

Depravity and Delinquency Themes in Nollywood Films: A Critical Evaluation of *Sewaa* and *Calabar Nurses*

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Abstract

The moral decay and acts of delinquency amongst Nigerian youths have skyrocketed in recent years. The challenges facing the country in the area of delinquency which involve insecurity could have been triggered by many factors. However, this study explored the Nollywood film industry as having a contributing factor to the above issues. Consequently, two Nollywood films were identified and *Sewaa* (2020) and *Calabar Nurses* (2017) selected purposively for critical evaluation. To do justice to the case studies, the study adopted content analysis design approach of qualitative research method and utilized Gorge Gabner's Cultivation theory to evaluate how films could aid in attitude and behavioural changes which could be positive or negative. The findings of the study show that constant exposure to films riddled with depravity and acts of delinquency on a long run, could negatively influence the viewers. The researcher therefore, recommends that Nollywood Filmmakers who interrogate the theme and subthemes of delinquency, depravity or establish violent themes should, while interrogating such film narratives, keep the glorification and glamorisation of the aforementioned themes and subthemes limited. This isto ensure that the culprits, violators of professional and moral etiquettes are punished and sanctioned appropriately.

Keywords: Delinquency, Depravity, Nollywood Themes

Introduction

The movie medium could be viewed as an agent of education, public enlightenment, showbiz, propaganda. socialisation and learning in any given society. As such, the film medium tends to change public opinions, nurture new opinions, and influence, sensitising and informing the populace about the situations in their immediate surroundings as well as the conditions in different parts of the world. Therefore, in Nigeria society, one could argue that the medium is successfully influencing the attitude, character, behavioural patterns, way of life and subculture of individuals either negatively or positively. Based on the above premise, it has become necessary to evaluate some of the movies produced in the Nollywood industry and the viable consequences they may have on the masses, or the global audience. In today's world movie content is readily available as a result of technological advancement, greater and more members of Nigerian society have access to television, and online movie streaming platforms that showcase Nollywood movies. On the other hand, the audience's patronage of Nollywood films is prompted by engaging the most obvious rationalization that the films' content displays familiar and decipherable cultural traditions, rituals lifestyles, spirituality, love, and so on and so forth. Most Nollywood themes, and narratives faucet into the uncertainties, cravings and ambitions of its audience. As the demand of a certain fulfilment of aspiration increases in Nigeria, the Industry seems to expand, and develop along the line of thought and prevalent situations in the society to meet the demand of the audience. According to Ifedayo Daramola, as quoted in MAC 212 Textbook of National Open University of Nigeria:

The media are very powerful socialising agents. The mass media are mainly newspapers, magazines, television and movies. They are impersonal sources and they reach large, heterogeneous and widely dispersed audiences. The mass media do not only teach the individual or public the norms and values of society, but also reinforce such norms and values (84)

Most Nigerian films transverse all corners of the globe as they are played in aeroplanes, Netflix, trains and in some airports. The submission by some researchers that motion pictures can affect spectators or induce them to be aggressive and resorts to the use of violence in certain situations is debatable. However, it is also an established fact that television or media content in general play effective functions in the formation of values, morals and social competencies in society. Researchers like Albert Banduras, George Gerbner. Ifedayo Daramola, Chinyere Okunna, Cyprian Obadiogwu, Larry

Gross among others have done studies on the influence of media, television, movies, internet, play performances etc. on the audience. The portrayal of delinquency and violence in Nollywood movies and its glamorization and glorification may additionally represent a hazardous element for viewers exposed to it. The film's genuine function in socialisation is controversial but as purveyors of information and entertainment, they are extremely influential. Television and film have been pointed out by some researchers as having an outstanding impact on the socialisation of children, young adults, and sometimes adults in any given society. Hence most learners learn by seeing and hearing. According to Maslow,

People, especially children and youths, learn different aggressive and violent acts as they constantly watch these movies and most times they end up exhibiting such acts within their neighbourhood, in school and within other social gatherings. As they watch movies with violent themes, they are likely to exhibit various criminal acts like bullying, kicking, raping and other delinquent behaviours (4).

