

UNIVERSITY OF NIGERIA, NSUKKA

FACULTY OF ARTS

DEPARTMENT OF THEATRE AND FILM STUDIES

**NATIONAL CINEMA AND DOMESTIC VIOLENCE IN NIGERIA: A
PSYCHOANALYTIC STUDY OF SELECTED NIGERIAN VIDEO FILMS.**

**A PROJECT SUBMITTED TO THE SCHOOL OF POST-GRADUATE STUDIES, IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF THE
DEGREE OF MASTER OF ARTS (M.A.) IN THEATRE AND FILM STUDIES.**

BY

**EKWUEME, OBIORAH
PG/MA/12/62326**

SUPERVISOR: DR. NGOZI UDENGWU

NOVEMBER, 2014.

**NATIONAL CINEMA AND DOMESTIC VIOLENCE IN NIGERIA: A
PSYCHOANALYTIC STUDY OF SELECTED NIGERIAN VIDEO FILMS.**

CERTIFICATION

THIS IS TO CERTIFY THAT EKWUEME, OBIORAH WITH REGISTRATION NUMBER PG/MA/12/62326 HAS SATISFACTORILY COMPLETED THE REQUIREMENT FOR THE COURSE WORK AND PROJECT FOR THE AWARD OF A MASTER OF ARTS (M.A.) DEGREE IN THE DEPARTMENT OF THEATRE AND FILM STUDIES, UNIVERSITY OF NIGERIA, NSUKKA.

THE WORK IS ORIGINAL AND HAS NOT BEEN SUBMITTED IN PART OR FULL FOR ANY DEGREE OR DIPLOMA OF THIS OR ANY OTHER UNIVERSITY.

.....

Dr. Ngozi Udengwu

Supervisor

.....

Date

APPROVAL PAGE

THIS ORIGINAL WORK BY EKWUEME, OBIORAH WITH REGISTRATION NUMBER PG/MA/12/62326 IS HEREBY APPROVED.

.....
Dr. Ngozi Udengwu **Date**
Supervisor

.....
Dr. Norbert Oyibo Eze **Date**
Head of Department

.....
Prof. John Illah **Date**
External Examiner

DEDICATION

THIS WORK IS DEDICATED TO
ALMIGHTY GOD
MY FAMILY, ESPECIALLY MY PARENTS
AND
HUMANITY
YOU ARE THE REASON I LIVE.

ACKNOWLEDGEMENTS

I am speechless though my heart is laden with words and my tongue itching to utter. But without mincing words, I acknowledge the incomparable Gracious Almighty God, for his Hand upon my life and throughout the duration of this study. In everything Lord, I can only but say 'Thank God'

I am grateful to the entire family of Ekwueme most especially to Mr. & Mrs. E. E. Ekwueme, for their prayers and financial assistance in the course of this work. May the good Lord preserve and keep you and your own to rip the fruits of your labour to its fullest, in good health.

Am indebted to my supervisor and colleague, Dr. Ngozi Udengwu, who has become a mother to me in the academia. My prayer is that the Lord shall preserve and keep you as you continue to sow into my life and in the life of others.

To all my Colleagues, who have become my Daddies, Mummies, and Uncles in the Department of Theatre and Film Studies especially to Dr. Felix Egwuda-Ugbeda, Dr. Uche-Chinemere Nwaozuzu, Mr. Ndubuisi Nnanna, and Miss. Ezinne Igwe. May the Lord decorate us and make all things beautiful in His time.

To all my Students, Friends, Well-wishers, Sons, Daughters, and Enemies, may the limitlessness of God's love continue to bind us together as we grow in all our endeavours. We shall blossom in God's Grace.

To Chukwukelue Umenyilorah, Ikechukwu Erojikwe, Chidinma Ndife, and my amiable landlord, Dr. Sabastine Eze, and the Family, the best is yet to come. Our expectations shall never be cut short.

Let us all in everything, 'Thank God'.

I Love You All!!!

TABLE OF CONTENTS

Title page -----	i
Certification -----	ii
Approval page -----	iii
Dedication -----	iv
Acknowledgement -----	v
 CHAPTER ONE: INTRODUCTION	
1.0 Preamble -----	1
1.1 Statement of Problem -----	3
1.2 Research questions -----	4
1.3 Objective of the Study -----	4
1.4 Significance of the study -----	5
1.5 Scope of the study -----	5
1.6 Research methodology -----	6
1.7 Definition of Terms -----	7
1.8 Theoretical framework -----	9
 CHAPTER TWO: REVIEW OF RELATED SCHOLARSHIP	
2.1 Preamble -----	17
2.2 The Concept of National Cinema -----	20
2.3 Contemporary African Cinema -----	24
2.4 Domestic violence -----	29
2.5 Some cases of Domestic Violence in Nigeria -----	37
2.6 Psychoanalysis -----	42
 CHAPTER THREE: EVALUATION OF THE SELECTED MOVIES	
3.1 Preamble -----	48
3.2 Synopsis of <i>Ije</i> -----	48

3.3	Thematic analysis of <i>Ije</i> -----	49
3.4	Synopsis of <i>Damage</i> -----	57
3.5	Thematic analysis of <i>Damage</i> -----	59
3.6	Characterizations in the selected movies-----	63
CHAPTER FOUR: NATIONAL CINEMA AND DOMESTIC VIOLENCE IN NIGERIA		
4.1	Preamble -----	68
4.2	An assessment on <i>Ije</i> -----	68
4.3	An assessment on <i>Damage</i> -----	71
4.4	A comparative study on the selected movies -----	80
CHAPTER FIVE: SUMMARY, CONCLUSION, AND SUGGESTION		
5.1	Summary -----	88
5.2	Conclusion-----	89
5.3	Suggestions -----	90
Works Cited		

CHAPTER ONE

INTRODUCTION

1.0 Preamble

Research has shown that the rise of African cinema took effect from the early twentieth century, a period of the decolonization of sub-Saharan Africa, though what became African cinema during colonial rule did not reflect the core of African cultures and values. Instead, African cinema at that time was characterised by Western stereotypes and Africa was utilized merely as an “exotic” background for Western cinema. However, the development of African cinema underwent a significant change in twentieth century, when many African countries obtained their independence.

This phase of development in African cinema is especially true of the former French colonies, whose local filmmakers received technical and financial support from the French Ministry of Co-operation. It has been observed that most of the films, prior to independence were egregiously racist in nature *Borom Sarret* (1963), *Niaye* (1964).

Prominent African filmmakers of the independence era – such as Ousmane Sembène and Oumarou Ganda, amongst others – saw film as an important political tool for rectifying the erroneous image of Africa. Sembène, a Senegalese writer, had turn to cinema probably to reach a wider audience. He has been described by Dennis McLellan (2007), a Times Staff writer as the "father" of African Film because of his leading role in the development of African cinema. Also his first production, *La Noire de...*, in 1966 which is based on one of his short stories; was the first feature film ever released by a sub-Saharan African director.

Clement Tapsoba, in his “The History of African Cinema and the Origins of FEPACI” posted on Cultural Diplomacy website states:

The African cinema industry acknowledges undeniably the need to develop its own way of making films, support their local initiatives, and invest in cinematic cultures such as films festivals. It has shown significant growth and progress in the beginning of the 21st century, a fact reflected in some innovations like the creation of Journals of African Cinema and African TV channels (African-Magic). Many countries such as Nigeria, Kenya and South Africa offer the great opportunities for content producers and distribution platforms for film, television, digital media, mobile and other forms of entertainment. An ever-growing film industry, encouraged by increased investments and the abolition of censorship, will further add impetus to an already booming sector by allowing creative minds to harness this cultural capital. Furthermore, an expanded film industry translates into a flourishing labour market, providing new opportunities for young talent and consequently helping to combat the global contemporary phenomenon of youth unemployment and other social vices. However, in the long term, investments in the film industry of Africa will aid African countries in their quest for the universal goal of sustainable development.

It is important to take a look at another core of this discourse 'domestic violence'. Violence is the use of physical force to injure somebody or damage something and can also be an extreme form of aggression, such as assault, rape or murder. Violence is a phenomenon that is prevalent in many societies of the world. The subordination that comes with domestic violence knows no barrier whether educated, uneducated, and rich or poor. According to Ose

N. Aihie, in his article “Prevalence of Domestic Violence in Nigeria: Implications for Counselling”,

Domestic violence is the intentional and persistent abuse of anyone in the home in a way that causes pain, distress or injury. It refers to any abusive treatment of one family member by another, consequently violating the law of basic human rights. It includes battering of intimate partners and others, sexual abuse of children, marital rape and traditional practices that are harmful to women (1).

Domestic violence is an age-long vice which existence is rooted in patriarchy, and has remained unabated to the present age despite efforts to eliminate it. Encarta dictionaries defines patriarchy as, “a social system in which men are regarded as the authority within the family and society and in which power and possessions are passed on from father to son”. To support this view, Ine Nnadi, in her article “An Insight into Violence against Women as Human Rights Violation in Nigeria: A Critique” cites Evelyn Lee, who observes, “I can just say that the problem itself is not a new one. Even though we have been writing on it for a long time, it is probably as old as mankind when we think of cave men with their clothes dragging women by their hair from the cave” (50). It has remained a known fact that in Nigeria particularly, through the daily reports on the news-media that domestic violence against women, young girls, and children has become a daily occurrence.

1.1 Statement of problem

Over the years, film scholars and practitioners have evaluated the cinema as a viable communication tool in addressing social vices such as community clashes, religious conflicts, and youth restiveness. It could be imagined that, on daily basis, there is always a victim of

violence somewhere in Nigeria especially in our homes. Nigerian news-media on daily basis through their communication channels contain reports of spouse-to-spouse, and parent(s)-to-child cases of domestic abuse and from one story to the other it continues to appear gory and worse. On August 27, 2014, ten cases ranging from one form of domestic abuse to the other were recorded across some Nigerian news-media online. The essence of this study is to discuss these major issues, assessing the causes of domestic violence in homes and its effects as it relates or appear in cinema. The researcher here advocates for a kind of national cinema that exposes these ills extensively irrespective of who it affects. The researcher believes that Africans should explore contemporary channels like the cinema, in exposing, tackling and dealing with contemporary issues like domestic violence that erodes the Africanness of Africa.

1.2 Research Questions

The discourse is hinged on two research questions:

- ❖ How destructive is domestic violence to the immediate society?
- ❖ What role(s) can the Cinema play in addressing domestic violence?

It is the preoccupation of this study to endeavour and attempt a comprehensive survey in answering the research questions.

1.3 Objective of the Study

The usefulness of the cinema in our contemporary society cannot be underrated or neglected, that is why this study discusses an aspect of its essence as regards combating violence in our homes. This study discusses, sensitizes, and advocates the role of the cinema in addressing domestic violence. The main goals of this study are –

- ❖ To advocate against the menace of domestic violence through the cinematic medium.
- ❖ This study extends its advocacy to the use of the cinematic medium in the propagation of ETfD (Electronic Theatre for Development) programs in Nigeria.
- ❖ It also provides insight and enlightenment for the society on the vital issue of discourse; expounding the adverse effects of domestic violence on its victims and the society at large.

So many measures are being put in place by the Government, NGOs, and Civil society groups to advocate against this kind of violence in our homes and filmmakers should contribute their own quota towards this struggle in order to make our immediate society safe.

1.4 Significance of the Study

The dynamism in contemporary theatre practice has motivated scholars and filmmakers to develop creative consciousness using the cinematic medium. This study is significant because it analyses the role of cinema in addressing domestic violence. The study has its spotlight on the primary unit of the society, (the family) and the films chosen for analysis reflect such. This study will be of great importance to theatre scholars, counsellors, development agencies, public health workers, organizations, researchers and individuals with interest in addressing domestic violence. It will further provoke a more critical inquiry into this area of study and will serve as a reference material for future researchers in this area.

1.5 Scope of the Study

Several studies have been carried out on issues related to domestic violence and the role of the cinema in several areas of endeavour but this study will not delve into the discussion of all the studies. This study limits its scope to the examination of Chineze Anyaene's *Ije*

(2010), and Uche Jumbo's *Damage* (2011). The films are produced and directed by Nigerians. They are produced with full Nigerian content both in their storyline and motif which reflect in detail the topic of study. The movies are very much contemporary because they were shot within the last decade, 'reflecting' the most recent cases of domestic violence. The movies are, no doubt, very vital for a comprehensive evaluation in this research. The evaluation is guided by the theories of National cinema, Psychoanalysis, and Structural violence as its framework.

1.6 Research Methodology

The nature of a particular research or study determines the methodology to be adopted in carrying out such a study. This research applied the qualitative research methodology because explores the potentials of the literary, historical, and artistic aspects of research method in doing justice to the subject of discourse. Sam Ukala, in discussing literary methodology of data collection, in his *Manual of Research and of Thesis Writing in Theatre Arts*, states:

This is also called the analytical methodology. It focuses on written and printed library and archival sources, especially books, journals, thesis, reports, literary works, such as plays, novels and poems. Data are collected from these and analyzed in relation to the research questions and objectives (13).

He further states on the historical methodology, "This entails the investigation of documented sources, such as books, journals, reports, films, video and audio tapes, archival materials, archaeological excavations, artefacts (such as carvings, drawings, sculpture, paintings and textile print) as well as oral sources" (12). Also, Ukala describes the artistic methodology as a unique methodology because "it deals with relativity, contains elements that cannot be

quantitatively or empirically measured, and allows for reliance on intuition, inspiration, and imagination, which may be called the 3I's" (14).

This methodology gives the researcher ample room for creativity. The researcher carried out an organised study of books, journals, articles, reports, theses and also analyzed films as well as oral sources in the course of gathering, and evaluation of data. To ensure comprehension of this study, contemporary video films based on the Nigerian motifs and structure, produced and acted by Nigerians were analysed.

1.7 Definition of Terms

The following words are defined Cinema, Violence, and Domestic violence because they are the keywords and their definitions are vital as well as operational in this research. Microsoft Encarta premium, in defining a cinema states:

Cinema is a series of images that are projected onto a screen to create the illusion of motion... the cinema are one of the most popular forms of entertainment, enabling people to immerse themselves in an imaginary world for a short period of time. Some films combine entertainment with instruction, to make the learning process more enjoyable. In all its forms, cinema is an art as well as a business, and those who make motion pictures take great pride in their creations.

The Wikipedia online free encyclopedia, in <http://en.wikipedia.org/wiki/Violence#Causes> states:

Violence is the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, which either results in or has a high likelihood of resulting

in injury, death, psychological harm, mal-development, or deprivation. This definition associates intentionality with the committing of the act itself, irrespective of the outcome it produces. Generally, although, anything that is turbulent or excited in an injurious, damaging or destructive way, or presenting risk accordingly, may be described as violent or occurring violently, even if not signifying violence (by a person and against a person).

Microsoft Encarta premium, declares:

Domestic Violence or Spouse Abuse is a physically or emotionally harmful acts between husbands and wives or between other individuals in intimate relationships. Domestic violence is sometimes referred to as *Intimate Violence*. It includes violence that occurs in dating and courtship relationships, between former spouses, and between gay and lesbian partners.

Emily Burrill and others, in *Domestic Violence and the Law in Africa*, posit:

We ... define domestic violence broadly, to include all acts of violence which are seen by those who inflict, endure, or regulate them as being justified by a filial relationship. By using this definition, we also wish to draw attention to the connections between violence committed by men against women and other forms of violence that are justified through the institutions and ideologies of kinship and family. Violence between parents and children, violence between co-wives in polygynous marriages, and even—as Katherine Luongo demonstrates

in her chapter—violence against suspected witches were all shaped by such ideologies.

Nnadi states, “Violence can also be the unlawful use of force or threat to use force on a fellow human being. It is any action, behaviour, attitude against people based on anger, frustration, stress, power, ego or even ignorance which could lead to injury, harm, disability or even death” (2).

