ORIGINAL ARTICLE

Gender stereotypes in Nigerian films as a portrayal of the African womanhood: A feminist perspective

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Abstract

This article examines gender stereotypes in Nigerian movies, which serves as a representation of the African womanhood. Drawing on a feminist critic perspective, the study analyzes how African womanhood and men are portrayed in Nollywood films, and also identifies the most commonly employed gender-stereotypical portrayals in these films. The theoretical framework of the study draws from feminist film theory. Findings in the study reveal that gender-stereotypical representation is highly persistent in Nollywood films, where women are often portrayed in roles that depict them as sex objects, weak, and often dependent on men. Men, on the other hand, are often depicted to be independent, successful, and breadwinners. Women are often portrayed in domesticated and traditional roles, while the men in these films take up professional and leadership roles. Analysis in the study shows that, most commonly employed female stereotypes include femme fatale, career woman, trophy wives, primary caregivers (i.e., wives, mothers), dependent, lazy, and secondary to men. This study offers the pros and cons of the representation of African womanhood through these Nigerian films and the need to address the rising potential anticultural stereotypes.

1 | INTRODUCTION

The issue of gender misrepresentation by the media has continually attracted many scholarly examinations across borders, an example of this is O'Connor's (1984) study that examines the portrayals of women in Irish films. The study focuses on the need to understand the trajectory of formative experiences of women's images in Irish cinema. Also, Smith, Choueiti, and Pieper (2014) analyzed the gender roles in 120 popular global films, taken across 11 territories of the world. The study was purposed on examining the visibility and nature of female depiction in films worldwide. The need for a discourse on gender stereotype in the Nigerian media, which is also sparse, cannot be underestimated; knowing how much power the media holds. This is important, because Nollywood films are known to be major forms of entertainment. A branch of the media, which is subtle, yet highly effective for passing out messages to the viewers.

Onuzulike (2007) asserted that, the evolution of the Nigerian film industry can be dated back to four major eras. These are: the colonial era, which was between 1903 and 1960; the independence period, which was between 1960 and 1972; the indigenization Decree period, which was between 1972 and 1992; and, finally, the Nollywood period between 1992 and the present age. These early films were said to be largely stored, and the motive behind this was for the introduction of cinema to Nigeria by the British, which was mostly for political reasons. However, during the independence era, the Nigerian Federal and State Government did not ignore the film industry when it embarked on the reformation processes of different units, it was also affected. The colonial units were replaced with indigenous ones, and these new units focused mainly on documentaries and newsreel films. Next was the indigenization Decree period; this period was said to hold for just a little while, as Nigerian filmmakers struggled very hard to produce a successful film. The last of these was the new Nollywood era, which so far, has come to stay.

The new Nollywood era was created by Kenneth Nnebue, a trader from the Eastern part of Nigeria (Onitsha), which became the model for Nollywood as a transnational cinema (Arthur, 2017). This happened from an unplanned occurrence, when Nnebue, who sells empty videotapes, suddenly realized that he could promote his sales if he tried to record something on the videotapes. Following this idea, Kenneth went ahead to shoot the film, *Living in Bondage*. This film was about a man who used his wife for a money ritual and earned a lot of money in the process, but later had a rethink when the ghost of his wife started hunting him. This was said to be the big break that gave birth to the new Nollywood, which has grown to what is being celebrated today (Abah, 2008).

The Nigerian film industry has now become the second largest in the world, in terms of the number of films produced annually, after India's Bollywood and outnumbering Hollywood (Adum, Ekwenchi, Ojiakor, & Chukwuemeka, 2019). Nollywood is a unique type of film industry and its economic growth has been an interesting one to see also, because of its wide and rapid rate. Nollywood has been noted to be currently making a significant mark in the growth of the economy of Nigeria, generating about 60 million dollars annually (Iweka, 2017).

Given that the film industry is purported to be one of the most influential mass media tools, shaping our perceptions of gender identities as well as reinforcing "unrealistic, stereotypical, and limiting perceptions of gender identities" (Wood, 1994, p. 31), recurrent themes reinforced in the Nigerian films have been observed. Past studies reveal that Nigerian films have consistently portrayed women in bad roles. For example, women are depicted as whores, jilted mistresses, emotional cripples, sex-starved spinsters, psychotics' sex objects, weak, materialistic, and vengeful beings (Amobi, 2010). The gender environment in Nigeria has been quite

disproportionately tilted in favor of men. "Women have been seen as mothers of men, daughters of men, wives and mistresses of men and sisters of men; they are hardly seen as viable characters in their own right" (Ogunleye, 2005, p. 126).

These Nollywood films have no doubt gained a lot of attention globally, as they seek to assume authority over our value system and lives, such that, what is being seen by the viewers have ceased to be just a fictional character, but an authentic mirror of what and who we truly represent as a nation (Osofisan, 2006). These films have very notable influence on how the world sees us; therefore, there is a need for filmmakers to use their power as a medium to be an agent of influence and agenda-setting, to suggest solutions to real societal issues facing the Nigeria nation. Thus, this article examines the construction of gender identities in Nollywood films through a textual analysis of three selected films, *The Wedding Party*, *Body Language*, and *The Women*, paying close attention to the issue of gender representation.

2 | THEORETICAL FRAMEWORK

2.1 | Feminist film theory

For a while now, film as an art and the concept of feminism have always co-existed. The relationship between feminism and the feminist film theory commenced from the need to clarify how women should be defined, which proceeded to basically know how women are being represented in films and why. This relationship, however, has been a distressed one; this is because film as an art has portrayed the biases and even fueled the myths of women as sexual objects and encouraged the notion of women as a mother. It is worth noting that, as a result of the various representations of gender in film, certain cultural expectations have been created for each gender around the world. The feminist film theory later came as a technique to analyze the impact of these representations (Neroni, 2016).

Later, the second wave movement started to support the feminist film theory to transform the womanhood experience. The second wave of feminism is often remembered with the famous slogan "the personal is political," which had a huge impact in drawing "attention to domains of women's experience previously considered nonpolitical and revealed the hidden power structures at work there, including in the home and family, reproduction, language use, fashion, and appearance. It aimed to transform the entirety of women's condition and not just one aspect" (Chaudhuri, 2006, p. 4).

Feminist scholars, such as Laura Mulvey, pointed out that mainstream cinema, typically Hollywood films, were a strong domain where sexist and stereotypical images of women were reproduced over and over (Mulvey, 1975). The feminist film theory becomes very relevant in resolving the negative myths that these films have popularized. Thornham (1999), a film theorist, described the feminist film theory as an urgent political act against social vice, justifying this sentence by establishing that, without theoretical tools, one cannot begin to transform existing myths and practices. These existing myths are the social constraints in which patriarchy has been one of its major instruments. Smelik (1999) also agreed to this by asserting that feminism is the bedrock of the feminist film and feminism film theory that carries the struggle against patriarchy and every other negative stereotypical portrayal of women in films.

