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Nollywood Offering and Nigeria People and Culture: Reflections and Projection

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ABSTRACT

This study examined the Nollywood offering and Nigerian people and cultures, with a focus on reflections and projection. The study employed interviews and questionnaires as data collection tools. The study adopted reflective-projective theory and cultivation theory as its theoretical framework to guide the study. A sample of 400 residents of Port Harcourt City was employed using a cluster sampling technique. This study found that Nollywood films project social realities and issues in contemporary Nigerian society, and they take their coloration from Nigerian society. Most Nigerians have easy access to home movies and watch them mostly for entertainment purposes while being entertained, getting educated, or enlightened on certain things in society, such as culture, and end up being influenced in some areas of their lives. Nollywood films have a serious influence on the way audiences perceive social reality. Furthermore, the study also found that Nollywood films enable viewers to become familiar with Nigerian culture. Thus, the study concluded that Nollywood movies are avenues for the transmission of cultural heritage from generation to generation, with several appeals to their audience.

Keywords

culture; Nigeria; Nollywood; projection; reflections

Citation: Aondover, P. O. & Aondover, E. M. (2023). Nollywood Offering and Nigeria People and Culture: Reflections and Projection. *Unisia, 41*(1), 117-142. https://doi.org/10.20885/unisia.vol41.iss1.art6

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INTRODUCTION

Films, movies, and cinema are veritable tools for mass communication that have attracted significant attention in society. Films and film technology are part of social institutions that host the web cum network of society (Dixon & Zonn, 2004; Ibhakewanlan, 2000; Sofradžija, 2020). The social context of the film is very intimate because it captures the essence of social engagement, such as family life, relationships, and conflicts. They also subsequently explained that cinema, motion pictures, and movies all mean the same or are treated in the same way. Here in Nigeria, the movie industry is championed by Nollywood, which has recorded a lot of success and has made the movie industry become a lucrative business; and the movie is one of the means of transmission and propagation of culture. Nollywood industry is a vital aspect of Nigeria's cultural reflections and projections (Abakporo & Samuel, 2023; Baghana & Voloshina, 2023). Cultural reflections and projections presume the impact of Nollywood content, both positive and negative, in society and beyond.

The creation of Nollywood in Nigeria began in 1960. Ever since, it commanded a very large audience and covered numerous aspects of Nigerian society (Akande, 2021; Arthur, 2014). Its impact on areas of culture, religion, and morality has generated a lot of uneasiness. Fear looms heavily in the minds of conservatives about the possible results of the incursion into traditional values, culture, and morality. Nollywood is Nigeria's movie industry created by Nigerian movie production teams for Nigerian people. The history and development of the Nigerian motion picture industry are generally classified into four main eras: the colonial era, golden age, video film era, and emerging new Nigerian cinema era (Sperber & Hirschfeld, 2004). Films as a medium of communication arrived in Nigeria in the late 19th century. It came in the form of peephole viewing motion picture devices. The first film made in Nigeria was in 1926 and was titled *"Palaver."* *Palaver* was written and produced in its entirety by George Barkas, a British filmmaker (Sperber & Hirschfeld, 2004).

It has become accepted that Nollywood applies to the Nigerian movie industry and today ranks third in the movie industry, after Hollywood (USA) and Bollywood (India) (Ipadeola, 2022; Ogunnubi & Idowu, 2022). Several obstacles faced by practitioners include not being restricted to expensive technical tools of the trade, inconsistent supply of electricity, and the horrible traffic jam conditions that can lead to extreme lateness in production times. The Nollywood industry has grown from obscurity to become a vital phenomenon that has drawn the attention of not only world acclamation, but has also brought scholars, reporters, reviewers, journalists, investors, and different kinds of people to the country (Agba, 2014; J. T. Tsaaior, 2018). The popularity of Nollywood attests to the fact that videos have been able to reflect the

social conditions and stratifications that typify the contexts in which narratives unfold (Jedlowski, 2012). This is particularly true with regard to the existence of social inequality, corruption, and embezzlement of public funds, and the lack of accountability by those in power to the common person (Uwakwe, 2010).

The Nollywood film functions as the channel through which people's aspirations are articulated; an avenue utilizes to critique the inadequacies in government policies that are inimical to the growth of the nation and as a way of calling for the desired change in governance, advocate for the less privilege in society, communities, etc. Nollywood occupies and performs a crucial social role and position to assist viewers in interpreting their experiences in society (Elinwa, 2020; Musa, 2019). Nollywood derives its subject matter from the public regarding issues of contemporary significance to that particular audience in specific contexts and endeavors to maintain immediate relevance to the populace's concerns, inquiries, experiences, and lives. These issues are subsequently disseminated to the same audience for the purposes of education, information, instruction, and entertainment. Consequently, the collective viewing of videos in domestic settings, public spaces, or video establishments creates unregulated sites of consumption that render spectatorship in Nollywood as a dynamic field of cultural interpretation.

