

ASSESSMENT OF REPRESENTATIONS OF VIOLENT ATTACKS IN NIGERIA DEPICTED IN *NATIONAL CRISIS* AND *THE LAST KIDNAP* FILMS

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ABSTRACT

*Film is an important mode of catching reality and illusion in the contemporary world; it also serves as a reflection of society, which helps us to better understand our lives, the lives of those around us, and how our society operates. Violent attacks on the other hand indicate a state of fear, foreboding, and uneasiness owing to several factors. In Nigeria, the state of violent attacks is increasingly alarming. Currently, it appears that stories of missing persons, kidnapping, killing by unknown gunmen, ritual killing, and human organ harvesting are in the daily news. Film as a medium of communication can make real and justify certain ideas and beliefs through its portrayals, and, in so doing, structure the awareness of the social world we live in. Nollywood, the popular Nigerian film industry is not left out on the role of mirroring the Nigerian society and educating its audience on ways to make the Nigerian society better. This work hinges on social representation theory and adopts textual analysis in examining two Nollywood films: *National Crisis* and *The Last Kidnap*. Findings reveal that the two films portrayed violent attacks as dangerous and perpetrated in various forms based on gender prowess. The films' producers reflected the causes and consequences of violent attacks in the themes which include religious dichotomy, porous borders, nonchalant government, poverty, and unemployment. The researchers recommend that Nigerian film producers should progress in using better logical storylines in their works.*

Keywords: Insecurity, Nollywood, Representations, Film, Portrayal.

Introduction

Media representations are how the media portray particular groups, communities, experiences, ideas, or topics and form a particular ideological or value perspective. All media products represent the real world; representations in media studies mean thinking about how a particular person or group of people or a given phenomenon is being presented to the audience. The way these representations are done in the media can have a huge social impact. By viewing media representations, prejudices can be reinforced or shattered. Representation is primarily about making meaning and one of the three approaches in accounting for meaning in representation or for explaining where meaning comes from is the reflective or

mimetic approach, for instance, it argues that media content functions like a mirror by reflecting, imitating or mirroring the truth that is already in existence (Hall, 2003).

The level of violent attacks in Nigeria has become a major issue for the government and her citizens. Since 1990 when the activities of the Niger Delta militants started until recent times when Boko Haram insurgents arose in the Northern part of the country and the cases of unknown gunmen in the southern part of the county; Nigeria has experienced unparalleled violent attacks. These attacks range from kidnapping, ritual killings, assassinations, armed robbery, harvesting of human organs which have led to the destruction of lives, thwarted business activities, discouraged local and foreign investors, increases government expenditure on security, all of these implant fear and terror to the minds of the residents, stifles and retards Nigeria's socio-economic development (Ewetan & Urhie, 2014).

In today's Nigeria, the local film industry, the Nollywood, has emerged as an important agent of representation being that it has become a popular media channel amongst the indigenous audience (Omijie, 2015; Osondu, 2016). The emergence of the Nollywood in 1992 following the release of the blockbuster, *Living in Bondage*, has been greeted with enthusiasm by scholars and stakeholders who see it as a monumental opportunity for Nigeria (and by extension Africa) to tell her story by herself as against the "biased" representation by foreign (largely Western) media (Osondu, 2016). Amobi and Shaibu (2015) write that as a powerful medium of popular culture, one unique and empowering feature of film is its ability to mirror society. They stress that in fact one of the reasons that the Nigerian movie industry affectionately called Nollywood has caught on so well in the continent and among blacks in Diaspora is because most of the offerings of the industry, in spite of their flaws, have fairly well mirrored the challenges, hopes and aspirations of Nigerians. This has been echoed by many scholars of film, who also attribute the success of the Nigerian film industry to its representation of the everyday discontent, anxieties and fantasies of Nigerians.

Given the ubiquity of Nollywood in the Nigerian society, and its influence on societal life through its products, it is important to interrogate the values that Nollywood teach about issues of violent attacks in Nigeria and the ways it attempts to shape these identities into the minds of its audience. This study therefore delved into evaluating representations of violent attacks in two Nigerian film productions, assess how reflective the emanating themes of violent attacks are and determine varying proffered solutions in the two filmic productions.

