

THEMATIC ISSUES IN SELECTED NOLLYWOOD MOVIES: A PARADIGM SHIFT FOR THE PROMOTION OF CHRISTIAN VIRTUES AND MORALITY

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Abstract

Nigerian home video industry (Nollywood) without doubt has become a phenomenon in Nigeria, courtesy of television viewing. Nigerians, both at home or in diaspora, consume film avidly; scenes gleaned from films impact on their lives, reflect in their actions as well as everyday speech. The stories shared regardless of religious differences are increasingly not religious narratives, but rather movie plots. The lively discussion it inspires has become a more vital site of academic exploration. It also raises moral concerns, especially at the speed in which the moral and ethical life standards of Nigerians are plummeting on daily basis. However, the negative projection and reinforcement of obscene films by Nollywood is said to be the 'prime suspect.' Hence, premised on Gerbner's cultivation theory, this paper examines thematic issues in three selected Nollywood movies with the aid of phenomenological research model. Findings indicate that: these movies among several films projected by Nollywood are to some extent bereft of sound moral rectitude, as there is clear display and celebration of violence, ritualism, prostitution and witchcraft. Hence, this study advocates for a paradigm shift as such movies distort and subvert human values. Therefore, film makers and film censor's board should work to decrease the rate of vividness of negative exposition of vices in film plots. Christian films should be used to counter some of the negative tares currently making waves in Nollywood movies. Projection of movies that teaches and encourages permissible good behaviour within the society should be promoted. To do otherwise is unethical.

Keywords: Thematic; Issues; Nollywood Movies; Paradigm Shift; Promotion; Christian Virtues/Morality

Introduction

The moral importance of entertainment is something that is universally recognized. For, it enters intimately into the lives of men and women and

affects them closely. It occupies human mind and heart during leisure hours; and ultimately touches the whole of their lives. A man may be judged by his standard of entertainment as easily as by the standard of his work. So, correct entertainment raises the whole standard of a nation. Wrong entertainment lowers the whole living conditions and moral ideals of a race (The Motion Picture Production Code of 1930). This statement is succinctly captured in Proverbs 14:34, “righteousness exalteth a nation: but sin is a reproach to any people.”

The advancements in modern technology has however made electronic medium one of the vital channels of dramatic and entertainment expression. Thus, technological development, especially in communication, has reached such advanced stage that the world today is said to be a global village. In fact, the efficacy of all human action is now based on sound communication powered by modern technology. Since humans mostly believe what they see and hear the communication or dissemination of knowledge in the modern world is now based principally on the auditory and visual stimuli. Hence, most promotions, educational and social communication are done via media channels. The most active of such media channels is the film because of its added entertaining features. As such, film has become a major vehicle for imparting ideas, ideals, norms and beliefs.

Today, film (media) is said to be modern man’s leading religion. In this context, the Nigerian Film Industry (Nollywood) readily comes to mind. For, barely more than a decade, Nollywood commands a household name. It also commands a very large and active audience within and outside Nigeria; and it covers every aspect of the Nigerian society. Most people indeed spend their leisure times watching Nollywood films.

However, motion pictures (film) impacts on human psyche and emotions. Referring to this, Mgbejume (2015:36) explains;

Motion stories are creatively written to work on the emotions of viewers. Emotions, when worked, could lead to rage of anger, bitterness, revenge, various anti-social behaviours, and all kinds of excitements, encouragement, determination to live on despite the odds of life and the will to succeed in life. All these can come through watching actors and actresses on the screen.

Adding to this, communication theories for years have attempted to draw conclusions between a person’s attitudes and behaviours and the media products they consume. Social Learning theory also holds the idea that people will imitate the actions and attitudes of those seen on television or in film. On this note, Baran and Davis (2006:195) comment that, humans learn from observation. There have been some questions, however, about how much and

what kinds of behaviours people learn from the media; especially as morality today is increasingly on the decay and Christian ethics which propagate ideal virtuous life and human relationship is speedily waning.