The value of home movies as a medium for mass communication is estimated worldwide. In Nigeria, over one million audiences of home movies are affected in one way or another by the subjects treated in Nigerian home movies. Undoubtedly, these movies portray powerful messages to viewers (Emmy, 2014; Okwori, 2003). It is true that movies hold a very special place in the culture and tradition of a person, but one is not certain about the particular impact of the Nollywood projection and reflection on Nigerian people and culture.

Problem Statement

Television has been accused of being a vehicle for the perpetuation of cultural imperialism. It has been accused of being used by foreign media for the transfer of their cultures to Nigeria and consistently bombarding the airwaves, such that viewers barely have a choice but to begin gradual and unintended adjustment to those foreign cultures. Undoubtedly, the film became a way for countries to balance imbalances in the exposure of foreign cultures to their citizens. This is because films are created by citizens who want to showcase their own cultures and prospects to the world through entertainment. Just as Hollywood protects American culture by projecting it in their movies, Bollywood does the same for Indian people and culture. It is not clear whether the same can be said for Nollywood.

Based on the tenets of movie projection and what it represents in society, the question that comes in or bothers the mind here is: do Nigerian movies actually reflect, mirror, portray, or showcase what is happening in Nigerian society? Or are they creating a mechanized and literary world that looks like reality based on creativity and fiction? In this context, this study evaluates Nollywood offerings and Nigerian people and culture to determine whether Nollywood movies reflect and project Nigerian people and cultures.

Objectives of the Study

The broad aim of this study was to critically evaluate the reflections and projections of Nollywood offerings and Nigerian people and culture. The specific objectives are to:

a. Determine the extent to which Nollywood narratives differ or align with Nigerian culture.
b. Identify the deviations and similarities between Nigerian early movies and Nollywood offerings.
c. Analyze the feeling of the populace as consumers and observers towards Nollywood offerings and projections.
d. Determine the different ways Nollywood offers Nigerian people and cultural projects.

LITERATURE REVIEW

Nollywood Movie an Offshoot of Visual Impact

Nollywood offerings or films as a medium have been conceptualized in this context as a channel for social surveillance and transmission. One of the original significances of films as an offshoot of visual impact was to illustrate individuality and portray the relationship between individuals and society (Adikata, 2014; Obong et al., 2023). In contemporary society, more people spend more time communicating than any other walking activity. The film is a major reference point that can be used to illustrate the inner world it powerfully depicts from a psychoanalytic perspective. A film, with its ever-increasing reach, is one of the most influential areas of media.

Arguably, as popular as literature, the film has been adopted by individuals, companies, and independent groups to entertain, inform, and educate others in a unique form. Films have almost become an inseparable part of human life. It is difficult to imagine a world without this form of mass media (Mangot & Murthy, 2017; Thangavelu, 2020). Many patterns and lifestyles have been adopted from home videos. However, moviemakers do not make movies in a vacuum. Inspirations for home videos come from real-life encounters and consequently mirror society (Amaefula, 2016; Cha, 2013; Li, 2020; McCain, 2012; Ugor, 2009).

Since the inception of Nollywood, the industry has witnessed mass production of home videos encoded with messages for the Nigerian audience and Africa at large. It was created to enable Nigerians to tell their own stories in their way, since the media is believed to be a cultural ambassador to every society. Recently, several appearances on the screen have shifted from what is known from both interpretative and representative forms. This shift has held a successful sway in the film industry amidst debates that had trailed its feasibility in comparison to real society. Scholars argue that home videos exaggerate, present false events, half-truths, and alien culture due to mainstream syndrome, leaving an impression on its audiences (Alawode & Sunday, 2013a, 2013b; Kurfi et al., 2021; Udoh & Etteyit, 2020). What people watch and listen to, affects, and influences their perception of society at some level or the other. If not consciously, this leaves traces in their psyche, especially those from outside society.

Ola (2013) further observed that through films and videos, the cultural background and identity of a nation are exhibited in the outside world. Given this, scholars are of the view that the outside world has undoubtedly come to know and appreciate the culture, identity, and image of Nigeria through the characters (dressing, lifestyle, and language), settings (environment and scenery), storylines and themes, and their prominence (Alawode & Sunday, 2013b, 2013a; Ekwenchi, 2008; Uwah, 2009). It is necessary to add that Nollywood production teams should understand their roles as the nation's image-makers and strive to enhance the nation's image in their portrayals and representations. The positive impact of movies on society provides a realistic check. Certain films can help to understand lives well, the lives of those around people, and how society operates. This depends on the subject matter of the film or focus, as the case may be. Film, as a mass medium, seeks to show and reinforce commonalities among people.

