

Perception of Witchcraft and Sorcery in Nollywood Movies and its Implication on Massage Delivery

By

Ayodele B. Joseph (PhD)

Department of Mass Communication
Kaduna State University
mcmdr001@gmail.com

Saratu Hayat

Department of Mass Communication
Kaduna State University, Kaduna
Email: hayatjere@gmail.com

Abstract

From ground zero, Nollywood, Nigeria's film industry has grown to enjoy global followership, becoming a veritable source of entertainment for film audience. Since the turn of the century, Nollywood has become an employer of labour. The industry adds to Nigeria's Gross National Income – GNI, flying the country's flag on the international scene. However, Nollywood has become infamous for its numerous contents themed on witchcraft, that weird happenings and evil deeds. These themes and sub-themes have framed the Nigerian society as one that reverts to diabolism as its methodology for solving everyday challenges and attaining life's goals. These negative frames are gradually sinking into the minds of the younger generation who are exposed to these contents and whose perspectives are being shaped to believe that sorcery, diabolic acts are acceptable channels to attain certain heights in life. This downplays the need for hard work and logical reasoning and attributes failure or success to mythical events. Culture is the totality of a people's way of life, and film is a global cultural industry that shapes culture. This work set out to investigate the paradigm departure to superstitious beliefs away from science. The study zooms into thematic messages on witchcraft and sorcery in Nollywood films in relation to how Nigeria is perceived by audiences outside Nigeria. The study employed Survey as its design for data collection. The population of the study is made up of staff and students of Kaduna state university and a sample size of 700 of which 400 were randomly drawn for analysis. Findings reveal that frequent thematic messages on witchcraft and sorcery portrays Nigeria as a country still stuck in the murky waters of pre-science. Findings also suggest that a sizeable number of people still believe in the efficacy of witchcraft and sorcery. This study therefore calls for proper internal and external regulations to gradually shift from mystical plots when not necessary, as it indirectly impedes on societal development, in a world that is driven by science and technological advancements.

Keywords: Film, Nollywood, Diabolism, Culture, witchcraft, sorcery

Introduction

Film has transcended from just another medium of entertainment and relaxation into a strong culture industry, with potential of massively affecting people's worldview. As captured by Musa (2015), UNESCO (2009) puts that film has proven to be a veritable tool for expressing cultural values and heritage of people. It mirrors lifestyle, eating habits, mode of dressing and general way of life of a society. Film is a medium for social mobilization, provides an avenue for learning cultures, as well as bringing socio-political realities of a society to the fore. Kristen (2007) believes that film also provides for a tool to enhance international relations, as it brands a nation with a positive colouration for inter-relations amongst countries of the world.

Nollywood, as Nigeria's film industry is called, a pseudonym culled off America's Hollywood is one of the top three film industries in the world. It enjoys viewership from various audiences scattered around the world. Opeyemi (2008) alludes that Nollywood enjoys popularity across international border with viewership spanning from Ghana to Togo, Kenya to Uganda, South Africa to Jamaica, and United States of America to the United Kingdom amongst others. These heterogeneous audiences perceive Nigeria from the contents of the films they watch. These contents hinges on diabolism, witchcraft, ritual killings, believe in superstition and supernatural phenomenon; all these have the wherewithal to form the basis for global perception of Nigeria (Musa et al, 2015). These phenomena are symbolically represented through shrines, incantations, paintings, statues, costumes, bodily drawings, inscriptions, colours such as red, white and black (Alawode & Fatonji. 2013).

Nollywood as an Industry: An Overview

Uchegbu (1992), as cited by Opeyemi (2008), postulates that the first experience of film screening in Nigeria was in 1903 at the Glover Memorial Hall. Film in Nigeria was introduced by a merchant from Europe, although its survival in the country was a product of combined efforts from the Colonial Government and the Church Missionaries. Anolife (2008) says that one of the earliest films released in Nigeria was "Palava", in the year 1904. The British Colonial Government also produced newsreels that were put on films, although there were seen as another tool to enhance propaganda, to provide legitimacy for colonial social, economic and political policies in the colony via the Colonial Film Unit (C.F.U).