Consequently, there is concern in several quarters about the rate immorality, breakdown of law and order are making waves in the society. This is of course not unconnected with behaviors people imbibe from Nollywood movies. Indeed, most observers believe that the rise in crime wave and immorality is as a result of the influence of movie contents powered by advancements in communication and technology. Along this line, Nollywood films, like *Living in Bondage (Parts 1&2)*, *Glamour Girls (1 & 2)*, *Issakaba*, and so on, have been rated for propagating crime, violence and other immoral acts. This is as immoral acts; robbery, kidnapping and violence glorified on their scenes are replicated by viewers in real life. Truly, the increase of profanity, sexual immorality, and violence in Nollywood movies provokes the right thinking public. Filmmakers in defense argue that it is merely a representation of the society. This argument indeed remains unacceptable to the majority of the right thinking public. Hence, many campaigns in the society today are geared towards curbing immorality and vices staged in Nollywood movies. Despite this, the situation created by Nollywood movies still calls for serious concern. This concern necessitates this study which aims at proffering solutions that would encourage Nigerian movie producers to project films that are loaded with moral values and godly virtues for the common good of all.

Conceptual Frame Work

There are some major concepts to be clarified in this study. Such clarification is essential as it enables the readers to understand how these variables connect with each other.

Christian Virtues as a Concept

Christian virtues are reflection of God in the lives of Christians. Virtue can be said to mean moral excellence, goodness or righteousness. Christian virtues can be described as a Godly excellence, a Godly goodness and a Godly righteousness that is reflected in the lives of believers. 2nd Peter 2:9 advises us that we are chosen to be virtuous: “But you are a chosen race, a royal priesthood, a holy nation, a people for his own possession, that you may proclaim the excellences of him who called you out of darkness into his marvelous light.” So, by meditating on Christian virtues, Christians will start practicing them. Philippians 4:8 gives us advice to always think on virtuous things (“Christian Virtues.” 2019).

The Concept of Morality

The word “moral” comes from the Latin word ‘*mores*’, ‘*moralis*,’ which means “proper behaviour of a person in the society” (*De Fato*, li.i).

According to Echekwube (2005:32) morality is the principles concerning right and wrong or good and bad in behaviours. By implication, it is a subsystem of deliberation about what we ought to do. Morality bases its judgment on the rational nature of man and his final destiny which makes his actions morally right or wrong.

Nollywood

The term 'Nollywood' was coined by the New York Times journalist, Norimitsu Onishi in 2002 when he observed film-making activity in Lagos, Nigeria. The term mirrors two of the most famous areas of film production: Hollywood in the USA, and Bollywood in India's Bombay. It is the generic name for the Nigerian film industry. Nollywood specifically refers to the Nigerian video-film industry. It originated in Nigeria at the end of the 20th century as a national media form that emerged free from the control of the state and has subsequently become the most visible cultural machine on the African continent. For some, Nollywood encapsulates the array of actors and actresses emerging from the film-making activity in Nigeria. For others, it refers to the collection of the thousands of movies that have been made in Nigeria.

Statement of the Problem

The boom in home video production and the corresponding audience interest have attracted a lot of attention to the sector. A lot has been said and written on these thematic issues, with special emphasis on sex, violence, fetishism and other negative tendencies. In spite of these criticisms, new films are daily released into the market thus necessitating this study, especially as fear looms heavily in the mind of many about the possible results of the incursion of the seductive, obsessive, violent, compulsive and enticing visual images Nollywood emits into the minds/hearts of the audience.

This reality however raises pertinent moral questions such as; why do Nollywood produce obscene videos even when most of the crew members; actors and actresses are Christians? What sort of influence do audiences who are morally conscious get from negative scenes? How do Nollywood movies promote theological virtues of faith, hope, and charity (love) that relate directly to God, as well as the four cardinal virtues of prudence, justice, fortitude, and temperance? These are the problematic issues which this paper as well wishes to address.

Thematic Issues in Nollywood Movies and the Question of Morality

Video is one of the most potent art forms for entertainment and pedagogy. Being an audio-visual medium of socialization, it is capable of shaping the shared views, beliefs and values of a particular human society. Thus, the arbitrary consolidation of disparate cultures into one whole – the global

culture – portends danger to the moral codes of any society. Through ethical lenses, this section assessed the moral compass of Nollywood films, using *Living in Bondage* (Parts 1&2), *Glamour Girls* (Parts 1&2), and *Issakaba* (Parts 1 &2), as cases in point. The focus is on film-makers' recent obsession with quasi-themes, marked by obscenities and debauchery, with blatant disregard to moral laws.

