FOOTPRINTS IN THE WOOD: GLOBALIZING TRENDS AND TENORS IN NIGERIAN VIDEO FILMS

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ABSTRACT
The home video film tradition in Nigeria, which some people refer to as Nollywood, is the nucleus of popular culture entertainment in contemporary Nigeria1. While the medium provides a platform for introducing African narratives to a universal audience, it has, no doubt, benefited from globalization in contexture and trends. This is evident not only in audio-visual technological innovations, but also in the economy of production and distribution that is possible with borderless business relations. In a way, these factors influence theme, setting and cine-techniques in many films. This paper attempts a close study of the indices of globalization through the communicative constituents of Nigerian video film tradition. It draws relevant illustrations from selected video films such Funke Akindele’s Omo Ghetto I, Kunle Afolayan’s October 1, Tade Ogidan’s 150 Million and Jeta Amata’s Black November, among others. The aim is to contribute to the extant body of literature on African realities and the challenges of globalization. It highlights trends, meanings and techniques in Nigerian popular culture that advance the cause of globalization while also responding to its pressure through plot, location, language, costume, and other artistic elements. Its sometimes uncreative copying of America’s Hollywood and Indian Bollywood, as evident in its designation as Nollywood, is worthy of note here. The paper contends that the pressures of “Westernization,” disguised as “globalization,” have left their marks on the video film tradition, creating distortions of indigenous cultural values, belief systems and language. It posits that, while celebrating the achievements of this popular culture, there is the need for a serious “second look” to address the fundamental issues involved in the response of indigenous cultural values to the onslaught of Westernization. The paper concludes that, for a greater understanding of the African experience of globalization, vehicles of popular culture, such as video films offer clarity, epistemological insights, and resources, all of which deserve deeper scholarly exploration.

Keywords: Africa, globalization, movie, Westernization, cultural understanding
Introduction

The home video film tradition is a major cultural product of contemporary Nigeria that represents human experience in all its contradictions and complexities. It has served as a medium for depicting and interrogating social realities, while grounding them in historical and global perspectives. As a mode of entertainment, Nigerian video films have been enjoying steady scholarly attention and public patronage, not only at home but also in other African countries such as Ghana, Niger, Sierra Leone, Liberia, Benin Republic, South Africa, Tanzania, Uganda and Kenya. They have also received attention in the United Kingdom and United States of America. Adejumobi (2010) describes and comments on the riveting appeal of Nigerian films among local audiences, as well as those across the globe.

From its humble beginnings in the late 1980s, the Nigerian video tradition has, in its three decades of existence, grown not only in the sheer number of films produced (more than 25,000 titles), but also in the technical qualities of production. The economics of its production and consumption have also changed considerably, and it is now rated as the second largest film industry in the world, coming after India’s Bollywood and ahead of America’s Hollywood. The significant global attention it receives may influence its designation as Nollywood, bringing it in step with the two earlier mentioned great film traditions in the world. There has, however, been resistance to and criticism of this label, though that is not the focus of this paper. Apart from questioning the universalizing and limiting propensity of such a term in view of the immense cultural diversity in the industry, the universalization of the suffix, “wood,” to compare it with film production in India and America, is incongruous in Nigeria, as no “wood” in this sense yet exists across the length and breadth of the country’s film producing locations. That is the reality, in spite of public expressions of desire for the practitioners, corporate organizations, civil society organizations and governmental agencies to create one.

Nonetheless, the “wood” in Nigerian video films, even in its state of non-existence, is an attempt to represent the people’s culture, narrate their histories, shape their politics and political experience, document their aspirations, depict their daily struggles for existence, and provide entertainment. Since the debut of home video films in the late 1980s, thousands of titles have been produced in indigenous languages as well as English. The ones in indigenous languages are often subtitled in English for greater access by international audiences. The English-speaking genre in the industry is also a major sector, especially among youth, who are its primary target.

Against this backdrop, therefore, it is clear that development of the film medium has been considerably shaped by the phenomenon of globalization. Indeed, as argued in this paper, globalization has left bold footprints in the imaginary woods of Nollywood. It has found an in-road into the broad orbit of world cinema, competing and winning laurels in local, national, regional and global film festivals. Nonetheless, while the forces of globalization have impacted positively (as with many other aspects of African existence) on the contexture of Nigerian film tradition, it has also, in practice, become a victim of globalization. What, therefore, is globalization, and what are the effects of its cultural integration paradigm on the video film industry in Nigeria? What indices or conditions of globalization are decipherable in the films? What dangers are posed to African cultures by the ascendency of Euro-
American social values and cultural practices taking theoretical insights from Roland Robertson (1992)? How do we resist or stem them in the contemporary era? These are some of the issues addressed here.