Nollywood is said to be worth about 859.3 billion in Naira, about 5.1 billion in U.S Dollars, as it is the second largest films industry worldwide (Liston, 2014). The Nollywood has been in constant competition with India's Bollywood and the Hong Kong film industry, primarily responsible for producing films for Chinese-speaking viewers. Nollywood turned out an annual figure of 1,000 films in the early 2000s (Osei-Hwere & Osi-Hwere, 2008).

The entry of locals into film production in Nigeria was heralded by the production of the film, "Kongi Harvest" in 1972, which was an adaptation of a play written by Wole Soyinka. Also "Things Fall Apart" written by Chinua Achebe was adapted and a film produced to that effect and in 1992, the first big Nollywood film "Living in Bondage" was released. As that these periods, Nigerian films were only televised on government-owned televisions. It was on the grounds of this challenge that the need to establish an organized film sector was conceived and Nollywood was birthed. The production and packaging of these films were meant for local consumption but far-thinking producers and astute marketers looked beyond the domestic market, as they initiated the exportation of films to other countries stations (Ojukwu & Ezenandu, 2012).

In semblance to other film industries, Kunzler (2007), says that Nollywood plays the important role of transmitting cultural values. It reinforces and challenges myths, beliefs and status quo in Nigeria and the country's socio-political landscape. With its heterogeneous nature, the industry encapsulates Yoruba, Hausa and Igbo films with their production centres located in the South-West, North and South-East respectively.

Williams (2002) posits that the need for increased economic gains is one of the catalysts responsible for the exponential growth of the industry. Despite the pecuniary motives, the Nigerian film industry has continued to tell the Nigerian story, making use of thematic messages emanating from local happenings, ethnic identities, cultural standpoints etc, as it addresses issues with social and cultural consequence.

Mythical Themes, Diabolism and witchcraft and sorcery in Nollywood Films

Nigeria's large population practice two major religions; it's either Christianity or Islam. However, traditional religion, values and norms is still practiced in the country. Practices such as voodoo, sacrifice of beings, charms, sorcery and witchcraft are believed, even by some of the afro population living outside the shores of the African continent (Adelugba, 2004; Illah, 2015). Their subscription to these traditional practices could be an indicator that an average African upholds mystic happenings higher compared to scientific approaches to life (Musa et al, 2015). If happenstance makes the above largely true, does it translate to mean the average African finds it difficult to attain success without an iota of psychical improvisation? This area has sharply divided opinions in scholarship. A school of thought believes westernization and civilization should be able to cut the umbilical cord between Africans and their mundane traditional practices and beliefs while another school argues that Africa must reclaim its heritage, as Africans can achieve greatly if they work in line with their own uniqueness and peculiarities. Musa et al (2015) add that at Obafemi Awolowo University, Ile-Ife, Yoruba deity practitioners insisted that they be provided their own worship space, just as Christians and Muslims.

Africa and Africans must be deliberate in breaking away from their mundane past in order to confront modernity (Ciaffa, 2008, Hountondji, 1996). The disciples of Modernization puts that the African traditional belief system is outdated antiquated and cannot catalyze growth and development in a contemporary world as it is today. The believers of Modernization holds that the traditional Africa should be melted and new set values that are modern be set in place, to create a new reality through refined attitudes, behaviours and identities (Hameso, 1997).

Postulations from Illah (2015, p.22) capture this notion, when he submits that it such customs and beliefs:

...have always been masqueraded as “our custom and tradition” or the ways of our fathers.... Proverbs of obscenity...are presented as...”words of our fathers are words of wisdom”. Nigerian home videos use them to garnish their storylines for aesthetic effect. Of course, most of all the so-called wisdom is obsolete.

Countering the thoughts outlined above from the Traditionalist Perspective, (Nwaorgu, 2010, Sogolo, 1993, Otubanjo, 1989) agree that every society has enshrined in it, its own unique set of value system and its own worldview and that Africa's past should not be seen as vague, null and empty, to be replaced with modernity. Instead it should be counted as prosperous and productive.

Looking deeper than what meets the eye, Musa et al (2015) ask, could it be that Nollywood filmmakers are divided along these lines – while some are disciples of undiluted traditional values, the other divide are in opposition. Could it be that these two fragments project their philosophies to the world using film and cinema as their tool?