(1) *Living in Bondage* (Parts 1 & 2)

Living in bondage is a classic Nollywood movie that tells the story of money ritual. It's a 1992 drama thriller directed by Chris Obi Rapu, written by Kenneth Nnebue and Okechukwu Ogunjiofor, produced by Okechukwu Ogunjiofor and sponsored by Jafac Wine. The film starred Kenneth Okonkwo and Nnenna Nwabueze in their breakout roles. *Living in Bondage* provided imagery to a widely believed urban legend: human sacrifice for riches. Andy (Kenneth Okonkwo) and Merit Okeke (Nnenna Nwabueze) are a young couple facing several obstacles; redundancy, infidelity, loss savings in a bogus investment and Merit's indecent proposals from lecherous men including her boss Ichie Million (Francis Agu). Andy constantly compares his lack of fortune to the success of his peers, especially his best friend Paul (Okechukwu Ogunjiofor). Despite Merit's support and patience, Andy is driven to near-desperation, determined to obtain wealth by any means possible, and the slick-talking Paul reveals his secret – a satanic cult where members swear their loyalty to Lucifer and kill their loved ones in ritualized sacrifices that amount to enormous wealth. After much hesitation, Andy reluctantly agrees to sacrifice the person he loves the most – Merit. She dies in hospital days after the ritual, but not before she curses her husband for his betrayal.

Andy's sudden affluence raises suspicion from Merit's family who accuse him of murdering her for money. He also faces a new set of problems – the paparazzi, his mistress Ego (Ngozi Nwosu) fleeing with his money after he collapses at their wedding, and Merit's ghost haunting and terrorizing him when he least expects. Andy later married Chinyere (Jennifer Okere); another gold-digger introduced to him by Merit's former friend Caro (Ngozi Nwaneto). This new wife meets her untimely death after Caro poisons her in an attempt to escape abroad alone with the cash she (Chinyere) had stolen from her husband (Andy). Caro is also killed by a hit-and-run driver on her way to the airport, and Paul is murdered by hitmen Andy hired after the two friends fell out with each other.

A now frustrated Andy asks the satanic cult for help, but when the Chief Priest (Daniel Oluigbo) insists he can only pacify his late wife's spirit by blinding and castrating himself. He refused but becomes mentally deranged, living as a vagrant under a Lagos flyover until Tina (Rita Nzelu); a former prostitute Andy had previously presented to the cult as a decoy before his

deceit was exposed takes him to her church where he finally confesses to Merit's murder. In the final scene, Andy was cured of his insanity but he became a member of the evangelical Christians who assure him God has forgiven him.

Moral Issues in *Living in Bondage* (Parts 1 & 2)

The film: *Living in Bondage* promotes excessive passion for wealth regardless of how it is gained. This has become a very common tainting feature of contemporary Nigerian society. However, the delay in effecting justice displayed in the film is akin to justice denied. This influence is today seen in Nigerian society where justice and moral compensation is delayed and by the time it is rarely executed its meaning and weight is lost. Indeed, the viewer, having been exposed to such glorification of wealth gets the impression that it is better to be a king in hell than a servant in heaven. Furthermore, it is worth mentioning that, the length of time spent in the movie on displaying 'the good life' that comes with ill-gotten wealth, is enough invitation for viewers to pursue illegitimate wealth. The eventual Divine forgiveness Andy was assured of after his confession is also an indication that one's sins can easily be forgiven through confession.

(2) *Glamour Girls* (Parts 1 & 2)

Released in 1994, *Glamour Girls* featured Liz Benson, Gloria Anozie, Jennifer Okere, Barbara Odoh, Ngozi Ezeonu, Eucharika Anunobi, Tina Amuziam, Zack Orji, Pat Attah and Sola Fosudo. It was written by Kenneth Nneube, and directed by Chika Onukwufor., *Glamour Girls* centered on female protagonists and the 'fast lives' they lived. *Glamour Girls* is the story about a village girl, played by late Jennifer Ossai, who was convinced by her friend (played by Gloria Anozie) to come to Lagos and get a job in order to live a better life. Throughout the movie, we are introduced to different subplots which drive the theme of the movie despite being unrelated to the main characters in the movie.