Nigeria does not have only one culture; as noted earlier, Nigeria comprises thirty-six (36) states, and Four Regions. North, Southwest, South-East, South-South. Each of these regions has its own culture that is different from that of other regions, though the same country (Mo, 2015; Pilkington, 1956). Each region has seven or more states, and so when a story about any of them is told, someone from another region who knows nothing about them will want to criticize. Nollywood does not project stories outside Nigeria or culture. For instance, the movie produced by Genevieve Nnaji in July 2010, titled *IJÉ: The Journey* the story of a Nigerian girl who left Nigeria for the USA to help her sister, who was accused of killing three people, including her husband (Okafor, 2018; Ugochukwu, 2019). Can one say that some scenes of some parts of the story happened in the USA and discredit it as a Nigerian story?

The argument that all films borrow ideas and storytelling strategies from other movies and art forms challenges the concept of originality in films. Similar patterns in

different films frequently lead to the conclusion that directors work with familiar conventions of form and technique, particularly given that aesthetic form has not been defined as a pure activity isolated from other experiences. Although Nollywood draws on many cultural influences–both domestic and foreign–it remains fundamentally unique (Kurfi et al., 2021). In terms of personnel, production techniques, administrative structures, and narrative elements, Nollywood is not homologous to foreign traditions (Adesokan, 2012; Alamu, 2010; Chimbuto, 2016). Nigerian film industry is defined and sustained by Nigerians.

Nollywood Offerings and Nigerian Culture

The thematic and aesthetic choices of Nollywood are largely determined by the preferences of its audience, which is why the recurring themes in these films are those with broad appeal. These themes are based on subjects such as infidelity, treachery, lust, hypocrisy, armed robbery, marital problems, murder, cultism, occultism, witchcraft, and polygamy. The themes are broad and mirror Nigerian society. Therefore, for filmmakers, Nigeria itself is a narrative entity and their (the filmmakers'), films are the agents in this narrative act. Due to their status as among society's primary mass media, Nigerian films are stabilizing forces that contribute to the maintenance of social order. They reinforce the collective mentality of Nigerian society, educating large audiences along certain established lines: developing collective memories of the past, maintaining distance from the threatening present, and projecting life in the future. For these reasons, films display a range of ideological and cultural positions portrayed by filmmakers in their stories. Nigerian films are therefore responses to the transformational needs of Nigerian society offered through the aesthetic possibilities of film technology (Adesokan, 2009; Onuzulike, 2009; Zajc, 2009).

Although critics have condemned several recurrent themes, such as witchcraft and the proliferation of black magic, which they find repulsive, it is also true that these themes have roots in popular cosmology (Achu & Ajima, 2019; Ugochukwu, 2017). Furthermore, such themes are only employed for didactic purposes to show that the good always overcomes evil. The didactic elements in Nigerian films are somewhat similar to the moral and cultural ideologies of Nigerian people. This parallel is consistent with Parson's sociological theory of structural-functionalism, which centers on cultural systems and the overall integration of societies (Ojobor, 2002). The thrust of Parson's theory is that culture and the social actions of individuals, which result in social institutions, involve choices based on values and norms specified within the cultural system of a society (Richerson & Boyd, 2006).

Durkheim (1973) also referred to this phenomenon as "morality," which ensures the stability of both the individual and the society. The use of this approach by Nigerian

filmmakers underlies the creation of films that convey the intense feeling that urbanization and industrialization have created a volatile Nigerian society. Films present crimes and tragic incidents that have resulted from these changes, which should be repressed through the power of the film's medium. According to filmmakers, they must use their films to rescue contemporary Nigerian society from the erosion of its value systems caused by decadence (Dairo, 2021; Nbete & Ikiroma-Owiye, 2015). Hence, they employ ethnographic and cultural relativism as their framework.

The Nigerian family has been a major focus of Nollywood film. Issues regarding the relationship between husbands and wives, mothers-in-law and daughters-in-law, children, stepsons, and stepdaughters, among others, have been emphasized in Nigerian films (Jegede, 2011; Olayiwola, 2023). In addition to the family, Nigerian films also emphasize important contemporary social problems such as HIV and AIDS, cultism and ritual killing, armed robbery, and more recently, kidnapping and terrorism (Ihidero, 2019; Okwori, 2003; Ukwueze & Uzochukwu, 2019). Films such as *Goodbye Tomorrow* and *Jenifa* use HIV scourge as their focus (Alamu, 2010; Esan, 2011). These films admonish teenagers to abstain from non-marital and unprotected sex and to avoid having multiple sexual partners to prevent this dreadful disease, which catastrophically kills the youth in the county while exerting exponentially damaging effects on the socio-economic fortunes of the nation. Related to AIDS is the issue of prostitution, which has led to devastating health problems in many young men and women. *Domitilla* and *Prostitution* are the two films that focus on this issue. The twin issues of cultism and ritual killing have also been severely criticized in films such as *Blood Money*, *Living in Bondages*, *Rituals*, and *Abuja Boys* (Alamu, 2010; McCall, 2002; Umeaka, 2020).