Statement of the Problem

The media in fact represent the key channel of image building in the mind of the audience. Thus, the images, perceptions and value judgment of Nigerians concerning issues of violent attacks could, to a large extent, be influenced by media contents, that is, Nollywood productions since film is a mass medium that can be used to reflect the society. A study of the Nigerian film productions should in no small way make one understand the sum total of living in Nigerian society. No society is devoid of social vices but the ability of such societies to curtail such social vices through every available resources including the mass media define the standard of living of such societies. The manner at which the issues of violent attacks is constructed and portrayed in these two Nigerian films really matters as the depictions definitely have social impacts on the audience on how they view, react and act against the

menace may depend on how the meaning they made out of the representations from the film productions. Hence, it is very relevant to find out how issues of violent attacks are presented to her audience by textually examining the extent to which violent attacks is represented and themed in these two Nigerian movies.

The purpose of this study therefore was to examine the representations of violent attacks in Nollywood films. More precisely, the study aimed to:

1. Ascertain how issues of violent attacks are constructed in the two Nollywood films.
2. Identify the reflective violent attacks themes represented in the Nollywood films.
3. Determine varying proffered solutions to violent attacks portrayed in the two films.

Review of Literature

Representation basically refers to a process in which signs and symbols are made to convey specific meanings. Basic and fundamental functions of media include representations of external reality for the audience and most of our knowledge and understanding of the world is created by the media and our perception of reality are formed through the mediation of them; the media picturing the world to us. The media perform this purpose with its selection and interpretation as a gate keeper and by factors that are saturated with ideology. What we know as audience is due to the experience confronting with reports and pictures that has been provided to us by the media.

In Dyer's (2010) opinion, the concept of representation in the media include structure that the mass media create from various aspects of fact and other abstract concepts. Representation draws our attention to the media productions. Therefore film as a means of communication with the portrayal of its surrounding events gives a new world to its audiences; a world that originated from representation rules of events. Pictures mix with objectivities and subjectivities that renew the world around. Representation involves not only how identities are represented (or rather constructed) within the text but also how they are constructed in the processes of production and reception. A key concern in the study of representation in the media is with the way in which representations are made to seem 'natural'.

It is now widely acknowledged that the media are not simple mirrors of society, reflecting the world; rather, active decisions are taken at every stage of the process of producing and transmitting media material, regarding what should be included and what should be omitted, and how and when the content should be presented. It can therefore be argued that the media have the potential to play an active part in shaping and framing our perception of the world, and indeed in affecting the nature of that world.

So, Nollywood films as representation of popular culture that has impacted Nigerian and other African cultures can help to better understand our lives and how our society operates as Nigerians. It has provided a platform for Africans to tell their own stories and it is about the best organized group that has put Nigerian culture beyond our national boundary. However, Nollywood has also, at times, been criticized for what has been described as its tendency to misrepresent the people they purport to tell their story (Asogwa, Onoja & Ojih, 2015). It is in this regard equally that the film industry has been accused of advertently or

inadvertently becoming a source of cultural imperialism as its representations of the indigenous reality seems to at times embody western cultural bias (Omijie, 2015).

Violence means an act of destruction-any act of man that involves willful destruction. In other words, violence could be physical or nonphysical but it involves damage of what the victim holds dear. Throwing more light on what violence is, McAfee (1987) defines violence as:

Whatever violates another, in the sense of infringing upon or disregarding or abusing or denying that other, whether physical harm is involved or not, can be understood as an act of violence. In the broadest sense then, an act that depersonalizes would be an act of violence, since it transforms a person into a thing (p.7).