The theme of the movie was mainly greed, women's greed for material things. This is evidenced in Liz Benson's character; who was although married but was ready to give her marriage up for the promise of becoming the first lady of Nigeria. She was later duped by her lover who was a dream peddler with a phony accent.

The movie *Glamour Girls* is a promotion of modern women also referred to as 'senior girls'. According to Jonathan Haynes (2009:83), these were independent women who have chosen careers over marriage, and overtly pursue their own sexual interests. They are sophisticated, independent, free and supposedly 'outside the control of patriarchy.' As such, the movie is replete with sexual immoralities, obscenities, betrayal, greed and theft.

Indeed, *Glamour Girls* was a deviation from the stereotypical themes of rituals and family squabbles. Rather the focus was to display the profit of illegitimate sex, power and fame. This is quite obvious in a number of memorable moments the characters; Zach Orji and Eucharia Anunobi shared in the bathroom scenes. Both characters posed topless in the bathtub frolicking with each other while Anunobi who was dubbed Nigeria's Sharon Stone, delivered an impressive performance devoid of any inhibition or self-restraint.

(3) *Issakaba (Parts 1 & 2)*

Issakaba is a four-part film produced by Chukwuka Emewonwu and Moses Nnam. It was directed by Lancelot Oduwa Imasuen and starred Sam Dede, Amaechi Muonagor, Mike Ogundu, Pete Ene, Chinwetalu Agu, Remy Ohajianya, among others. The part one of the film centres on a typical Nigeria village (Uwenu) where crime is at its highest peak, with innocent villagers being oppressed, robbed and killed for ritual purposes. Then a vigilance group, led by Ebube (Sam Dede) is invited by the village king (Amaechi Muonagor) to help restore peace and sanity in Uwenu community. The *Issakaba* points a finger of guilt at some children of the elders, including the king's son. The part one of the film ends with the arrest of a notorious armed robber, "Terror of the night" and his gang and the death of a very powerful native doctor, Ikuku.

In part two, the *Issakaba* continue their exploits in another village, Oshata on the invitation of the king (Remy Ohjianya). The vigilance group was able to reduce crime to its barest minimum through the assistance of their overall leader (Ikenga). Later, a disagreement erupts between Ebube and the second-in-command Woke (Mike Ogundu) over an allegation of bribe that is collected by Woke. Woke is expelled from the group, but decides to form a fake *Issakaba* to continue his crooked "deals" and tarnish the reputation of the real *Issakaba*. He succeeds at floating the splinter group because of the financial assistance from some corrupt elders who see the real *Issakaba* as a threat to their nefarious activities. However, Woke and his fake group commit a lot atrocity in the village and the people mistake them for the real *Issakaba*. The story comes to a climax when a prominent man, Chief Odiachi dies in the hands of the fake group, prompting the villagers to send the real *Issakaba* away from the village. In the end, Ebube, through some mystical means, is able to kill Woke and members of his fake vigilance group.

Moral Issues in *Issakaba* (Parts 1 & 2)

Apart from portraying robbery as business, the video employs the use of excessive blood-letting and violence, and could serve as training instruction for criminal minded people. The video also elevates the use of fetish herbalist who provides some form of protective vest for the criminal. Nothing in the

film points to condemn the practice of robbery or presents crime as a condemnable vice.

Exploration of Violence and Sexual Immorality in the Appraised Movies

Having synopsized and analyzed moral issues in the above selected Nollywood videos, we would proceed to explore the dimensions of violence and sexual immorality in these movies. *Issakaba*, and *Living in Bondage* are characterized by levels of violence that are verbal, physical, herbal and visual.

i. Verbal violence

This involves the use of spoken words or language as opposed to pictorial representation or physical action in the communication of violence. Most of the incantations/guttural statements, vituperative and abusive expressions in the selected movies constitute the verbal dimension of violence. Bawdy words/expressions such as “fuck you”, “mother fucker”, “shit”, voodooist incantations such as “*odechi*”, among many others, are also part of verbal violence. Moreover, because people especially the young ones easily grasp things orally they tend to take to the foul language they see Woke and others freely use in *Issakaba*.