So much replication of images of women has been noted to be objectionable distortions, which would have a negative impact on the female spectator different from those mainstream films that traditionally portrayed women as mothers and beauty objects.

The women's film festivals have so far helped to see alternative films as a strong means that provided a space for the avoidance of stereotypical representation of women (Smelik, 1999). Yet, van Zoonen (1991) still argues that, "it is obvious that many aspects of women's live and experiences are not very well reflected by the media. Many more women work than media output suggests, very few women are like the 'femme fatales' of soap operas and mini-series" (p. 72). The social order under the patriarchy ideology has subjected women to be a complement to a man; she is bound to a man. Feminism has long worked to stop this false belief it seeks hard to differentiate each gender with Feminist slogans like "A woman needs a man like a fish needs a bicycle" (p. 27).

Neroni (2016) also provides different approaches through which feminist film theory handles the representations of women. One such is the theory of identification, which created a way for the feminist film theorist to undertake analysis on the camera work, the editing, and the narrative of the film. This should tackle the contradictory principles associated with femininity. The second tool used by feminist film theorists to check representation is meant to reveal how the camera frames the female body and why; this helps to understand how the film frames the female body and forms the ideas of femininity. It has been argued that camera frames of the female body in the film play a large part in how we understand women's roles in society. Neroni further asserts that different observations made by early feminist film theorists suggested that the way the female body is mostly presented in films is mostly as a sexual object for men who have been somehow positioned as the subjects to consume them, arguing that the director uses various techniques, such as highlights and close-ups, to emphasize body parts like breasts, hips, or legs. Before even showing her face, frames are used to cut her up into sexualized objects, rather than presenting her as a whole.

In her popular essay, *Visual Pleasure and Narrative Cinema*, the British theorist Laura Mulvey provided an analysis on how exactly men and women are placed within the narratives of these films to the spectator. She explained that, taking a Hollywood movie as an example, the male character is always the protagonist, so the story is told from the male point of view, and this implies that we experience the world visually from the male perspective. The spectator of the film aligns with the protagonist through matching eyeshot. The portrayal of women in a voyeuristic and sexual fashion, where women are positioned as objects of a male gaze and represented as sexual objects, is what Mulvey calls the male gaze (Mulvey, 1975). For Mulvey, those who gaze are males and there are three kinds of gazers. The first is the camera, usually operated by a man, looking at a woman as an object; the next is the look of male actors within a film that is structured to make their gaze powerful; and the third is the gaze of the spectator, who is presumed to be male, voyeuristically identifying with the camera/actor gazing at the women represented in fetishistic and stereotypical manner (Mulvey, 1975).

3 | LITERATURE REVIEW

3.1 | Portrayal of women in Nollywood films

The Nigerian film industry, popularly known as Nollywood, has developed a novel and flourishing model of filmmaking and distribution since the 90s, churning out thousands of films (Adesokan, 2006). Okome (2010) points out that "Nollywood is not only a huge industry in Nigeria; it is an exceptional field of cultural production, the kind that is difficult to ignore, one

that has crossed national boundaries, creating what is akin to a sub-regional expression of culture and society" (p. 10).

Films are one of the popular cultural platforms where gender identities are constructed and negotiated, yet often in problematic ways (Amobi, 2010). Ebewo (2007) established that, there are some major thematic concerns in the Nigerian film industry; examples of these are obscenity, prostitution, obsession with the occult world, and many others. He further went on to explain that these themes are not totally bad dealing points, but what is being frowned at is that, they recur, film after film, celebrating the evilness in these themes, without necessarily pointing out the moral lessons to be learned from them.

Gender representations in Nollywood have recurrently surfaced in academics. One of these studies is by Adewoye, Odesanya, Abubakar, and Jimoh (2014) who conducted a content analysis of two Nollywood films, *Ije* (2012) and *Mr. and Mrs.* (2012). Findings in this study revealed that women were generally portrayed in the movies as objects of sexual erotic gaze for men, domestic servants, and the weaker sex. They took up roles such as the wicked mother-in-law, the uncaring mothers, and the independent working-class women as insubordinate wives. It was further concluded in the study that, in Nigerian films, women are often seen in roles that portray them as objects of sexual pleasure to men.

Another study of gender portrayals in Nigerian film culture was conducted by Shaka and Uchendu (2012), they argued that "patriarchy is a deep-rooted societal ideology almost as old as time. By mental, social and cultural conditioning the female is framed into two extremes of a divide" (p. 6); this patriarchal nature was very evident in one of the films examined, *King of my Village* (2006), where a portrayal of the relationship between a king and his wife was narrated. Thus, "the Igwe[1] has to have a wife[2] Lolo by his side to complement his royal status. Her duty as Igwe's wife is to give the Igwe a male child, decorate her body beautifully, and appear by the side of Igwe at public functions where tradition demands that she wears a fixed smile, but never to speak beyond the acknowledgement of greetings and compliments. Even these obligations she can always carry on without speaking by mere nods of the head and broadening of the perpetual smile. If you catch the perfect Lolo speaks, it would be on her knees, perhaps in Igwe's bedroom begging Igwe to grant pardon to a condemned slave or an erring son" (p. 6).

In the examination of how black American female representation must have influenced Nollywood, Arachie (2010) conducted a content analysis of two Nollywood films, *Beautiful Faces* and *Love Games* (2008). She came up with the view that Nollywood films in the attempt to borrow ideas from the way Black American females are portrayed in American films now portray women as sex objects, gold diggers, and seducers; they were never seen as independent in roles, instead, they would rather seduce the men with their pretty faces and body to get whatever they want from men. It was further concluded that these depictions are not African; the filmmakers were only trying to imitate the American cinema.

Using five Nigerian movies, an analysis of the portrayal of women in the Nigerian video industry was explored from a feminist approach. Through the analysis made in the study, Ukata (2010) was able to outline the commonly seen images of women in these Nollywood videos as narratives that suggest patriarchal and Christian ideologies, gender notions of love, marriage, division of labor, and family life. Women were often seen in roles that depict them as greedy, materialistic, incarnations of evil and immorality, weak and fickle in relationships.

In the content analysis of 20 Nollywood films as a means to understand the portrayal of the female gender as characters in Nollywood films, Nwabuzor (2015) revealed that, 90.1% of the scenes in the films presented the female gender in roles that depict them as dependent on the male gender, and also stereotyping them as pleasers of men; following the results of the

analysis, "It is, therefore, safe to conclude that Nollywood, as a film industry, has not lived up to its responsibility of promoting moral probity and projecting the female gender in positive light" (p. 172).