These phenomena are additional evils that have deeply penetrated Nigerian society. The high level of corruption in Nigeria and the "hero" worship and recognition accorded the "wealthy" have conveyed the false idea to many youths that becoming rich through whatever means is the only way to be relevant. The killing of humans by cultists has therefore become rampant in contemporary Nigeria. The films mentioned above have condemned this hateful practice by demonizing the cultists and their "cult of celebrity." Films generally portray the culture of venerating questionable or illicit wealth, a culture involving many Nigerian youth, as reprehensible. The problem of armed robbery has not been ignored. Filmmakers depict armed robbery as a menace that contributes to the country's current general insecurity. Thus, films such as *Rattlesnake*, *Owo Blow*, and *Outkast* have placed armed robbery at the center of crime (Adesokan, 2004, 2011; Alamu, 2010; Haynes, 2006, 2011).

The criminal characters in the films, although later apprehended, killed, or punished, disrupted their societies and killed the innocent victims. Films on rituals and armed robbery, therefore, present a cataclysmic maelstrom of violence in Nigerian society and

suggest ways to address these menaces. Although Nollywood has traditionally defined its products as entertainment, the industry has relied on topical issues for acceptance and commercial success. The audience responds to compelling topical stories provided that the subjects of such stories have genuine and salient points that are presented within an interesting narrative form. *Issakaba* and *August Meeting* are examples of films that have adapted to topical materials (Alamu, 2010; Ibe et al., 2020; McCall, 2004; Omoera, 2014; Onwuzuruigbo, 2021; Onyemauwa & Akuchie, 2020). Whereas *Issakaba* focuses on the reign of the dreaded *Bakassi Boys*, a vigilante group that was formed as a spontaneous reaction to armed robberies in Southeast Nigeria in the late 1990s, the *August Meeting* centers on the tendency of Igbo women to act flamboyantly and flaunt their wealth during their annual summer meeting. These films attempt to condemn corruption engendered by this attitude (Alamu, 2010; Harnischfeger, 2003; Haynes, 2006; McCall, 2002; Smith, 2004).

THEORETICAL FRAMEWORK

Reflective-Projective Theory

Reflective-Projective Theory draws its theoretical framework from Leovinger's theory of mass communication. This mass communication theory argued that mass media acts as a mirror for society. This suggests that the media represents society's attitudes and values as they simultaneously project idealized visions of society. Individuals interpret these reflections by observing their images and realities in society (Loevinger, 1968). This theory was proposed by Loevinger, a one-time Federal Communication Commissioner (FCC). Loevinger says that the mass media "mirror" society, but the mirror they present is ambiguous. While the mass media themselves reflect society as an organized group, individual audience members project their reflections on the images presented. This is the audience's differential interpretation of a media mirror. For example, a program watched on TV may mean different things to different viewers, according to their own experiences, attitudes, and moods. Moreover, these individual audience members tend to identify with television and movie characters that are closer to their idealized selves than to their actual selves (Ekron, 2011; Peter, 2022).

Loevinger also says intellectuals tend to be contemptuous of the TV mirror (TV program offerings) because there are few or no characters or ideals therein for them to identify with (Loevinger, 1971). Loevinger also points to the ambiguity of media mirrors (Loevinger, 1968). This is presumed to be a reference to the distortion caused by the "slant" peculiar to each media establishment, as well as by the distortion at every stage and level of the gatekeeping process, beginning with the news selection stage. The ambiguity of the media mirror and differential perception by the audience are mutually

enhancing and reinforcing, respectively. Reflective projective theory is relevant to this study because it sheds more light on the reflections and projections that the study is built around. This theory guides the study in the direction of the relationship between movie offerings and audience members.

Cultivation Theory

The Cultivation Theory is based on Gerbner's 'cultivation hypothesis' which holds that "the more people are exposed to the mass media, especially television, (in this case, movies) the more they will come to believe that the real world is like the one they observe" (Gerbner et al., 1986; Gerbner & Gross, 1976). This theory of media effects views the media Nollywood Films in this case as society's molders and argues that the message of the media or film deviates from reality on several key points, yet persistent exposure to it leads to its adoption as a consensual view of society (Ola, 2013). That is to say, the more the world views Nollywood film, the more it comes to terms with the reality it portrays. Although some researchers have questioned the validity of this theory, citing the weakness of the hypothetical relationship, several studies by Gerbner et al. have consistently found empirical support for the cultivation hypothesis (Msughter & Iman, 2020). Within this context, it can be concluded that cultivation effects do exist (Potter, 1993; Shrum & Bischak, 2001).