Scholars believe that Nigeria's film industry plays a critical role in the transmission of national culture to the international community. There have been different thoughts as to how effectively this role is prosecuted by Nollywood. Some believe that disseminate thematic messages that are in sync with contemporary society, in line with scientific breakthroughs and technological sophistication, Nollywood is engrossed with themes surrounding on traditional beliefs that are mundane and barbaric. (Wallenstein, 1995 cited in Ojukwu & Ezenandu, 2012; Gyekye, 1997; and Ojukwu, 2009) puts that films have placed so much emphasis on greed and desperados who lost for material wealth

However, Nnabuko & Anatsui (2012), hold a different perspective, stating that in the formative years of the film industry in Nigeria filmmakers laid their focus on history, culture and touched on morality also. The success of the Nollywood today can be hinged on the ingenuity of film producers and content creators to emphasize on contemporary phenomena that Africans and Nigerians specifically relate to themes on love, political instability, divorce, unemployment amongst others.

Therefore, this study seeks to achieve the following objectives:

1. To understand if the belief and resort to magic and science is solving problems
2. To know the perception of people abroad about the Nigerian society after exposure to magic and supernatural in films.
3. To examine if contents on magic and supernatural in Nollywood films are true reflection of the Nigerian society

Scope of the Study

The study was conducted amongst the staff and students of Kaduna State University, Kaduna, Nigeria. The university community comprises people from different segments of the Nigerian society, cutting across both male and female genders, different religions, diverse culture, and varying social backgrounds.

Theoretical Framework

The Cultivation Theory is the framework upon which this study is anchored. The theory was developed by George Gerbner around the 1960s. The theory posits that the audiences of television view the world from the frame and reality of what they watch on TV. The television images create a worldview that is shaped and sustained through the images they watch. It is otherwise referred to as Cultivation Hypothesis or Stalagmite theory or Cultivation Analysis theory. Critics of the theory put that it is used to establish and reinforce stereotypical attitudes in the society (Domminick, 1990; Condry, 1989). Television depicts concealed and salient values, rules, it determines morals so to what is right, emphasizes what is important, and defines what is suitable in a social setting but most times in a subtle manner. It is a type of media effect theory and proponents posit that TV contents leave an effect on the minds and heads of its viewers, either on a short term or long term basis (Musa et al, 2015, citing Hawkins & Pingree, 1983).

At the cruxes of the theory's postulations are:

- i. The medium of Mass Communication does not only cultivate but also engenders values, behaviours that are inherent in the culture of a particular society.
- ii. Television cultivates, that is, influences viewers' worldview and social reality
- iii. The huge exposure to television by audiences in a prolong period faintly affects the social reality of audiences and also touches on their general way of life and culture.
- iv. That the combined effect of massive television exposure by viewers over time subtly shapes the perception of social reality of individuals and ultimately culture, as a whole;

McQuail & Windahl (1993) posit that Cultivation theory synchronize data from survey study on audiences' attitudes and content analysis of selected films. Collated data from this type of research are presented as describing the TV as a medium of mass communication or everyday reality of life.

On a general note, research on cultivation theory focus on the mass media as a tool for socialization. It investigates audiences' attitudes if it is a microcosm of screened contents they are exposed to and its effects on them.

Research Methodology

This study beams its searchlight on the portrayal of superstitious beliefs, spiritual happenings, mythical events and magic in Nollywood films. The study collects data from the staff and students of Kaduna State University, Kaduna, Nigeria. Survey research design was used to draw responses from respondents via the instrumentality of administered questionnaires. 700 copies of the questionnaire were distributed to the population, of which 400 copies were selected randomly from the copies retrieved and analyzed.

Nollywood's depiction of supernatural events and magic was examined to find out its influence on audiences and sample their opinions on the imprints these films leave in them. The study collected primary data using survey and questionnaires used as the instrument to obtain data. Structured questions and unstructured questions were formulated to gather data, as emphasis was laid on the structured form of questions in the course of data collection and its analysis.