ii. Physical violence/Tactile violence

This form of violence in the selected movies involves physical/bodily contacts and often leads to physical harm. For instance, there are a lot of scenes where cars were driven at neck breaking speed with tires screeching to high heavens as if life has a duplicate. This scenario depicts physical violence. The innumerable physical clashes involving the use of machetes, guns and cudgels among the *Issakaba* groups (the real and the splinter groups) and the various armed robbery gangs in Uwenu and Oshata villages are evidences of the barrage of physical/tactile violence in the selected videos.

iii. Herbal violence

There is a preponderance of herbal violence in *Issakaba* like many other Nollywood movies of their ilk. Herbal violence in the context of the films under examination, involves the use of plant-based substances (leaves, barks, roots, charms, potions, etc.) to cause harm, inflict pain or control people to do the bidding of others. In *Issakaba*, we see instances where Ebube pluck certain leaves, chew them and spew their solvents in the air to retard the movement of criminals and rivals. In part one of the same film, Ikuku, who was complicit in the series of terror that were visited on the people of Uwenu, severally used plant based concoctions, charms and strange incantations that smacks of witchcraft to fortify the armed gangs before they embark on any robbery operations. These plant-based fortifications originally had their function in pristine traditional African society. Ogie-Odia and Omoera (2010:56-57) affirm that “the Benins (an African race) believe that certain plants have very strong spiritual aura which make them play important role in traditional society.”

iv. Visual violence

This has to do with what appeals to the sense of sight. The outfit of Nollywood actresses in the selected movies like *Glamour Girls* is overtly sensuous. They wore skimpy clothes, exposing sensitive parts of their bodies in order to lure randy men and eventually use them to feather the nests of their devious activities. These indecent dressings, nudities, pornography and sexual allurements constitute visual violence, sexual immorality and harassment to the audience, and raises moral questions against Nollywood industry. It again subverts Christian virtues and morality, offends the sensibilities of the decent public and endangers their part to righteousness. This is why Chinedu Ogbzor (2000:78) in his work; *Contemporary films: A clearer vision of the Modern Bathshebas* avers that;

These films are dangerous weapons which will dethrone God from human hearts. It is a Trojan gift which will eventually not only give birth to sin but also legalize crime and fuel the fire of lust. It is a hydra-headed evil. It is not that the home video is intrinsically evil but the current trend smacks of something leading to the valley of destruction.

Supportive of this position, Clor (1996:33) observes that:

The new liberalism has become a prodigious source of challenges not only to legal proscriptions of ‘vice’ but also established norms attitudes and policies in many areas of our social life. Public morality is very much on the defensive.

Despite the visual violence constituted by these movies, actors and actresses have their defenses. For instance, Eucharia Anunobi argues;

I don’t care about what they write ...They say Eucharia loves to act naked, to wear skimpy dresses ... Acting is just a profession ...They see me playing a role ... acting. That’s what it is ... nothing more” (Reel Stars, 1999:16).

Ethical Consideration - Towards Promotion of Christian Virtues and Morality in Nigeria through Nollywood Movies

There is something akin to a situation of ethical chaos as far as making moral statement about the Nigerian home-video. One school of thought is of the opinion that the activities of the theatre are not moral issues and should not be subjected to the conventional moral scrutiny. Another school holds the view that the issues are both ethical and of public concern. Thus, this section attempts to address the various ramifications of the problem, with the aim of proffering solutions.

Moral Imperatives

What emerges from the people’s verdict is a broad spectrum of feelings, of fears and hopes, beneath which lies a desire for whatever will bring progress morally and otherwise to the Nigerian populace. There seems to be a common

acceptance of a momentous change in progress and an effort to find a place in the change. Kelly (1992:26) aptly articulates the mood in his assertion that:

The important question, therefore, is not ‘Why is change necessary?’ But how we can affect and manage change so that it will be beneficial to us as human persons and to our planet as a whole. Not all changes are transformations. Some changes can be deforming rather than transforming.