**Globalization and Cultural Integration**

Many scholarly efforts have tried to come to terms with globalization, especially its implications for both the developed and underdeveloped nations of the world. While it is difficult to settle on a single and exhaustive definition of it, its salient elements are unmistakable. One such element is the assumption of the universality of humanity. Thus, globalization seeks to integrate people of different geo-cultural spaces and ideological persuasions into one huge space in order to exchange goods and services, technological products, worldviews, knowledge, and skills. Even though, in practical reality, each situation is different, globalization stems from the recognition of sovereignty and equality of all nations, regardless of their military, economic, and cultural powers. Though it gives voice to the ideal of global citizenship, it remains to be seen how this aspiration may be fulfilled when the pull of Africa towards Europe is alarmingly disproportional to the attraction of Europe towards Africa.

According to Obioha (2001, p. 1), globalization emphasizes “integration of the people and nations into a common system.” He further describes it as “process of bringing together compliant nations of the world under a global village with socio-political and economic-cultural interaction, integration, diffusion and give-and-take mechanism facilitated by information flow and perhaps for the enhancement of the global world”. Deliberate governmental policies are put in place to facilitate the objectives of securing cooperation within local, regional, and global contexts. Civil society organizations, private corporations, and multinational agencies also drive globalization. Globalization strives to easily connect human beings across the world and wherever they may live, through technology and scientific inventions, in order to bring about a peaceful, orderly and secure global order where people live harmoniously, in spite of their differences, and may realize their potential. Similarly, David Held et al. (1999) hold that under globalization there is a transformation in the organization of human affairs, resulting in the expansion and interconnection of human activities across nations. It is the process of “world shrinkage, of distances getting shorter, things moving closer” (Larsson, 2001, p. 9). In this regard, borders collapse, in terms of the exchange of goods and services, according to a neoliberal economic ideology that seeks to deregulate and remove restrictions on trading activities among nations. This causes some critics to dismiss globalization as a simple triumph of capitalism.

However alluring as its advertised conceptual features may seem, globalization has generated some anxieties, especially among nations with weak economic, political, and technological powers. While some critics dismiss it as “triumph of capitalism,” others regard it as old wine in a new jar. Its objective of connecting different parts of the world is similar to the historic goals of missionaries, explorers, European slave traders, and colonial administrators. In a way, globalization seems to be colonialism “reloaded” or “repackaged” in a more attractive cover, while still retaining its essential feature of inequality in the interrelations of nations, especially between the global South and North. Globalization has also been accused of fostering Western political hegemony and cultural imperialism. As was true in the colonial era for the industrialized nations of Europe and America, globalization creates easier access to raw materials,
cheap labor, and expanded markets for their finished products. Thus, for Africans, it is like participating in a game in which they don’t determine the rules, yet the rules keep on changing, in spite of their interests. For instance, the Kenyan and Rwandan governments, in a recent bid to protect and develop local textile industries, initiated a policy to ban the importation of secondhand clothing items from the U.S. And then the U.S responded to that by threatening to cancel all financial aid to these countries.

Unfortunately, many Africans seem to have accepted their “inferior” status as they strain to elevate Western values and denigrate their indigenous culture. The perpetuation of what Fela Anikulapo Kuti calls colonial mentality still makes them to see Europe as the good and Africa as the bad, Europe as civilized, Africa as “the bush.” Western cultural domination is built on information and communication technology, films, music, military power, cultural theories, and scientific breakthroughs. Thus, in the globalizing arena, Africa assumes the figure of a consumer as against the producing countries of Europe. The Nigerian film medium, like other cultural productions, has been used to mediate the experience of globalization. It has benefitted immensely from the advancement in technology, which further boosts the dissemination of literary experience through the home video medium. This aspect of the absorbing impact of globalization is in tandem with the view of Raihkan et al. (2014, p. 8) that the expansion of cultural ties through globalization not only dwindles the local economy but also subverts the patriotism of such a society’s arts.