1.8 Theoretical Framework

In this work, three theories have been adopted, in order to meet the objectives of the study they are; National cinema, Psychoanalysis, and Structural Violence. The concept of National Cinema has been appropriated in a variety of ways for a variety of reasons. National Cinema, means the cinematic products of a given nation or country imbued with some core values specific to the given nation. It is pertinent to note that it has been argued that the parameters of a national cinema should be drawn at the site of consumption as much as at the site of production of films. In other words, focus should be on the activity of national audiences and the conditions under which they make sense of and use the films they watch. Andrew Higson, in his article *The Concept of National Cinema*, claims:

In general terms, one can summarise these various mobilizations of the concept as follows; First, there is the possibility of defining national cinema in economic terms, establishing a conceptual correspondence between the terms ‘national cinema’ and ‘the domestic film industry’, and therefore being concerned with such questions as: Where are these films made, and by whom? Who owns and controls the industrial infrastructures, the production companies, the distributors, and the exhibition circuits? Second, there is the possibility of a text-based

approach to national cinema ... what are these films about? Do they share a common style or worldview? What sort of projections of the national character do they offer? To what extent are they engaged in exploring, questioning and constructing a notion of nationhood in the films themselves and in the consciousness of the viewer? (36).

This theory is applied in the interpretation of the films analysed in this discourse. 'National Cinema' classifies films as it appeals to the tendencies of a given nation. Films produced in a particular nation carry the motif and content of a given nation.

In addition, this study interprets the actions, reactions, and counter-reactions of the abusers and their victims with the application of the 'psychoanalysis'. To ensure a good understanding of this theory, views of different psychoanalytic theorists are analysed. Charles Bressler posits:

Developing both a body of theory and a practical methodology for science of the mind, Freud became the leading pioneer of psychoanalysis, a method of treating emotional and psychological disorders. During psychoanalysis, Freud would have his patients talk freely in a patient-analyst setting about their early childhood experiences and dreams. When we apply these same methods to our interpretations of works of literature, we engage in psychoanalytic criticism (120).

Psychoanalysis recognizes the debacle of the humanist tradition based on the Socratic dictum: *know thyself*. It involves the revelation of unwelcome truths. Its therapy is obtained through the analysis of suppressed feelings and emotional conflicts. It can also be said that psychoanalytic criticism can exist side by side with any other critical method. Being that this

approach attempts to explain the how and why of human actions without developing an aesthetic theory – a systematic, philosophical body of beliefs about how meaning occurs in literature and other art forms – Marxists, Feminists, and New Historicists, for instance, can utilize psychoanalytic methods in their interpretations without violating their own hermeneutics. Psychoanalytic criticism may then be called an approach to literary interpretation than a particular thought of criticism.

Psychoanalysis is a kind of interpretation that deals with the psyche, mind, with thinking, with exercising the mind of the individual. The mind is the centre of meaning because in all cultures, we attribute meaning to the mind. Psychoanalysis is a specific method of investigating unconscious mental processes. Psychoanalytical criticism is the application of psychoanalytic theory to the interpretation of an action. Although Freud is unquestionably the founder of this approach to literary analysis, psychoanalytic criticism has continued to develop throughout the 20th century. Carl Jung, Freud's rebellious student borrowed some of Freud's ideas but rejected many others. Jung branched out into new theories and concerns and established analytical psychology. In 1960s, the French Neo-Freudian psychoanalyst Jacques Lacan revised and expanded Freud's theories in the light of new linguistic and literary principles, thereby revitalizing psychoanalytic criticism and ensuring its continued influence on literary criticism.

Freud developed various models of the human psyche which became the changing bases of his psychoanalytic theory and his practice. Early in his career, he posited the dynamic model, asserting that our minds are a dichotomy consisting of the conscious (rational) and the unconscious (irrational). According to Bressler, Freud argues:

The conscious perceives and records external reality and is the reasoning part of the mind. Unaware of the presence of the unconscious, we operate consciously, believing that our reasoning and

analytical skills are solely responsible for our behaviour. Nevertheless, ... it is the unconscious, not the conscious that governs a large part of our actions (121).

This irrational part of our psyche, the unconscious, receives and stores our hidden desires, ambitions, fears, passions, and irrational thoughts. Freud developed yet another model of the human psyche known as the typographical model. In an earlier version of this model, Freud separated the human psyche into three parts:

- i) **the conscious** – the mind's direct link to external reality, for it perceives and reacts with external environment allowing the mind to order its outside world.
- ii) **the preconscious** – the storehouse of memories that the conscious part of the mind allows to be brought to consciousness without disguising these memories in some form or another.
- iii) **the unconscious** – Freud contends that this part holds the repressed hungers, images, thoughts, and desires of human nature. Being that these desires are not housed in the preconscious, they cannot be directly summoned into the conscious state. These repressed impulses must therefore travel in disguised forms to the conscious part of the psyche and will surface in their respective disguises in our dreams, our past and in other unsuspecting ways in our lives.

The most famous model of the human psyche however is Freud's revised version of the typographical model, the **Tripartite model**. This model divides the psyche into three parts: the Id, the Ego, and the Superego. The irrational, instinctual, unknown, and unconscious part of the psyche Freud calls the Id.

Id – Pleasure Principle – Irrational human being who is self destructive.

Ego – Reality Principle – the conscious state of mind, it operates on the consciousness of reason.

Superego – Morality Principle – The Concept of Conscience.

Bressler states:

The **Id** contains our secret desires, our darkest wishes, and our most intense fears, the Id wishes only to fulfil the urges of the pleasure principle. In addition, it houses the libido, the source of all our psychosexual desires and all our psychic energy. Unchecked by any controlling will, the Id operates on impulse wanting immediate satisfaction for all its instinctual desires.

The **Ego** is the rational logical waking part of the mind, although many of its activities remain in the unconscious. Whereas the Id operates according to the pleasure principle, the Ego operates in harmony with the reality principle. It is the Ego's job to regulate the instinctual desires of the Id and to allow these desires to be released in some non-destructive way.

The **Superego** acts like an internal censor causing us to make moral judgments in light of social pressures. In contrast to the Id, the Superego operates according to the morality principle and serves primarily to protect society and us from the Id. Representing all of society's moral restrictions, the superego serves as a filtering agent suppressing the desires and instincts forbidden by society and thrusting them back into the unconscious. Overall, the superego manifests itself through punishment. If allowed to operate at its own discretion, the superego will create an unconscious sense of guilt and fear (123).

It is left for the Ego to mediate between the instinctual (especially sexual) desires of the Id and the demands of social pressure issued by the superego. What the Ego deems unacceptable

it suppresses and deposits in the unconscious, and what it has most frequently repressed in all of us is our sexual desires of early childhood.

Carl Jung enunciates the theory of Collective Unconsciousness or what could be termed the theory of Collective Reasoning. To Jung, all people in all cultures possess and respond to inherited images and mythic processes generally described as Archetypes' (Group Behaviour). In his model of the human psyche, Jung accepts Freud's assumption that the unconscious exists and that it plays a major role in our conscious decisions. For Jung, the human psyche consists of three parts or models:

The Persona – deals with the personality everybody wants to present to the public.

The Shadow – deals with the part of your personality you want to hide as a result of your complex situation.

The Anima – deals with the conscious mediator between the shadow and the Persona.

Psychic individualism is achieved only when the person with the aid of the Anima confronts and accepts the presence of the Shadow.

According to Bressler, the Jungian models consist of:

The **personal conscious** or waking state is that image or thought of which we are aware at any given moment. Like a slide show, every moment of our lives provides us with a new slide. As we view one slide, the previous slide vanishes from our personal consciousness, for nothing can remain in the personal conscious. Although these vanished slides are forgotten by the personal consciousness, they are stored and remembered by the **personal unconscious**. Jung asserts that all conscious thoughts begin in the personal unconscious. Since each

person's moment-by-moment slide show is different, everyone's personal unconscious is unique.

In the depths of the psyche and blocked off from human consciousness lies the third part of Jung's model of the psyche: the **collective unconscious**. This third part of the psyche houses the cumulative knowledge, experiences, and images of the entire human species... People all over the world respond to certain myths or stories in the same way, not because everyone knows and appreciates the same story but because lying deep in our collective unconscious are the species memories of humanity's past. These memories exist in the form of archetypes: patterns or images of repeated human experiences (127).

On the other hand, **Jacques Lacan** believes that the unconscious greatly affects our conscious behaviour. Unlike Freud, who pictures the unconscious as a chaotic, unstructured, bubbling cauldron of dark passions, hidden desires, and suppressed wishes, Lacan asserts that the unconscious is structured, much like the structure of language. To Lacan, all individuals are fragmented: No one is whole. The ideal concept of a wholly unified and psychologically complete individual is just that, an abstraction that is simply not attainable. Like Freud, Lacan devises a three-part model or orders of the human psyche : the **Imaginary**, the **Symbolic**, and the **Real**. John Storey, in his book, *An Introduction to Cultural Theory & Popular Culture*, 2nd Edition, observes:

The imaginary for Lacan is precisely this realm of *images* in which we make identifications, but in the very act of doing so are led to misperceive and misrecognize ourselves. As a child grows up, it will continue to make such imaginary identifications with objects, and this

is how the ego will be built up. For Lacan, the ego is just this narcissistic process whereby we bolster up a fictive sense of unitary selfhood by finding something in the world with which we can identify (94).

Let us at this stage take a look at ‘Structural violence’ and state categorically that Paul Farmer and others find structural violence an appropriate term to use for the type of suffering that is ‘structured’ by historically given processes and forces that conspire- whether through routine, ritual, or as is more commonly the case, the hard surfaces of life – to constrain the law/agency. Through this understanding, structural violence limits people’s choices and opportunities and is difficult for the victims to escape from as it is so embedded in society; leaving them to a great degree powerless in the system they exist in. Structured inequalities in society are therefore at the core of structural violence, constraining people from reaching their full potential and depriving them of equally enjoying human rights compared to the privileged. To elaborate further on this notion, Farmer believes, “Social inequalities based on race or ethnicity, gender, religious creed, and . . . above all . . . social class are the motor force behind most human rights violations. In other words, violence against individuals is usually embedded in entrenched structural violence” (219).

The subsequent chapters of this study outline and analyze the basic characteristics of National cinema, domestic violence, and the models proposed by the psychoanalytic theorists.

CHAPTER TWO

Review of Related Literature

2.1 Preamble

In defining a cinema, are we referring to a commercial industry, to a particular body of films, or more abstractly to a particular style of filmmaking or set of narrative and thematic conventions? The definition for the term cinema has shifted from reference to the camera/projector to the essence, practice, and exhibition space. The cinema medium appeared in the mid-1890s. Filmmakers could record actor's performances, which then could be shown to audiences around the world. Travelogues would bring the sights of far-flung places, with movement, directly to spectators' hometowns. It became a technological device that became the basis of a large industry becoming a new form of entertainment and a new artistic medium. Filmmakers also had to work hard to explore what sorts of images that they could record while exhibitors had to figure out how to present those images to their audiences. This is because cinema itself was still a novelty, and a number of early films were made by travelling showmen. In the nineteenth century, film shows were also offered as a part of the evening's entertainment at the local music-hall, as an interlude between live acts in the United States.

As the popularity of the pictures grew, it became financially viable to show films in a designated venue to which audiences returned week after week. Instead of touring with the same films round to different audiences as the travelling showmen had done, the proprietors of these fixed-site cinemas found it necessary to obtain new films every week to sustain the audience's interest. Due to the demand for variety from the audience, it became impossible for proprietors to buy a few films outright and make a living out of showing them again and again in different venues. Considerably, exhibitors began to obtain their films through a

distributor, who supplied films on a rental basis, sending out new films each week. The roles of film producers and exhibitors became more defined and specialised, and the financial interests of each group became more divergent from the other. Let us at this stage clearly state that the interest of Africans grew in cinema with the migration of people from the rural to the urban areas. And as a result of poverty ravaging most parts of Africa, most nations did not produce a feature-length film. Many nations had small populations, few theatres, little capital and virtually no technical facilities. Foreign companies handled most of the productions and distribution, and they had little to gain from promoting competition within Africa. Nations living on IMF austerity measures were unlikely to support much domestic productions. Be that as it may, the Nigerian director Ola Balogun produced musical films based on Yoruba theatre. It was Souleymane Cisse that became the motivator the African cinema was looking for, when he warned filmmakers, "...A cinema imitating that of America or Europe will be in vain" (as qtd. in Thompson and Bordwell, 605). This motivation emerged a multimillion-dollar moviemaking industry in a country that had almost no movie theatre with a sweeping success story of African cinema, what we now refer to as the 'Nollywood' which is the Nigerian movie industry.

Kristin Thompson and David Bordwell, in *Film History: An Introduction*, state:

In 1992, an enterprising trader named Kenneth Nnebue made a VHS film called *Living in Bondage*, about a husband who murders his wife and is haunted by her ghost. The movie sold over 750,000 copies and helped launch a video-based cinema that became one of Nigeria's most powerful industries. At first, the films were shot on videocassette, but filmmakers eventually shifted to digital cameras and computer-based editing. By 2008, there were 300 producing companies making 200

new DVD and VCD releases each week. The industry was taking in an estimated \$200 million per year and employing hundreds of thousands of workers. Some films were in regional languages such as Hausa and Yoruba, while many of the most popular were in English. They circulated throughout Africa and thanks to internet sales around the world (605).

As an observer had remarked, “it is the only film industry in the world that’s completely controlled by black people” (as qtd. in Thompson and Bordwell, 605). Cinema by virtue of the ontology of its signifier, is seen as invoking the national imaginary more powerfully but it also invokes more explicitly socio-political, religious, and economic forms of the imaginary because of the institutional means of its consumption.

According to Walsh, Shohat and Stam, in an argument, see the cinema as “homologizing the symbolic nation or empire because of the collective means of cinema’s consumption” (9). Then if the imagination of a nation is collectively re-described as unity, the cinema audience is a collective gathering which takes on a subjective unity through its interpretation by a film. That is, our cinema can make us begin to re-examine our actions and belief system, so as to shape it to accommodate and make our society safe even for the generations yet unborn.

The cinema has pioneered more innovations in dramatic narrative than either of its fellow media, radio and television. Like them, it is the child of twentieth-century technology; but it appeared on the scene before them. A whole series of inventions and discoveries had to come together to make the cinema possible. Some of these were not new because the projection of backlit images through a lens, in other words the magic lantern, dates back as far as the seventeenth century. The discovery of the phenomenon of persistence of vision, i.e. a rapid succession of static images producing the illusion of movement on the retina, resulted

in a number of optical toys in the nineteenth century, such as the phenakistoscope, the zoetrope and the praxinoscope. The development of photography, from the work of Daguerre and Fox Talbot in the 1830s onwards was the crucial preparatory step. With the last missing link, celluloid-based rolls of film, provided in 1889, the way was clear for Auguste and Louis Lumiere to create the cinematograph – camera, printer, and projector all in one. We can then begin to date the birth of the cinema precisely. It was soon discovered that the new medium opened up fresh narrative possibilities. Early studio work owed much to theatrical practice, but the dramatic effectiveness of location shooting was established as early as 1903 by Porter's *The Great Train Robbery*. Of course, it took time before filmmakers realized that the new medium enabled them not only to tell old stories in a new way but to tell different stories, beyond the reach of the theatre.

2.2 The National cinema

The National Cinema means the cinematic products of a given nation or country imbued with some core values specific to the given nation (National identity). National identity in this sense is all about the experience of belonging to such a community, being steeped in its traditions, its rituals and its characteristic models of discourse. Higson maintains, “It is widely assumed that the rituals of mass communication lay a central role in re-imagining the dispersed and incoherent populace as a tight-knit, value-sharing collectivity, sustaining the experience of nationhood” (65).

Although, it is a fact that some people do not go to the cinema or take part in popular culture due to some constraints that could be religious, but it is pertinent to note that when describing a national cinema, there is a tendency to focus only on those films that narrate the nation as just this finite, limited space, inhabited by a tightly coherent and unified community, closed off to other identities besides national identity or, the focus is on films

that seem amenable to such an interpretation. Let us take a look at the crux of the matter as Andrew Butler, in his book *Film Studies* believes, “National Cinema should be the label given to the study of films from a given country which pays particular attention to the production context (funding bodies and production facilities) and distribution networks that allows those films to be exhibited” (126).

The films selected for this discourse are studied for the way they display, and create a sense of national identity. National identity here means the set of characteristics held in notional common by citizens of a given country. Though some media critics nowadays bring a twist to this sort of argument by insisting that the modern nations are imagined communities. For instance, as Hollywood films travel effortlessly across national borders, they may displace the sort of ‘indigenous’ films that might promote and maintain specific national identities. On the other hand, the entry of ‘foreign’ films into a restricted national market may be a powerful means of celebrating cultural diversity, transnational experiences and multinational identities. National cinemas were the product of a tension between home and abroad, between the identification of the homely and the assumption that it is pretty distinct from what happens elsewhere. Higson posits:

On the one hand, a national cinema seems to look inward, reflecting on the nation itself, on its past, present, and future, its cultural heritage, its indigenous tradition, its sense of common identity and continuity. On the other hand, a national cinema seems to look out across its borders, asserting its difference from other national cinemas, proclaiming its sense of otherness (67).