Ebewo (2007), in his study of new representation in Nigerian films, also accentuated how Nigerian filmmakers do not seem to be aware of the new narratives in women's discourses. He argued that most of these films are still gender insensitive and many still abide by the traditional and conservative attitude toward women. Women are portrayed in most films as prostitutes, wily lovers, trophy wives, and witches; they are represented in all imaginable criminality.

Okunna (1996) similarly also expresses her concern thus, "with this recognition of the communication media as a critical area of concern in women's empowerment, it becomes worrisome that the media in Nigeria are still dominated by the stereotyped portrayal of gender relations and negative images of women. A good example is the portrayal of women in the home video films, a medium which has taken the Nigerian media scene by storms in recent times" (p. 8).

Nsereka and Enyindah (2018) state that women are also generally presented in Nollywood films as the weaker sex, less ambitious than men, sexual objects, subtly positioned to satisfy the erotic gaze of men. It was further explained that this position perhaps can account for the unwarranted positioning of half-nude and sexually suggestive images of women in these films. It is, however, sad to note that even females themselves promote this cause.

Brock (2009), in her research, sets out to look at the image reflected of women in Nollywood; a content analysis of five Nollywood films was examined. Findings reveal that, women were seen in roles that portray them as modernized, educated, and well-respected in society, while, at the same time, they are expected to still be bound by some traditional rules made by elders; which significantly suggests patriarchy. The analysis of these films also points out that the films were geared toward women from different areas of the society; the urban and the rural. Despite there are often some differences in how these women are being portrayed, in respect of their social and cultural backgrounds, ultimately these narratives always find a way to bind them together with the same gender issues, which ranges from modernity, religion, love, and sexual objectification. She further argued that these roles represented by women in Nollywood are portrayed in both positive and negative light; many questions were raised to this effect, such as: What images are used to represent the concept of women? Has the representation of women changed over time? The analysis revealed that women were represented in the same manner in all the selected films; they are shown in roles that portray them as nurturers, home-makers, independent, loving, delicate, sexual, and religious.

3.2 | Sexism and gender stereotypes: An overview

The media are very powerful agents of socialization and social change in society. They are responsible for presenting models, conferring status, suggesting appropriate behavior, and also encouraging stereotypes (Byerly & Ross, 2006). According to McKoy (2012) the concept "stereotype" is being used to strike a balance between what is socially acceptable and what is not. This sort of thinking is what causes a member of the society who does not meet society's standard to be displaced. He further went on to discuss how popular culture shapes consumers' view of social reality due to the media's portrayal, with the example of music, television, and movies; he urged controllers of the media to be careful about what they share with their consumers. Individual perceptions of others are as a result of how their mindsets have been affected by

their environment. Movies are a reflection of society. They mirror, with creative liberties, the problems, issues, thinking, and perception of contemporary society. Therefore, we believe movies could act as the proxy to understand how prevalent gender bias and stereotypes are in any society (Madaan et al., 2017). And the concern is that "media are perceived as the main instruments in conveying respectively stereotypical, patriarchal and hegemonic values about women and femininity. They serve as mechanisms of social control" (van Zoonen, 1991, p. 31). This section of the study, therefore, seeks to examine reinforced stereotypes that are identified in various film industries across the world.

Wood (2014), whose research focuses on how media views influences gender, examined various gender stereotypes in Hollywood. He came up with four themes to demonstrate how media reflects and promotes traditional arrangements between the sexes in Hollywood; they are as follows.

Men's authority/women's incompetence: According to Wood (2014), the recurrent stereotype in the films is the portrayal of women as incompetent and the men as competent in all authorities, who always come to save the women. An example of this is showcased in the film, *Pretty Woman*, which centered on the story of a female prostitute, who becomes a good woman when a rigidly stereotypical man comes around to save her from her evil ways. In the film, *Tie Me Up*, *Tie Me Down*, representation suggests the dependency of women on men; this was depicted through the character of a woman, who is bound by a man. Also, similarly in *Crossing Delancey*, the story focused on the character Amy, a successful career woman, who is talked into believing she is never complete until a man comes around to complete her life.

Portrayal of women as primary caregivers/the men as breadwinners: These films show women in various domesticated roles, like nannies, cleaners, or just nothing more than mothers and housekeepers of the family, while the men were into professional jobs.

Women as sex objects/men as aggressors: The last theme pointed out in this study is the portrayal of women as a subject to a man's sexual needs. To this end, therefore, are ironically certain attributes that are required of a woman, qualities such as beauty, sexiness, passivity, and powerlessness. Films such as *LethaI Weapon, Predator, Days of Thunder*, *Total Recall*, *Robocop*, and *Die Hard* reinforced stereotypes, which promoted extreme cultural masculinity myths.

Equally interesting is how women are stereotyped in Hollywood, in a study of how African-American women have been stereotyped in Oscar-winning films (Alder, 2009. The selected films for analysis were *Gone with the Wind*, *Ghost*, *Monster's Ball*, and *Dream girls*. Following the analysis, stereotypes identified in the study include:

Mammy: This is one of the most prevailing and well-known stereotypes of a black woman in films. The mammy is depicted as a large, well-endowed, enslaved, black woman who is obliged to care for her white master, white mistress, and their children. In *Gone with the Wind*, Hatti is portrayed as a desexualized, jolly, fiercely independent woman who is very loyal to her master.

Sapphire: The second of these stereotypes is the *Sapphire*. In *Ghost*, Whoopi Goldberg was portrayed as a sapphire who plays the character of a controversial woman who pretends to have some super power, before it is revealed that she owns no supernatural abilities. Goldberg was able to fit so well into these roles due to her loud mouth, assertive, no-nonsense, and fierce personality.

Jezebel: The *Jezebel* is another common stereotype showcased in this analysis. Though this term does not always refer to black women, she is always seen in black women films. The jezebel can be described as devious and aggressively sexual woman. Halle Berry in *Monster's Ball*

depicts the jezebel woman. Also, Jennifer Hudson's character as Effie in *Dreamgirls* is that of a jezebel.

3.2.1 | The tragic Mulatta

This stereotype is the opposite of the mammy stereotype; she is portrayed mostly as fair-skinned and always the victim. In *Monster's Ball*, Halle Berry also fits into the stereotypical portrayal of a tragic Mulatta.

Identified stereotypes in Bollywood were examined in the study by Madaan et al. (2017). Thirty movies were selected within a 3-year period to identify gender stereotypes; in the study, analysis and quantification of gender stereotypes were done by distinguishing between the different roles that were assigned to males and females, respectively, in the movies. These are: Occupations and Gender Stereotypes, Appearance, Centrality of Male and Female Characters, Dialogues and Emotions of Males and Females. Do all these add up to the gender stereotypes that exist in society? Following the analysis, the identified stereotypes reinforced are:

Cast introductions in movie plot—The male and female cast were analyzed based on how the plot introduces them. And, generally, males are often introduced within professions as a famous singer, an honest police officer, a successful scientist, while females are introduced based on their physical appearance like beautiful, simple-looking, or in concerning a male as a wife, sister, or daughter.