The impactful features of the film medium cannot be overemphasised because of its huge roles to adults, youths, children and the society at large. The lives of some characters in films have been inspirational to some audiences who would want to replicate or inculcate the film characters' lifestyles into theirs. As such, the lifestyles of some individuals are primarily based on what they hear and see in films. Some movies have topics principally built on Christianity, Islam, and African Traditional religious practices. Most filmmakers use the medium to buttress the unacceptable practices that go on in religious structures while some highlight the immoderate excesses of some priests and pastors. More or less, the films are those produced by Mount Zion Ministries and some examples encompass *Busy but Guilty*, (2010) *Blood on the Altar* (2017) *One Careless Night*, (2007) etc. Some of the Nigerian films and movie directors that have interrogated themes and subthemes of criminality, depravity and violence are as follows: Chico Ejiro's *Deadly Affairs* (1995), Chika Onu's *Ukwa 1 and 2* (1995), Christian Onu's *Glamour Girls 1 and 2* (1996), Zeb Ejiro's *Domitilla 1 and 2* (1997) Amaka Igwe's *Violated 2* (1996), Tade Ogidan's *Hostages* (1997), Nkem Owoh's *Pam Pam* (1997), Fred Amata's *Suicide Mission* (1998), Tunji Bamishigbin's *Most Wanted* (1998), Teco Benson's *Dirty Game* (1998), Lancelot Oduwa Imasuen's *Issakaba 1 and 2* (2000), Ifeanyi Ikpoenyi's *Gangster Paradise* (2001), Teco Benson's *Broad Day Light* (2001), Izu Ojukwu's *Desperados 1 and 2*, (2001), Amayo Uzo Philips' *Okwu na Uka* (2002), Adim Williams' *Abuja Connection 1 and 2* (2003), Afam Okereke's *Billionaires Club 1, 2 & 3* (2003), Michael Jaja's *Desperate Billionaire 1 & 2* (2005), Jeta Amata's *Amazing Grace* (2006), Sunday Nnajiude's *Last Kobo 1 and 2* (2006), Amayo Uzo Philips' *Cain and Abel* (2007), Ben Williams's *Life Bullet 1 and 2* (2007), Afam Okereke's *Beyoncé & Rihanna* (2008), Onyekwelu Ifeanyi's *Most Wanted Kidnappers* (2010), Kalu Anya's *Jack and Jill 1 and 2* (2011), Jeta Amata's *Black November* (2012), Biyi Bandele's *Half of a Yellow Sun* (2013), Niyi Akinmolayan's *The Arbitration* (2016), Ilochi Olisaemeka's *Shina Rambo* (2016) Tony Onoura's *Calabar Nurses* (2017) Kemi Adetiba's *King of Boys* (2018) Malachy Ugwuoke's *Sewaa* (2020) among others. Other contemporaneous themes are, rituals, magic, quick-money syndrome, and voodoo, thus, the focus of this study is on depravity and delinquency.

Vasan Akhila succinctly asserts that:

Most of these are negative themes and are therefore malevolent to the development of personality and behaviour of its audience members in our contemporary society, especially the youth and children who are still at the primary and secondary stage of their socialisation or learning process and are vulnerable or prone to picking up or adopting attitudes and behaviours from what they observe in the movies (130)

The portrayal of delinquency, vicious, and depravity themes, one could argue, has been the foundation of the Nigerian movie industry, starting with the production of *Living in Bondage* (1992). The interrogation of the above themes has continued probably because of the gains made from constant patronage from the industry's target audience. The National Film and Video Censors Board, (The Industry's regulatory body), in its tips for motion picture producers, called for Nollywood movie producers to curtail the incessant portrayal of delinquency, violence, crimes, sex, pornography, vulgarity, obscenity and other touchy subjects. Premised on the Cultivation theory which this study

adopted, the constant showcasing of the above themes may also forever amplify the number of crimes perpetrated by the young adults who are exposed to such content referred to. However, this study significantly evaluates selected Nollywood films that are stuffed with scenes of delinquency, violence, acts of seduction and depravity, robbery, war, sex, kidnapping, ritual killing, cultism, affluence and acquisitions of illicit wealth, get-it-at-cost syndrome and so on and so forth.

