the medium are at times invisible and even if they are visible, they are characterized as sex objects, passive and unimportant people. Also, (Akpabio, 2003 cited in Akpabio, 2007; Ekwenchi, 2000) indicate that a negative, unfavourable roles and traditional stereotypes of women are pervasive and reoccurring in Nigerian home videos. The researcher also found a significant linear regression that predicts perception of social life as patriarchal based on genres of movies.

Conclusion and Recommendations

Data obtained from 228 respondents out of 250 selected from professional women groups in Ilorin, the capital city of Kwara State, Nigeria shows that the respondents are aware of cultism and ritual murder and are also aware of acts and scenes of cultism and ritual murder in Nollywood films and they are exposed to them. Results of this study are consistent with that of several others recapitulated in the literature review. There is no doubt that Nollywood movies portray ritual scenes which viewers use as the basis for their personal opinion formation. Watching violent oriented movies particularly those that portray ritual killings for money making is not the major cause of rituals in Nigeria today. But then they exert little effect and this can lead some people to commit ritual murder. Consequently, Nollywood movies can be used to advance the development of all sectors of society. Therefore, the image of women should be portrayed positively to reflect on how women are perceived in the society and how they are treated. Women should be portrayed as hardworking and relevant in the society beyond mere representation of house wives and mothers.

For the regulatory bodies like National Broadcast Commission (NBC) and Broadcasting Organization of Nigeria (BON) and the National Film and Video Censors Board (NFVCB) should improve in the assessment of movie contents been is produced in Nigeria and ensure adequate regulation of the Nigerian video industry in terms of technical quality and final production output. Nollywood can only measure up with its counterparts internationally, if all stakeholders in the industry do what is right and only regulatory bodies as highlighted above can ensure this. Nigerian film makers should also showcase originality and mirror the positive image of women, cultural values and norms in Nigeria, rather than concentrating attention on old fetish cultural practices that are capable of portraying the people, most especially women in a bad light among viewers.

Finally, further studies can examine the factor responsible for lack of significant difference between media exposure and perception of social life as occultic.

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