Writing about the validity of the theory, McQuail (1987) says that the main evidence for the cultivation theory comes from the systematic content analysis of American television, carried out over several years (Nevzat, 2018; Ola, 2013). The second main source of evidence in support of the theory comes from surveys of opinion and attitude, which seem to support the view that higher exposure to television goes with the sort of worldview found in the message of television or film. This theory comes to terms with the critics of the argued native projection of the Nollywood offering, but favors the positive projection. The truth remains that the target of every film is to educate, entertain, and advocate where necessary. Every projection has a particular message that it reflects apart from culture projection, and so on, and the lesson is hopped to be learned.

METHOD

This study employed a survey design. The method uses a questionnaire and, in some cases, an interview guide for the collection of data from a population-based on appropriate sampling techniques; it equally involves a clearly defined problem and definite objectives (Wimmer & Dominick, 2013). The population of this study comprised the residents of Port Harcourt City, according to NPC 2006 the population which has been projected by MBS 2020 population of Port Harcourt is 3,200,000. Therefore, the

population of this study is three million, two hundred thousand (3,200,000) adolescents in Port Harcourt City.

The sample size for this study was 395 residents of the Port Harcourt City. Sample requirements were determined using the Slovin formula. With N = 3,200,000 and E = 0.05, the sample size was calculated as follows:

$$n = \frac{N}{1+N \cdot e^2} = \frac{3,200,000}{1+3,200,000 \cdot 0.005^2} \approx 399{,}95$$

The sample size required is approximately 400 participants to achieve a 5% margin of error for a population of 3,200,000.

This study divided the local government into clusters along the constituency line. Therefore, there were three clusters, because it was difficult to determine the individual population of the three clusters, the study adopted the quota sampling method. This means that the study allocated the samples to the three clusters to 133 respondents per cluster. Respondents were drawn using an accidental sampling technique.

Data were collected using a primary source, and a questionnaire was used as an instrument for data generation. The instrument was subjected to face validation by experts in mass communication. The experts were requested to examine the adequacy of the items in line with the purpose of the research and questions, as well as the rating scale. Corrections were affected as pointed out by the experts, and the instruments were considered valid by the experts for the study. Reliability is related to the constituency of the collected data and ensures the reliability of the instrument. A test-retest was adopted by administering questionnaires twice to the respondents. That is, the researchers administered the instrument to 20 staff members of the Port Harcourt Local Government and then returned it to the same staff two weeks later to administer the same questionnaire.

Data obtained were presented using descriptive statistics of frequency counts, while percentages were adopted to analyze the data obtained from this study. In addition to the descriptive statistical method, attitude scales were used to assign values. Basically, by the attitude scaling procedure, a respondent can be assigned a numeric score, say (5-1) to indicate his position on a dimension of interest. Generally, the scale measures respondents' opinions about issues, objects, activities, feelings, or expressions about issues, objects, and phenomena; appreciation or understanding of issues; and perception of issues and attitude.

RESULTS AND DISCUSSION

The results of this study are presented in the following tables. Each table represents the respondents' answers to the research questions in terms of number and percentage.

Table 1

Platforms Through which Port Harcourt People Watch Movies

Variables	No. of Respondents	Percent
African Magic Urban	96	23.0
African Magic Epic	129	34.1
African Magic Showcase	87	23.0
Rock TV	27	7.1
Others	39	10.3
Total	378	100

Source: Primary data (2022).

The table shows the respondents' responses when asked about the most frequently watched TV stations or movie platforms. Based on the results, 32.0% (N=96) said African Magic Urban, 43.1% (129) said African Magic Epic, 23.0% (N=87) said African Magic Showcase, 7.1% (N=27) said Rock TV, and 10.3 (N=39) said others. Based on the findings, the majority of the respondents watched the African Magic Epic and Urban.

Table 2

The Means Used to Access or Watch Cable Stations

Variables	No. of respondents	Percent
Cable gadgets	200	40.2
Phones	71	31.5
Television	107	28.3
Total	378	100

Source: Primary data (2022).

Table 2 shows the preferred use of the device to access TV Stations and watch movies. The data indicate that 40.2% (N=200) accessed or watched cable gadgets, 31.5% (N=71) accessed phones, and 28.3 (N=107) watched television. This means that the majority of respondents subscribe to cable channels and the Internet to watch movies on TV and Phone.

Table 3

Reasons for Watching Films

Variables	No. of Respondents	Percent
Entertainment	212	56.1
Education	87	23.0
Inspiration	23	6.1
Motivation	38	10.1
None	18	4.8
Total	378	100

Source: Primary data (2022).