The home-video industry as an emerging phenomenon cannot be left to the wind of chance. So much has taken place but it is still an unfinished story involving human persons. As responsible agents of moral construction, the social process of helping to give a proper direction to the home movie industry cannot be taken lightly. It is not a task for the secular society alone; the Church completely associates herself with such moral and existential matters, which touch upon human life. One of the arguably most quoted statements of the Church’s social teachings is her declaration that:

The joy and hope, the grief and anguish of the men of our time, especially those who are poor or afflicted in any way, are the joy and hope, the grief and anguish of the followers of Christ as well. Nothing that is genuinely human fails to find an echo in their hearts. (*Vatican Council II Gaudium et spes*, no 1).

It is against this background that this segment appeals to all who are affected by the Nigerian home movies to embrace the task of directing the industry towards ends that are proper to the dignity of the human person. The responses to the challenges of the movie industry must be seen as moral imperatives which should receive prompt attention. The principal addressees are the government, the Church, the school and the family not only because of their traditional role in the preservation of morality but also because within the Nigerian context, they play vital roles with regards to the movie industries.

The Role of the Family

In the ever rising wave of conflicting immoral forces at play in the home video industry, the family as the smallest cohesive unit of human social organization, has a vital role to play in the lives of the young ones. Parents, like teachers, must try to lead their children by means of a complete education, to proper mental, affective and moral maturity (*Persona Humana* no. 13) Towards attaining these, Pat Pulling in Thomas (1989:98) advises Parents to continue encouraging their children in the family’s religious faith, to keep close watch on their activities, the friends they choose, the music they listen to, the movies they watch and the games they play. Paling’s advice presupposes that the family has a religious anchor to which the children can be trained by their parents. Supervision is absolutely necessary and care must be taken in imparting instructions especially on matters of sex and violence since, in the words of Canon Mahoney, “evil practices are the effect not so

much of ignorance of intellect as of weakness of a will exposed to dangerous occasions and unsupported by the means of grace” (Smith, 1941:11).

The training of children must begin from their early days so that as they grow up and begin to think and will, they have with them a good parental will, constant and strong, free from violence and anger, not subject to weakness or inconsistency. With time they will learn to see therein the interpreter of another and higher will, the will of God and so will bring to fruition the seed of those early training that they have received. They will thus be able to fashion and sustain a character trained in self-control in moments of crisis, and stamped with a deep sense of Christian duty. Although it is through the media that young people are introduced to many immoralities, it is very true that what the child sees or does not see in his/her parents go a long way to determine the choices he/she makes when the parents are not present. When the children see the adult members of the family modeling themselves after the images of the media, they will follow suit because the life style of the older members of the family is the final confirmation of the validity of the media images.

The Role of the Church

The universal Church, aware of the crucial role of the media in human society, acknowledges the great power that those who use the media exercise over people. It recognizes that the media contribute a great deal to human unity but that without goodwill their use may produce an opposite effect and even contradict or corrupt the fundamental values of human life. The Second Vatican Council in recognition of these promulgated *Inter Mirifica*, (Decree on the Means of Social Communication in 1963). The Council charged those responsible for the media to get familiar with the principles of the moral order and to apply them faithfully in this domain (*Communio et progression*, 1971:9). The Council gave orders for the preparation of a more extensive instruction on the media. This came out in 1971 as *Communio et Progressio*. Following in the same tradition, Pope John Paul II, in his message for the 27th World Communication Day, May 23, 1993, reiterated that: The professionals who rate at their true value the impact and influence of the media productions they create will take particular care to make them of such high moral quality that their effect upon the formation of culture will invariably be a positive one. They will resist the present lure of easy profit and will firmly refuse to take part in any production which exploits human weakness, offend conscience or affronts human dignity. The Church in Nigeria must appropriate these words of the Pontiff and continue to re-echo them from the pulpits and religions should themselves be discriminatory consumers of the products of the video industry. A merely censorious attitude on the part of the Church towards the industry is neither sufficient nor appropriate. Instead, the Church must be engaged in a continuous conversation with the Censors Board and the whole

gamut of mechanism in the home video industry to encourage or to criticize as the need arises. This indeed is at the very message which pulsates in Kinoti's (1999:87) reassertion of the Church's obligation of moral restoration in Africa: The Church in Africa cannot shy away from the responsibility to call people to repentance, to set an example in moral integrity and to teach people the message of God who understands human frailty and is willing to heal wholly.