Theoretical Framework

Cultivation Theory

This principle discusses the impact television viewing has on people. It states that high-frequency viewers of television are more susceptible to media messages and the belief that they are actual and valid, heavy viewers of television are thinking to be "cultivating" attitudes that appear to trust that the world created by using television is an accurate depiction of real life. This theory proposes that repeated exposure to media over time influences the appreciation of social reality. However, constant viewing of TV/screen interface has consequences in the long run on the viewers because, overtime, the audience will gradually begin cultivating their dependency and imitate what is being displayed on therein. According to George Gerbner:

The world of television drama is a mixture of truth and falsehood, of accuracy and distortion. It is not the true world but an extension of the standardised images which we have been taught since childhood. Cultivation analysis inquiries into the assumptions television cultivates about the facts, norms, and values of society"(179_182)

In the cultivation theory, two elements are vital to note, constant exposure to media and mean world syndrome. Constant viewing or exposure to television or media has a greater percentage of influencing the populace. For instance, after viewing violent oriented movies, some youths are likely to start cultivating the attitude over time and start living their lives based on what they see on the screen. Nkemakonam Aniukwu opines that "Cultivation theorists such as George Gerbner and Larry Gross believe that television can create and maintain a very basic set of beliefs about the world and that these influences are cumulative and long-lived ones. This indicates that the world view of a child who watches violence on the television does not change immediately, it is cumulative.(63)" As such, cognitive bias whereby television viewers exposed especially to violent content are likely to see the world as more dangerous than it is becomes imperative.

Nollywood Movies and Delinquency Themes

Often, viewers get an incorrect impression, as nicely as a distorted view of what life is simply like. The early Nollywood film testimonies had been recognized with the issues such as love, marriage and conflicts with mothers-in-law and other family-related conflicts. Filmmakers produced clusters of films primarily based on these themes until the trend changed and new storylines took the place of the old. Today, the popular themes of Nigerian Nollywood films consist of rituals, robbery, war, sex, kidnapping, ritual killing, cultism, affluence and acquisitions of illicit wealth, get-it-at-cost syndrome and so on. Furthermore, the speed at which some producers produce violent-oriented films, spurred the National Film and Video Censors Board (NFVCB) to urge the producers to deliberately keep away from the portrayal of violence, cultism, sex and other touchy subjects. In regards to the above directives, they banned films such as *Port Harcourt Nurses* and *Half of a Yellow Sun*. The film industry must protect the interest of the youths who are projected as the leaders of tomorrow. George Rodman avers that: "Movies have been blamed for a wide range of societal trends and individual effects, including delinquency, distortion of reality, violence and stereotyping. (37)" The mental pictures created while viewing films, especially the violent oriented or sexual films are imperceptible at the beginning, but it remains in the memory for a long time and could be called upon or acted upon when the need arises. It is also pertinent to note that since many parents have failed in their duty of bringing up the children in the right way, and instilling moral etiquette in them, the new media has taken a new dimension in playing the roles meant for parents. Hence, film medium is one of the major purveyors of the media messages.

Synopsis of *SEWAA*

Country of Production:	Nigeria
Year of Production:	2020
Running Time:	3 hrs 30 minutes
Genre:	Ghetto/Action
Language:	English/Igbo/Pidgin English
Screenplay	Malachy Ugwoke
Billed Actors:	Zubby Michael, Amarachi Igidimbah, Joy John, Stanley Ebuka, Song Iyke
Cinematographers;	Prince Taylor & Don One
Producer	Hillary and Ifeanyi Eze
Director	Malachy Ugwoke

The movie *Sewaa* portrays the main character Sewaa as a known criminal in the Ghetto. He engages in all sorts of criminal activities. He has a gang of loyal men and women who are ready to do his bidding. To buttress the above point, the opening scene of the movie shows the gang members go on a mission that tested their loyalty to Sewaa. Sewaa's father Ochanja, is the backbone of the sect as he prepares them spiritually and assures them that even though they would encounter difficulty in their missions, they would always come back successfully. However, trouble starts rearing its ugly head, when they want to share some of the items from their exploits with the Ochanja, Sewaa's father, Okanga, one of Sewaa's boys, did not like the idea. He resists the sharing formula but Sewaa prevails as the leader of the gang. From that point, the group is divided. Bush stays with Sewaa, while Okanga stays with his loyalists. This division ushers in a series of shootout and killings between the two factions, their altercation affects the entire ghetto and its environs.