Nigerian society appears to be at the mercy of gunmen; there are reoccurring incidents that include gunmen raids, mob violence, and kidnapping which lack a distinct feature of targets. Violent attacks have been meted out on road users, train passengers, farmers, religious worshippers, security agents, the political class, and expatriates. Attacks in relatively peaceful locations re-echo that peace in Nigeria is largely fragile, and attacks can happen almost anywhere and anytime. In the wake of rising terror, the Nigerian state appears unable to effectively prevent losses to lives and livelihoods. New incidents are posing new concerns. Nigeria's current trajectory is gloomy. The Nigerian state has continued fighting internal wars, using resources, and stretching security organisations thin in recent years. Multiple violent attacks have emerged, requiring urgent and holistic state responses. While federal and state governments have responded through military actions, creation of quasi-security units, peace committees, hasty peace deals, and semblances of local engagements, the trend of violence has not reduced. The Nigerian state has to battle jihadists in the north-east, bandits and jihadists in the north-west and north-central, 'unprofiled' gunmen and cult gangs in the south-west and south-south, and violent pro-secessionist groups and unknown gunmen in the south-east region. These violent fields continue to puncture the state's ability to keep up with the social contract. Therefore, violent attacks is defined as critical threats to people's lives. For this paper, violent attacks are seen as chronic threats to human life, territories, states, religious beliefs, properties and institutions among others.

Theoretical Framework

The social representation theory, propounded by Serge Moscovici, is a theory about the role of representations in communicative practices, particularly in the transmission of knowledge and the presentation of identities. It is found appropriate in building a theoretical framework for this study. Since the study is all about representation of a phenomenon – violent attacks in Nigerian society, the theory of representation is apt for interrogating the nature and dynamics of this process. Nollywood film, like any other media of expression, is a form of representation; and like other instances of representation, it embodies the beliefs, biases and ideologies of the producers as individuals and those of the society as a collective philosophy, (Hall, 1997; McQuail, 2010). Thus, from the perspective of this theory, Nollywood film depictions are viewed as originating from and rooted in a given context of meaning-making. Therefore, the social representation theory provides a conceptual framework for inquiring into the perceptions, biases and ideologies that tend to underlie representations of violent attacks in the two Nollywood films. It helped in looking at these representations beyond their

manifest (surface) manifestation to reveal their inner (connotative) meaning as embedded in ideologies.

Methodology

This study design was a qualitative research method in the form of textual analysis which involved two Nollywood films: *National Crisis* and *The Last Kidnap* that were purposively selected based on contents that are in line with the topic. Data extracted were thematically read, interpreted, and presented in order to arrive at the findings of the study.

Synopsis of the Movies

The film *National Crisis* is a story of rebellion characterized by security unrest and religious brainwashing. Produced by Henry Ikechukwu Simon and directed by Pascal Amanfor; the 2015 movie is set in the locations of the Northern village and Southern city of Nigeria with helpless, jobless, and poor populace. Jamal Adiq Juliq is a Syrian, leader of the Rama Boko religious sect; who uses an unknown dubious means to bring in ammunition and brain-washed religious immigrants from the Nomadic Herdsmen Clan located along the border into Nigeria with the only aim of propagating their faith forcefully and eliminating the citizens so they can take over the government.

With the assistance of some powerful citizens, ammunitions are brought into the country every fortnight and kept in a certain farm grains warehouse. Hence, the bombings and killings within the nation are made easy. Babies and adults are maimed with machetes, foreign philanthropists kidnapped, prominent locations are bombed, Christians are forced to renounce their faith and shot to death if otherwise; even Muslims are not spared in the killings as Jamingo, a community in the North is raided and everyone shot to death.

The security agency through surveillance and the help of the villagers discovers the grain warehouse where ammunition and chemicals are kept and Kajal Issa, the keeper of the warehouse is arrested. During interrogation, Kajal confesses to the crime but discloses that the militant is a force that has been birthed and cannot be stopped. All efforts by the security agency to get more information yield no result, Kajal later escapes from prison.

Jamal assigns Amid, one of his followers who have been prepared (brain-washed) for a special assignment of bombing the civic center where the United Nations Youth Convention is scheduled to hold and a school awards ceremony where the Vice President will be in attendance as he has two kids in the school, is redeemed by a prostitute, Nina, who spoke to his senses and made him change his mind set. Unfortunately, Amid is instructed to kill her. In the end, the hunter becomes the hunted as Amid takes the bomb to the building where Jamal stays instead of the assigned locations, which ends the lives of both Amid and Jamal in the explosion.