Occupation as a stereotype—An analysis was done on the occupation of each gender represented in the films. This was made possible by putting together the entire occupational roles in the plots and the results showcased that positions like teachers and students were given to females, while males were portrayed as the lawyers and doctors. Also, in these job roles, higher-level roles are designated to males while lower-level roles are designated to females.

Status—The status of each gender was also analyzed. And certain recurrent words were pointed out: verbs such as kill and shoot were associated with males while terms such as marriage and love were associated with females. In a similar view, adjectives like rich and wealthy were used to describe the male, while females were represented as beautiful and attractive in movie plots.

In a study by Tijitrosoediro (2015) that analyzed gender stereotypes and performance through the movie *Brave*, certain female stereotypes were identified. Stereotypes in these narratives were examined in four different ways, namely personal traits, domestic behaviors, physical appearance, and occupations. In the movie analyzed in this study, the main female character, named Merida, was stereotypically portrayed through the exhibition of (a) personal traits such as indecisiveness, submissiveness, gentleness, a nurturing, loving, and gentle woman; (b) occupation: she was forcedly attached with occupation of being a princess. A princess like Merida is expected to spend time indoors, doing things like caring for children and other remote activities; (c) physical appearance: Merida has a smaller body with a pretty face.

4 | METHODOLOGY

This study adopted the qualitative research method, considering it suitable to better understand gender stereotypes; hence textual analysis, a type of qualitative research method is adopted due to very many reasons, one of which is that, researchers seek to understand how meaning is

derived from media texts. To define the word text in piecemeal, the text in this context, is simply something we make meaning from. It could be a film, book, television, magazine, a piece of furniture, or even a t-shirt (Mckee, 2003).

Textual analysis is, therefore, used to describe the content, structure, and functions of the messages contained in the texts. It also seeks to describe and interpret the characteristics of a recorded or visual message. Frey (1992) provided different approaches to textual analysis, such as: Rhetorical criticism: this refers to a systematic way of describing, analyzing, interpreting, and evaluating the persuasive forces of texts. Interaction analysis: interaction analysis is described through the analysis of the relationship between conversant movies. Next is, Performance studies: This refers to the analysis of dialogue engagement, interpretation of the aesthetics, and richness of text.

Mckee (2003) discusses the ideology of sense-making in relation to analyzing text. He asserts that sense-making cannot be separated from textual analysis. We interpret texts (films, television programs, magazines, advertisements, clothes, graffiti, and so on) in order to understand the ways in which people make sense of the world around them. He further argues that "no single representation of reality can be the only true one, or the only accurate one, nor the only one that reflects reality because other cultures will always have an alternative, and equally valid, ways of representing and making sense of that part of reality" (p. 11). This study adopts Mckee's approach that, there cannot be a single representation of reality, different films make sense differently to different people based on tradition, beliefs, cultures, and the viewer's life experiences. Meanwhile, Bordwell and Thompson (1993) also agreed to this ideology, when they argued that realism, as a standard of value, has raised several problems, this is because the idea of what reality is, exactly, differs across different cultures, time, and even among individuals.

4.1 | Textual analysis through the film form

This current study seeks to add an additional voice to the conversation on film's stereotypical gender portrayal in the Nigerian film industry, which depicts the African womanhood. Using the qualitative approach, the three selected films *The Wedding Party*, *Body Language*, and *The Women* will be examined as texts. The textual analysis research method will be used to interpret the chosen cinematic texts in an attempt to understand the various film forms as required for this analysis. Forfattare and Holm (2014) clarified that "although the contents of Nollywood films might seem quite unified, I dare say based on my field data, that behind the scenes there are deeper thoughts on what producers want to say with their films and what the films are supposed to portray" (p. 61). In order to be able to process and analyze the inner thoughts and underplayed messages that the producers wish to depict through the representations in these selected films, a structure needs to be followed. The film form ideology, as provided by Bordwell and Thompson (1993), is used as the structure through which this analysis is patterned. They are provided as follow:

The formal systems, made up of the narrative and the non-narrative system. The narrative as a formal system of film form is described as the fundamental way that humans make sense of the world. It can be defined as a chain of events in a cause–effect relationship, occurring in a certain time and space, which is termed in one word as, a story. The non-narrative formal system of film form is a reminder that, not every narrative analysis goes through the category of cause–effect story-plot differences from start to finish. This entails rhetorical form, presents an argument, and lays out evidence to support it.

1 The stylistic system includes mise-en-scene, cinematography, editing, and sound. Though this film style cannot be studied separately from the formal system of film form, yet, when a film is seen, we should not only engage in the narrative and non-narrative pattern. Scholars have argued that, for a proper understanding and analysis of the film to be carried out, the film ought to be experienced, and for experiencing, we must always seek to understand the medium through which the art is utilized. Corrigan (2012) also supported this by asserting that films are not just about a story, character, or a way of life, but about how they are shown, and why they are shown in a certain way.

5 | ANALYSIS OF FILMS

These movies were selected based on themes that highlight and relate to gender-stereotypical portrayals, this is due to the unending growth of recurrent gender stereotypes, seen across films across so many cinemas around the globe. Rather than analyzing each film independently, these themes served as anchors to the analysis; they were further drawn as pilot to the study. These themes will be used to answer key questions such as (a) How do these selected Nollywood films portray men and women? (b) What is the mostly employed stereotypical portrayal of men and women in the selected Nollywood films for this study? (c) Does the relationship depicted between men and women in these films reinforce gender stereotypes?

Using the formal film form system, the narrative, non-narrative pattern, and the stylistic system, which includes mise-en-scene, cinematography, editing, and sound, selected themes will be analyzed and core themes will be discussed. The themes that will serve as subjects for identifying reinforced gender stereotypes are: (a) Patriarchy, which is used to encompass representations that include the relegation of women through occupational, behavioral, and leadership roles that might suggest them as secondary to men; (b) Sex objectification, which involves how the director uses cinematography, editing and, camera shots to portray how the women's body is being presented in the movie, and before the eyes of the viewers; (c) Trophy wives, which entails the analysis of the portrayal of women as the "gold diggers" of men's wealth; (d) The career woman—In this context, the career woman is meant to help understand how women manage to be successful and independent in their relationship with the opposite sex, which is usually portrayed as flawed. In order to accomplish this set task, the three selected films have been specifically chosen to suit the subject matter while drawing shared similarities with gender stereotypes reinforced in past studies to buttress the arguments. This analysis seeks to focus on the narrative of each of the three selected movies, as well as the non-narrative techniques and the film aesthetics used by the directors of the films to communicate their intentions. Thus, this section presents the textual analysis of each film, respectively.