Films have been made as co-productions, bringing together resources and experiences from different nations; example a UK-based Nigerian, Obi Emelonye’s production of *Onye Ozi*

(2013). The debates about national cinema need to take greater account on the diversity of reception, the recognition that the meanings an audience reads into a film are heavily dependent on the cultural context in which they watch it, knowing well that the movement of films across borders may introduce exotic elements to the indigenous culture. In order to buttress the view on diversity Butler states:

Just as the national characteristics vary between countries, so do the contexts of productions. It is because the creation of a national character is in the interest of state, either for governing its citizens at home or exporting a product (material or ideological or both) abroad, in many countries the government has input into the film industry. This might be tax breaks for investment, quotas of how much domestic product must be shown at cinemas or on television, or actual investment or subsidy via Arts Councils and Film Commissions (127).

To promote films in terms of their national identity is also to secure a prominent collective profile for them in both the domestic and the international marketplace, that is, a means of selling the films and giving them a distinctive brand name. According to Higson, John Hill argues, “films made in a particular nation-state need not necessarily invoke homogenising national myths and may precisely be sensitive to social and cultural differences and to the plurality of identities within that state” (72). National boundaries have a significant structuring impact on the socio-cultural formations of a given state. In this postmodernist era, one could advocate for a film culture that accommodates diverse identities, images and traditions, but it is undoubtedly important to promote films that deal with values that are culturally specific. In any case, let us state categorically, that the contingent communities that cinema imagines are much more likely to be either local or international than national.

Ian Jarvie posits, in a recent postulation that “national cinema is the realist project that ... would reflect the times, the lives and the culture of a country’s population” (75). One has to understand that to be a competent person in the modern world requires a certain cultural access; provision of the culture and access to it required a state tied to a cultural complex that embraced the citizens most often in the form of a nation. Movies may be an early communications technology. They are part of the nuts and bolt kits of modern communication technologies, especially those for dramatising fictions, and for presenting news and information. The claim here becomes very vital, that there is no reason whatsoever why a national cinema should not acknowledge, discuss, and combat internal differences, situations, and tensions evident in its immediate society. On the other hand, Ulf Hedetoft, in “Contemporary Cinema: Between cultural globalisation and national interpretation” states:

Contemporary Cinema, like other types of visual mass communication, is increasingly embedded in discourses of globalisation. However, as is the case with globalisation generally, its discrete manifestations are full of paradox and tension. They are complex, heterogeneous phenomena, caught between their national or local origin, the homogenising tendencies represented by the global village and its inroads on the particularities of the national, and the tendency for those at the receiving end of transnational cultural process to reinterpret and reinvent extraneous cultural influences within their own field of mental vision, their own interpretive and behavioural currency (278).

Let us state categorically that the paradox is that for a cinema to be internationally and nationally popular it could have been international in scope and standard. That is to say, it could be defined in ‘Hollywood’ standard.

2.3 Contemporary African Cinema

The development of theatre brought about the evolution of film as a theatrical art form. It is a continuing argument amongst theatre scholars that film as an art form cannot be isolated from the theatre. Nwabueze admits, “film also constitutes an integral part of theatre” (17). Film can be engaging in various ways in its developmental process due to various reasons that influence the production processes and there is a strong need to search for avenues of reconciliation. The idea that film is elitist and meant for a privileged few can be alleged to be an obsolete argument. David Ker in *The African Popular Theatre: from Pre Colonial to Present Day* notes:

The film maker’s concern with the audience is linked to the very influential role which art has in Africa shaping popular opinion. There is a feeling of responsibility towards the public especially since illiteracy makes the literary means of communication difficult. As Traore puts it, “Cinema in Africa is a social political school. Cinema when there is no means of education in the service of the people can help them become more conscious of themselves (193).

In elaborating on the nature of film Thompson and Bordwell, in the preface of the book *Film Art: An Introduction* notes:

Film is a young medium, at least compared to other media: painting, literature, dance and theatre have existed for thousands of years, but film came into existence only a little more than a century ago. Yet in this evolving short span, the cinema has established itself as an energetic and powerful art form (ii).

In agreement with Thompson and Bordwell, *The World Book Encyclopaedia* states that “film has a brief history, compared to such art forms as music, theatre and painting. Film dates back only to the late 1800s. By the 1900s, filmmakers have already developed distinctive artistic theories and techniques” (n. p). Church S. Akpan in *Film: Philosophy and Practice* submits:

The arrival of film in Nigeria came with the colonial government that established a film unit as part of the information department... Afterwards it started to produce documentaries of notable events in Nigeria, as the Empire Day celebration in 1948, Small Pox and Leprosy in 1950, Port Harcourt Municipal Elections in 1950 and Queen Elizabeth the second visit to Nigeria in 1956 (5).

The views of Akpan buttress the points on the emergence of the cinema medium in Nigeria. Furthermore, Timothy-Asobele in *Yoruba Cinema of Nigeria* affirms, “Film is the least developed among the media of mass communication in Nigeria. This is traceable to the apathetic response of colonial and postcolonial governments to the challenges of cinema as an avenue for cultural identity” (39).

Our prime objective in this study is to analyze how the film medium could contribute to the fight against domestic violence in Nigeria. Our focus therefore, is on how the cinema could be used as a communicative tool in the advocacy, sensitization and circulation of information against domestic violence among the populace. It is not until the twenty-first century, media use to promote development and modernization in Africa has realized its initial promise especially with the presence of video viewing centres in every hamlet in Nigeria. Most recently scholars have recognized that the cinema, television, radio, and newspaper are reaching-out and communicating with a lot people in Africa, resulting in bridging the gap

between rural and urban people. As a result, some dividends of good governance have reached the rural and urban people. But that notwithstanding, it is not news that most people in the rural areas in Africa are still being cut off from electricity, good transport system, and so on, but we should not forget that in pre-colonial days the cinematic medium served as a vital tool for spreading information. Ikechukwu Erojikwe, in his thesis states, the questions that could always arise among researchers are:

- ❖ How effective is the cinematic medium in reaching to the grassroots?
- ❖ Can the local indigenes understand the language used in some of the films? (14).

Even when the films are appropriately made, distributed, and properly accessed by some audiences in the grassroots areas. It is evident that communication is very vital in human relationship and also in efforts to curb the menace of domestic violence as well as other related issues. But this study will not be distracted with seeking answers to these questions rather it will stay faithful to the scope of the study. On this tangent, one can state categorically that we have to employ every viable means possible in the fight against domestic violence, bearing in mind that in every second, we might lose a life due to ignorance, and abuse as a result of domestic violence. There is need to employ every vehicle that is needful, that could convince and bring about the much needed change and intervention. Hyginus Ekwuazi in the preface to *No...Not Hollywood* admits:

If the whole truth be told, Nigerian filmmakers as a whole, not merely documentary filmmakers are grossly under exposed. Nigeria filmmakers turn more to feature length films than do filmmakers in most other Africa countries; and there are more cinema facilities in Nigeria than in most African countries put together. Ironically however,

the Nigeria film culture hardly amounts to a frame of film history in the discourse of the African film” (XXI).

The question then is why is our film industry neglected and left in the hands of those who have refused to harness the full potentials of the medium? Why has the Nigerian government not contributed a lot towards the growth of her video films? Gerald Mast and Marshall Cohen in *Film Theory and Criticism* acknowledge:

The power of non-fiction film to an audience to engage its attention, and to influence its behaviour is demonstrated with equal success in that large and generally undistinguished body of films that teach and train people. These training films are used everywhere, from Kindergarten classrooms to battle fields, information centres, and within their modest expectation are very successful. Children can be introduced to safety procedures, teenagers to sex education... (37).

Furthermore in analyzing films it is pertinent to agree with the words of Thompson and Bordwell when they state that:

Film communicates information and ideas and they show us places and ways of life we might otherwise not know. Important as these benefits are though sometimes more is at stake, films offer us ways of seeing and feeling that we find deeply gratifying. They take us through an experience. The experiences are often driven by stories, with characters we come to care about, but a film might also develop an idea or explore visual or sound textures. A film takes us on a journey, offering a patterned experience that engages our minds and emotions (25).

The role of cinema in addressing issues as well as ability to cover a wide range of audience makes it necessary for various organizations to employ this medium. Theatre as an art form shares so many philosophies with the cinema. Arnold Hauser in *The Film Age*, notes “the theatre is in many respects the artistic medium most similar to the film, particularly in view of its combination of spatial and temporal form; it represents the only real analogy to the film” (30). In assessing the potential power of the cinema, and evaluating what successes it has recorded over the decades in Africa, an International organization, FilmAid (2010), in explaining their role in using the cinema as a tool for development observes:

Film Aide is a global implementing partner of the UNCHR and currently operates in two refugee camps in Kenya, where it assists refugees in Sudan, Somalia, Ethiopia, Uganda, Rwanda, Eritrea, and Democratic republic of Congo. Its signature “outdoor evening screening” takes place several nights per week and has reached up to 30,000 people in one evening. Film Aid’s “Day time screening” are followed by group discussions enabling a deeper discussion enabling about topics of concern. Topics addressed in these videos include conflict resolution and peace building, health education (e.g HIV/AIDS, Cholera, Malaria prevention), landmine awareness, and prevention of sexual abuse and gender based violence among women and girls, repatriation, information and more.

From the report above, one can convincingly infer that our efforts of having an effective entertainment education will work when everybody understands the need for this vital information to be disseminated properly to people who really need it. Paulo Friere in *Pedagogy of the Oppressed* is of the view that:

Education thus becomes an act of depositing and the teacher is the depositor. Instead of communicating, the teacher communicates and makes deposits which the students patiently receive, memorize and repeat. This is the “Banking” concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing in deposits. They do, it is true, and have the opportunity to become the collectors or categories of the things they store. But in the last analysis, it is away through lack of creativity, transformation and knowledge in this last best misguided system. For apart from inquiry, apart from praxis, individuals cannot be truly human. Knowledge emerges only through invention and re-invention, through restless, impatient continuity, hopeful injury human being pursue in the world, and with each other (34).

Sincerely, our efforts will be seriously undermined if the entertainment education programmes which have been packaged in its cinematic form fails to communicate to its target audience by getting them inspired to motivate reasonable result.

2.4 Domestic Violence

In this discourse, domestic violence is the physical or mental assault of one member of the family by another member. This is usually seen where the victim shares some degree of personal relationship with the perpetrator. Emmanuel Edukugho, in “Domestic violence threatens social, family stability” published on

<http://www.vanguardngr.com/2013/06/domestic-violence-threatens-social-family-stability>

The wave of domestic violence in all its forms sweeping across our country is disturbing and a source of serious concern to many people. Personal safety within family framework can no longer be taken for granted. Most victims of domestic violence are left to suffer in vain, sometimes killed, seriously injured or permanently disabled. Ordinarily, domestic violence is that kind of violence that happens between family members in the home or during relationship between couple or would-be-couples. In the case of battery, usually, response by neighbours, security agencies like police, even family members are not swift or sharp enough before any damage is done to either of the feuding parties, most likely the women (wives) and children. There is no symbolic support for the victim from the immediate environment or neighbourhood. As the world changes and crimes are becoming rampant, so also should be our feelings of security. It's not enough apportioning blame on the husband who likes to turn the woman into a punching bag. It is also helpful to ask what would have driven him to such brutality.

Chidera Obasi, a final year student in the department of Theatre and Film Studies, UNN in an interview endorses, "There is nothing positive about domestic violence, and it is rather destructive in nature". There was a recent case of a young man who battered his banker-wife to death barely few months after a high society marriage in Lagos. The sympathy of all civilised and decent people must go to the victims for the atrocity against her. However, these attacks could be reminder that others in several parts of this country having strained relationships with their spouses are not immune from such acts of brutality and inhumanity.

Our people should learn to take active part in the protection of neighbours and not be complacent, claiming that they do not want to interfere in the private affairs of others.

The Wikipedia online Free Encyclopaedia, in

<http://en.wikipedia.org/wiki/Violence#Causes> states:

Globally, violence takes the lives of more than 1.5 million people annually: just over 50% due to suicide, some 35% due to homicide, and just over 12% as a direct result of war or some other form of conflict. For each single death due to violence, there are dozens of hospitalizations, hundreds of emergency department visits, and thousands of doctors' appointments. Furthermore, violence often has lifelong consequences for victims' physical and mental health and social functioning and can slow economic and social development. Violence in many forms is preventable. Evidence shows strong relationships between levels of violence and potentially modifiable factors such as concentrated poverty, income and gender inequality, the harmful use of alcohol, and the absence of safe, stable, and nurturing relationships between children and parents. Scientific research shows that strategies addressing the underlying causes of violence can be effective in preventing violence.

On the other hand, Charles O. Okereke, in his article “Domestic Violence: Human not Gender” published on <http://www.nigeriamasterweb.com/DomesticViolence.html> concedes:

Domestic violence is condemned in all its manifestations. Be it husband to wife or wife to husband. All efforts in combating this ugly inhumane, or will I say animalistic behaviour are on top gear. Every

abuse is absence of love and respect from both sides. If one treats another the way he or she wants to be treated, the other party in their right senses will reciprocate. Sadly, the situation most of the time is not of reciprocity, but that of the survival of the fittest. We see the strong preying on the weak. This is both natural and human. Following the rule of Law, woman is not always on the receiving side. Women have been protected in the civilized world with laws against domestic violence geared in their favour. This is a good gesture, provided checks and balances are set up to discourage undue advantage of these laws. A national survey funded by the Centre for Disease Control in the United States found that nearly 40% of all domestic violence victims were men. This figure represents approximately 835,000 men a year, abused by intimate partners.

It is in view of the statements made above that Aihie believes:

In parts of the third world generally and in West Africa, in particular, domestic violence is prevalent and reportedly justified and condoned in some cultures. For instance, 56% of Indian women surveyed by an agency justified wife-beating on grounds like –bad cook, disrespectful to in-laws, producing more girls, leaving home without informing, among others... In Africa, 25% of women in Dakar and Kaolack in Senegal are subjected to physical violence from their partners and that very few admit that they are beaten – while 60% of domestic violence victims turn to a family member, in three-quarter of the cases, they are told to keep quiet and endure the beatings... In Nigeria, Amnesty International (2007) reports that a third (and in some cases two-thirds)

of women are believed to have been subjected to physical, sexual and psychological violence carried out primarily by husbands, partners and fathers while girls are often forced into early marriage and are at risk of punishment if they attempt to escape from their husbands. More pathetic is the revelation of gross under reporting and non documentation of domestic violence due to cultural factors (1-2).

Domestic violence against women and other defenceless victims are often seen as a personal affair which is shielded from external scrutiny. It is rather observed that victims experience abuses such as beating, starving, shouting from a partner, slapping, pushing, kicking, flogging (which could be achieved with all sorts of prop), some are being locked outside sometimes in the cold and at the mercy of other night hazards, acid bath, rape, in the hands of their abusers. Some of which sometimes result in the death of the victim, and some other forms of abuse which our outrageous stigma and culture of silence make the victims endure. It has become a verifiable fact that many victims of domestic violence in Nigeria do not report the abuse cases for fear of reprisal from abusers or the belief that the police and the judicial system cannot help. Their fears are sometimes justified because even when they report, the police are also reported to frequently dismiss cases of domestic violence as a 'private matter'. These are more of the reasons why a scholar like Ine Nnadi concedes:

The fact is, the problem of violence against women in Nigeria is rooted in the traditional patriarchal leanings of the society amongst other facts. Usually men were recognized in traditional Nigerian society as superior to women, husbands had a right to chastise their wives and women were subordinate to men within the family (2).

Domestic violence can come in different forms and with this in mind, Aihie outlines these forms pointing out:

There are different forms of abuse a person may be subjected to in the home. They include:

❖ Physical abuse:

This is the use of physical force in a way that injures the victim or puts him/her at risk of being injured. It includes beating, kicking, knocking, punching, choking, confinement. Female genital mutilation, and tribal marks could be physical abuse. Physical abuse is one of the commonest forms of abuse.