The Last Kidnap

The Last Kidnap is a film that is woven around the struggle of the Anambra State Government to conquer the menace of kidnapping. Produced and directed by Chukwuka Emelionwu and Ifeanyi Ikpoenyi respectively and released in 2022. Governor Willy, who just assumed the office of the governor, is faced with the rampant kidnapping of prominent individuals in the

state, and as most important agendum of his administration is security and he goes to put all hands on deck to ensure that this agendum is achieved by all means.

The incessant kidnappings and killings in Anambra State involve the abduction of Chief Magnus Obi and Chief Dr. Donatus Ike which occurred barely 24 hours after Governor Willy's inauguration into office and the kidnappers are demanding the sum of 100 million and 2 billion Naira respectively as ransom for their release. Governor Willy swears to trace the culprits and have them all face the wrath of the law or be wiped out from his state. The governor summons all the security chiefs in the state and mandates them to get on their toes to rescue the victims and arrest the culprits.

The Governor's brother also goes about to help his brother's administration to succeed, so he employs the local youth vigilante to help fight the kidnappers but the kidnappers gain the upper hand in the battle and shot all the vigilante members to death. Governor Willy further employs some strategies in conquering the kidnapping by buying monitoring gadgets (camera drones) from Israel and getting an expatriate to train the police force in the use of drones. He also employs a secret experienced and intelligent independent security agent by name Jim, who is assigned to use his experience as an ex-ECOMOG to fish out the kidnappers. With the use of drone and their training, the police force rescues Chief Obi after a ransom of N100 million has been paid. But the kidnapping kingpin, Marcus, will not give up on the case of Dr. Ike due to the amount involved as ransom.

The collected ransom is shared among those behind the kidnapping who turn out to be the prominent and powerful people of the state who believe kidnapping is the avenue for them to get their fair share of the state cake and payback to the victims who had stepped on their political toes at a time. As Jim embarks on his assignment, he succeeds in getting information from Tina, who works for Marcus and gets some of his men killed. In retaliation to this killing, Marcus shoots Dr. Ike to death without waiting to get the ransom.

With the collaboration of the state police force and the secret security agent, Jim, kidnappers in the state are all accosted and arrested as well as their escapade locations demolished. However, the kingpin, Marcus, through dialogue with Jim goes undercover out of Anambra State.

Analysis of Discourses

In analyzing the films to ascertain how violent attacks are constructed in Nollywood productions, the researchers looked out for discourses that emerged dominant in the films' representation of violent attacks. The discourses, as observed by the researchers include: The discourse of danger, the discourse of power and the discourse of gender prowess.

The Discourse of Danger

Dominant across the two films is the discourse of the perpetuation of danger to life and property by the insecure culprits. This discourse projects the insecurity perpetrators as kidnappers, killers and destroyers. In the film *National Crisis*, there are presentations of bombings on bridges in Lagos; sporadic shooting at unarmed citizens in their community and place of worship in Jamingo; abduction of a foreign philanthropist from the United States of

America; maiming of a baby and church pastor to death with machetes; and the killing of the taxi driver with a gun by Amid. Also, in the film *The Last Kidnap*, there are depictions of shootings in a bit to scare people away but killing innocent people with strayed bullets; kidnaps of highly profiled individuals like Chief Obi and Dr. Ike and the demand for huge sums of money as ransom; and the plucking of youth vigilante's eyeball by Marcus in a bit to get information. The above depictions buttress the ideology that there is danger and absence of security in the nation as people's lives are not secured since security entails the presence of peace, safety, happiness and the protection of human and physical resources (Adegbami, 2013).