Method of Data Analysis

Descriptive analysis in percentage and simple frequencies were used in analyzing data. This method provides ease in presenting data in a form that helps easy comprehension and helps for understanding of analysis easily.

Data Presentation and Interpretation

The data collected are presented and analyzed as thus:

Table 1: Respondents' Age Distribution

Age (Years)	Frequencies	Percentage (%)
16 – 19	56	14
20 – 24	248	62
25 – 30	64	16
Over 30	32	8
Total	400	100

Table 1 indicates that a better part of the respondents 62% (248) fall within the 20-24 age range while 64 respondents at 16% are within the ages of 25-30. 14% of the respondents that is 56 are between 16-19 years of age and 32 respondents (8%) are above 30 years. This entails that most of the respondents are young people.

Table 2: Staff Distribution of Respondents/Students' Level

Students' Level/Staff	Frequencies	Percentage (%)
100L	224	56%
200L	104	26%
300L	40	10%
Academic/Non-Academic Staff	32	8%
Total	400	100%

Table 2 shows that a significant majority of respondents (56% that is, 224) are students in 100 level while 104 respondents at 26% are in 200L; 10%, that is, 40 respondents are in 300 Level and, 8% representing 32 respondents are an aggregation of teaching and non-teaching staff of the school.

Table 3: Respondents' Attitude towards Nollywood Films

Responses	Frequencies	Percentage %
Yes (Like to Watch)	112	28
No (Don't like to Watch)	56	14
Sometimes	232	58
Total	400	100

Table 3 above shows that respondents that watch Nollywood films "sometimes" make up the majority proportion – 58% (232 respondents); while 28% that is, 112 respondents are those who "like" to watch Nollywood films, as against a paltry 14% representing 56 respondents who "don't like" to watch Nollywood films.

Table 4: How Respondents Watch Nollywood Films

Responses	Frequencies	Percentage (%)
Buy home video CDs	56	14
Watch on “Africa Magic”	192	48
Other network channels	104	26
Rent/Borrow	16	4
No response	32	8
Total	400	100

Table 4 above reveals that a significant portion – 48% representing 192 of respondents watch Nollywood films on DSTV’ Channel, “African Magic”; 26% representing 104 watch the films on other TV channels; 56 respondents representing 14% buy their personal CDs while 4% (16/56) either rent or borrow the films to watch. This connotes that more people would invariably see any film that come their way than go all the way to watch a specific one of their choice.

Table 5: Are Nollywood Films interesting?

Responses	Frequencies	Percentage (%)
Very interesting	87	21.7
Moderately interesting	164	41
Good pastime	108	27
Not interesting at all	41	10.2
Total	400	100

Table 5 above shows that majority of respondents, 41% (164 respondents) agree that Nollywood films are “moderately interesting”; while 27% of the sample (108 respondents) believe that they are a “good pastime”; 21.7% (87 respondents) agree the films are “very interesting”. Meanwhile, 10.2% that is, 41 respondents outrightly ruled that the films are not interesting at all.

Table 6: What makes Nollywood Films interesting?

Responses	Frequencies	Percentage (%)
Quality of production	40	10
Story/plot	144	36
The actions	64	16
Professionalism of actors	104	26
No response	48	12
Total	400	100

Table 6 indicates that a majority of the respondents, 36% (144) chose that the storylines and plots of Nollywood films is the feature that makes the films interesting; 26% of respondents that is 104 put that professionalism of actors/actresses is responsible for the interesting nature of the films. Furthermore, 16% representing 64 respondents opine that actions in the films gives

them an interesting perspective; 40 of the respondents, representing 10% of the respondents said the quality productions employed in the films make them interesting.

Table 7: Why Nollywood Films are not interesting

Responses	Frequencies	Percentage (%)
Poorly researched storylines	88	22
Not much to learn from them	168	42
They are mostly sequels or rehashes	40	10
They give Nigeria poor image abroad	56	14
No response	48	12
Total	400	100

Table 7 indicates that 88 respondents at 22% say that poorly researched storylines is responsible for why Nollywood films are uninteresting. 42%, that is 168 of the respondents put when there is little or nothing to learn, the Nollywood films become uninteresting. Furthermore, 40 of the respondents at 10% believe that when Nollywood films are repetitive or story lines brought back, and they become boring to audiences; while 14% that is 56 of respondents suggest that poor image of Nollywood films portray about Nigeria abroad makes them uninterested in the films.