In “Globalization and Culture: The Three H Scenario,” Abderrahman Hassi and Giovanna Storti (2012, p. 16) examine the impact of emergent global culture, while also taking into account indices of heterogeneity, homogenization, and hybridization. In their study, they posit that clothes, movies, music, and crafts are superficial elements of culture. In deploying a dismissive approach in their categorization of these elements as cultural artifacts, they fail to acknowledge the components that inform the core of culture. The place of cinema as an important cultural product cannot be overemphasized. Hence, how movies are classified identified them as a medium through which different societies project their cultures to the world. In essence, globalization and culture have a coordinated relationship, and evidence of this relationship and its attendant implications are reflected in cultural products, such as cinema. We must, therefore, examine the implications of globalization in the production of films in Nigeria.

More importantly, the implications of globalization of media highlighted by Crane (2010, p. 6), who contends that findings about the hegemonic effects of American media culture on other media cultures have been contradictory. In her study she reflects on how the Americanization project masquerades as globalization. However, she further notes that the consumption of Western media has a limited impact, taking the Japanese film industry as a case study. While her study is a general overview of globalization and media imperialism, it goes a step further by examining and analyzing selected films that reflect the conditions of globalization.

In a more recent study of the liberalization of the Indian film industry, Miller (2015, p. 27) notes how the Indian film industry fails to cross-fertilize properly within a global context. He further notes that Bollywood plays an important role in portraying social frustration and the national identity of Indian society. The arrival of globalization has, however, resulted in a unidirectional relationship between Bollywood and American media powerhouses, which have become huge financial players in Indian film
industry and have had an enormous impact. Putting into context the subtle implications of this liberalization in Nigerian film industry, the study provides insights into the influence of globalization on the Nigerian film industry.

Globalizing Trends and Tenor in Nigerian Movies

One area in which the trend of globalization has reshaped realities in the Nigerian film industry is the mode of production, distribution, and consumption. When the film industry started in 1988, television sets and VHF players were still expensive, affordable only to the elite who could enjoy them in the comfort of their homes. Those who could afford sets, however, had problems coping with the high turnout of film titles, which at one point could be as high as 15 films per week. Because the cost of production was low, many low-cost video clubs and film parlors emerged to respond to the yearnings of the audience. To promote their newly produced titles, film stars would go from one radio or television station to another, making appearances during programming. Outside of major cities like Lagos, Kano, Kaduna, Onitsha, and Aba, they found says of distributing and marketing their films in other West African cities such as Niamey.

The economy of distribution/consumption has been considerably altered with, increasing access to digital satellite television (DSTV). The emergence of African Magic, which features an average of six titles per day in steady succession, has replaced, for many, the patronage of video clubs and cinema houses. All that is required is a monthly subscription, rather than the purchase and accumulation of discs. This has, however, increased revenue to the “foreign” brains behind African Magic, while putting out of business thousands of common people who hitherto had worked in the distribution chain of the industry. Thus, in one breath, globalization has taken, with the left hand, the existential succor that it has given with the right hand in another context.

At present, DSTV has expanded the reach of Nigerian films beyond the African continent to Europe, Asia, and America. The old model of distribution would not have covered such a distance. African Magic now has channels for films in Yoruba, Hausa, Igbo, and English. There are also channels for epic films and another devoted to the representation of urban living. Other stations such as Orisun, REMDEL TV and Trybe, among others offer similar services on Nigerian films. In addition, the Internet, a major tool for promoting the globalization agenda, also offers on YouTube another space for the distribution of the films. Apart from YouTube serving as a portal from which consumers can download and stream video films, cyber-enabled TVs such as Iroko TV, Ibaka TV, and Afrinolly are commercial websites through which films can be downloaded on purchase or streamed on subscription. Whether or not the local producers of these films are adequately rewarded in terms of royalties on these global platforms requires further study, as they do not determine what they earn (Willems, 2017).

The popular entertainment industry in contemporary Nigeria, including music and film, is also experiencing a severe onslaught from piracy. Armed with the right equipment, pirates reproduce overnight, thousands of copies of an old or new film and sell at a cheaper price since the quality is low compared with the original. Consequently, the economic gains and other ancillary advantages associated with film production are wiped off by the pirate’s dubbing machine which, ironically, is another product
of advancement in technology that globalization celebrates. This remains a source of concern for film practitioners, musicians, arts organizations, civil society groups, government departments, and law enforcement agencies.

There has been an improvement in the technical output in terms of the audio and visual qualities of Nigerian video films, when compared with those produced during the early stage of the industry’s development. The filmmakers now have access to high-grade digital cameras and digitalized editing studios. They do not have to travel to London, Paris, Berlin, or New York to edit and produce their works, as was the case in the 1970s and 1980s.