The Discourse of Power

The two films are embodied in the discourse of power, this discourse of power projects the insecurity perpetrators as dictatorial, inhumane and ruthless in their exercise of power. In *National Crisis* for instance, Jamal, the leader of the Rama Boko sect is portrayed to exude the dictatorial power, his confidence and pedigree as an insurmountable terror are continuously foregrounded all through the film. He embodies an image of a dreadful leader. This is affirmed as he declares in his online video as a man to cause chaos in the nation and take lives:

There have been few men who have heart to make history; a few men who have the guts to change the clause of destiny. A few men who have challenged the crooks of the society and a very brain of our existence... But one thing we can't deny is that it takes one man, not an army, not a legion, but one man to make history and in this very day and hour; I am that man. ...but when they cry, may they know that God gave but we took... they say I am the holocaust.

Even his followers are depicted as those who have the power to command and be obeyed and any contrast to their orders is death. One of his followers told the community members in Jamingo when they raided it that: "Now I'm going to give you my orders, denounce your stupid religion now or die like a stupid mosquito. Do it now!" However, the community members refuse to denounce their faith and he ruthlessly ordered: "Now, you are all going to die, kill them all!" Of course, they were all shot to death.

On the other hand, in the film, *The Last Kidnap*, the exercise of power was projected by the governor, who wants the kidnappers to be caught and handed over to him for proper punishment. He dictated to his Chief Security Officer, Greg: "Greg, I will deal with these cowards, from start to finish. ...I do not care whatever they are; I want all of them killed. All of them brought to justice wipe out of my state." Dictatorship is associated with political power; hence portraying a governor in a political role enables dictatorial characterization. On another instance, the governor told Jim: "I am hiring you as my private army to expose the kidnappers and hand them over to me for proper punishment." The governor is presented as possessing absolute powers including the power to order execution and punishment of offenders. This juxtaposes power as a function of moral and legal authority. The discourse of power in these films reflects the presence of death; death of a culprit or a victim of insecurity in whichever circumstance a person is found just like Zubairu (2020) highlights it as one of the consequences of insecurity in a society.

The Discourse of Gender Prowess

This discourse of gender prowess is depicted in both films. Certain roles are played by certain gender which may be due to the fact that such gender connotes the skills required for that role. For instance, all the thugs, kidnappers, killers, rapists and suicide bombers in both films are males. This may imply that the qualities and capabilities required to carry out the gruesome acts can only be found in men. It has always been believed that male offenders carry out the great majority of crimes. The reasons for this have been a puzzle for researchers, officials and commentators. Choak (2021) asserts that the relationship between masculinity, crime, and violence has a long history, whereby hegemonic masculinity is utilized as a resource to create and sustain tough reputations. Furthermore, criminological theory supports the belief that masculinity is important when it comes to criminal behaviour (Agnew, 2006). Feminist research has also indicated that boys and men will engage in criminal behavior if they are unable to “do their gender” through legitimate means (Messerschmidt & Tomsen, 2016). Also, projected is the implication that to conquer these males, it requires equal qualities and capabilities in men to do so. This is depicted in the roles of the policemen and youth vigilante that were seen confronting the perpetrators as well as Jim. No wonder, the governor remarked when he met him for the first time: “Your physiology suits your resume.” This is due to the fact that Jim is physically tall with broad chest; a good description of a finesse masculinity.

Themes Reflective in the Films

The following themes emerged in the films: Religion, poverty, unemployment, fear, Nonchalance of the government, laxity in the security sector, porous borders, active journalism, and among others.

Religion

The theme of religion was projected across the two movies. Both Christianity and Islam exist in the nation, however, Christians are hated and persecuted to denounce their faith just as Ozoigbo (2019) admits that the adherents of two major religions in Nigeria, Islam and Christianity have never especially in the northern part of the country accepted each other cordially as being created by the same God and should live harmoniously. Violence at the least provocation is a common occurrence. As seen in the *National Crisis* with the inhabitants of Jamingo community when they were asked to separate themselves according to their religion and Christians to denounce their faith; however, they did not yield to the instruction and all were killed. Similarly, the Christians in their house of worship were all killed and were referred to as foolish people. One of the Rama Boko herdsmen retorts:

I love Christians like hell, I love them because they are foolishly honest and outrightly stupid... I am not a man of patience; I am not here to be lectured on your stupid doctrines and one more word from you: I'm going to rip off your heart from your body.