Table 8: Nollywood’s Captivation Tendencies

Responses	Frequencies	Percentage (%)
Very	32	8
Not very	120	30
Sometimes	216	54
Not at all	32	8
Total	400	100

Table 8 as seen above shows that a significant figure of respondents see Nollywood films as captivating, 8% representing 32 of respondents say Nollywood films are “very” captivating as against another 8% at 32 respondents find them not captivating at all.

Table 9: Captivation Attributes of Nollywood Films

Responses	Frequencies	Percentage (%)
The African Culture	120	30
Depict Nigerian environment and reality	96	24
I learn a lot from them	56	14
The traditional setting	88	22
No response	40	10
Total	400	100

Table 9 above indicates that majority of respondents, 120 respondents at 30%, opine that the portrayal of African Cultures in Nollywood films make them captivating; 96 respondents,

representing 24% believe that Nollywood films are captivating owing to the depiction of contemporary Nigerian environment and reality. Furthermore, 88 respondents at 22% are of the opinion that the traditional setting in Nigerian films is what captivates them; and 56 of the respondents at 14% are of the opinion that they are captivated by the lessons they learn from Nollywood films.

Table 10: Why Nollywood Films are not Captivating

Responses	Frequencies	Percentage (%)
Too much superstition and fetishism	40	10
Poor acting	40	10
They don't teach anything useful	48	12
You can easily second guess the scene and storyline	240	60
No response	32	8
Total	400	100

Table 10 shows that a better percentage, 60% representing 240 of the respondents believe that the scenes and storylines of Nollywood films are easily predicted, therefore they are not captivating. Moreover, 48 respondents at 12% opine that Nollywood films do not teach important lessons, so they are not captivating. 40 respondents representing 10% say Nollywood films carry too much superstitions and fetish representations and another 40 respondents at 10% say Nollywood's lack of captivation is attributed to poor acting.

Table 11: Nollywood Films Reveal Reality

Responses	Frequencies	Percentage (%)
Strongly agree	83	20.7
Agree	168	42
Not sure	101	25.2
Not at all	21	5.2
No response	27	6.7
Total	400	100

The above table 11 indicates that a larger number of the respondents believe that Nollywood films depicts reality as 83 respondents at 20.7% strongly agree. 168 respondents representing 42% agree with the notion. 101 of the respondents at 25.2% opine that they are "not sure" if Nollywood films depict societal reality and 5.2% making up 27 respondents believe that Nollywood films do not depict reality at all.

Table 12: "Nigerian-ness" of Nollywood Films

Responses	Frequencies	Percentage (%)
The rituals	80	20
The magic spells	32	8
The entire story	160	40
The Nigerian actors	128	32

Total **400** **100**

Table 12 shows that 160 respondents representing 40% of respondents believe that the whole story of Nollywood films is what makes the films “Nigerian”, 128 respondents at 32% say that the actors/actresses of Nigerian origin gives the film the “Nigerian” feel. 20% of the respondents which comprises 80 respondents agree that the re-enactment of rituals gives the film the “Nigerian” feel while 8% of the sample representing 32 respondents holds that magic spells make the films “Nigerian”.

Table 13: Rituals as Real Life Happenings

Responses	Frequencies	Percentage (%)
Yes (Certainly)	304	76
Maybe	72	18
Not at all	24	6
Total	400	100

Table 13 indicates that 304 respondents representing 76% of the respondents are “certain” that the re-enacted ritual scenes in Nollywood films happen in real life. 72 respondents at 18% are neutrals while 6% that is, 24 respondents are say such rituals do not happen in real life.

Table 14: Why You Believe Rituals Happen in Real Life

Responses	Frequencies	Percentage (%)
I have seen something like it happen	72	18
I have been told it happens	152	38
I have experienced something similar	24	6
It is part of our African culture	139	34.7
No response	13	3.2
Total	400	100

The above, Table 14 indicates that all respondents, save for 13 representing 3.2% affirmed their response in Table 13 which indicated that rituals happen in real life. In Table 14, 18% of data (72 respondents) said they have witnessed events similar to rituals. 152 respondents at 38% put that they have heard stories of such things happening, 24 respondents representing 6% opine that they have experienced something similar and 139 respondents (34.7%) opine that it is part of the African culture.