Synopsis of *Calabar Nurses*

Year of Production:	2017
Running Time:	1hr 56 minutes
Genre:	Glamour
Language:	English
Screenplay	Emmanuel O. Ezechi
Billed Actors:	Fred Aminu, Jessica Alex, Amaka Emmanuel, Johnlin Uwkuoma, Ogonna Ifeneme
Cinematographer;	Lawrence Orever
Producer	Emmanuel O.Ezechi
Director	Tony Onuora

The *Calabar Nurses* portrays the activities of 'prostitute nurses' and a supposed gynaecologist known in the movie as Doctor. The Doctor is in control of the hospital and engages in treating men and women with infertility. The Doctor teaches his staff different techniques of seducing patients and extorting money from them after satisfying their sexual orgies, while he specialises in seducing female patients, having sexual intercourse with them in the guise of curing their infertility. The opening scene of the movie shows the Doctor being seduced by one of his nurses known as Beauty and eventually they engage in sexual intercourse. Their sexual exploits translate to the later exposures in the movie where the female nurses have sexual engagements with male patients while the Doctor does the same with female patients. Soon the hospital is beaming with beehives of activities, as some unscrupulous men who are healthy and wealthy go to the hospital to get sexual satisfaction.

Examining the Acts of Delinquency in *Sewaa*

There are several acts of criminalities as portrayed in the movie *Sewaa*, ranging from stealing, gambling, kidnapping, drugs, devious act, illegal possession of arms to brutal and incessant killings

Plate 1

Bush, Okanga and Marcas Stealing from a young man



- Okanga:** Are you mad, who are you, idiot, what is your business here, are we your mate?
Bush: Mugu oya kneel here.
Marcas: See morale na, you ask us what is happening.
Okanga: Remove that thing.
Bush: Remove the shoes, oh! You are wearing gold see this *nwa elee*... (An antelope)
Boy: I'm sorry!
Okanga: Your papa there, remove it.

The gang collects the boy's money, his personal belongings and chases him out of the vicinity. This film is filled with a lot of antics, squabbles and stealing activities. For instance, in the 18th minute of the movie, Bush is seen arguing with another gang member, while Okanga is seen separating them. However, an unsuspecting young man who is passing by tries to separate the assumed fight but in the process, Okanga tells the young man to lie down and as such all he had was collected, his wallet filled with money, his bag and his ATM card and the pin number "1124" and his shoes. The young man whose intention is for the good of humanity, escaped death, but everything he had on him was taken by the robbers. In the 30th minutes of season 1 – 3, the Gang steals a bag of money from a young man driving a Lexus car. The driver is shot and his money stolen. The stealing escapade continues as *Sewaa's* Gang go into bank robbery and engage in fierce shootout with the police, in the process many people lose their lives. This is shown in the 2nd minutes of season 4. The Gang prevailed over the police and made away with millions of naira notes. The successes recorded by the gangs may propel unsuspecting youths to try their luck in stealing adventures.

Plate 2



(Excessive use of drugs) Dorcas, Eriga wrapping marijuana for sales while Ochanja is smoking

Sewaa is bursting with scenes that showcased extensive use of hard drugs by the ghetto gangsters. Immediately the eponymous character *Sewaa*'s gang returns from a kidnapping escapade, the gang members are seen smoking marijuana to celebrate their success. All his family members including *Sewaa*'s father, and sisters, Dorcas and Eriga are seen sitting outside wrapping and smoking marijuana. There is hardly any scene in the movie where the ghetto gang members will be seen without them smoking and snuffling hard drugs.

In the 50th minute of the movie, Paulo comes to Ochanja to buy marijuana on credit. He wanted to buy marijuana for 1000 naira but did not have money at the moment. Ochanja sells to him on credit with hopes that he will pay him later. The young man later loses his life for his inability to make the payment at the stipulated time. Ochanja who should be an elder statesman engages in the sales of marijuana and killing of youths in the Ghetto. On another occasion, when Dorcas succeeds in killing Paulo at the hospital. When she comes back, they use marijuana to celebrate the event.

Plate 3



(Gambling) Lisa and some Ghetto Guys Gambling which later leads to murder

Lisa: Guy, release my money now.

1st Guy: Onye eriri ergo ya (If you are deceived, you are deceived)

2nd Guy: Why are you shouting like that? You don't forget that you are a woman?

Lisa: S-e-e! S-e-e!! I will change it for you, if you delay my money again, you will not me now! Nga agbaperu gi film ekerie. (I will put film for them to watch)

Guy: Taa... you will not do anything.