Table 3 examines the reasons for watching these films. Based on the data, 56.1% (N=212) said entertainment, 23.0% (N=87) education, 6.1% (N=23) inspiration, 10.1% (N=38) motivation, and 4.8% (N=18) none. From the data, it is clear that most of the respondents watched films to be entertained.

Table 4

Frequency of Watching Movies

Variables	No. of Respondents	Percent
Very often	123	32.5
Often	203	53.7
Not very often	52	13.8
Total	378	100

Source: Primary data (2022).

Table 4 shows how often respondents watched movies. The data points that 32.5% (N=123) settled very often, 53.7 (N=203) often, and 13.8% (N=52) not very often. This means that the respondents watched movies very often, as shown in the table. Within this context, the outside world has undoubtedly come to know and appreciate the culture, identity, and image of Nigeria through the characters (dressing, lifestyle, and language), settings (environment and scenery), storylines and themes, and their prominence (Alawode & Sunday, 2013b, 2013a; Ekwenchi, 2008; Uwah, 2009).

Table 5

Number of Hours Spent on Watching Films

Variables	No. of Respondents	Percent
6 hours	85	22.5
4 hours	98	26.3
2 hours	92	24.3
1 hour	103	27.2
Total	378	100

Source: Primary data (2022).

Table 5 shows that 22.5% (N=85) spent 6 hours, 26.3 (N=98) 4 hours, 24.3% (N=92) 2 hours, and 27.2 (N = 103) 1 hour. The data indicate that the majority of respondents spent more than an hour watching films. Corroborating, Kurfi et al. (2021) observed that through films and videos, the cultural background and identity of a nation are exhibited to the outside world.

Table 6

Time for Movie Watching

Variables	No. of Respondents	Percent
Morning	59	15.6
Afternoon	112	29.6
Evening	128	33.9
Late hours	79	20.9
Total	378	100

Source: Primary data (2022).

Table 6 shows the time respondents spent watching the movie. The results showed that 15.6% (N=59) said in the morning, 29.6% (N=112) afternoon, 33.9% (N=128) evening, and 20.9% (N=79) late hours. From the data, it is clear that the majority of respondents prefer watching movies in the evening hours of the day.

Table 7

Nollywood Narratives Differ from Nigerian Culture to a Large Extent

Variables	No. of Respondents	Percent
Strongly Agree	70	18.5
Agree	44	11.6
Undecided	4	1.1
Strongly Disagree	170	44.9
Disagree	90	23.9
Total	378	100

Source: Primary data (2022).

Based on Table 7, 18.5% (N=70) strongly disagree, 11.6% (N=44) agree, 1.1% (N=4) undecided, 44.9 (N=170) strongly disagree, and 23.9% (N=90) disagree. The respondents disagreed that the narratives from Nollywood productions differed from Nigerian culture to a large extent. This implies that some narratives may not be accurate. Corroborating this, participant two said: the difference is in times of location and stories. Nollywood early movies were richer and more elaborate in times of depicting culture, while the present-day Nollywood drifts more into fiction. This is evident in our costumes. The Production designers of late are basking on the euphoria of fiction. Adejuwon & Alimi (2011) observed that, although Nollywood draws on many cultural influences, both domestic and foreign, it remains fundamentally unique.

Table 8

Nollywood Narratives are in Tandem with the Cultural Practices of the Nigerian Society to a Large Extent

Variables	No. of Respondents	Percent
Strongly Agree	190	50.3
Agree	70	18.5
Undecided	4	1.1
Strongly Disagree	80	21.2
Disagree	34	8.9
Total	378	100

Source: Primary data (2022).

Table 8 examines whether Nollywood narratives are in tandem with Nigerian society's cultural practices. Based on the results, 50.3% (N=190) strongly agreed, 18.5% (N=70) agreed, 1.1% (N=4) were undecided, 21.2% (N=80) strongly disagree, and 8.9% (N=34) disagree. From the above table, it can be seen that the production from Nollywood reflects the cultural practices of Nigerian society with a 50.3% response in agreement with that.

Table 9

Constant Watching of Films Help in Escapism

Variables	No. of Respondents	Percent
Strongly Agree	141	37.3
Agree	64	16.9
Undecided	33	8.7
Strongly Disagree	94	24.9
Disagree	46	12.2
Total	378	100

Source: Primary data (2022).

Table 9 shows that 37.3% (N=141) strongly agree, 16.9% (N=64) agree, 8.7% (N=33) are undecided, 24.9% (N=94) strongly disagree, and 12.2% (N=46) disagree. According to the data shown in the table, it is clear that the majority of the respondents strongly agreed that watching movies help in escapism.