❖ Sexual Abuse:

This includes all forms of sexual assaults, harassment or exploitation. It involves foisting on a person to participate in sexual activity, using a child for sexual purposes including child prostitution and pornography. Marital rape is also a serious case of sexual abuse.

❖ Neglect:

This includes failure to provide for dependants who may be adults or children, denying family members food, clothing, shelter, medical care, protection from harm or a sense of being loved and valued.

❖ Economic Abuse:

This includes stealing from or defrauding a loved one, withholding money for essential things like food and medical treatment, manipulating or exploiting family member for financial gain, preventing a loved one from working or controlling his/her choice of occupation.

❖ Spiritual Abuse:

This includes preventing a person from engaging in his/her spiritual or religious practices or using one's religious belief to manipulate, dominate or control him/her.

❖ Emotional Abuse:

This includes threatening a person or his or her possession or harming a person's sense of self-worth by putting him/her at risk of serious behavioural, cognitive, emotional or mental disorders. Shouting at a partner could be the most common part of this class of abuse. Also included in emotional abuse are name-calling, criticism, social isolation, intimidating or exploitation to dominate, routinely making unreasonable demand, terrorizing a person verbally or physically, exposing a child to violence, and over-pampering a child could be an abuse. Leaving the house without notice could be another way of abusing your partner emotionally (3-4).

To support Aihie's views on forms of abuse, Law Eze, a lecturer at National Institute for Cultural Orientation (NICO), Nigeria in an interview maintains, "Couples especially the married, should be made to understand that the act of leaving the house without notice could

be an abuse on one's partner". It could be relevant to note that domestic abuse may occur once, or it may occur repeatedly often in an escalating manner. We may also note that a person may be subjected to more than one form of abuse at a given moment.

Let us also observe that the term 'Structural violence' was first introduced to social research in the 1960s by Johan Galtung and has become a concept particularly referred to in public health research and medical anthropology. Farmer and others, in "Structural Violence and Clinical Medicine" believe:

Structural violence attempts to explain why certain people in society are particularly at risk of unnecessary suffering and/or death, accusing political, economic, and social structures within society of hindering people from meeting their needs and reaching their full potential (1686).

Due to the ineffectiveness structures within society, it is difficult to hold anyone responsible for this discrimination, making structural violence a complex issue to overcome. Farmer then defines 'structural violence' as "normalised social arrangements embedded in society – economic, religious, cultural, political . . . that cause disparities in access to resources" (1686). Violence here is used to highlight the suffering imposed on the victims, even though the violence inflicted is not visible and generally goes unnoticed. According to Galtung, violence is, "insults to basic human needs, and more generally *life*, lowering the real level of needs satisfaction below what is potentially possible" (197). Also, Farmer and others find structural violence an appropriate term to use for the type of suffering that is 'structured' by historically given processes and forces that conspire- whether through routine, ritual, or as is more commonly the case, the hard surfaces of life – to constrain the law/agency. Through this understanding, structural violence limits people's choices and opportunities and is difficult for the victims to escape from as it is so embedded in society; leaving them to a great degree

powerless in the system they exist in. Structured inequalities in society are therefore at the core of structural violence, constraining people from reaching their full potential and excluding them from equally enjoying human rights compared to others.

2.5 Some cases of Domestic Violence in Nigeria

Punch, a Nigerian newspaper, published on its web page

<http://www.punchng.com/metro/page/3/>

The police in Lagos have arrested a 33-year-old woman, Biola Gbadamosi, for allegedly murdering her husband, Jamiu, in the Ikorodu area of the state. According to the police, the suspect, who is a nursing mother, stabbed her husband with a knife during an argument over rice. *PUNCH Metro* learnt that the suspect and her husband, who is a Vehicle Inspection Officer, had a history of domestic violence prior to the incident. Biola, who spoke to our correspondent while fighting back tears, said she had no intention of killing her husband, adding that she only stabbed him once on the thigh. She said, “Jamiu and I dated for four years, but when I got pregnant this year, we did introduction and I started living with him in Idi Iroko, Ikorodu. However, when I was three months pregnant, he started beating me. Most times, he takes alcoholic drink and he comes back home drunk and starts beating me for flimsy reasons. He even had a kidney ailment. One day, he came home drunk, accused me of infidelity and started beating me. He said he had been told that I was going to poison his food, but I continued to endure. I, however, reported the beatings to his mother and siblings”. The suspect said after being delivered of a baby

in August, she usually went to her family's house in Somolu from where she would take her baby for post-natal.

She said on September 7, 2013, she returned home with her baby only to have a fight with her husband hours later. She said, "While I was about leaving my parents' home, my husband called to say that he was broke and I should make money available for the weekend. When I got home, I started cooking fried rice but my husband, who was drunk, said he did not like it. I jokingly called him a bush man and an argument ensued. "While we were arguing, a neighbour, who sells drinks, came into our flat to collect money that we owed her. I was grating carrots with a knife when my husband slapped me and said I must leave his house that night. "I used the knife I was holding to strike him on the thigh and he started bleeding profusely. The neighbours and I took him to a hospital. At the hospital, I was told that my husband's injury was not deep, so neighbours said I should take my baby home".

The suspect told *PUNCH Metro* that the next morning; the landlord informed her that her husband died at midnight. "The matter was reported at the Owutu Police Division and I was arrested," she said. The suspect, who claimed to be an Ordinary National Diploma degree holder from Ibadan Polytechnic, insisted that her husband's killing was not deliberate. While pleading with the police to show her mercy, she said, "My little baby, Oluwaseyifunmi, is with my husband's family and I fear that my child will never get to know me if I am sent to

prison. My breasts are still filled with milk and no baby to suckle them”.

When our correspondent visited the scene of the incident, the landlord, Theophilus Kalejaiye, said the couple had a history of violence. Police Public Relations Officer, Ngozi Braide, who confirmed the incident to our correspondent on the telephone, said the matter had been transferred to the State Criminal Investigation Department, Yaba for further investigation.

In another related story published by the Punch, <http://www.punchng.com/metro/mother-burns-daughter-with-hot-iron/>

A woman, identified simply as Mrs. Maxwell, has been arrested by the police for allegedly assaulting her daughter, Blessing, with a hot pressing iron. Blessing, a primary three student of the Lagos Model Nursery and Primary School, Ikeja GRA, was allegedly assaulted last Monday by her mother for licking the baby’s food. *PUNCH Metro* gathered that the incident came to light after a neighbour, who lived within the Police College Barracks, Ikeja, with the Maxwells, allegedly called the authorities of the LMNPS to complain about Blessing’s condition. Blessing’s father is said to be a police corporal.

A source within the school, who spoke on the condition of anonymity, said, “It was last Friday that we got the anonymous call. At the time, two of Blessing’s younger siblings were in school, so we called them aside and asked after Blessing. “At first, they were both scared that they would get into trouble with their mother if they told the truth but

they eventually opened up and said their mother had used a hot pressing iron on Blessing”.

The Head Teacher of the school, accompanied by some other employees of the school, was said to have visited Blessing at home. It was learnt that on arriving at the Maxwell’s house, Blessing was seen sitting outside their flat, sporting burn marks all over her body. The source said, “We tried to question Blessing about what happened to her, but she was scared of her mother. Eventually, we went into the house and confronted the mother, but she lied that hot water had mistakenly poured on Blessing. When we asked if Blessing had received medical attention for her injuries, her mother got annoyed and dragged Blessing into the house. She then refused to answer more questions. Since it was a police barracks, we thought it wise to leave quietly before things got out of hand. The most painful aspect of the whole issue is that despite Blessing’s wounds, their neighbour told us that she had been carrying out house chores like before. From what I saw, that girl is so injured that I didn’t expect that she would be able to come to school for the rest of the term. Not one of us guessed that she was being abused at home.

PUNCH Metro gathered that both mother and child were picked up by officials of the Lagos State Ministry of Women Affairs and Poverty Alleviation after the school authorities alerted the ministry. Blessing was said to have been picked up by a Lagos State Ambulance Service bus.

The *Nigerianeye*, published on its website, <http://www.nigerianeye.com/2013/12/mother-of-4-kills-husband-over-n100-in.html>

Tragedy struck, yesterday, at Oloje area of Ilorin when a housewife simply identified as Mariam allegedly struck her bricklayer husband to death with a stick following altercations between them over N100. It was gathered that the woman, a mother of four all late, had recently returned into her matrimonial home after she parted ways with her husband following irreconcilable differences.

The incident which occurred yesterday, had since thrown the community into mourning as sympathisers thronged the deceased's compound. An eye-witness told newsmen that their relationship went sour again yesterday morning, leading to a hot argument between them over N100 which the woman was said to have demanded from the husband. The deceased, the source added, was said to have told the wife that he had no money which did not go down well with the wife thereby degenerating into a hot argument between them.

During the process, the wife was said to have picked a stick and hit the husband on his head and he fainted.

He was immediately rushed to a nearby private hospital where he was pronounced dead.

As the news of the man's death filtered in, the woman on realising the gravity of the incident was said to have locked herself up in a room and inflicted wounds on her body using a razor blade.

To avert another tragedy, residents of the area, according to sources, forced the door open and dragged the culprit out naked before the police were invited to effect her arrest.

When newsmen visited the deceased's family compound, family members and residents of the area maintained sealed lips.

2.6 Psychoanalysis

Psychoanalytical interpretation deals with mental development and interpretation, primarily as an expression in an indirect and fictional form, of the state of mind and the structure of the personality of an individual. This approach emerged in the early nineteenth century, as part of the romantic replacement of earlier mimetic and pragmatic views by an expressive view of the nature of literature. Sigmund Freud, in the 1920s developed the dynamic form of psychology that he called 'psychoanalysis' as a procedure for the analysis and therapy of neuroses, but soon expanded it to account for many developments and practices in the history of civilization including warfare, mythology, and religion, as well as literature and other arts. In the interpretation of objects and residual experiences present in the unconscious of an individual, M. H. Abrams states:

According to Freud, also present in the unconscious of every individual are residual traces of prior stages of psychosexual development, from earliest infancy onward, which have been outgrown, but remain as 'fixations' in the unconscious of the adult. When triggered by some later event in adult life, a repressed wish is revived and motivates a fantasy, in disguised form of a satisfaction that is modelled on the way that the wish had been gratified in infancy or early childhood. The chief enterprise of the psychoanalytic critic, in a

way that parallels the enterprise of the psychoanalyst, as a therapist, is to decipher the time content, and thereby explain the emotional effects on the reader, of a literary work by translating its manifest elements into the latent, unconscious determinants that constitute their real but suppressed meanings (258).

In 1920, Freud had developments in Theory of mental structures, dynamics, and processes. It is in explaining these developments that Abrams endorses:

Prominent among these developments was Freud's model of the mind as having three functional aspects: the Id (which incorporates libidinal and other desires), the Superego (the internalization of social standards of morality and propriety), and the Ego (which tries as best it can to negotiate the conflicts between the insatiable demands of the Id, the impossibly stringent requirements of the superego, and the limited possibilities of gratification offered by reality) (258).

Freud in elaborating the 'ego psychology' maintains, "... the 'ego' in contriving the work, consciously manages to mediate between the conflicting demands of the Id, the Superego, and the limits imposed by reality (259). On the other hand, Wikipedia, free encyclopaedia in <http://en.wikipedia.org/wiki/Psychoanalysis> states:

Structural theory divides the psyche into the Id, the Ego, and the Super-Ego. The id is present at birth as the repository of basic instincts, which Freud called "*Triebe*" ("drives"): unorganised and unconscious, it operates merely on the 'pleasure principle', without realism or foresight. The ego develops slowly and gradually, being concerned

with mediating between the urgings of the id and the realities of the external world; it thus operates on the 'reality principle'. The super-ego is held to be the part of the ego in which self-observation, self-criticism and other reflective and judgemental faculties develop. The ego and the super-ego are both partly conscious and partly unconscious.

Freudian theories believe that adult problems can be traced to unresolved conflicts from certain phases of childhood and adolescence, caused by fantasy, stemming from their own drives. Freud, based on the data gathered from his patients early in his career, suspected that neurotic disturbances occurred when children were sexually abused in childhood, this he also termed Seduction Theory.

In the same vein, Carl Jung's emphasis is not on the individual unconscious, but on what he calls the 'collective unconscious', shared by all individuals in all cultures, which he regards as the repository of racial memories and of primordial images and patterns of experience that he calls, archetypes. Jung sees a work of art, like the myths whose patterns recur in diverse cultures, an expression of the archetypes of the collective racial unconscious. According to Abrams, Jung emphasizes:

A great author possesses, and provides for readers, access to the archetypal images buried in the racial memory, and so succeeds in revitalizing aspects of the psyche which are essential both to individual self-integration and to the mental and emotional well-being of the human race (260).

Jacques Lacan's concepts concern the "mirror stage", the "Real", the "Imaginary" and the "Symbolic", and the claim that "the unconscious is structured as a language". The Imaginary, is the pre-historic stage of language. The Symbolic, is the stage after the acquisition of

language, and the intervenient between the imaginary and the symbolic is the Mirror stage. The mirror stage becomes the moment when the infant learns to identify with his or her image in a mirror, and so begins to develop a sense of a separate self, and an (illusory) understanding of oneself as an autonomous subject, that is later enhanced by what is reflected back to it from encounters with other people. Abrams believes:

... in Lacan's theory, is the realm of the law of the father, in which the 'phallus' (used in a symbolic sense to stand for male privilege and authority) is 'the privileged signifier' that serves to establish the mode for all other signifiers (261).

On the other hand, Storey maintains:

Looking in the mirror (real or imagined, we begin to construct a sense of self. The mirror phase is the moment (supposedly between the ages of 6 and 18 months) when we first recognize ourselves in a mirror. On the basis of this recognition or, more properly, *misrecognition* (not the self, but an image of the self), we begin to see ourselves as separate individuals; that is, we see ourselves more complete, more unified than our physical development actually warrants. The Mirror phase heralds the moment of entry into an order of subjectivity Lacan calls the Imaginary (93).

Let us at this juncture state categorically that, Lacan's account of the development of structure with regards to linguistic structuralism has had an enormous influence on cultural studies especially on the study of the cinema. Lacan's first official contribution to psychoanalysis was the mirror stage, which he described as formative of the function of the

'I' as revealed in psychoanalytic experience. By the early 1950s, he came to regard the mirror stage as more than a moment in the life of the infant; instead, it formed part of the permanent structure of subjectivity. In "the Imaginary order," their own image permanently catches and captivates the subject. Lacan explains that "the mirror stage is a phenomenon to which he assigns a twofold value. In the first place, it has historical value as it marks a decisive turning-point in the mental development of the child. In the second place, it typifies an essential libidinal relationship with the body-image. Lacan as published by Wikipedia in http://en.wikipedia.org/wiki/Jacques_Lacan emphasizes:

The mirror stage describes the formation of the Ego via the process of objectification, the Ego being the result of a conflict between one's perceived visual appearance and one's emotional experience. This identification is what Lacan called alienation. At six months, the baby still lacks physical co-ordination. The child is able to recognize themselves in a mirror prior to the attainment of control over their bodily movements. The child sees their image as a whole and the synthesis of this image produces a sense of contrast with the lack of co-ordination of the body, which is perceived as a fragmented body. The child experiences this contrast initially as a rivalry with their image, because the wholeness of the image threatens the child with fragmentation — consequently the mirror stage gives rise to an aggressive tension between the subject and the image. To resolve this aggressive tension, the child identifies with the image: this primary identification with the counterpart forms the Ego. Lacan understands this moment of identification as a moment of jubilation, since it leads

to an imaginary sense of mastery; yet when the child compares their own precarious sense of mastery with the omnipotence of the mother, a depressive reaction may accompany the jubilation. In other words, the mirror image initiates and then aids, like a crutch, the process of the formation of an integrated sense of self.

The next chapter discusses the films chosen for discourse and in its subsequent chapters analyzes, and ensures the application of the cinematic and psychoanalytic tendencies embedded in the theories that form the framework of the study.

CHAPTER THREE

Evaluation Of The Selected Movies

3.1 Preamble

African cinema focuses on social and political themes rather than any commercial interests, and is an exploration of the conflicts between the traditional past and modern times. The political approach of African film makers is clearly evident in their works. The filmmakers start by recalling the neocolonial condition of African societies like the class of violence discussed in this study (domestic violence). The situation contemporary African societies live in is one in which they are dominated on several levels: politically, economically, religiously, and culturally. African filmmakers stressed their solidarity with progressive filmmakers in other parts of the world telling the African story as it affects Africans. African cinema is often seen a part of Third Cinema. The role of the African filmmaker is often compared to traditional Griots. Like them their task is to express and reflect communal experiences.