Okanga: This girl "get" liver.... see how she is shouting at men; we go run 'parol' (Move with her)

Lisa stabs the 1st Guy, runs away and Okanga follows her immediately, on noticing how dangerous Okanga could be, she offers him marijuana as proof to show that they are on the same page of gangster life. Although he declines, they were seen in another scene smoking together. In the first hour of season 4 – 6, Eriga is seen selling marijuana to other gang members in the Ghetto. This shows that she trades marijuana and adds to the proliferation of illicit drugs in the Ghetto.

Plate 4



(Brutal killings) Sewaa and his gang block Charles on his way to a church wedding

Sewaa: You want to marry and leave us, you get sense, oya take this gun and shoot your wife.

Sewaa: One zero, abiara m ebe a igee worship song (Am I here to listen to a worship song?)

Charles: I can't do this... I love my wife.

Sewaa: Oya check out, (To the bride) take this gun and shoot him.

Joy: I am sorry. (Joy shoots the bridegroom)

Sewaa: You see who you want to die for in the name of love? Idiot.

This is another form of delinquency that is very evident in the movie. For instance, in the 5th minute of season 1 – 3, Sewaa notoriously shot the chief bridesmaid of his friend's supposed wife. This is because his friend left the fraternity they were both involved in. After all, he has become a born again Christian. Sewaa wants him to return to that old life of delinquency, so he confronts him on his wedding day. He forces his friend's would-be wife to shoot his friend, of which she pulls the trigger to kill her would-be husband. That was the first act of brutal killings shown in the movie. Again in the 1st hour of the movie, Dorcas, Sewaa's sister, kills Paulo with a pillow in the hospital while he is receiving treatment. It could be recounted that Paulo had attacked Dorcas's father Ochanja who happens to be Sewaa's father too. Even though Sewaa had shot Paulo in the leg initially, Dorcas goes to the hospital to finish Paulo's life. This incident led to other acts of brutal killings between Sewaa and Okanga's gangs since Paulo was Okanga's brother. Later Lisa uses a broken bottle to kill a man who refuses to surrender the money she won in a gambling duel. In season 4-6 of the movie, Lisa brutally murders Eriga in cold blood. Initially, the bullet did not penetrate Eriga's body and this prompts Lisa to urinate (A form of ritual to dilute the spiritual strength of the opponent) on the pistol she is holding, and then shots again and the bullet penetrated afterwards. After the above incident, Lisa strikes again, this time killing Dorcas with the same method she uses in killing Eriga. Another act of brutal killings was when Bush killed an innocent family member of some members of the Ghetto who refused to pay money (Tax) to Sewaa on time. Those killed in the crazy rampage are two innocent children and a young man. In the final moments of the movie, we see a lot of killings and shootouts. When Okanga succeeded in meeting a native doctor, he collects a kola nut which eventually orchestrated the killing of Bush who unknowingly eats the kola nut and dies of poisoning. The brutal killings and shootouts, as well as other vices shown in the movies buttress the fact that most of these vices are glamourized and coated with so much grandiose. Looking at the cultivation theory, the unsuspecting youths may see it as an acceptable way of life and thus adopt maladjusted and improper behaviours that may debilitate the acceptable norms in the society.

Evaluating the Acts of Depravity in *Calabar Nurses*

The landscape of the *Calabar Nurses* looks like a hospital turned into a brothel, as the doctors and nurses promote illicit sexual activities and deceptions.

Plate 5



Doctor addressing the nurses to go and have sex with one of the patients 'Omega'

Doctor: Hello

All: Yes

Doctor: I have an assignment for all of you and the assignment is for all of you to go into Omega's room and service him.

Joy: All of us, to that dirty man,

All: Yes

Doctor: Immediately!!

Lora: Everybody oya work whether you never have sex before or you do, work has come.

Joy: But how and why would the Doctor tell us to go and attend to that man.

Emily: No complaining is what we signed for, all I care now is the money that will come out of it.

Joy: Akwuna! (Prostitute)

The above offences violate society's standard of decency and ethics of the medical profession.

Plate 6



Joy giving Jude a seductive message and bargaining for business (Sex) with the patient

Joy: Hope you are enjoying yourself, Sir.

Jude: So much, I like this hospital, you people are so caring.

Joy: Thanks, it is our duty to make you people happy in any way we can.

Jude: Oh! I see, please go down to my waist.

Joy: Ok Sir

Jude: Can you come over to my house tonight as my wife is not around so that we will have fun, money will not be a problem.