Also evident in the theme of religion is the assimilation of illogical reasoning, like the Rama Boko sect members being brainwashed into believing that you kill for God so they were ready to wear bombs and commit suicide in the bid of killing people for God. They are heard saying, “I do this in the name of the Most High; Rama Boko,” while igniting a bomb explosive. The Christians are not left out in the illogical thinking of choosing to die for faith rather than escape

for life. At the moment the pastor and his family would run and seek refuge in a neighboring community they chose to stay and face their killers. Their death was avoidable but because of what they have taught and preached, they chose death. The pastor and his wife in a dialogue affirmed this:

Wife: They are here. What do we do? I say we risk the farmland and cross the river into Kabudu

Pastor: No, we can't keep running.

Wife: We can't stay here either. I will leave with the kids.

Pastor: What will that make us? Nothing but cowards; after all we teach and preach to people in church, we perish.

This theme supports the stance of Igbuzor (2011) that religious conflicts have been identified as a major source of insecurity in Nigeria where Boko Haram has exacerbated tension between Muslims and Christians, northerners and southerners. These conflicts have resulted in large-scale killings and violence among ethno-religious groups in the country (Adagba, et al, 2012).

Poverty and unemployment

In *National Crisis*, poverty in the nation is foregrounded in the settings of Jamingo community where inhabitants live in mud houses and are dependent on free items from the American philanthropist for survival. Also, the family of the prostitute, Nina, is equally portrayed as poor and depends on the proceeds from prostitution to pay for her sick mother's hospital bill and to establish a barbing saloon for his unemployed brother, Sam. The theme of poverty is also evident in their home as it is presented as a public building filled with old and non-functioning property like fridges, televisions and fans. There is no power supply as they rely on candles for illumination at night. Their clothing is also old-fashioned.

In the same vein, unemployment as a theme could be traced to the boys who are used as killers because if they had a job or business running they would not be living under the beck and call of Marcus who feeds them and even shelters some of them. In *National Crisis*, Idris the taxi driver who takes special passengers in and out of the airport narrated how he had a dream that cannot be fulfilled hence he resorted to the driving job where the little he generates from it is used to keep body and soul together. Also, Sam the brother of the prostitute, Nina, had gone for several job interviews without success and he is tired of combing the city in search of jobs he would not get. He narrates to his sister, Nina:

I have filled numerous applications out there, walk my feet off combing the length and breadth of this city but everywhere I go the same thing. No one wants to freaking hire me. What am I supposed to do? How am I supposed to make a life; beg for alms? Pull a gun at the cashier at Soweto, tell her to empty her cash tray?

It is a fact that unemployment breeds poverty and extreme poverty logically leads to criminality that begets insecurity. According to Nwagboso (2012), Nigeria has been correctly called the extreme poverty capital of the world and yet there is no reasonable program either immediate or remote on the ground to lift her out of this messy situation. This situation creates an avenue for the youth to employ themselves in criminal activities that lead to insecurity.

The stark reality of poverty and consequent lack of food makes the poor to indulge in violence and antisocial activities which threaten the security of the State, (Egbefo & Salihu, 2014).

Nonchalance of government

Nonchalance of the government as a theme is presented in the film, *National Crisis*, when the chief of the security agency consulted the leaders in government about the bombing looming around; they appear to be more interested in winning political elections rather than seeking for solution to the perched insecurity. This is evident in their discussion as thus;

It is important to remember that this is a political problem and the only way out is a political solution. His Excellency is abreast with the situation and he is deeply concerned but to raise an alarm, an alarm over insecurity in the nation and to blow the situation is to play into the hand of the opposition in the forthcoming election. In the meantime, it is to do what we have been doing; intensity security at all levels, dialogue on the front; and run effective media campaign against the effect of terrorism and by so doing the President will do his politics right, whatever happens, gentlemen, that election must be won.