5.1 | The wedding party

5.1.1 | Synopsis

The Wedding Party (2016) is an Ebony Life TV production Nigerian film. It was directed by Kemi Adetiba. It follows the shenanigans of a high-profile Nigerian party between two families

battling family issues, but have to put aside their baggage and come together to make the day memorable for their children. The different issues being faced by these families are literally related to women. The first woman is portrayed as a promiscuous lady, who is having an extramarital affair with the groom's dad, "Chief Onwuka" in exchange for money and material things; in the story, she is held responsible for the unsettled relationship between her lover and his wife and even extendedly to his children. This woman proceeds to cause a disruption in the said wedding as a means of blackmail. She is tagged as the "home breaker," while the man's extramarital affair is excused by the fact that his wife, "Lady Obianuju Onwuka" is not a "homely" woman, who is capable of keeping her home. This goes on for quite a while until a few scenes toward the end, when the affair is brought to light. The groom, Dozie, is also a representation of the typical Nigerian film "bad boy" role who is often praised for having so many women at his disposal. The Dozie character is built and enabled by the portrayal of another woman, Rosie, who plays the character of the ex of the groom to be, who tries all she can to get him back, using different feminine means.

5.1.2 | Gender stereotypes

Women as incompetent, men as the hero

Similar to the findings acquired from a prior literature that investigated how the media reflects and promotes traditional arrangements in Hollywood, Wood, 2014, in this current study, women are also stereotyped as incompetent, while the men are portrayed as the hero, who always save the day. Examples of this are showcased in the film *The Wedding Party*, in the reception scene of the event. This event is captured in beautiful shots, over very bright lighting, of a drop-dead gorgeously decorated space. Alongside beautiful and colorful outfits, bright lights, and loud Nigerian music, a high-profile Nigerian wedding is depicted as the camera captures the guests in close-ups shots as they take their food, with merry-looking expressions. In the midst of the euphoria created by this event, something suddenly goes wrong, the wedding cake vendor, who claims to have not been paid, refuses to release the wedding cake to be moved to the event hall. In order to remedy this situation, the event planner, who is also a woman, finds her way through to the hall and goes straight into a table which has two men (the fathers of the bride and groom), with four women, (the mothers of the couple and two of their aunties), and, instead of speaking to any of the women, she goes straight to ask one of the men for help. As expected, the situation is taken charge of and, within minutes, the man saves the day very graciously. The representations in this scene pass underlying messages such as women not being able to handle each other, or probably lacking the emotional, financial, and leadership ability to manage a crisis.

The incompetence of women as a stereotype is further reinforced in this film through lateness. The major female character Dunni, the bride-to-be, is shown shot after shot having uncut conversations on the morning of her wedding until she arrives late. She is later shown hurriedly going very late to her own wedding, and, in the process, she got her wedding dress torn by another woman. Captured in a long shot, she is shown roughly patching the dress up, while trying to catch up. The men again are the heroes in this situation, as she has her father trying to hurry her up, so as to get her to the event early, while the groom is also shown in another scene trying to pacify the Pastor and making sure the situation is well managed before her arrival at the wedding (Figure 1).

FIGURE 1 A capture of Dunni, when her wedding dress is torn by another woman.
Source: https://www.netflix.com/watch/80168301?trackId=13752289&tctx=0%2C0%2C6b480d71-c69f-4f3c-8aec-063451bd202c-70247184%2C%2C

The femme fatale

In this film, the director, Kemi Adetiba generously employs great cinematography, editing, camera shots, and the use of costumes to portray women in certain disrespectful ways. These representations further reinforce gender stereotypes like the femme fatale. The femme fatale refers to the stereotypical portrayal of the female gender as one who is ready to use her sexuality to destroy men in order to meet whatever need she is aiming at. This identified stereotype in this film is synonymous to the Jezebel stereotype, identified earlier in the study by Alder (2009) and Jumoke (2016). Jezebel is a stereotype used to describe a devious and aggressively sexual woman who is out to get anything by using her body.

Similar to the aforementioned previous studies, in the film, *The Wedding Party*, the characters played by two women in this film suit the definition of the femme fatale stereotype. The first of the two women is Rosie. She is introduced earlier into the film, with a shot of her back view, which shows her in a very tight and perky green dress that reveals her bodily curves, while walking toward a door. In addition, a lingering close shot is used to focus on her buttocks, while she rings the doorbell and waits for it to be opened. The director's intention for using this film technique becomes clearer when Rosie is made known to the viewers as Dozie's ex-girlfriend, who is on a mission to use her body to redeem her past relationship. She is the ex of the groom who is bent on not letting him go through with his wedding plans. As a means of causing a rift between the bride and the groom, Rosie manages to get herself in the same room with Dozie, the groom, on his wedding day, throwing herself at him forcefully, through unspoken body language. At this point, her different body parts portrayed on the screen have been separated from her personality before the viewers. Rosie, being the very ruthless and devious lady that she is, unknowingly to Dozie, manages to plant her panties in the pocket of his wedding outfit.

An in-depth understanding of the portrayal of Rosie's character in this film reveals some underplayed messages depicted by the director. Similar to a past study that portrays the

Sapphire stereotype, as represented through the character Goldberg in the film *Ghost*, Goldberg was described as a controversial and assertive woman, who has a loud mouth and fierce personality (Alder, 2009). Rosie, in this current analysis, shares some similarities with the Sapphire stereotype. She is also portrayed as a very confident and assertive woman, with a fierce personality; a strong woman, who has the will to get whatever she wants. These traits are made obvious through the film techniques employed when she gets into the Onwuka's family house; an apt high-angle camera placement is used to capture the groom's Dad, Chief Onwuka, with the shot taken from her behind, and seen in between her legs. The director's intention in this shot is interpreted to be the portrayal of the man as weak and vulnerable to Rosie's tactics, even right in his own home. Rosie's character portrays women as strong-willed, assertive, and confident enough to get whatever she wants out of life, but, unfortunately, cannot get it through any other means than her sexuality, as portrayed in the movie (Figure 2).

Another female character portrayed in this film as the femme fatale stereotype and a reflection of patriarchy is identified in the character introduction of the film plot. This representation is seen in the character of a woman who is subjected to relegation by the name she bears in the film; she goes from passively naming the mistress to her real name, which goes by "Small Chops."[3] The role of "Small Chops" in this film fits perfectly into the same role as April, in the film *The Help*. This Jezebel stereotype, mentioned in the past review, was portrayed as a selfish woman who dates married men, while the man neglects his responsibilities to his family and she does not care a bit, as long as it does not interfere with their relationship since she is basically involved because of the money, not for love (Jumoke, 2016). "Small Chops" in the film, *The Wedding Party*, though derogatorily named in the plot, her impact in the film is heavily felt.