The Role of the Government

It took the Nigerian government quite some time before it picked up interest in the activity of the movie industry. When in 1994, the Nigerian Film and Video Censors Board was inaugurated, the principal target was monitoring, regulating and controlling the industry as a means of revenue for the Federal Government. Subsequently, certain films were banned from circulation and the Board underwent a re-organisation (Ademola, 1996:59). The Censors Board as the government's presence in the industry must not only publicly declare guidelines on the operations of the industry but must also ensure that producers, movie houses and television stations abide by such guidelines. These cannot be compromised if some degree of order must reign in the industry.

The Role of the School

More than 75% of the total numbers of the consumers of the movie are children and youths who are still in school. The schools can therefore serve as a dependable instrument in directing the consumption of Nollywood movies. To this end, educational instructors at all levels must always keep before their eyes the noble ends of education as we find enumerated by Okolo (2000:124). One of the crucial roles of education is a critique and reconstruction of people's values. For if education, in its simple and non-sophisticated meaning, is a transmission of what is worthwhile to a people to equip them for life; and if values are things worthwhile; then its role of criticism and as a tool for reconstructing values becomes paramount. The schools provide a context where the highly impressionable minds of the young can be fed with the right values for life. It is not an overstatement to say that the school is the gymnasium where the society can equip the youth to avert the moral crisis to which Yoweri Museveni; President of Uganda drew attention to at the 10th Plenary Conference, when he called for radical action. , He said: There is today a moral crisis which calls for a moral revolution. The young are especially susceptible to evil influence particularly when they lack leadership. This is what has happened to our youth... I think we have tended to neglect the spiritual development of our young people with the consequence that a vacuum has been created in the minds and souls of our youths – a crying need for a sense of direction (Yoweri 2000:31). It is in the school and the family that the child can be properly equipped to face the moral crises of today's

world. The role of the teacher can therefore not be over-emphasized. The teacher is the molder of the child's character but he needs the support of the entire society because the task is enormous and multifaceted. In this regard, the researcher agrees with Obidike (2013:136): It will be expecting too much from the classroom teacher to inculcate the desired and respectable values in the children when the generality of the people is engaged in negative and subversive values. In order for the teacher to discharge that kind of work expected of him or her, there should be a programme of value re-orientation for all Nigerians. In the interplay of forces, which shape the child's mind, the schoolteacher occupies a key position. This should be duly recognized and exercised in guiding the youth about the media, in this case, the home video movies.

Recommendations and Conclusion

This study has examined thematic issues embedded in Nollywood movies and canvasses for a paradigm shift for the promotion of Christian virtues and morality. The major point of criticism has been in the area that the films are pointedly a celebration of violence, ritualism, prostitution and covert hooliganism. This does not however, mean that, moral compensation does not indeed exist in Nollywood. It exists, but by the time it will occur, its impact would have been grossly weakened. On the issue of censorship, it is shown that both the artist and the society need one another, and that both are concerned with the well-being of the society though with different objectives. The function of art in society is to leave it better than it was, and artists have the moral obligation to make a positive statement about society, not to glamourize the wrongs as they are. Hence, in summation, we suggest that in order to have a rich harvest of movies that provide aesthetic pleasure and moral satisfaction in tandem with Christian virtues: (i) each film should function as a complete event and that any form of immorality and crime committed in a film should be morally compensated and paid for immediately before the end of the film and if it fails to do so, let the gains from the crime be seen as problematic from the outset, (ii) crime/vice should not be glamourized, (iii) The time frame allocated for the exposure of negative scenes should not supersede that of positive scene (iv) Christian virtues and morality must not be subjected to ridicule, (v) sex should not be misused, and (v) censors should know the techniques of cinematography and be grounded in the principles of ethics and human values (vi) Finally, Christian organizations and educators in institutions of learning have an imperative beyond merely fostering media literacy. The long-standing, hallowed tradition between Church, schools and art invites us to harness the sensual powers of films' images, music, and narrative to help our students and the entire consumers of movie productions glimpse aspects of God that can be revealed most powerfully through art. This approach has the potential to transform most subsequent profaned films production and viewings into opportunities

for unleashing grace in strange and wonderful ways; thereby promoting Christian ethics and morality.

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