3.2 Synopsis of *Chineze Anyaene's Ije*

Anya kills her husband along two (2) other of his friends because she has to defend herself from sexual assault. Now she has to face the wrath of the law and go to prison if found guilty of murder. The twist of the story is that nobody believes the testimony of Anya in the murder case; a crime she did not consciously commit. A high female lawyer, Patricia Barone, who happens to be Anya's attorney, wants her to agree to manslaughter; that she had a gun, before the guys threatened them (she and her husband) and in the midst of defending themselves, she shot her husband. Anya refuses to agree with her lawyer and the case gets so complicated that it takes Anya's younger sister, Chioma, to fly into Los Angeles from Lagos, Nigeria in order to help the sister and a new lawyer, Jalen Turner, whom she (Chioma) has to get to replace Patricia Barone, crack the case so that her sister (Anya) to regain her freedom.

Mr. Turner and Chioma were successful in cracking the case with an important help from a little girl Rachel Finegold, who usually comes around Michael's house to play. Rachel tells Chioma about an illegal immigrant, Catherine Vasquez, who happens to be Anya's part-time housemaid, whose pendant Chioma also finds in Michael's house the night she came. Michael, Anya's husband, pays Mrs Vasquez an additional sum of money so she can stay back in his house to serve drinks on that day where he is playing Poker (Game of cards) with his two rapper friends, the same day the crime was committed in his house which makes Miss Vasquez a primary witness to the crime. Miss Vasquez has to testify in the court room if Anya could be able to regain her freedom, which she did. Mr Turner has to forgo his final statement before the Jury decides Anya's fate and decides to let Anya tell the court everything she thinks happened that night without interruption and cross-questioning by any prosecutor. By the time Anya finishes narrating her harrowing experience in the hands of her husband and his friends, 'the silence of the graveyard' overtakes the courtroom. The Jury decides to find Anya guilty of a lesser crime (voluntary manslaughter committed under physical and emotional duress. A crime of passion), and finds her innocent of the crime she is being charged by insisting that the lethal force used in her situation is for self-defense that is by preventing Michael from sexually assaulting her. Anya is sentenced to two hundred and ten days in jail with one hundred and eighty days already served. She regains her freedom after serving the remaining days in her sentence.

3.3 Thematic Analysis of *Ije*

3.3.1 Rape

Rape is a type of sexual assault usually involving sexual intercourse or other forms of sexual penetration initiated against one or more individuals without the consent of those individuals. The act may be carried out by physical force, coercion, abuse of authority or against a person who is incapable of valid consent, such as one who is unconscious, incapacitated, or below

the legal age of consent. The term *rape* is sometimes used interchangeably with the term *sexual assault*. According to Wikipedia, in <http://en.wikipedia.org/wiki/Rape>

Internationally, the incidence of rapes recorded by the police during 2010 varied between 0.2 in Azerbaijan per 100,000 people and 92.9 per 100,000 people in Botswana with 6.3 per 100,000 people in Lithuania as the median. According to the American Medical Association (1995), sexual violence, and rape in particular, is considered the most underreported violent crime. The rate of reporting, prosecuting and convicting for rape varies considerably in different jurisdictions. The U.S. Bureau of Justice Statistics (1999) estimated that 91% of U.S. rape victims are female and 9% are male. Rape by strangers is usually less common than rape by persons the victim knows.

Marital rape, also known as spousal rape, is non-consensual sex in which the perpetrator is the victim's spouse. This is a form of domestic violence, widely condoned or ignored by law, spousal rape is now repudiated by international conventions and increasingly criminalized. As in many countries, like Nigeria, Kenya, South Africa and so on, spousal rape either remains legal, or is illegal but widely tolerated and accepted as a husband's prerogative.

Wikipedia further maintains:

In some cultures of the world, where women have very few rights, it is considered unthinkable for a woman to refuse her husband's sexual demands: for instance one survey found that 74% of women in Mali said that a husband is justified to beat his wife if she refuses to have sex with him. This type of traditionally forced sex was considered a right of a husband, it was not considered a form of abuse or a

wrongdoing, and therefore it was not considered a ground for divorce for the wife.

Victims of rape can be severely traumatized by the assault and may have difficulty functioning as well as they had been used to prior to the assault, with disruption of concentration, sleeping patterns and eating habits, for example. They may feel jumpy or be on edge. After being raped, it is common for the victim to experience acute stress disorder, including symptoms similar to those of post-traumatic stress disorder, such as intense, sometimes unpredictable emotions, and they may find it hard to deal with their memories of the event. In the months immediately following the assault, these problems may be severe and upsetting and may prevent the victim from revealing their ordeal to friends or family, or seeking police or medical assistance. This is very evident with Anya because she is a victim of rape in the hands of the husband and his rapper friends. She also resolves not to reveal to anyone the truth of what has happened that night at her house until Chioma gets to the only primary witness of the incident, Carolina Vazques, who helps Anya tell the naked truth, before Anya summons the courage to tell the truth in court.

ANYA: When I was a child in Nigeria, I told myself that if a man wanted to have me, I will let him take the body and I will send my mind away. It almost happened once before, but my father killed the man before he could touch me. Husbands are not fathers, Mine was not even a man. *(Flashback – While ANYA calls out to her husband for help, MICHAEL asks his friends to hold ANYA down so he too could take a turn in the rape act, when ANYA suddenly breaks the head of one of MICHAEL’S friends with a glass cup closest to her and*

rushed for MICHAEL'S gun which she uses to shoot MICHAEL and his friends, but MICHAEL does not die instantly. Anya sits for some time to watch MICHAEL before she goes to dial 911)

In 2005, some aid industry organizations working in Africa stated that around 60% of combatants in the Second Congo War were HIV-infected, and that the disease was being spread by systematic rape perpetrated by these soldiers. As victims of rape are at higher risk of suffering psychological problems, which may lead to victims most likely to engage in behaviours that create risk of contracting HIV/AIDS, drug abuse, like in the case of Anya, consuming much of alcohol suppresses her emotion and makes her a victim in the hands of Michael and his rapper friends.

Commenting on rape of children and women in recent African conflict zones, UNICEF said that rape was no longer just perpetrated by combatants but also by civilians like in the insurgent North East Nigeria. But according to UNICEF as posted by Wikipedia,

rape is common in countries affected by wars and natural disasters, drawing a link between the occurrence of sexual violence with the significant uprooting of a society and the crumbling of social norms. In Kenya reported cases of sexual violence doubled within days of post-election conflicts. They state that rape was prevalent in conflict zones in Sudan, Chad and the Democratic Republic of Congo. It is estimated that more than 200,000 women living in the Democratic Republic of the Congo today have been raped in recent conflicts. A recent study says more than 400,000 women are raped in the DRC annually.

3.3.2 Substance Abuse

Substance abuse, also known as drug abuse, is a patterned use of a substance (drug) in which the user consumes the substance in amounts or with methods which are harmful to themselves or others. The exact cause of substance abuse is impossible to know because there is not just one direct cause. However substance abuse and addiction is known to run in families. One theory suggests there is a genetic disposition which predisposes certain individuals toward substance abuse. Another suggests substance abuse is learned therefore, people subjected to substance abuse by those around them begin to copy the same behaviours. Substance abuse might start out as a bad habit but when and if addiction develops it manifests as a chronic debilitating disease.

In the case of Anya, Michael taught her how to take hard drugs and alcohol because of the kind of environment he exposes Anya to. Michael and his friends are into substance intake in large volumes because that is one thing that is common with musicians like singers, rappers, producers, and managers. He does bring such business associates to the house where some of the abuses do happen thereby creating an opportunity for Anya to 'Learn'. Carolina in the courtroom put it this way;

CAROLINA: Anya hates drugs even when Michael uses it.

In another scene that reveals the effect of a 'learned habit', while she is in the Correctional facility, Anya accepts drugs from Libby so she can get some sleep and she is caught with it. Libby reveals this to Chioma in one of their discussions,

LIBBY: Just these sleeping pills I got from the CO's wife who is a nurse.

CHIOMA: You gave them to her?

LIBBY: She needed a night or two of Peace. I didn't know they are going to shake down the block.

It becomes quite evident in a scene and through the report of Carolina those occasions where Michael allows his friends to have sensual experiences of the wife that she has been subjected to substance abuse.

Depending on the actual compound, drug abuse including alcohol may lead to health problems, like social problems, injuries, unprotected sex, violence, deaths, psychological addiction and so on.

3.3.3 Human trafficking

Human trafficking is the trade in humans, most commonly for the purpose of sexual slavery, forced labor or commercial sexual exploitation for the trafficker or others, or for the extraction of organs or tissues, including surrogacy and ova removal, or for providing a spouse in the context of forced marriage. Human trafficking can occur within a country or trans-nationally. Human trafficking is a crime against the person because of the violation of the victim's rights of movement through coercion and because of their commercial exploitation. Human trafficking is the trade in people, and does not necessarily involve the movement of the person from one place to another. Wikipedia states, "Human trafficking represents an estimated \$31.6 billion of international trade per annum in 2010". Human trafficking is thought to be one of the fastest-growing activities of transnational criminal organizations.

The goal of a trafficker is to turn a human being into a slave. To do this, perpetrators employ tactics that can lead to the psychological consequence of what is termed *Learned Helplessness* for the victims, where they sense that they no longer have any autonomy or control over their lives. Traffickers may hold their victims captive, expose them to large

amounts of alcohol or use drugs, keep them in isolation, or withhold food or sleep. During this time the victim often begins to feel the onset of depression, guilt or self-blame, anger or rage, and sleep disturbances. Under these pressures, the victim can fall into the hopeless mental state of learned helplessness. In the case of Anya, Michael promises to take her to the summit of her career under the guise of marriage, a promise he does not keep and a mission he does not accomplish. Michael develops 'cold feet' towards helping Anya fulfill her life ambitions after their marriage and decides to turn her into a sex object that could be used as bet whenever he plays with his friends. Anya becomes a sensual object to be shared between Michael and his friends. In the court, Deccico asks Carolina some questions that reveal that Anya has become more than a wife to Michael.

DECCICO: Do you recall ever seeing Mrs Michino kissing a man other than her husband.

CAROLINA: Yes.

DECCICO: When was this?

CAROLINA: Which time?

DECCICO: Which time? So this happened more than once that you saw ...

CAROLINA: See but Mr Michino was there.

DECCICO: Miss Vazques, did Mr Michino enjoy seeing his wife with other men...*(rephrased on the Judge's bidding after being interrupted by the Defence counsel)* Miss Vazques, you saw over the period you work at the parties, Mrs Michino being physically intimate, kissing for example, with other men while in the same room as her husband?

CAROLINA: Yes.

DECCICO: Did Mr Michino ever seem angered by these physical advances?

CAROLINA: I don't think so.

DECCICO: Did he ever kiss his wife after she kissed another man?

CAROLINA: Once.

DECCICO: Is it possible Miss Vazques, that what you saw on July 22nd, was the same thing you have been seeing other nights before, Mrs Michino having a consensual sexual experience with other men while her husband watched?

CAROLINA: I don't think so, it was different.

DECCICO: How was it different?

CAROLINA: I don't know, it just was ...

DECCICO: Sex, drugs, and Rock n' Roll ... Tell the court how many shots you heard that night.

CAROLINA: Two

DECCICO: Two shots, and you heard both shots after seeing Mrs Michino on the couch with the victims.

CAROLINA: Yes.

Human trafficking is condemned as a violation of human rights by international conventions.

3.4 Synopsis of Uche Jombo's *Damage*

Damage is a film produced by Uche Jombo and directed by Moses Inwang. The film's central theme revolves around domestic violence. It tells a story of a Nigerian couple whose daily living is characterized by regular extreme battering of spouse. Sarah (wife) and Taiwo (husband) have been on their way to receiving the couple of the year award in an event. Unknown to the public that they are no longer a couple, they see their union as a lie and reconsider their action not to continue deceiving the public, when the story takes a flashback to what their lives have been six months ago.

Taiwo so much batters Sarah, that it eventually leads to the breaking and destroying of breakable things like; glass cups, family photographs, and so on in the home irrespective of who watches them and in most cases their children are their spectators. Taiwo is always suspicious of the wife and vice versa. Feeble cases like; who calls, who visits or not, who does one talk to on the phone is always a good spark to cause a destructive squabble. The couple quarrels over individual achievements, parent's social status, and even how much money one earns/nets. These fights happen often, consciously and unconsciously they usually employ dangerous objects on one another. In one of such fights inside their matrimonial room, Taiwo hits Sarah so much that she is forced to throw a heavy glass object at him, luckily he dodges and it becomes obvious to them that Taiwo would have been harmed if he never dodged early enough.

Sarah and Taiwo are so impatient and unreasonable whenever they quarrel that they do not usually wait until they get home before they start their display of madness. They quarrel and fight everywhere, and anytime; in front of their visitors, at their kid's school,

along the road (high way) while driving, in the sitting room, at the pool, inside the bedroom, in the kitchen, and so on over minute issues.

In the midst of these squabbles, the couple still shares some moments of love and make-ups sometimes immediately after the fights especially buying gifts for one another, go shopping together, and expressing conjugal rights to one another. In one of the fight cases, Taiwo batters Sarah so much that Jude (Sarah's elder brother) has to intervene by coming over to Taiwo's house and takes the sister and her children to his own house. This causes a big feud between Jude and Taiwo, after sometime, Sarah begins to feel empathy towards the husband which prompts her pleading with the brother to allow her go back to her lonely husband. The incessant quarreling and fighting around the home affects their daughter, Dami, psychologically. She develops an awkward emotional and physical attitude towards her parents by refusing to talk to any of them, rather, she communicates to each of them through gestures and writing whenever she has to tell them something or in need of anything. These actions of Dami become a serious concern for Sarah, who hires the services of a psychotherapist who comes to the house to examine Dami. While waiting for Dami to come home, Taiwo enters and asks Sarah who the psychotherapist is, before Sarah could give a clear explanation who the man is and reason for his coming, he asks the man to leave and Sarah refuses. Another quarrel and fight erupt in the presence of the psychotherapist, in the course of the fight, Sarah picks up a pair of iron scissors which she has been mending a cloth with and attempts stabbing her husband. They struggle with it and along the line, fling the scissors, while Dami walks in immediately to share some good news with her parents. The pair of scissors pierces Dami's stomach. Dami is rushed to the hospital where the doctor confirms her dead after some attempts to save her life. It then becomes obvious to the couple that their togetherness is a huge threat to their existence and that of their kids, so they decide to remain 'separated couple'.

3.5 Thematic Analysis of *Damage*

3.5.1 Spousal Insensitivity

The couple (Sarah and Taiwo) has refused to be reasonable towards the temperament of one to another and also their children. Taiwo in his capacity as the husband and ‘Man’ of the house have remained insensitive to his wife and children, by behaving indifferent towards their social concerns and emotional feelings. This is evident in the way he insults and talks down on Sarah and her kids. The pride of having a happy, united, and lovely home is a mirage, and farfetched for Taiwo because his actions towards his household show that he doesn’t believe in it. The way he beats up Sarah at any given opportunity even in front of the maid-servant is a clear case of spousal insensitivity towards Sarah. This act of battery, is performed every time and anywhere irrespective of whose presence.

In one of the cases, when Sarah and Taiwo are invited by the son’s principal as a result of the son’s pugnacious act, as they discuss, right in the Principal’s office, Taiwo starts insulting Sarah using derogatory words to evaluate her personality and that of her family (Sarah’s parents). This singular act of Taiwo infuriates Sarah who tries to caution Taiwo before she storms out of the Principal’s office. The principal who is astonished finds it unbelievable that a supposedly responsible husband and father should put up such cantankerous attitude. Taiwo not relenting in his insensitivity pursues Sarah and continues shouting at her within the school premises, creating an unnecessary scene. As they get into their cars, they continue with the ‘madness’ continues along the highway as they drive back to their offices. It takes the intervention of a police officer to bring Taiwo back to his senses.

In another scenario, due the incessant squabble and fights between her parents, Dami, develops the habit of not talking to anybody except the younger brother at homes. She becomes indifferent about anything around her parents. She just loves to play with her phone. This becomes a serious source of concern to Sarah but Taiwo on the other hand is indifferent

towards Dami's situation. Sarah tries to convince Taiwo over Dami's case in the presence of, Dr. Olatunji, the psychotherapist, who Sarah invites to speak with Dami, Taiwo still exhibits the non-challant attitude as the following dialogue shows.