Joy: No problem, consider it done, am going to give it to you the way you like it

In the movie *Calabar Nurses*, the act of prostitution is perceptible. Indeed, the nurses in the hospital do not stand on the road to sell their body to men, however, they seduce male patients who come to the hospital for health problems like infertility or infections with their skimpy and short nurse gowns and seductive dance steps. For instance, in the 33th minute of the movie, the nurses were dancing erotically when a male patient came in and was confused. Out of his confusion, he asked "Is this place a hotel or a club?" They replied "No, this is a hospital". The man informs them that he is sick and needs attention. One of the nurses in her skimpy and sexy dress that is revealing her thighs comes forward seductively to take the man to the Doctor. Meanwhile, the other nurse, Beauty, could not wait to take him to bed and exchange phone numbers with the man who had fallen to her trap of seductiveness.



Plate 7

Joy and Lora talking about Jude's sexual performance and Joy intimating Lora about her pregnancy

- Lora:** This one you are dragging me behind I hope all is well? Why is your face like that?
Joy: I am not fine am in hot soup Lora. (whispers to her)
Lora: What! Please stop this joke
Joy: Am serious abeg
Lora: For who, who is the man?
Joy: Jude of course
Lora: Oh! My God, why were you so careless?
Joy: I don't know what happened.
Lora: What are you going to do?
Joy: Tell him of course because I can't be a single mother and I need money to take care of myself till I put to bed. Am off.
Lora: Just be careful.

Most of the nurses acquiesced to prostitution, as such, they always slept with their male patients, from giving them seductive massages to visiting their homes for sexual engagements. Such deeds have established the weaknesses and unprofessionalism of some hospital owners and shown the level of depravity in the society. One could therefore infer that a health centre that should cater for the sick with utmost quietude has become a pleasure house, where some men go to satisfy their sexual cravings. This is palpable in the above tête-à-têtes.

In another scene, the Doctor is seen sexually harassing a female patient who complained of not being able to have children. Meanwhile, the husband of the patient who is said to be impotent and infertile in the movie is shown being satisfied sexually by a staff nurse of the same hospital in a bid to "run a test" on him.

Conclusion

From the above analysis, it is evident that the two Nollywood films *Sewaa* and *Calabar Nurses* portrayed physical, mental as well as psychological delinquency. This study concludes that the themes of depravity and delinquency in the films have the propensity of sloping the moral views and sense of judgement and attitude of the youths towards immorality, indecent dress codes, and how to get a solution to a problem. Further findings reveal that *Calabar Nurses* has a wide range of viewers (8.4 thousand YouTube viewers in 3 months of YouTube release) and *Sewaa* is prominent amongst the ghetto. The two films evaluated are meant for the youthful population of Nigeria. However, the glamorisation of sexual exploits in a hospital that is meant to provide health services as seen in *Calabar Nurses* and the glorification of ghetto gangsters in *Sewaa* can affect the perception of the youths towards morality and crimes in the society. Cultivation theory thus comes in handy as most people after watching the above movies could cultivate the attitudes and habits found in the films. In the case of *Sewaa*, Sewaa as the head gang and a cultist, the unsuspecting populace may see him as a man who knows his way out. And also in the case of *Calabar Nurses*, some youths would think that the medical profession and the world are like what they see in the film and may have the idea that you can molest anyone or your patient unscathed because it keeps happening in the film and no measure is taken to correct it. This study has been able to review extensively with regards to the import of delinquency and violent media on its viewers and based its theoretical framework on the Garbner's Cultivation theory paradigm.

Recommendations

Having evaluated the two films and discussed the findings in the above subheadings, the researcher recommends as follows:

1. Nollywood Filmmakers who interrogate the theme and subthemes of delinquency, depravity or establish violent themes should, while interrogating such film narratives, keep the glorification and glamorisation of the aforementioned themes and subthemes limited, and ensure that the culprits, violators of professional and moral etiquettes are punished and sanctioned appropriately.

2. The Nigeria Films and Video Censors Board (NFVCB) should intensify its effort in grading and rating of films fit for viewing such that they are devoid of violent and immoral contents. Producers should seek alternatives to the use of techniques that enhance the duration of delinquency scenes or the graphic nature of the violence.
3. Producers should consider the overall message they are sending to viewers when it comes to the themes interrogated in the two films, as it seems like through character portrayals, they are enforcing delinquency and depravity in the society instead of reducing it to the barest minimum.

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