When she discovers how much it would cost her secret lover, Chief Owunka, if his family knew about his illicit affair with her, she goes ahead to blackmail him by showing up at his son's wedding party, to either tell his family and guests about his extramarital affair with her, or be given a handsome cash payoff. This would have become a major tragedy, but is stopped by Chief Onwuka's oldest son, who is portrayed as the hero that saves the situation.

FIGURE 2 A low angle capture, depicting Rosie's irresistibility to Chief Onwuka.
Source: https://www.netflix.com/watch/80168301?trackId=13752289&tctx=0%2C0%2C6b480d71-c69f-4f3c-8aec-063451bd202c-70247184%2C%2C

5.2 | Body language

5.2.1 | Synopsis

Body Language is a Nigerian movie, produced in the year 2017, directed by Moses Inwang. This film starts with the story of a young woman, named Tola Sadiq, who lives a double life, an office worker during the day, and a stripper at night. As the film unfolds, her fellow strippers join her every night. They appear in their scanty clothing, while they dance, and the men stare in amusement and drop money all over their body parts. All this goes on until the real tragedy strikes; there is a serial killer in town, killing these strippers one by one. At the climax of this film, the real elephant in the room is let out. As the serial killer becomes unraveled, it turns out to be the main character, Tola, whose only excuse for committing such atrocity was the fact that, the women she murdered were her competitors and she had to take them all out of the business just to have all the attention alone.

Gender stereotypes

Women as sexual objects, men as success objects. Similar to some attributes used to describe women in a study above, based on the examination of gender roles in popular global films (Smith et al., 2014), in this currently examined film, *Body Language*, female characters are portrayed in sexually revealing clothing such as tight, alluring, nudity revealing apparel (i.e., part or full exposure from mid-chest too high upper thigh region and attractiveness, using verbal/nonverbal utterances that communicate the females as desirous to males). In this film, the scenes are set using both visual and sonic qualities, like color, rhythm, sound, music, and different camera shots to create emotions and various camera shots to connect images. The intent of the director, Moses Inwang, is toward placing women as sexual objects for the male gaze, while, after the setting of these scenes, the men being portrayed as success object is undoubtedly clear. In the first scene of this film, great use of film aesthetic is employed, the most practical, being the lighting of the set, shows as a blurry, dim rainbow splash of light on a certain space, which is set up as the club stage, with just two poles at the front and back of it. These visuals meet up with other sonic qualities, like the rhythm, sound, and the background music in this scene to create emotions. This s the mood depicted when the different parts of these female strippers' bodies are shown to us in different kinds of shots. The description of this highly erotic space would not be complete without mentioning the happiness and fulfillment, exhibited by the men while spraying, hailing, and lustfully gazing at these different body parts of the female strippers. The gratification derived from the moment looks very pleasurable to them; it is what was described by Mulvey (1975) as the image of the woman set for visual pleasures in correlation with the dominance of voyeuristic visual pleasure (Figure 3).

It is important to note that, for most of the scenes, according to the film's name, *Body Language*, there is usually no dialogue between characters during these club scenes, but the seductive women's body, enhanced through the film techniques set by the director, is communicating nonverbally.

In every scene, these women appear on the screen in their highly sexually revealing scanty wears, high shoes, colored hair, and their heavily made-up faces, that ooze extreme attractiveness, to show off their sexuality to their patrons. An interpretation of the behavioral roles of the men who visit this club portrays them as very rich, intelligent, and successful men in their careers, who simply come to this club for entertainment, to ease off the stress of the day. These representations are similar to the depiction in Bollywood cinema, Madaan et al. (2017)
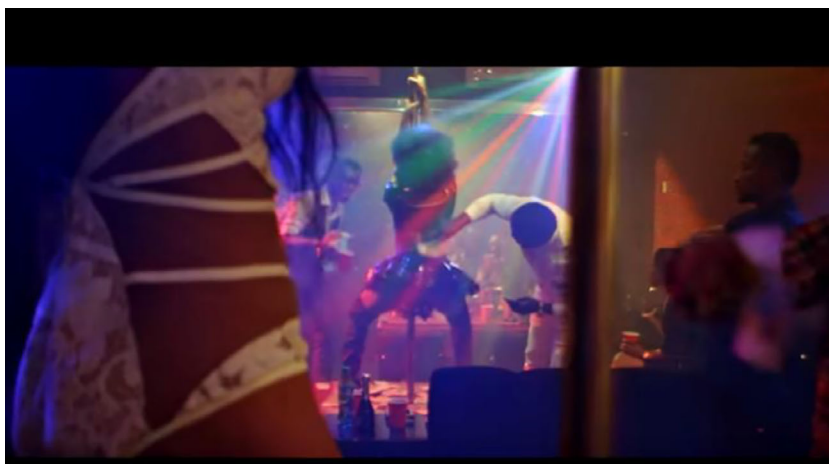
FIGURE 3   A capture of the strippers while pleasuring the male gaze and spectators.
Source: https://www.irokotv.com/videos/5986/body-language

established that adjectives like rich and wealthy are used to describe the male, while females are represented as beautiful and attractive in movie plots. Also, in terms of status and roles, women in the film *Body Language* are depicted in traditional sexual roles that suggest that they are intellectually starved and have no other value in exchange for money, other than their various body parts. Unlike their customers, who happen to be professionals at work and financially capable men who pay for their service.

Another scene in this film that left me thinking whether the use of visual techniques to suggest attractiveness in most part of the film, was only meant for just the male gazers present in the movie, or perhaps more intended for the male spectators viewing, is the scene of women having a conversation in the club. These women are having a discussion and, even as a viewer who is not a man, I am quick to remember the visuals in that scene, before the dialogue. The audiences were conditioned to view these women's cleavages due to the consistent lingering of camera shots and big close-ups shown of this body part. One was left to wonder if the sound from their mouths was actually coming from their breasts, hence the need for the camera positioning. At this point, I knew that, whether it was intended by the director or not, these women served to excite other male viewers, as well as the spectators (Figure 4).