SARAH: Honey, you are home. This is Dr. Olatunji, he is a psychologist. (*To Dr.*) That is my husband, Taiwo.

DR.: Hello. (*As he goes for a handshake which TAIWO ignores*)

TAIWO: You are a psychologist...

DR.: Yes, I am.

SARAH: Sweety, I invited him to have a talk with Dami. He came highly recommended.

TAIWO: Well, Dr ... whatever you are, my daughter has neither a mental problem nor a psychological problem, so I thank you.

SARAH: Am sure she doesn't but it's nothing, let a good doctor talk to her, okay?

DR.: Sir, you see? In a case like this you never can tell, from what she has told me so far, maybe her psychological balance has taken a dangerous tilt in a downward spiral, and that type of trauma is so devastating, it compels the patient to retreat into a serene area and ...

TAIWO: Dr. I will say it one more time, my daughter is neither mental nor psychological. Now please leave my house.

SARAH: Taiwo, Dami is also my daughter and something is wrong, and I say that I am dealing with this problem once and for all.

TAIWO: Well, if she was your daughter, you won't be running around with that stupid NGO of your dad, where you are not even paid one single dime, and take care of your children like you should do at home, while am running around doing all the jobs am doing out there.

Taiwo exhibits a high level of insensitivity, and by acting indifferent over the daughter's case, which results into another squabble that finally ends Dami's life.

3.5.2 Spousal Battery

The issue of spousal battery is one of the major cases that occurs and re-occurs in almost all the scenes in the movie. One of the characteristics of the union between Sarah and Taiwo is that of incessant battery. Both of them continue to remain implacable, cantankerous, and pugnacious as if that is what the marriage is meant for. This couple quarrel and over minor issues in their house and elsewhere. Taiwo does not really care whether he is in the market place, office, church, social gathering, etc as he exhibits his ineptitude. As the couple leaves the principal's office, Sarah drives back to her office as Taiwo races behind in order to catch-up with her. Along the highway, another display of verbal abuse erupts.

SARAH: Taiwo, do you want to kill me?

TAIWO: (*Shouting at SARAH*) Don't you ever work out on me like that, that is really embarrassing.

SARAH: Really? Embarrassing? If I am wearing embarrassment on my forehead, you will not recognize ...

TAIWO: Why did you work out on me there?

SARAH: If you ever talk to me ...

TAIWO: (*Shouting*) I have responsibility at work, I look after our family, I look after everything in that place, what did you do ... you can't take care of a mere child, and you have to call me out for some flimsy excuse...

SARAH: Are you in sane? If you ever talk to me that way again in public, I will do more than walking out on you ...

In some regions of the world like California in United States of America, where spousal battery is seen as a crime against the City, Spousal battery as any willful and unlawful touching that is harmful or offensive matched along with the following personalities –

- ❖ The defendant's spouse/ or former spouse,
- ❖ The defendant's cohabitant or former cohabitant,
- ❖ The defendant's fiance or former fiance,
- ❖ A person with who the defendant has or used to have a dating relationship, or
- ❖ The father or mother of the defendant's child.

Even if the 'victim' is not injured in any way, all that is required is that the defendant use 'force' or 'violence' against him or her.

3.5.3 Moral Degradation

This is a phenomenon which may be characterized by a complete loss of moral values and discipline in any given family or society. The abruptness of such kind of degradation may vary depending on the situation and the events that take place within the given society or family over a certain period. This may be as a result of so many changes, which could be social, economic, political, behavioural, and so on. In family circle, it could be as a result of indiscipline on the part of the parents or their children. In case of Taiwo and Sarah, it is evident in their inability to reach a common goal or agree over several issues in their family.

This has remained a major source of moral degradation for their kids especially for Dami. In a particular scenario, Taiwo calls Sarah 'bitch' and pushes her into the swimming pool because she issues a cheque to Dorothy, Taiwo's younger sister who is battling with drug abuse. Taiwo does not see it as a kind gesture from Sarah. But Sarah being the kind that cannot accommodate Taiwo's misnomer, reiterates almost on everything Taiwo does to her, as a result, she in-turn pushes Taiwo back into the pool. These actions take place in the presence of their children.

These and more could be the reason their kids find it hard to understand why their parents continue to argue, quarrel, insult one another, and fight almost all the time in the home, breaking priced possessions, and sometimes inflicting injuries on one another. As a child who has lost interest, trust, and hope in her parents, Dami decides to find solace in the hands of a fighter outside the home. She always tries to open up to him whenever she has conflicting issues bothering her mind. She seeks advice from this Fighter and believes whatever the Fighter tells her to do is right. It is on one of such occasions as she is returning with joy after visiting the Fighter to share some good news with her parents that she meets her death in the premises of her father's house.

3.6 Characterization

3.6.1 SARAH

She is that character that believes that a wife must not always remain as a house-wife rather women should be hardworking in order to help meet their husbands numerous demands especially in their children upbringing, and financial matters in the family. She takes solace in helping others meeting their aspirations in life. That explains why she works in her father's NGO and collects no wages for her services. She derives immense pleasure in giving out to others and generously too. This generous nature of hers brings quarrels between

her and Taiwo. For instance, when she issues a cheque to Dorothy in order to assist her in her fight against drug abuse, this singular act makes Taiwo to push her into the swimming pool as a hot argument erupts between them. She is a worthy mother to her children and a trustworthy wife to her husband because she has never been found wanting in her roles as mother and wife in her household. In spite of the housemaid employed to help out with house chores, Sarah still undertakes some responsibilities in her home like cooking, mending torn cloths and so on. She could be said to possess the qualities of a virtuous woman. The socio-cultural and educational development of her children mean a lot to her and that is a more reason she responds promptly when issues concerning her children are mentioned like the cases of his son fighting in school. She brings Dr. Olatunji to speak with Dami when she feels Dami's isolation from her parents has metamorphosed into a psychological case. Sarah is a sensitive mother cum wife, who often identifies everything in the family. She tries to understand the character of any member of her household as she can easily observe, and read meaning into one's countenance. This is evident when Taiwo comes home from work sacked and tries to hide it from her but being a sensitive wife notices that there is an issue, as she insists Taiwo opens up to her. She has a relentless character. She is fond of destroying priced possessions in their home whenever she is battered by her husband. This act is a defensive mechanism.

3.6.2 TAIWO

He is an egocentric character with an uncontrollable temperament. He is ever ready to batter his wife at any given opportunity. He reasons irrationally whenever the family issues and development are brought before him. He sees himself as the only qualified individual who can make and take decisions that should affect every member of his household because to him, he is the only person that has a job, earns a living, and provides for the rest of the

family. His harsh and quick temperament makes him talk to Sarah without decorum as he often chooses wrong expressions while addressing her. He often refers to his wife as “Bitch”. Taiwo is masochistic in nature; he sees physical insult as the surest means of asserting his manliness. He unconsciously derives pleasure in degrading the personality of Sarah even in public irrespective of who is present there. To Taiwo, Sarah is supposed to be a housewife, who should be at home and take care of the children and the household in general while he works to provide for them. Taiwo couldn't have believed in women empowerment because his notion remains that the role of mother-wife begins and ends in making a home. He believes that all forms of activities, visitations, and decisions around the family should be accented by him. Taiwo acts insensitively to the tensions, and realities around his family like the case of Dami speaking with a psychotherapist, in order to ascertain the reason(s) behind her isolation attitude. Taiwo believes that there is nothing wrong with Dami as he asks the Doctor to leave his house. He believes in men chauvinism. Despite his insensitivity, and wife-battering, Taiwo is a lovely and fun-loving husband to Sarah and the entire family. He derives pleasure in providing for his family. He is never found wanting in fulfilling his conjugal obligations, as he often showers his wife with expensive gifts. He knows how to make a woman feel honored by apologizing to Sarah whenever he offends her. Taiwo in all his disrespect and degradation of Sarah would not allow anyone disregarding his wife. This is evident in the scene where he almost beat up a uniformed Police officer for insulting Sarah along the highway. Taiwo could be protective or over-protective when it comes to his own. In another scenario, he almost fights Jude (Sarah's elder brother) for coming over to his house when in his absence to pack Sarah and his children away to his (Jude's) house.

3.6.3 ANYA

She has a strong-willed personality and full of determination. She knows what she wants and will always go for it, and would stop at nothing in making her career in music succeed because she has to prove some points to her Father and Chioma. She has problem with her Father, who sees her musical career as aberration (singing and dancing) as he has vowed that none of her children will practice music talk less being a professional musician. This he does against Anya's ambition of being an international musician. Anya defies her father's instructions and goes out every moonlight nights to sing and dance with her peers. She has humble, fun-loving, and dynamic character as she always adjusts to any given condition. Anya in the movie appears as a relentless and highly spirited person, who would do whatever it takes to remain justified. She loves her younger sister, Chioma, so much that she almost got raped when she was in her teen in order to protect her sister, before their Father wades in and kills the man. Anya appears weak or soft under any given adversity, but she always comes out better because in such tough situations, she thinks fast and takes decision that would help her survive. This is evident in some of the situations that make her defile her father's instruction and leaves home for greener pastures in the USA. Also in the scene that forms the hub of the movie, Anya cannot stand the sight of her husband sexually abusing her in front of his two friends, after the husband, Michael, has used her as bet in the 'Game of cards' he is playing with his friends and his friends taking their turn in raping her, as Michael lost the bet.

3.6.4 CHIOMA

She is a principled character and younger sister to Anya. Chioma is Anya's motivation and source of inspiration because from their childhood days, Chioma remains the only person who would encourage Anya to keep to her dreams and still reminds her of their father's instructions. Chioma is obedient, humble, and free-spirited in her relationship with Anya.

Anya from time to time during their childhood days bullies Chioma and takes away the beaded necklace their mother gave to Chioma before her death, the necklace Anya takes with her to Los Angeles. Chioma possesses a strong psychic power that would always help her get whatever she wants. When challenges confront her, like Anya's murder case, she has a way of getting out of it though sometimes her mistakes further compound her bad situation. Like in the scenario, where she goes to Anya's house to clear or take out any traces of hard drugs which could have complicated Anya's case, she gets to Anya's house ahead of the Police search team and disposes of the hard drugs in Anya's bedroom by flushing it down the toilet before the Police could get to her. This interception of evidence lands her into police custody, if not for the intervention of Mr. Turner, who comes early enough to her rescue. She will stop at nothing until she sees Anya regain her freedom from jail for a crime she does not commit advertently. She develops relentless spirit and boldness in pursuing some of the means that may help Mr. Turner crack Anya's murder case. Irrespective of the doggedness, Chioma is lovely, fun-loving, and beautiful. Mr Turner finally falls in love with her.

CHAPTER FOUR

Cinema and Domestic Violence in Nigeria

4.1 Preamble

This chapter is the hub of the entire study, because at this level, critical interpretation to the subject of study would be done. All the pointers/indicators established in the previous chapters would extensively be discussed. Critical analysis and application of the theories chosen for this study would be dutifully carried out. An Assessment on how the films chosen for the study have contributed to the fight against domestic violence will be established. Also on how the producers of the movies have used the films to tell an African story which supports the subject of the study. A comparative study of the films would be done also to reveal how relevant, and dynamic the films chosen for this study are, in terms of their narratives and structures. Some relevant cases of domestic violence that have taken place in some locations within Nigeria will be cited in order, to give credence to the subject matter.

4.2 Advocacy

It could be understood that the cinema like the theatre encourages ensemble playing. Even as there are some differences existing between the two, they are, both theatrical activities. As a tool for research and education, film has certain unique capabilities, in that the film can record culture and also can treat social or political issues, domestic violence as well as other aspects of societal phenomena. The *Encyclopaedia Americana* states that:

films allow the scientist to see the aspects of the world that are difficult to see with the human eye...the influence of motion picture permeates all levels of contemporary life. The ideas and images that people in different societies have of one another are greatly influenced by the films they have seen (566).

This assertion makes it clear that the emergence of film has helped a lot in the clarification of ideas, concepts, issues that have disturbed the world, and amongst these is the fight against domestic violence. According to Lee Bobker, Luis Bunuel in *Elements of Film* asserts that “in the hands of a free spirit, the cinema is a magnificent and dangerous weapon. It is a superlative medium through which to express the world of thought, feeling and instinct, the creative handling of film images is such that among all means of human expression; its way of functioning is most reminiscent of the work of the mind during sleep”(1). In addition, David Ker states that “ one interesting feature of the Lesotho popular theatre was the extensive use of media such as radio drama, cartoon comics, and even video performances either to supplement the live performance or to replace them in the most inaccessible village”(156).

The films under study reveal to a great level the issues associated with spousal battery, rape, family dysfunction, moral degradation as well as other related domestic abuses which the characters in the films are confronted with. The cinema could be used to develop individual consciousness and awareness that is, to be conscientized. Education is a lifelong process, a continuous reconstruction and re- organization of experiences which adds to the meaning of experience and increases the ability to direct the course of future experiences. This is the impact of the cinema on its audiences. It is a problem solving theatre, a theatre that makes one ask questions to which immediate solutions could be found or proffered. If through well researched films the youths can get informed, and again if they can identify themselves with the various characters and see how they deal with their problems and crises, then we can agree that with its various themes, the film has tried to address some lingering domestic-related issues. According David Ker, Mhama Traore maintains; “Cinema in Africa is actually a school, a social and political school. Cinema, when there is no means of

education at the services of the people, can help them become conscious of themselves” (193). Ike Ndolo in *Mass Media: System and Society* endorses, “Communication plays a central role in our lives... Communication is the tool that enables us to learn in school... we can also get information from radio, television that will help us make beneficial decisions” (18).

Has the media raised people’s awareness in these domestic issues? If yes how and to what level? What impact has the media made amongst couples in Africa?

No single factor can explain why men and women assault and abuse their partners. The factors most closely related to spouse abuse are youths who are both the offenders and the victims (between 18 and 30 years old), who are identified with low income, growing up in a violent family, alcohol or substance abuse, unemployment, sexual difficulties, and low job satisfaction. While no single personality factor causes domestic violence, such offenders who commit the most serious atrocities tend to have antisocial personality disorders. People with such disorders have an impaired ability for guilt, remorse, or anxiety.

Social and cultural influences, in most societies, economic and social processes operate directly and indirectly to support a patriarchal (male-dominated) social order and family structure. Patriarchy is associated with the subordination (restriction to inferior status) and oppression of women. Domestic violence is often institutionalized, or formalized in societal structures, for instance, some traditional laws and customs in Africa (Nigeria, Mali) permit husbands to physically punish their wives. Also, patriarchy may contribute to lower economic status for women, which may make women dependent on men. This dependence may increase a woman’s likelihood of becoming involved in an abusive relationship or may limit a victim’s ability to leave such a relationship.

4.3 Reflections on *Ije*

This study before now has established in its previous chapters especially in chapters 1 & 2 that psychoanalysis is a phenomenon that deals with the psyche, mind, brain, attitude of the mind, and thinking faculty of an individual. The mind is the centre of meaning because in all cultures, meaning is attributed to the mind. Psychoanalysis is a specific method of investigating unconscious mental processes. Psychoanalytical criticism is the mental or psychological interpretation of actions or a literary text. Bressler quoting Freud argues:

The conscious perceives and records external reality and is the reasoning part of the mind. Unaware of the presence of the unconscious, we operate consciously, believing that our reasoning and analytical skills are solely responsible for our behaviour. Nevertheless, Freud is the first to suggest that it is the unconscious, not the conscious that governs a large part of our actions (121).

In line with the assertion above, this study decides to take an assessment on some areas of the action that takes place in Mr & Mrs Michino's house that faithful day in order to have a comprehensive understanding of the intensions, actions, and reactions of all the parties involved in the saga. To effectively achieve that, let's take a look at the last testimony of Anya before the Jury ruled on her murder case.