In the film, *The Last Kidnap*, at the meeting of the governor with the service chiefs, the film showcases them as not having answers to the governor's questions. For instance, the commissioner of police was seen declaring to do his best even when the governor wanted more actions than mere words. This theme supports the view of Ndubuisi-Okolo and Anigbuogu (2019) who opine that most of the political leaders are in office for their selfish gains and bad government remains the basic cause of insecurity in Nigeria. The primary function of any government anywhere is the provision of basic amenities which include security and general infrastructure; when these facilities are not available the populace is generally discouraged and upset which are elements that can trigger violence and general insecurity.

Laxity in the Security Sector

Laxity in the Security Sector is another theme inherent in the analyzed movies. In *National Crisis*, the security agents were presented as always surfing and assessing databases, interrogating Kajal at their station, receiving and making calls and even visiting superior officers all in the offices but were neither seen anywhere on the battled fields nor patrolling at the suspected bombing locations as well as seen on crime scenes where citizens have been killed or kidnapped. One of the superior officers remarked: "...instead of sitting here and telling the guy upstairs I said so...", affirms that they sit more in the office than on the field. More so, amid threat videos all over the Internet from Jamal to bomb peculiar locations, the same superior officer was projected instructing her subordinates to close for the day despite the fact they have not made any headway in the security of lives and properties, she said: "Okay guys, as hard as it is, let's call it a day." It was still difficult but they headed home. In *The Last Kidnap*, the Police Force was presented as slack as they were able to rescue Chief Obi after the ransom of 100 million Naira had been paid to the culprits in dollars. The officers were also depicted as being more present in the office sitting in front of computers than in the field where crimes are being committed. Just as Zubairu (2020) states Nigeria's security system is seen as very poor in both personnel and equipment and security officers are poorly trained

and poorly remunerated. As a result, the requisite expertise is not available to meet modern security challenges. This is also in line with Uche and Chukwuemeka (2022) postulation that the Nigerian security outfits have continued to grapple with insecurity in different parts of the country with minimal success much to the chagrin of its citizenry. This weak security system can be due to a number of factors including corruption, insufficient police, and other security agencies funding, lack of modern equipment, poor safety personnel health, and inadequate staff. The contribution of the security personnel to the Nigerian project of ensuring general safety is equally of serious concern.

Porous Borders

The film, *National Security* projects that the nation's borders are porous as immigrants can move freely in and out of the country without been caught. The security agency in the film, traced that Jamal came into the country seven times within eight months to deliver a religious lecture without proper immigration procedure. When Jamal arrived the last time and called his follower on the phone, he asked Jamal: "How on earth did you get through immigration? What were you disguised this time around, an Arabshe?" This implies that it is possible to go through the nation's immigration services with disguised identities without being caught as can be seen in the case of Jamal's illegal entry into the country on seven different occasions. It is also worthy to note the shipment of ammunition and chemicals into a grain warehouse every fortnight. The question begging for an answer is how are the trucks checked and passed the immigration without the border officers fishing them out? This supports Adeola and Olayemi (2012) observation that the porous condition of the Nigerian borders has contributed to the uncontrollable influx of migrants, predominantly young people, from nearby countries such as the Republic of Niger, Chad and the Republic of Benin accountable for some of the insecurity promoting criminal activities in Nigeria. The Nigerian borders are filled with massively corrupted border controllers. As a result of this unfortunate situation, all sorts of people and arms find their way into the country.

Active Media Presence

Brooks and Hebert (2006) cited in Obiora and Uche (2021) assert that in our consumption-oriented and mediated society, much of what comes to pass as important is based often on the stories produced and disseminated by media institutions. Much of what audiences know and care about is based on the images, symbols, and narratives in radio, television, and other media. How individuals construct their social identities, is shaped by commoditized texts produced by media for audiences. To buttress this, the producers of both movies depict the presence of active journalism in the portrayed societies. This is evident in the various radio and television broadcasts in the films, interviews of government officials, and even the investigative journalism carried out by the state newspaper about the willingness of Governor Willy to pay the ransom of 2 billion Naira; though a trap to catch the kidnappers. The movies depict the reliance of both the government and the governed on these media channels for ideology formation and meaning interpretation.