5.3 | The women

5.3.1 | Synopsis

The Women was produced in 2017 and directed by a popular Nigerian female director, Blessing Egbe. The movie is about the lives of four women. The film follows a vivid description of their lifestyles, marriage, and also relationship with others. The women, Omoh, Teni, Ene, and Rose are all married women and shared one thing in common; which is their relationship with their husbands. They all are extravagant in their lifestyles, which are funded by their husbands. They, however, seem to be happy and enjoying life. Amidst all that, are also very many controversies going on in their lives.
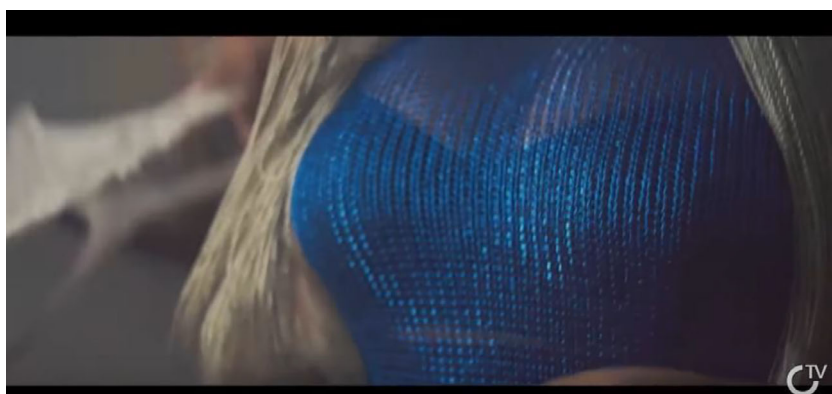
FIGURE 4 An extreme close-up shot of a stripper's cleavage, portraying her as a sex object to the spectators.
Source: https://www.irokotv.com/videos/5986/body-language

6 | GENDER STEREOTYPES

6.1 | The trophy wives

The trophy wife refers to a myth that suggests that women marry for money, not for love, using the men as their financial support system, hence stereotyping the female gender as a gold digger. There is no better of describing the main female characters in the film *The Women* other than as trophy wives.

The first of the women to be introduced is Omoh. She is represented as a beautiful housewife, whose job is to stay pretty, while she lavishes her husband's money as much as she can. Though she has no emotional attachment with her husband, they seem to be having a good life. Until shortly into the plot when she is seen making a call to her other three friends, inviting them to her upcoming birthday. Unknown to Omoh, her husband is not so financially buoyant as to sponsor such a location birthday trip she has arranged. When she gets to know about her husband's current financial status, she suddenly loses interest in the marriage and vows to do whatever it takes to hold her birthday party as planned.

Ene, on the other hand, is neither in love nor sexually satisfied by her husband. She married for money. As the film progresses, the viewers are made to know how much she dislikes her strikingly rich husband, who loves her very much. Scenes which the viewers might term as depicting her frustrated sexual life with her husband are often shown, with emotions highlighted through close-up shots of her face, depicting anger, disgust, and frustration. As the plot progresses, she has to settle for having an affair with her butler. This affair comes across as her own escape from the marriage, since she has to put up for the financial benefit.

The other two women are not any different. Rose is similarly having sexual marital issues with her husband, who complains about her constant demand for sex, but will stare and lust at every other woman in sight. On one occasion when Rose catches her husband flirting with a woman, instead of getting angry, she instead encourages him in the act. This portrays the kind of image the filmmakers intend to depict of the women, as though a woman could care less about a man's bad behavior, as long as the money keeps coming. The fourth woman, Teni, who hid her past life from her husband, also has to do so, to marry him for the purpose of financial upgrade.

6.2 | Women as objects of sex

Following the depiction of the main characters in the film, women are stereotypically represented as objects, who are meant for the purpose of satisfying a man's sexual needs. This stereotypical depiction is interpreted through the main characters of the currently analyzed film. An example of this is portrayed through the character of Omoh, who has discovered her husband's incapability to fund her upcoming birthday party and marked out a plan to source for the money. This plan is brought into the open in a scene where Omoh is seen in a seductive blue dress, walking into a very organized hotel room. She meets up with the man, who she had called earlier, and who, to our surprise, happens to be her friend's husband, Teni. Omoh willingly frequently gives herself to this man, in their sexual affair in exchange for money and some other expensive gifts.

Another sexually objectified woman in this film is Cynthia, who is shown in the premises of the magnificent hotel where the birthday party is hosted. She is shown in a medium shot, that captures her in her purple see-through dress, with a bikini worn inside, stressing her ample hips as she poses seductively for her photoshoot. She is made to appear before our eyes as though she is strategically placed in the location to feed the appetite of the male spectator. Cynthia is introduced as a role model to the viewers, but, in contrast, is seen by the viewers lurking around the premises in very indecent clothing that depicts her as a prostitute, who is probably lurking around to get the attention of a man. Seeing this young woman, Rose's husband gazes at her so intently that, he forgets his wife can see him. On seeing him, Rose, to the surprise of the viewers, encourages him to go after her if he wishes. These representations relegate women to mere objects, which can always be acquired by financially successful men, as though she is a commodity (Figure 5).

6.3 | Occupational roles

Women in this film are relegated, in terms of occupational depiction. The highest job description of all the women in the film is a front desk officer, who is seen at the entrance of the hotel, while the men have occupations such as investment banking, car dealer, real-estate owners,

FIGURE 5 Strategically placed woman for the male gaze.
Source: https://www.youtube.com/watch?v=NVBpckgXwjA&t=3978s

and a banker. Even worse is the situation of the main female characters, who are depicted as totally jobless women. They are not shown at any point to own any kind of business or work anywhere, yet they are living affluent and extravagant lives sponsored by their husbands. The men, in contrast, are depicted as a very successful career and businessmen.

The occupational roles and status in this film, stereotype women as gold diggers, lazy, dependent, and irresponsible, while the men can be described as rich, successful, independent, and responsible. A similar view of this is depicted in Madaan et al. (2017) through their identification of occupation as a stereotype in the films reviewed. An analysis was done on the occupation each gender represented in the films and the results show that positions like teacher and students were given to females, while males were portrayed as lawyers and doctors.

7 | CONCLUSION

This study is aimed to analyze gender-stereotypical portrayals in the Nigerian film industry from a feminist perspective. I specifically paid close attention to three of the films churned out from Nollywood, *The Wedding Party*, *Body Language*, and *The Women*. These films were selected because of their popularity and because they all reproduce stereotypical representations of gender that the study highlighted and shed critical light on.

Analysis was used to examine and identify reinforced gender stereotypes present in the representation of these selected films. From a feminist approach, the most commonly employed stereotypes present in these films were identified. The review of existing pieces of literature and the selected texts for this study revealed that gender representations in the Nigerian film industry share very many similarities with portrayals seen in other cinemas around the world. The analysis in this current research has shown that Nigerian movies have portrayed all African women in very misleading ways. Representations have often relegated, disregarded, and subjugated women below men, who are often shown in a more positive light.

These stereotypes are believed to be how the African women are projected and believed to be, because Nigerian films have been argued to be a reflection of Africa. Adum et al. (2019) attested to this following their findings. They argued that, "emerging themes like 'entertaining'; 'alluring'; africanness, from our focus group discussions show that our respondents regarded Nollywood movies as, good at projecting African culture" (p. 13). Since the concept of stereotype is being used to strike a balance between what is socially acceptable and what is not, causing a member of the society who does not meet the society's standard to be displaced (McKoy, 2012) it is, therefore, safe to say that, in the context of portrayals of women in Africa, these representations above-mentioned are what constitute power and powerlessness to an African woman.