ANYA: This man says I would have returned to my country and lived like a Queen, in Nigeria, there are no Queens, only Kings. A woman does not take a husband, she is given to him by her family and herself. He becomes the center of her world, her provider, her protector, even ruler. I bought this belief to my marriage here. Michael always told me that when my fans desired me as much as he did, then I would have made it. He

felt it was this one thing desire that made an artist into a star, I believed him. He knew I did, he had given me that faith, but as soon as we got married, he started to take it back, creating doubt, my music, my voice, not quite good enough. As his desire faded, it seemed so will the worlds ... Michael didn't have a winning hand, he was drunk, his pride was wounded, *(Flashback - MICHAEL uses ANYA as a Bet in the Poker he is playing with his two friends)* he knew he would lose. I played along like a good wife until it became something else *(Flashback of ANYA calling out to MICHAEL to save the situation, while his friends were about to rape her in his presence)* When I was a child in Nigeria, I told myself that if a man wanted to have me, I will let him take the body and I will send my mind away. It almost happened once before, but my father killed the man before he could touch me. Husbands are not fathers, Mine was not even a man. *(Flashback – While ANYA calls out to her husband for help, MICHAEL asks his friends to hold ANYA down so he too could take a turn in the rape act, when ANYA suddenly breaks the head of one of MICHAEL'S friends with a glass cup closest to her and rushed for MICHAEL'S gun which she uses to shoot MICHAEL and his friends, but MICHAEL did not die instantly. Anya sits for some time to watch MICHAEL before she goes to dial 911)* I didn't want him to die, I may have hated Michael that night but I didn't want him to die. I wish he was sitting right there this

moment unable to look at you all. That is everything that happened.

Before we begin to ask, why should Anya shoot the husband and friends alongside, let's ponder why a husband should use his wife as a bet in poker he plays with his friends. To interpret the activity of the human mind, Bressler, in line with Freud's assertion above maintains:

The **Id** contains our secret desires, our darkest wishes, and our most intense fears, the Id wishes only to fulfil the urges of the pleasure principle. In addition, it houses the libido, the source of all our psychosexual desires and all our psychic energy. Unchecked by any controlling will, the Id operates on impulse wanting immediate satisfaction for all its instinctual desires.

The **Ego** is the rational logical waking part of the mind, although many of its activities remain in the unconscious. Whereas the Id operates according to the pleasure principle, the Ego operates in harmony with the reality principle. It is the Ego's job to regulate the instinctual desires of the Id and to allow these desires to be released in some non-destructive way.

The **Superego** acts like an internal censor causing us to make moral judgments in light of social pressures. In contrast to the Id, the Superego operates according to the morality principle and serves primarily to protect society and us from the Id. Representing all of society's moral restrictions, the superego serves as a filtering agent suppressing the desires and instincts forbidden by society and thrusting

them back into the unconscious. Overall, the superego manifests itself through punishment. If allowed to operate at its own discretion, the superego will create an unconscious sense of guilt and fear (123).

Mr Michael Michino is a businessman and the CEO of Street Lover Records, from the words of Carolina and Anya, one can infer that it is not the first time Michael is using Anya as a bet in his games and also allowing his friends have a sensual experience of his wife in his presence. That shows that this form of sexual abuse has been going on in Michino's house for a long time. In the words of Anya, "Michael was broke and thought he will get some money off his friends (rappers)", and when his ego failed him, he resorts to sexual abuse (rape). The actions of Anya show that she is fed up with this kind of lifestyle, where her husband would continue to offer her body to his friends as one piece of cake they could share at will, knowing fully that she is not a prostitute but a wife. Like Freud rightly suggests it is the unconscious, not the conscious that governs a large part of our actions. Anya decides to take the bull by the horn in her actions. Deccico, the prosecutor tells the court that Anya killed her husband because of so many reasons which may include – Failed career, 3:00am arguments, and another woman, and ultimately the quest to run away with Michael's wealth to Nigeria and lives like a queen. But this is debunked in another scenario involving Chioma and Patricia Barone, Anya's first lawyer before Mr. Turner takes over the case.

CHIOMA: Did you believe my sister killed her husband? When she told you what happened and you are looking into her eyes. Did you believe she was telling you the truth?

BARONE: It doesn't matter what I believe...

The action of Barone could suggest that she believes Anya's intention is not to kill Michael and disappear with his wealth but an act of self-defence from an abuse. Though in Anya's

statement one could sense a high feeling of disappointment because of what Michael has turned her into, knowing fully that one of the main reasons why she ran away from home in Nigeria was to achieve her lifelong dream of being a successful musician.

ANYA: ...Michael always told me that when my fans desired me as much as he did, then I would have made it. He felt it was this one thing desire that made an artist into a star, I believed him. He knew I did, he had given me that faith, but as soon as we got married, he started to take it back, creating doubt, my music, my voice, not quite good enough. As his desire faded, it seemed so will the worlds ...

But in another scenario, where Chioma tries to convince Mr.Turner about the innocence of her sister, she states:

CHIOMA: The only revenge Anya ever wanted the kind you want, 'Success'.

It is quite evident in *Ije* that the only revenge Anya has always wished is to be successful in her music career in order to prove everyone especially her father wrong because she has a big faith in herself that she would be a successful international musician known world over. She has always told this to Chioma when they were still children. This is one platform Michael has promised and provided her with, which makes her believe in him. Anya tells the court on the day of her final testimony,

ANYA: ... I didn't want him to die, I could have hated Michael that night but I didn't want him to die. I wish he was sitting right there this moment unable to look at you all...

Let us take another look at why it is difficult for Anya to divulge or tell the truth about what happened that night to either her lawyers or the police or even her sister Chioma. Why she is afraid to mention how many people are in the house that night to anyone or tell her sister that Carolina is an eye witness to the whole action. All these drew the mind of the researcher to some salient aspects of the investigation which the producer of *Ije* subtly outlines. For Jung, the human psyche consists of three parts or models:

The Persona – deals with the personality everybody wants to present to the public.

The Shadow – deals with the part of your personality you want to hide as a result of your complex situation.

The Anima – deals with the conscious mediator between the shadow and the Persona. Unconscious ability to differentiate between one's Persona and the Shadow. This is the attitude Anya has been putting up over the years and also in the situation surrounding her murder case. She has refused to tell the story as it is rather tells the story the way she would want people to analyse it. A critical look at the entire scene reveals that Anya is afraid of something that she has lingered with her from childhood. The inability of Anya to tell her story could also be found in some cultures of a given region, community or society, clan, and family. And may not be distanced from the reason why a victim in Africa especially Nigeria would not want to speak up when he/she suffers any form of domestic violence. It takes the courage of Libby, a Nigerian who is Anya's friend in the San Marcos Women's Correctional Facility who she told the truth, to reveal the truth to Chioma, who then acts on it.

LIBBY: She thinks I will protect her secret. This is not Africa, it will help her if the Jury knows. What is that one thing Anya would not want your father to find out, even if it means risking her freedom.

Analysing Libby's statement it is quite evident as we have established in the previous chapters that the form of domestic violence could vary from culture to culture and from place to place. Libby realises that the Jury that will decide Anya's case may not understand what it means for a woman to come out and accept that she has been continually and consciously raped by her husband along with his friends. In Africa, especially Nigeria, the culture of shame and stigmatization would not allow a victim to own up to such abuse. This and many more have always been the fate of so many victims of such abuse. It becomes quite complicated during the interaction between Chioma and Mr. Turner, he could not understand what it means for a woman to go through such an ordeal and even when the law and the police have intervened and refuses to tell the truth.

TURNER: Can you explain to me? Because I don't understand it, why won't she tell the police, she was raped.

CHIOMA: The Culture of Shame.

TURNER: What does that mean?

CHIOMA: *(Flashback as she narrates a story)* I found my father on the road calling out for us, he sent me to the goat-shed to hide out with Mama, then ran off to help my sister. When I reached the shed, there was a man already there, I watched from outside, I could not do anything to help her, just too afraid to move, the man ran off when Papa returned with Anya. The next day, we took a bus South, just the three of us.

TURNER: They killed her?

CHIOMA: No. But to my father, she is damaged goods. He returned her to her family.

TURNER: Returned her? Why?

CHIOMA: Stigma, once a woman is raped, no man will ever touch her again.

To buttress this argument, in another scene where Chioma persuades Anya to come clean and tell the truth no matter the odds she might be facing, Anya replies,

ANYA: How do I tell the world this?

CHIOMA: Only twelve people need to understand let the rest think what they will.

ANYA: Like Papa?

This statement confirms Anya's fears because she has seen it happen to her mother when she was still a teen so she would not want to suffer the same shame and stigmatization especially when she appears before her people (Igbo speaking society in Nigeria). Peradventure she makes it in her career and comes home a successful career woman, how would her people perceive and receive her? All these and more are reasons why a lot of domestic violence victims keep mum. Like we have rightly stated in chapter 2, M. H. Abrams states:

According to Freud, also present in the unconscious of every individual are residual traces of prior stages of psychosexual development, from earliest infancy onward, which have been outgrown, but remain as 'fixations' in the unconscious of the adult... (258).

Victims of domestic violence especially women usually keep their ordeal to themselves. Like some wives would say it's their luck in marriage while others would believe they are saving their names because they believe domestic violence is a private affair and should be settled privately. The essence of these excuses is to avoid stigmatization.

One may ask, in the typical contemporary African society like amongst the Yoruba of Nigeria, if there is any man who will marry a woman who has been raped. Some of these could form the bases for the excuses rape victims give for their silence over their ordeal. Anya tells the court specific issues about Nigerian women and marriage in her testimony, some of the beliefs which are culture specific she brings into her family as a result of marriage. One could infer that the producer of *Ije* juxtaposes such culture relativism to show that the issue of domestic violence is universal and no matter where it is found. It is not acceptable.

ANYA: This man says I would have returned to my country and lived like a Queen, in Nigeria, there are no Queens, only Kings. A woman does not take a husband, she is given to him by her family and herself. He becomes the center of her world, her provider, her protector, even ruler. I bought this belief to my marriage here.

From the statement above one could understand the place of woman in a typical Nigerian society, in comparison to her male counterparts. Nwabueze buttresses this point in his play, *Lacrymose*, where he maintains:

... women are mere appendages of men who pass from the control of their fathers to that of their husbands (44).

This form of social status places women a little below their male counterparts which gives men the power of patriarchy that leads them into masochistic.

4.4 Reflections on *Damage*

The producers of *Damage* lend their voices to the fight against domestic violence through the production of this master piece as, according to Higson; ‘sensitive’ to the socio-cultural realities, and tensions that needs immediate attention in Africa by Africans in order to preserve Africa. When Farmer comments on Structural violence, he draws our mind to the power of patriarchy inherent in the ethno-cultural realities of the African people. This is clearly evident in the union of Sarah and Taiwo. The couple goes through incessant quarrels and fights because they continue to banter about who should respect the other. As a result, their marriage is characterized by extreme spousal battery which happens almost all the time. Sarah and Taiwo having an issue with their ego, is as result of their family backgrounds. Sarah decides to argue and disagree with Taiwo in all things because she believes that her husband is not sensitive to her feelings and that of her children. He wants to have things done his own way always in the home, and that is what Sarah is mostly not comfortable with. They argue over what one earns, who provides for the family and who doesn’t. In Africa, men especially the well-to-do working class do not want to be seen as irresponsible that is, not being able to provide for their immediate family, there is an ego that is attached to it. Such ego builds in an African man a sort of confidence, and fulfilment that would make him stand with pride in the company of his contemporaries at the ‘gates’. In one of the scenes, Taiwo asks Sarah to join him in a bottle of wine, Sarah declines and calls him a drunk. This angers Taiwo who follows Sarah to the room upstairs and beats her up. Taiwo in the act of beating Sarah says:

TAIWO: I remain the man of this house and you always remember that.

This is exactly what one means when one says; ‘culture is repeatedly invoked as the prop for patriarchy and this lies at the heart of persistent domestic violence’. According to Bressler, Freud argues:

The conscious perceives and records external reality and is the reasoning part of the mind. Unaware of the presence of the unconscious, we operate consciously, believing that our reasoning and analytical skills are solely responsible for our behaviour. Nevertheless, Freud is the first to suggest that it is the unconscious, not the conscious that governs a large part of our actions (121).

The actions of Taiwo in this scene could be judged to be a result of ‘bottled’ bitterness towards Sarah. Due to the degree of beating Sarah received on this occasion, she throws a priced potable glass flower pot placed on the bedside at Taiwo, who dodges and it scatters on the wall. If this missile had hit its target, it would have caused some major injuries.

Taiwo sees what Sarah does and says to him as a degradation of his manliness whenever she claims she is a hardworking wife who would not depend on her husband for anything. It is believed in most cultures in Africa that wives should be dependent on their husbands in virtually everything. But reverse is the case in Taiwo’s family because Sarah is a prosperous business lady, well to do in terms of her financial prowess and this breeds some degree of confidence in her when she confronts Taiwo.

TAIWO: I really do not need to be here. I mean my wife was in the better position to be brought here, while I am in the office working so hard. You could have at least called my wife I mean she is more suitable to handle things like this.

SARAH: Excuse me?

- TAIWO:** Honey, please am trying to make a point here...
- SARAH:** Don't! I hate it when you come out sounding all important like you are the only one with a job. I was called out of the office too, I was working.
- TAIWO:** Office? You call that an office? Where you sit around dolling out your father's money to various charities, office? We both know that is one of your (*mimics*) Hey! Daddy, I don't want to be one of those sit at home mummies, get me something to do kind of business. (*To SARAH*) I work for a living, I provide for our family, so don't you ...
- SARAH:** Do you know how irritating it is, to hear you insult my family like this at every chance you get ...
- TAIWO:** I am not insulting anybody, I work for a living and I was brought out here for nothing, for this? You should have been at home, being a house wife ...

Taiwo structurally and psychologically tries to make his wife submit to him in all things but each time he tries Sarah devises such confidence that belittles his ego. As a result, Taiwo resorts to battery, abuse (verbally), squabble, degradation of personality, and any other assaults he so finds comfortable. Taiwo kicks against visitors visiting his house even when he is around. He is so jealous that he never wants Sarah to keep friends even when the visitor is a member of their family. This is made evident when Dorothy, Taiwo's younger sister wants to visit the house in order to discuss some pressing issues with Sarah. Taiwo consciously fights against Dorothy coming into his house, and even walks her out anytime Dorothy tries coming close to his gates.

Sarah goes through extreme spousal battery in the hands of Taiwo almost on daily basis because of some minute cases like whom she (Sarah) talks with on the phone. She should always look at him, give him maximum attention and not indifferent when he is talking to her. This is termed ‘domestic slavery’ - where one is expected to submit to the spouse as the slave in the colonial era submits to their masters. Abrams believes:

... in Lacan’s theory, is the realm of the law of the father, in which the ‘phallus’ (used in a symbolic sense to stand for male privilege and authority) is ‘the privileged signifier’ that serves to establish the mode for all other signifiers (261).

For instance Taiwo often calls Sarah by her first name in the house and also uses strong instruction like;

TAIWO: ‘Am ordering you right now’

When a husband uses such words in addressing the wife, it could generate some feelings of emotional abuse which might not be healthy for a healthy relationship. Sarah, who comes from a wealthy background, decides to yield to such degree of submission. In some cases, she would want to discuss, and agree with the husband over some pressing issues but Taiwo would rather bring this masochistic attitude to the scene which puts Sarah off and before they would understand what is happening to them, fighting erupts. This couple fights almost all the time and anywhere, irrespective of who watches even before their kids. In one of the cases, they are invited by their son’s principal because of some issue he has with another kid in school. The couple arrives at the principal’s office, in the presence of the principal, lost control of themselves and starts insulting one another even the principal is not spared of the insults.

- PRINCIPAL:** Your son has a problem with settling everything with a fight.
- TAIWO:** I don't think my son is a problem here, I think the school has a problem.
- PRINCIPAL:** All I am trying to say is that your son needs parental re-orientation on how to handle dispute.
- TAIWO:** Listen, on the contrary, I think the school needs a re-orientation on how to handle children... after paying so much, the school cannot simply teach an eight year old child the importance of dialogue and communication.

The principal unconsciously loses control of the briefing for which he has summoned the couple and turns into a spectator to a drama that starts off in his office. Sarah, who could not stand Taiwo's insults storms out of the principal's office into her car and Taiwo follows and the madness continues along the highway, it takes the intervention of a police officer to stop them.

Now one may ask, what becomes of children raised in this kind of home? Growing up in an abusive environment is what makes a person find solace in watching a suspect being beaten or burnt to death. This type of atmosphere gives the youths impetus and excitement in thuggery for wicked politicians. Nicole Ndigwe, one of the writers of *Damage*, in an interview maintains:

Our society should understand that the effects of domestic violence on children are not the same as regards to their gender. The effects on the males are not the same for the females because both sexes understand, comprehend, and react to the same realities differently.