In an attempt to fulfill the goal of “global citizenship” embedded in globalization, Nigerian artists now collaborate with other “stars” from Benin Republic, Ghana, Niger, South Africa, U.S. and U.K. This was the case with Tunde Kelani’s *Abeni*, Kunle Afolayan’s *October 1* and Jeta Amata’s *Black November*. For instance, the roles of European characters are played by foreign artists, some from Hollywood, in Kunle Afolayan’s *October 1* and Jeta Amata’s *Black November*. In *October 1*, Nick Rhys plays the role of Rupest Winterbottom, an arrogant colonial officer whose notoriety is also captured in Achebe’s *Arrow of God*. He is joined by Colin David Reese, who plays Father Dowling, and David Baile, as the Chief Superintendent. *Black November* engages the services of American actors and actresses such as Mickey Rouke, who acts as Tom Hudson, the Chief Executive Officer of Western Oil; Kim Basinger, who plays Kristy, and Sarah Wayne as the investigative Journalist, Kate Summers. Anne Ifeche acts as Barbara, while Kristin Peterson plays the role of Hudson’s wife. These collaborations across cinema culture boundaries are part of “border neutering” devices (Adeoti, 2011) employed by Nigerian filmmakers, not only to expand their audience base, but also to strengthen the putative cultural homology and common social values shared across Africa and Europe.

The issue of language underscores the crisis of identity that defines Nigeria’s postcolonial experience as expressed in the film medium. In this respect, globalization registers its contradictions more boldly in the use of indigenous languages and English. While some films are produced in indigenous languages, most times with English subtitles, some are in English, a language that has about 3.5 billion speakers across the world. The producers of films in English somehow capitalize on the “power and prestige” associated with the language, which dates back to the colonial era and which it has continued to enjoy as the official language in political and educational spheres in spite of five decades of independence from British colonial rule.

Whether produced in local languages or in English, the primary attention is on how to secure the interest of millions of viewers beyond the shores of the country. Unfortunately, the ascendency of English over the indigenous languages is palpable in Nigerian movies. Films in English earn more attention from youths, who constitute the bulk of the audience. Because of the limitations of the players in the use of indigenous languages, it is difficult to produce films in un-diluted, smooth-sailing Yoruba or Igbo, for instance. They tend to resort to code-mixing or code-switching with English or Pidgin English, as they lack the requisite mastery of their mother tongues as well as the flavor embedded in idioms, proverbs, symbols, and nuances of the languages. While Tunde Kelani, along with Akinwumi Isola, experiment with the Yoruba language in its standard form in *Saworo Ide* and *Agogo Eewo*, this is not sustained in
Maami where there is a mixture of English and Yoruba. One can ascribe this to the differences in the social background of characters and the nature of conflicts presented in both films. Code-mixing has the tendency to hurt the indigenous languages and promote English, in the guise of fostering the idea of “a global culture and a global citizenship” using a common language. Obioha (2001) captures the negative impact of the colonial language being promoted over the indigenous ones when he submits:

Under colonialism, formal western education became a passport to a more prestigious social rating between the educated and the non-educated. Colonial language practically and more visibly, wields this prestige. . . . colonialism eroded the place of African languages in African economies by granting the highest prestige and value to school education in colonial language (p. 4).

The reality described by Obioha (2001) has persisted to date. Indeed, it is growing worse as African indigenous languages remain secondary and inhabit the fringe in the scheme of globalization. Part of the danger here is that the cultural values and social mores represented by the indigenous languages are lost on the youths, inasmuch as they lack proper access to the values represented by the English language. Thus, they possess neither local knowledge nor competence in the body of knowledge embedded in English.

In terms of setting, filmmakers make efforts to achieve verisimilitude through the realistic portrayal of people, places, and events. The expansive eye of the camera affords them the opportunity to collapse the distance between the village and the city, between the sacred forest with its super-realistic ambience and the metropolitan cities of Europe and America—London, Berlin, New York, Paris, Amsterdam, and so on. Even when films (especially those in the “epic” category) are set in the forests, the metaphysical aura is still within the scope of reality permissible in the people’s cosmology, which admits the possibility of human existence in the world of the living, the dead, and the unborn (Soyinka, 1988, p. 145).