Emerging Solutions to Violent Attacks

The following solutions were reflected across the two movies under analysis:

Provision of infrastructure by the government is portrayed prominently in the movie, *The Last Kidnap*. The governor has security as the top agendum of his administration and he pursued its success with every available resource including those suggested to him. There is availability of security tools as agents were seen using computers, phones, patrol vehicles, guns, bullet proof jackets, helmets and so on. Governor Willy imported camera drones that were seen mounted at strategic locations to facilitate the pursuit of security. He further employed a private secret security agent, Jim, to use his experience and expertise to expose kidnappers. He did not relent in assuring his commissioner of police to request for anything that will aid his commission to ensure security. He assured his commissioner of police:

...Commissioner, let me make this clear to you, Anambra State is going zero tolerance at all levels of crime, all levels. So, when it is kidnapping, it is in all capital letters. Whatever you need, say it now, it will be provided immediately.

Just like the security agency under Governor Willy, the one in *National Crisis* is also provided with computer accessories, microphones, phones, and Internet subscriptions which must have aided their ability to access databases and reach out to other relevant agencies. No wonder, they were able to track Jamal's visits to Nigeria.

The security agency under Governor Willy also had training on the use of camera drones to monitor society against insecurity. An expatriate was even invited from Israel to give this training, which helped the police force to locate where Chief Obi was kept in the bush and was rescued.

Another solution to the insecurity menace that was reflected across the movies is the security agency and citizen's relationship that helped the security agents to trace culprits in the society. In *The Last Kidnap*, a food vendor was depicted giving police officers a coughing sign to show them the suspects that have always come to her restaurant to buy high quantities of food. With that information, the police force was able to track the kidnappers' hideout. Another instance is the commissioner informing the governor that his men were able to get information from the people about kidnappers demanding the ransom of 100 million Naira for the release of Chief Obi. In *National Crisis*, the villagers informed the security agents about a particular grain warehouse and some unwholesome movements which helped the security agency to track and arrest Kajal Issa. This shows that the police force with the assistance of the people giving them information about happenings around their community can wage war against insecurity perpetrators. This is in line with the Nigerian Police Force slogan: Police is your friend.

Summary and Conclusion

The findings of this study reveal that the two Nollywood productions represent various ideologies of violent attacks in their films. Some dominant discourses of power, gender prowess and danger strike chord with what is prevalent in Nigerian society of today. The Nollywood productions constructed themes that are relevant to what scholars have described as the causes and/or consequences of insecurity in any given society. These themes include poverty, unemployment, nonchalance or selfish interest of the government, laxity on the part of the security agencies and porous borders not throwing away the relevance of active media

in the lives of the government and the governed. The film producers as constructors of ideas were able to highlight few ways that the menace of insecurity can be curtailed and make Nigeria a safe habitat; these emerging solutions include provision of infrastructure by the authorities and having selfless government which really cares about the safety and wellbeing of the citizens. Also, there is room for proper training for all security agencies even if it requires the involvement of the expatriates to get it right. The populace as well should embrace and be comfortable to make the police their friends by reporting any suspicious movement around their environment.

Consequently from the findings of this study it is safe to state that Nollywood as a medium of communication has made real and justified, certain ideas and beliefs about violent attacks through its portrayals, and, in so doing, structure the awareness of the social world we live in Nigeria. It played the role of mirroring the Nigerian society and educating its audience on ways to make the Nigerian society better. This conclusion aligns with the representation theory which conceives media text as a product of culture itself; as a reflection of biases, interests and other factors in society (Machin & Mayr, 2012). The researchers recommend that the government should declare war on terrorism and seek assistance/advice from international communities that have in the time past faced this kind of challenge and were able to tackle it. The Nigerian Military should be empowered more with arms to fight this insurgency as well as beef up more security in the Northern and southern parts of the country. Also, the Nigerian Film industry should endeavour to raise the bar in their productions to reflect better logical storylines.

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