Table 15: Why You Don’t Believe Rituals Happen in Real Life

Response	Frequency	Percentage (%)
It is simply impossible	8	2
My religion preaches against such belief	80	20
I have never heard or experienced any such thing	8	2
No response	256	64
Total	400	100

Table 15 as shown above, differentiates responses from two sets of 8 respondents representing 2% each say that it is “simply impossible” and that they “have never heard or experienced” the kinds of rituals depicted in Nollywood films in real life situations. Furthermore, 80 respondents at 20% opine that their religion preaches against ritual beliefs.

48 respondents representing 12% of responses agree that science and civilization have replaced superstitious beliefs, 236 respondents representing 64% chose to make no comment. The latter may be in concomitance with the data in Table 14 where significant numbers of respondents believe rituals exist against a few respondents who believe it doesn't.

Table 16: Emphasis on rituals and occultism in Nollywood and Nigeria’s Image Abroad

Responses	Frequencies	Percentage (%)
Yes	56	14
Somehow	56	14
No	249	62.2
Not sure	24	6
No response	15	3.7
Total	400	100

Table 16 presents that emphasis on rituals and occultism in Nollywood films is bad for the country’s international image. This is shown clearly in 249 of responses, which represents 62.2%.

Table 17: Nollywood’s Portrayal of Nigeria is Wrong

Responses	Frequencies	Percentage (%)
Yes	91	22.7
No	235	58.7
It does not matter	48	12
No response	26	6.5
Total	400	100

From the above Table (17), a good majority of responses see nothing wrong with Nollywood’s portrayal of Nigeria. This is supported in 58.7% of the responses by 235 respondents who nod in the affirmative. Also, 91 respondents representing 22.7% of responses indicate that it is wrong for Nigeria to be portrayed the way it is; 12% of responses from 48 respondents and 6.5% (26 respondents) chose to be neutral.

Table 18: Portrayal of Rituals Make Audiences Believe it is Reality

Responses	Frequencies	Percentage (%)
Certainly	104	26
Yes	152	38
Somehow	136	34
No response	8	2

Total **400** **100**

Table 18 displayed above shows that most respondents opine that the portrayal of rituals in Nollywood films makes audience believe that it is reality. 26% of responses from 104 respondents 38% of responses from 152 respondents and 34% of responses from 136 respondents infer that “Certainly”, “Yes”, and “Somehow” in that order to allude to that notion.

Table 19: In your opinion, Nollywood Films are:

Responses	Frequencies	Percentage (%)
A POSITIVE influence on the youth/society	168	42
A NEGATIVE influence on the youth/society	215	53.7
No response	17	4.2
Total	400	100

Table 19 above shows that more responses supports that Nollywood films negatively impact on the youth and society. Hence, 53.7% of responses representing 215 respondents support this view. However, 42% of the responses representing the views of 168 respondents believe that Nollywood films positively affects the youth and society. The rest 17 respondents representing 4.2% were passive.

Table 20: Nollywood Industry can be used as a Vehicle for Positive National Development

Responses	Frequency	Percentage (%)
Yes	291	72.7
No	35	8.7
Not sure	51	12.7
No response	23	5.7
Total	400	100

From the above Table (20), the Nollywood industry can serve as a vehicle to drive positive change as supported by 72.7% of the responses from 291 respondents. However, 35 respondents at 8.7% and 12.7% (51 respondents) say they “disagree” and are “not sure”, respectively. These responses are noteworthy because they form part of the core of this study.

Discussion of Findings

Investigating if audiences believe in magic and superstitions, findings from table 12, 13 and 15 reveals that a significant majority of respondents do believe in magic and superstitions. This portends a high risk of character decline of Nigerian youth. As evident in table 19, 215 respondents representing 53.7% of responses agree that the depiction and possibly exaltation of thematic messages on superstitions, rituals and magic negatively affects the Nigerian youth than the positive effects. This is made possible by the creation and shaping of their social reality through screen contents, hence their susceptibility to believing screen contents are what is obtainable in real life, thereby seeking these means in tackling life’s problems. This line of thoughts could influence a society of young people who mentally and intellectually laidback,

putting faith in diabolism. This would be the foundations to building a primitive society than a modern one.