Table 10

Due to Love of Watching Films, Several Adults Get Exposed to Foreign Films and Foreign Culture

Variables	No. of Respondents	Percent
Strongly Agree	99	26.2
Agree	184	48.7
Undecided	27	7.1
Strongly Disagree	0	0
Disagree	32	8.5
Total	378	100

Source: Primary data (2022).

Based on the results, 26.2% (N=99) strongly agreed, 48.7% (N=184) agreed, 7.1% (N=27) were undecided, 0% (N=0) strongly disagree, and 8.5% (N=32) disagree. The data show that most of the respondents agreed that due to the love for watching films, several adults were exposed to foreign films and foreign culture.

Table 11

As a Result of Watching Nollywood Produced Films, Many Adults Have Become Conversant with Nigerian Culture

Variables	No. of Respondents	Percent
Strongly Agree	135	35.7
Agree	106	28
Undecided	33	8.7
Strongly Disagree	42	11.1
Disagree	62	16.4
Total	378	100

Source: Primary data (2022).

The results indicate that 35.7% (N=135) strongly agree, 28% (N=106) agree, 8.7% (N=33) are undecided, 11.1% (N=42) strongly disagree, and 16.4% (N=62). According to the data, most of the respondents strongly agreed with the statement that, as a result of watching Nollywood films, many adults have become conversant with Nigerian culture.

Table 12

As a Result of Watching Films, Many Adults Have Gone as Far as Practicing the Culture They See in Movies in Real Life

Variables	No. of Respondents	Percent
Strongly Agree	96	25.4
Agree	70	18.5
Undecided	95	25.1
Strongly Disagree	49	13.0
Disagree	68	18.0
Total	378	100

Source: Primary data (2022).

The data showed that 25.4% (n = 96) strongly agreed, 18.5% (N=70) agreed, 25.1% (N=95) undecided, 13.0% (N=49) strongly disagree, and 18.0% (N=68) disagree. Based on the results, the respondents agreed that as a result of watching films, many adults have gone as far as practicing the culture they see in movies in real life.

Table 13

Many Adults are Falling Prey to Borrowed Culture as a Result of Watching Nollywood Films

Variables	No. of Respondents	Percent
Strongly Agree	51	13.5
Agree	51	13.5
Undecided	128	33.9
Strongly Disagree	79	20.9
Disagree	72	19.1
Total	378	100

Source: Primary data (2022).

Table 13 shows that 13.5% (N=51) strongly agree, 13.5% (N=51) agree, 33.9% (N=128) are undecided, 20.9% (N=78) strongly disagree, and 19.1% (N=72) disagree. The data from the table above show that many adults fall prey to borrowed culture as a result of watching films, the majority of which are of the undecided opinion. From this perspective, Kurfi et al. (2021) argued that home videos exaggerate, present false events, half-truths, and alien culture because of mainstream syndrome, leaving an impression on its audiences. What people watch and listen to, affects, and influences their perception of society at some level or the other. If not consciously, this leaves traces in their psyche, especially those from outside society.

Table 14

Nollywood Offerings Can Contribute to Cultural Imperialism

Variables	No. of Respondents	Percent
Strongly Agree	33	8.7
Agree	30	7.9
Undecided	34	8.10
Strongly Disagree	103	27.2
Disagree	178	47.1
Total	378	100

Source: Primary data (2022).

The results show that 8.7% (N= 33) strongly agree, 7.9% (N=30) agree, 8.10 (N=34) undecided, 27.2% (N=103) strongly disagree, and 47.1% (N=178) disagree. According to the information in the table above, most respondents disagreed with the statement that Nollywood films can contribute to cultural imperialism. Contributing to cultural imperialism means projecting fictional or foreign culture instead of Nigerian indigenous culture, which is capable of coursing harm to society.

Table 15

Nollywood Films Has Aided Indecent Dressing, Wrong Impression of Elderly Men and Women Living in the Rural Areas of Nigeria

Variables	No. of Respondents	Percent
Strongly Agree	99	26.2
Agree	184	48.7
Undecided	27	7.1
Strongly Disagree	36	9.5
Disagree	32	8.5
Total	378	100

Source: Primary data (2022).

Table 15 shows that 26.2% (N=99) strongly agree, 48.7% (N=184) agree, 7.1% (N=27) are undecided, 9.5% (N=36) strongly disagree, and 8.5% (N=32) disagree.   The information from the table above shows the responses to the statement that Nollywood films have aided indecent dressing and the wrong perception of elderly men and women living in rural areas of Nigeria. The majority of respondents agreed to it.

Table 16

Many Adults Today Use Their Leisure Time to Watch Nollywood Films and as a Result, Don't Have Time for Socialization Anymore

Variables	No. of Respondents	Percent
Strongly agree	42	11.1
Agree	62	16.4
Undecided	33	8.7
Strongly disagree	106	28.0
Disagree	135	35.7
Total	378	100

Source: Primary data (2022).