In order to achieve the aim of the study, there is the need to revisit the three research questions pointed out in the methodological section of the study; they were raised from the aims and objectives, which the research is situated upon. These questions will be answered below as concluded answers for the research.

7.1 | How do these selected Nollywood films portray men and women?

As a result of the analysis of texts selected for this research, it is concluded that the female gender is portrayed negatively more often than the male. Even when the males are portrayed in

bad roles, the narrative finds a way of excusing such acts with cultural and patriarchal beliefs. Women are portrayed in these films as dependents, while the men are often the independent and competent ones. Women are also often represented in sexually disrespectful ways, while the men are depicted as respectfully and responsibly. Women are portrayed in traditional roles, while men take up professional and leadership roles. And in instances when the women are portrayed as professionals, the plot always finds a way to put them in a state of limbo.

The portrayal of women in Nigerian films has often reduced women to objects of sexual amusement. For instance, the female strippers in the film *Body Language* were victims of this portrayal. They were represented in sexually disrespectful ways that separated their body parts from their personalities. These women, through their roles, are representations of how the African woman is solely valued, based on her body and sexuality, while the men are portrayed, in contrast, as rich, intelligent, and successful, who see the women as mere objects of entertainment and amusement.

The movie *The Wedding Party* portrays women as incompetent, while the men are represented as the competent ones and the heroes who always save the day. The Dunni character in this film reflected this representation through her lateness attitude, which got so bad that she came late to her own wedding, raising lots of tension and disorganization, whereas the character of Engineer Bamidele Coker and Dozie, her father and husband, were portrayed as the heroes who managed the situation.

The film *Body Language* offers an insight of how a woman is portrayed as, though successful, despite her level of success, a man will still be needed in taking care of her emotional needs. This was reflected through the character, Tola. She is portrayed as a successful career woman. Nevertheless, her life is still in a state of confusion, due to her alter ego of being a stripper, just to get men's attention.

Men are continually portrayed as superior to women in these films. This was identified through the characterization of the film *The Wedding Party*, where a woman was disrespectfully named, "Small Chops." This suggests women as inferior and secondary, who only serve as a mere complement to a man. Similarly, in the film, *The Women*, the characters of Rose, Teni, Omoh, and Ene portray women as lazy and dependent on the men for financial support, while the men are portrayed as financially independent and superior, being husbands and breadwinners.

7.2 | What are the mostly employed stereotypical portrayal of men and women in the selected Nollywood films for this study?

The mostly employed stereotypical portrayals of men and women identified in the study are as follows:

7.2.1 | Women as sex objects, men as sexually aggressive

Women are stereotyped as objects of sexual desires and exploited in the representation of the selected films. In the film, *Body Language*, the portrayal of women in the plot suggests women as an object of sexual amusement for both the male gaze and the male spectator.

7.2.2 | The career woman

Another identified stereotype employed in these representations is the portrayal of women as the career woman. Since the 1980s, the stereotype career women have been identified as a portrayal of a woman, who, though they might be successful, can also be ruthless and will most often need a man to fill up her emotional needs (Ibbi, 2017). The career woman is represented through the character of Tola in the film *Body Language*.

7.3 | Femme fatale

This refers to the stereotypical portrayal of the woman as one who is ready to use her sexuality to destroy men, to meet whatever need she is aiming at. This identified stereotype, which is similar to the Jezebel, seen in past studies, is identified through the character of Rosie, Dozie's ex-girlfriend, in the film *The Wedding Party*. Rosie is portrayed as a woman who is out on a mission of using her body to redeem her past relationship. The femme fatale stereotype is also depicted through the role of "Small Chops," in the same film. She is the destructive mistress of a married man in the plot.

7.4 | Trophy wives

Another employed stereotype identified in this analysis is the trophy wife. This refers to a myth that is used to describe a woman who marries for money and not for love and, in most cases, to a much older man. This stereotype was perfectly portrayed through the roles of the women in the film, *The Women*. These women were stereotyped as lazy, dependent, and gold diggers to the men who they married for the purpose of financial upgrades.

7.5 | Does the relationship depicted between men and women in these films reinforce gender stereotypes?

Following the analyses of the texts selected in these films, it has been observed that the relationship between men and women reinforces gender-stereotypical portrayals, identified as:

Women as the femme fatale to their victims, who is the man that she is determined to use her sexuality to destroy. This was depicted through the relationships between Chief Onwuka and Small Chops and between Dozie and Rosie in the film, *The Wedding Party*.

Women as dependent, men as independent, women were stereotypically portrayed as the dependent, gold-digging, trophy wives to their husbands, while the men are portrayed as typically rich and wealthy, serving as the financial support to these women. This stereotype is reinforced through the depiction of the relationships between Ene, Rose, Teni, Omoh, and their husbands.

Men as the authority, women as incompetent, analysis in this research revealed the stereotypical representation of women as incompetent, while the men were depicted as the competent heroes of every situation. In the film, *The Wedding Party*, the relationship between Dunni, the bride, and her father, Engineer Bamidele Coker, depicted men as the authority who takes charge of situations in a heroic manner, while women are depicted as incompetent.

7.6 | Recommendations

Over the years, a revelation of the effects that these negative gender misrepresentations in the Nigerian films manifest has been a source of concern, which upheld the need for this study. Among the very many effects, it has notably had a major toll on the image of the female gender, and, consequently, the African woman, who appears to be more negatively portrayed in these films. It matters to us as Nigerian women that more studies are done on gender representations in Nigerian films, hence our own contribution and the need to recommend that future researchers looking into gender stereotypes in Nigeria films should seek for more psychological explanations and reasons why this negative gender-related stereotype can impact the self-image of the relegated gender and the entire African womanhood.

In this research, the movies selected are Nigerian films churned out from 2016 to 2018. Other studies can be done through the sampling of films produced about 10 years before this study, to compare the level of gender stereotypical portrayals in the past years with the current ones, with the aim of pointing out the noticeable changes and differences between them. The study can then serve as a projection of what to expect in another 10 years to come, as far as Nigeria film production is concerned.

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ENDNOTES

[1] Igwe is a word from the Igbo language of Nigeria that stands for Royalty. A title of respect and honor given to a king.

[2] Lolo in Igbo language means the revered wife of the Igwe, who is an embodiment of womanhood.

[3] Small chops are finger foods, such as mini sausage rolls battered fish, snails, puff puffs peppered gizzards, barbecued goat meats, and so on. This is basically used in this movie to reduce women to foods or snacks that men eat.

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