Domestic violence gives rise to a violent society because ‘charity begins at home’. Dami, (Taiwo and Sarah’s daughter) becomes a victim of this circumstance. She finds solace and refuge in the company of fighters, who fight for money. These fights take what they do as business, so they often bet and make some money by fighting amongst themselves. Dami befriends one of the fighters, and he becomes the only person she can confidently open up her heart to.

DAMI: Are you ready to teach me how to defend myself?

FIGHTER: Come, this girl, you still de waka around here? You think say this thing wey we de do na small small girls something? This na street fight Oo. If you goo there, them go kill you Oo. Go home.

DAMI: My A’ Level result came out today, I passed!

FIGHTER: You don tell your Papa them? *(She shakes her head in disagreement)*, you suppose go tell them naa, you know say, this one na good news and they fit buy you present as you pass.

DAMI: I have an idea. I could actually tell my dad to enroll me for taekwondo lessons as my present. I think you will do it.

FIGHTER: *(Smiles)* Small girls, oya go go, go tell them.

DAMI: *(Thinks)* Let me go tell him *(As she runs back home)*

FIGHTER: Okay! Bye bye, small girl.

This new life style is as a result of the incessant fighting and priced property destruction that happens in her home. It is a known fact that nature and nurture affect the development of an

individual. The quarrels and fights Dami is exposed to on daily basis at home affects her behaviour towards her parents and later degenerates to a psychiatric case.

4.5 Comparative Study of *Ije* and *Damage*

Looking at the two movies analytically, it could be observed that they share some sort of affinity because of their focus on domestic violence. One of the convergent features of the movies we studied is that they possess national cinema tendencies. This study delimits its scope to the analysis of Chineze Anyaene's *Ije* (2010) and Uche Jombo's *Damage* (2011), as the movies selected for discourse. The films were produced and directed by Africans and was shot in Africa except for *Ije* that was shot in USA and Nigeria, with international standard and premiere in cinemas in Africa and beyond. They are produced with full African content both in its storyline and motif which reflects in detail the destructive effects of Domestic violence on the family, children, and the society at large. The movies are very much contemporary because they were shot within the last decade reflecting a more recent type, and cases of domestic violence. The movies are no doubt very vital for a comprehensive evaluation in this study because they highlight the tensions, realities, and psychological effects of domestic violence as it affects Africans today. The debates about national cinema need to take greater account of the diversity of reception, the recognition that the meanings an audience reads into a film are heavily dependent on the cultural context in which they watch it, knowing fully well that the movement of films across borders may introduce exotic elements to the indigenous culture. To promote films in terms of their national identity is also to secure a prominent collective profile for them in both the domestic and the international marketplace, that is, a means of selling the films and giving them a distinctive brand name. According to Higson, John Hill argues, "films made in a particular nation-state need not

necessarily invoke homogenising national myths and may precisely be sensitive to social and cultural differences and to the plurality of identities within that state” (72).

Though they share a great deal of similarities, they differ in their approaches to the same subject. *Ije* highlights to a great deal the effects of rape, substance abuse and human trafficking, *Damage* treats themes like spousal battery, and dysfunctional family. *Ije* goes further to diver in its approach of telling the story in comparison to two cultures existing in two different countries (Nigeria and USA) where the movie was shot while *Damage* has its focus on Nigeria. *Damage* extends its focus to the effects of domestic violence on the children while *Ije* did not explore that option.

Conclusively, one could infer that the two movies used in this study explored to a great level viable measures in telling the story on domestic violence.

CHAPTER FIVE

Summary, Conclusion and Suggestions

5.1 Summary

As we have rightly stated in our previous chapters, domestic violence is that kind of violence that happens between family members in the home or during relationship between couple or would-be-couples. Victims of battery are usually traumatised, stigmatised, and devastated due to the lack of response by neighbours, security agencies, even family members are not swift or alert enough before any damage is done to either of the feuding parties, most likely to the women (wives), and children. There is no symbolic support for the victim from the immediate environment or neighbourhood. But the world is changing, so also should be our feelings of security. It is not enough to say the man or husband is callous, wicked who likes to turn the woman into a punching bag. It is also helpful to ask what it is that drives him to such brutality. In Plateau-Nigeria, there was a recent case of a 17-year old young lady who stabbed her husband while he is asleep because she could not endure the form of abuse she suffers in his hands. In another scenario reported in the Punch newspaper on August 26, 2014, a housewife in Abuja, abused a little girl of fourteen years (house help) by making her sit on a hot plate for bedwetting which brutally damaged her buttocks up to her private part. The sympathy of all civilised and decent people must go to the victims of these atrocities. Our people should learn to take active part in the protection of neighbours and not be complacent, claiming that they don't want to interfere in the private affairs of others. On the frequency of domestic violence: "It has become very rampant in the country. It is a fact that cases are brought to the police stations almost daily, but the police are always reluctant in treating such cases as they often ask the couple to return home and settle their differences. Often police regard domestic violence cases as civil matters, and don't want to be involved.

5.2. Conclusion

Contemporary African cinema has a lot to do in the fight against domestic violence because it could unleash its influential powers and educative potency, in making Africans become aware of the ethno-cultural, socio-cultural, political, psychological, spiritual, and religious determinants of domestic violence. The lack of understanding and acknowledgement of such destructive phenomena, poses greater threat to families and the society at large. One at this point could infer that the potential of the cinema, and theatre to reflect and effect desired change in our society is, to insert a difference in our construction of the subject and so to make a difference. To remedy the domestic violence situation in Africa, all stakeholders should be involved - the family, communities, religious groups, institutions, government and Non-governmental Organizations at all levels. The willingness to explore the influential powers of the cinema in video film productions, and entertainment education outreach programs in Nigeria, in order to conscientize the populace on the hazards that comes with domestic abuse could be viable option for all stakeholders. There is the need to create awareness at all levels, to underscore the fact that violence in the home, serves as a breeding ground for violence in the society. Accordingly, this study extends its advocacy to the use of the cinematic medium in the propagation of ETfD (Electronic Theatre for Development) programs in Nigeria. The need to regard domestic violence, from a psychological rather than a socio-cultural perspective could be emphasized. People could be made to understand that adults can change the social norms that justify domestic violence. Africa is one of the continents embedded in patriarchy and so it will not be easy to have deep rooted cultural ethos jettisoned easily without systematic and deliberate action. According to Ine Nnadi, United Nations Secretary General, Ban Ki-Moon posits, “there is one universal truth, applicable to all countries, cultures and communities: violence against women is never acceptable, never excusable, never tolerable” (8). In order for people to enjoy their rights, the

structures constraining people's capabilities could be demolished, which require identifying the context within which people are victims of domestic violence (structures causing their suffering) and what capabilities they require for equitable enjoyment of human rights domestically.

5.3 Suggestions

- Modelling an exemplary non-violent relationship and working together to end violence in the home through Nigerian home video films.
- Disseminating information which condemns domestic violence through the media. Let the dangers of domestic violence be discussed everywhere and anytime without fear, shame, or favour. People (both victims and non-victims) could be encouraged to continue talking about domestic violence. In *Ije*, Chioma tells Anya,

CHIOMA: Anya, stand and face your fear...

This could also be the message for victims of domestic violence, they should stand and face their fears irrespective of socio-cultural, and religious boundaries or limitations. Let the 'truth' about domestic violence be told at all times.

- Religious bodies like the Churches and mosques could sponsor topical video film productions where advocacy against domestic violence takes central focus. Such medium could be used to conscientize the members, on the need to keep and maintain a violence free home. Young couples planning to get married could be guided, on the ways to keep, maintain, and avoid violence in their marriages.
- The government at the national and local levels could fund, and empower filmmakers and theatre practitioners at various regions to raise consciousness against domestic violence through video films and other media.

- The Ministry of Women Affairs and Women Organizations at all levels could be mandated and empowered to commission video film productions that tackle cases of domestic violence against women and children.
- Essentially, let our national cinemas – film, television dramas, radio, internet, and other media, even live performances join in the fight to expose the hazardous effects in domestic violence.
- Playwrights could write plays, Poets - poems, Essayists - essays, Directors could mount productions and Musicians sing about it, all in the fight against domestic violence.

WORKS CITED

- Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition). Boston: Thomson Wadsworth, 2005.
- Aihie, O. N. "Prevalence of Domestic Violence In Nigeria: Implications For Counselling" *Edo Journal of Counselling*. 2.1 (2009): 1-8.
- Akpan, S. Church. *Film: Philosophy and Practice*. Nsukka: Rex Books, 2009.
- Asobele, Timothy. *Yoruba Cinema of Nigeria*. Lagos: Upper Standard Pub., 2003.
- Birringer, Johannes. *Media and Performance: Along the Border*. London: The Johns Hopkins University Press, 1998.
- Bobker, Lee. *Elements of Film*. New York: Harcourt, Brace & World Inc., 1969.
- Bressler, Charles. *Literary Criticism: An Introduction to Theory and Practice*. 3rd Edition. New Jersey: Pearson Education, Inc. 2003.
- Burrill, Emily, et al. *Domestic Violence and the Law in Africa*. Ohio: University Press, 2010.
- Butler, Andrew. *Film Studies*. Herts: Pocket Essentials, 2008.
- Chambers, Collins (Ed). *The Continuum Companion to the Twentieth Century Theatre*. New York: Bath Press Ltd, 2005.
- Ekwuazi, Hyginus and Yakubu Nasidi. "No... Not Hollywood". *Essays and Speeches of Brenda Shehu*. Jos: Nigerian Film Corporation, 1992.
- Ellmann, Maud. *Psychoanalytic Literary Criticism*. New York: Longman, 1994.
- Emenyonu, Ernest (ed). *Film in African Literature Today*. 28. Ibadan: HEBN Publishers, 2010.
- Farmer, Paul. *Pathologies of Power: Health, Human Rights, and The New War on the Poor*. California: University of California Press, 2003.

- Farmer, Paul, and others. "Structural Violence and Clinical Medicine". *PLoS Medicine*. 2006. http://medicine.plosjournals.org/archive/1549-1676/3/10/pdf/10.1371_journal.pmed.0030449-S.pdf Accessed: 15 Sept. 2008.
- Friere Paulo. *Pedagogy of the Oppressed*. New York: Continuum Books, 1993.
- Galtung, J. *Peace by Peaceful Means: Peace and Conflict, Development and Civilization*. London: Sage Publications Ltd, 1996.
- Giannetti, Louis, and Jim Leach. *Understanding Movies*. (2nd Edition). Toronto: Pearson Education Inc., 2001.
- Hauser, Arnold. *A Case Book on Film*. London: Luton Educational Publishing, 1970.
- Hedetoft, Ulf. "Contemporary Cinema: Between Cultural Globalisation and National Interpretation." *Cinema and Nation*. Mette Hjort and Scott Mackenzie (ed). New York: Routledge, 2005.
- Higson, Andrew. "The Concept of National Cinema." *Cinema and Nation*. Mette Hjort and Scott Mackenzie (ed). New York: Routledge, 2005.
- Jarvie, Ian. "National Cinema: A Theoretical Assessment." *Cinema and Nation*. Mette Hjort and Scott Mackenzie (ed). New York: Routledge, 2005.
- Ker, David. *The African Popular Theatre: From Pre-Colonial to Present Day*. Portsmouth: Heinemann, 1995.
- Mast, Gerald and Marshall Cohen. *Film Theory and Criticism: Introductory Reading*. New York: Oxford University Press, 1974.
- Mda, Zakes. *When People Play People*. London: Zed Books, 1983.
- Nelmes, Jil (ed). *Introduction to Film Studies*. New York: Routledge, 2012.
- Nnadi, Ine. "An Insight into Violence against Women as Human Rights Violation in Nigeria: A Critique." *Journal of Politics and Law*. 5.3 (2012): 1-9.
- Nwabueze, Emeka. *Lachrymose*. Enugu: ABIC Books, 2014.

- _____. "In The Spirit Of Thespis: The Theatre Arts and National Integration" An Inaugural Lecture of the University of Nigeria, on Thursday, 30th June, 2005.
- Okome, Onookome. "Film Theory and Criticism: From World Cinema to the Nigeria Cinema." *International Journal of Multi-Disciplinary Scholarship*. 3-5 (2008): 64-79.
- Rogers, Ariel. "Smothered in Baked Alaska": The Anxious Appeal of Widescreen Cinema." *Cinema Journal*. 51.3 (2012): 74-96.
- Russo, John. *Making Movies*. New York: Dell Publishers Group Inc. 1989.
- Schechner, Richard. *Performance Studies: An Introduction*. New York: Routledge, 2002.
- Storey, John. *An Introduction to Cultural Theory & Popular Culture*. (2nd Edition). Georgia: University Press, 1998.
- Thompson, Kristin, and David Bordwell. *Film History: An Introduction*. (3rd Edition). New York: McGraw-Hill, 2010.
- . *Film Art: An Introduction*. New York: McGraw-Hill, 2010.
- Williams, Raymond. "Film and the Cultural Tradition" *Cinema Journal*. 53.3 (2013): 19-24.
- Ukala, Sam. *Manual of Research and of Thesis Writing in Theatre Arts*. (2nd Edition). Ibadan: Kraft Books Ltd., 2006.
- "United Nations population fund (UNFPA)" *Encyclopaedia Britannica. Encyclopaedia Britannia 2009 student and home edition*. Chicago: *Encyclopaedia Britannia 2009*.
- Uche Jumbo (Producer) & Moses Inwang (Director). (2012). *Damage* (Film). Nigeria.
- Chineze Anyaene (Producer & Director). (2010). *Ije* (Film). Nigeria & United States.
- Chidera Obasi. Personal Interview. August 7, 2014.
- Law Eze. Personal Interview. July 11, 2014.
- Nicole Ndigwe. Personal Interview. July 31, 2014.
- The World Book Encyclopaedia*. Chicago: *World Book Inc*. 2009.

World Book Encyclopaedia. London: A Scoltferzer Company, 1995.

Microsoft Encarta Premium, 2009.

Edukugho, Emmanuel. “Domestic violence threatens social, family stability.”
<http://www.vanguardngr.com/2013/06/domestic-violence-threatens-social-family-stability> Accessed: 28 October, 2014.

Manley, Brian. “Moving Pictures: History of Early Cinema.”
www.csa.com/discoveryguides/film/review.pdf. Accessed: 28 October, 2013.

Okereke, Charles. “Domestic Violence: Human not Gender.”
<http://www.nigeriamasterweb.com/DomesticViolence.html> Accessed: 28 October, 2013.

Okome, Onookome. “Film Policy and the Development of African Cinema”
<http://archive.lib.msu.edu/DMC/African%20Journals/pdfs/glendora%20review/vol1no2/graa001002017.pdf> Accessed: 28th October, 2013.

Tapsoba, Clement. “The History of African Cinema and the Origins of FEPACI”
http://www.culturaldiplomacy.org/experienceafrica/index.php?en_annual-african-film-festival-2013_african-film-industry Accessed: 28 October, 2013.

“Domestic Violence” <http://www.shouselaw.com/domestic-violence243e1.html> Accessed: 9 June, 2014.

“Human Trafficking” http://en.wikipedia.org/wiki/Human_Trafficking Accessed: 27 July, 2014.

“Jacques Lacan” http://en.wikipedia.org/wiki/Jacques_Lacan Accessed: 4 November, 2013.

“Psychoanalysis” <http://en.wikipedia.org/wiki/Psychoanalysis> Accessed: 4 November, 2013.

“Rape” <http://en.wikipedia.org/wiki/Rape> Accessed: 9 June, 2014.

“Spousal Abuse” <http://www.legalmatch.com/law-library/article/spousal-abuse-laws.html>
 Accessed: 30 June, 2014.

“Substance Abuse” http://en.wikipedia.org/wiki/Substance_abuse Accessed: 9 June, 2014.

“Violence” <http://en.wikipedia.org/wiki/Violence#Causes> Accessed: 4 November, 2013.

“Woman sits 14-year-old girl on hotplate for Bed-wetting”

<http://www.punchng.com/metro-plus/woman-sits-14-year-old-girl-on-hotplate-for-bed-wetting/> Accessed: 26 August, 2014.

“17-year-old woman stabs husband to death over sex”

<http://www.tribune.com.ng/news2013/index.php/en/news/item/18082-17-year-old-woman-stabs-husband-to-death-over-sex.html> Accessed: August 26, 2014.