Secondly, a majority of respondents allude that hammering on the themes of magic, rituals and witchcraft in Nollywood films is detrimental to Nigeria's international image. Findings in tables 16 and 17 showed that 249 respondents (62%), a majority, posit that whether these practices are obtainable in Nigeria is inconsequential, portraying of such themes in films should be downplayed as much as possible. It brings to the fore, conversations of utilizing films as a vehicle to drive cultural diplomacy, where there is a conscious projection of national culture for the outside world to see. Hence, the realities with which the international community forms its opinion of Nigeria from, should be hinged on positive portrayal of the country as capable of being logical and scientific in their reasoning, less superstitious and diabolical but more innovative and creative without recourse to primordial beliefs.

Consequently, in tandem with Gerbner's Cultivation Theory, Nollywood films should serve as a vehicle for driving positive national change and construction of favourable perception of Nigeria. Responses from Table 20 indicates that 291 of respondents (72%), concur with this thought.

Thirty, from findings gathered, Nollywood films are a true reflection of the Nigerian society. Data from tables 11,12, 13 and 14 indicate that a significant majority of respondents believe that the themes are a microcosm of the larger Nigerian society. Specifically, findings from table 14 showed that respondents have either heard stories about these superstitious happenings or have witnessed something similar to them.

Conclusion

Over the years, Nigeria and other African countries turned into a dump yard for all types of screen contents from Hong Kong, America's Hollywood, India's Bollywood. Before now, the continent could hardly tell its own story, instead the unbalanced flow of information left the industrialized nations to feed others through its own lens.

However, with the mergence and growth of the Nollywood, Africa's biggest film industry, changes have been noticed in telling the African story. Although, there is need for more deliberate use of films to re-shape and further cultural diplomacy.

Data gathered from this research indicate that Nigeria's film industry can front for Nigeria and Africa by extension, portraying the continent in a more positive manner. It can change the narratives on societal problems, and promoting adoption of scientific solutions to problems.

Concluding finally, there is a nexus between the clandestine contents of films presented in Nigeria's film industry and the colonial experience of the Africa. This interconnection that makes it easy to portray Africa in a very unsavoury manner and traditional values of the Africans are viewed from an irredeemable perspective. A lot of people fail to acknowledge that the Africanism predates colonial arrival. This should champion a new spirit in churning films based on unique African experiences. A new spirit that should construct the realities of Africa in sync with the tradition that is ever-evolving to meet up with current global realities.

Nigeria must be deliberate in fostering modern science, technology and innovation, which are the current catalyst of contemporary socio-economic and political world.

Recommendations

The study therefore recommends the following:

- a. Nigerian films should adopt a system where it proposes projection of certain themes on a quarterly or annual basis that would be primed towards re-orienting minds and re-branding Nigeria's image among the comity of nations.
- b. All film industry awards and recognition should conscious derail from applauding and recognizing films that promote diabolism, rituals and magic, consequently portraying Nigerians in that light.
- c. Producers and script writers of Nollywood films should rigorously research on various subjects related to their film before shooting and releasing films for public consumption.
- d. Nollywood films, through their contents should promote national culture, heritage and values.
- e. The Nigerian film industry should be a leading light in driving adoption of science and technology through the promotion of science. This would in turn spark up the interests of local scientists and technologists to take a cue and up their standard. This would also disabuse the minds of people who think science is an exclusive reserve of the West. Film producers should venture into sci-fi films and inspire a new generation.
- f. Government, before giving subvention and intervention funds to support the industry should be interested of the kind of themes they want to promote. Films that water down Nigeria and national culture should be relegated to the background.
- g. Just as it did on nudity and pornography, industry regulatory body, Nigerian Film and Video Censors Board (NFVCB) should place a restriction of films that promote rituals, clandestine acts, voodooists, diabolism, occultism, magic etc.

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