Table 16 indicates that 11.1% (N=42) strongly agree, 16.4% (N=62) agree, 8.7% (N=33) are undecided, 28.0% (N=106) strongly disagree, and 35.7% (N=135) disagree. This means that many adults today use their leisure time to watch Nollywood films, and as a result, do not have time for socialization. Most respondents disagreed with this. Spending too much time watching films can hamper face-to-face communications with family and friends.

Table 17

Watching Home Movies has Cause Addiction which Can Affect an Adult's Communication Health

Variables	No. of Respondents	Percent
Strongly Agree	70	18.5
Agree	121	32.1
Undecided	49	13.0
Strongly Disagree	70	18.5
Disagree	68	18.0
Total	378	100

Source: Primary data (2022).

The data showed that 18.5% (N=70) strongly agreed, 32.1% (N=121) agreed, 13.0% (N=49) were undecided, 18.5% (N=70) strongly disagree, and 18.0% (N=68) disagree. According to the data, the majority of respondents agreed that watching home movies caused addiction, which can affect an adult's communication health.

Table 18

Watching Home Movies has Made Many Adults Lazy

Variables	No. of Respondents	Percent
Strongly agree	183	48.4
Agree	81	21.4
Undecided	13	3.4
Strongly disagree	34	9.0
Disagree	67	17.7
Total	378	100

Source: Primary data (2022).

Table 18 shows that 48.4% (N=183) strongly agree, 21.4% (N=81) agree, 3.4% (N=13) are undecided, 9.0% (N=34) strongly disagree, and 17.7% (N=67) disagree. Based on the findings, the majority of respondents strongly agreed with the statement that watching home movies has made many adults lazy. The desire to watch films has resulted in many not being able to get things done at the right time.

Table 19

Nollywood Films /Home Movies Has Helped to Project Port Harcourt Culture to People in the Diaspora

Variables	No. of Respondents	Percent
Strongly agree	212	56.4
Agree	87	23.1
Undecided	23	6.1
Strongly disagree	38	10.1
Disagree	18	4.4
Total	378	100

Source: Primary data (2022).

The data showed that 56.4% (N=212) strongly agreed, 23.1% (N=87) agreed, 6.1% (N=23) were undecided, 19.1% (N=38) strongly disagreed, and 4.4% (N=18) disagreed. From the data above, most respondents agreed that Nollywood films have helped project Port Harcourt culture to people in the diaspora. Corroborating, Participant Two said that daily, Nollywood keeps projecting Nigerian culture as a fallacy, using the Igbo palace movies as an example. A deep study of Igbo culture will tell you that Igbos operated through the age-grade system in the past. Their government was Republican, where the Opara(s) represented each family in crucial meetings.

CONCLUSION

Given the above findings, it is evident that Nollywood movies seriously influence Port Harcourt's residence and culture and the way audience members perceive social reality. Because films have become part of most people's lives, viewers are aware that

Nollywood film projects are more of acting, but they still believe that what they see as being acted is real and, therefore, learn one or two lessons from these films. Although Nollywood movies enable viewers to understand certain things about society, they are an avenue for the transmission of cultural heritage from generation to generation and, at the same time, have several appeals to their audience, including characterization costumes and actors.

Author Contributions

Conceptualization: P.O.A. & E.M.A.; Data curation: P.O.A. & E.M.A.; Formal analysis: P.O.A. & E.M.A.; Funding acquisition: P.O.A. & E.M.A.; Investigation: P.O.A. & E.M.A.; Methodology: P.O.A. & E.M.A.; Project administration: P.O.A. & E.M.A.; Resources: P.O.A. & E.M.A.; Software: P.O.A. & E.M.A.; Supervision: P.O.A. & E.M.A.; Validation: P.O.A. & E.M.A.; Visualization: P.O.A. & E.M.A.; Writing – original draft: P.O.A. & E.M.A.; Writing – review & editing: P.O.A. & E.M.A. All the authors have read and agreed to the published version of the manuscript.

Funding

This study received no direct funding from any of the institutions.

Institutional Review Board Statement

This study was approved by the Department of Cinematography and Broadcast Studies, Rivers State University, Port Harcourt, Rivers State, Nigeria.

Informed Consent Statement

Informed consent was obtained from all subjects involved in the study before filling out questionnaire or answering interview.

Data Availability Statement

The data presented in this study are available upon request from the corresponding author. The data are not publicly available because of the institution's policies.

Acknowledgments

The authors thank the Department of Cinematography and Broadcast Studies, Rivers State University, Port Harcourt, Rivers State, Nigeria, for administrative support for the research on which this article was based.

Conflicts of Interest

The authors declare that they have no conflicts of interest.

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