The films are usually topical, addressing contemporary issues of love, family life, politics, poverty, unemployment, and survival strategies in an economy that is poorly rated on major indices of development. The idea of “relating across boundaries” is often exemplified in the setting of some scenes “abroad” or “overseas.” In the colonial and postcolonial eras, it is a thing of prestige and privilege to “travel abroad” or to have “gone overseas.” This is often expressed in the films with nuances of accomplishment and celebratory ardour. Thus, setting a part or the whole pf a film “abroad” is not only to court international appeal, but also to stress the huge investments that have gone into the film, as a pointer to its supposed high artistic and technical qualities. It is a subtle acknowledgement of the prestige that the colonized have associated with their European colonizers over the centuries. For many Nigeria youths, Europe and America still represents what Ayi Kwei Armah describes as “the gleam” in his novel, The Beautiful ones are not yet Born. “Abroad” symbolizes a place of limitless opportunities, an Eldorado where dreams of wealth are fulfilled and aspirations for the good life satisfied. In the plot of some films, the youths are usually attracted by stories giving the impression that the streets of cities in the West are
strewn with trees that grow dollars, euros, and pounds sterling, and all the migrant needs to do is to pluck at will. In a country with developmental challenges, Europe and America hold out immense promise of opportunities for self-realization; hence, the desperation to “check out” of the mess at home.

The foregoing situations generate conflicts and also provide the ingredients for their resolution in Nigerian films. These include Babatunde Omidina’s *Baba Londoner*, Saheed Balogun’s *Eti Keta*, Toyin Adegbola’s *Mayowa*, Gbenga Adewusi’s *Elebolo*, and Yinka Smart Babalola’s *Akobi Gomina*. As the plots unfold, however, the migrants soon realise that in spite of the “unlimited opportunities” available, there is still hardship to be experienced; hence, they sometimes resort to survival methods such as drug peddling, immigration paper scam, credit card fraud, prostitution, stage-managed marriage for the sake of obtaining a valid permit, and so on. In all these, the disparity between conditions of living at home and living abroad, which globalization tries to mask, come to the fore. The migrants confront the harsh reality of homelessness, cold weather, unemployment, and racism. Sooner or later, desperation gives way to despondency.

In another vein, as part of the films’ themes, some local issues having global dimensions are given attention in Nigerian films. These are themes of interest to the promoters of a unipolar world, apart from the issues of love, family relationships, gender and generational conflicts. One of them is that of the environment. Nigerian filmmakers have used the medium to comment on people’s harsh treatment and genial responses to the ecosystem. Examples include Kareem Adepoju’s *Ti Oluwa Ni Ile* part I, II and III, *Saworo Ide* and Jeta Amata’s *Black November*. The impact of human activities in the process of exploring natural resources has been a major concern of globalization as evident in Jeta Amata’s *Black November*. These filmmakers participate in global ecological discourse and provide artistic insights into different issues such as climate change, global warming, flood, and drought, all of which are seen as consequences of humans’ insensitive treatment of the ecosystem.

The concern with the environment is at the centre of conflict in *Saworoide*. Its setting, Jogbo, is a community with a vast timber plantation, whose new king, Lapite opens up and relaxes the regulations governing logging business in the area. The new order gives the loggers free access (in a neo-liberal manner) to the forests, to cut trees so long as they give the king his own share of the profit, which, on his orders, should be paid into his account overseas. While the loggers destroy farmlands with impunity, cutting trees without planting any replacements, the present and future of the Jogbo community is endangered by this insensitivity to the environment. There are the dangers of famine, erosion, flooding, and poverty. The masses revolt against Lapite and his cabinet for giving support to the loggers who represent foreign multinational corporations in Africa. The popular revolt lays the foundation for the deposition of Lapite in a bloody coup masterminded by his defense chief, Lagata. Lagata is, however, consumed as well, due to his greed, insensitivity to the environment and materialism.

In closely related themes, Nigerian films contribute to the understanding of global political issues, especially those that promote democratic governance and expose the limitations of authoritarianism. These films include Kelani’s *Campus Queen*, Ajileye’s *Alaga Kansu* and Babalola’s *Akobi Gomina*.

Some films explore crime, violence and sex, which are abundantly on offer in Hollywood films. It is not surprising to see characters in Nigerian home video films carrying sophisticated weapons of
violence, or engaging in high-profile crimes complete with investigation, detection, arrest, trial, and conviction. Tade Ogidan’s *Hostages* and Yinka Quadri’s *150 Million* are of relevance here. *150 Million*, a Yoruba film, presents crime as a global corporate business. The film depicts the misappropriation of public funds, a clear case of the corruption plaguing Nigerian politics since independence in 1960. The story is woven around Kola Shobowale, who manipulates his way into getting a hundred and fifty million naira check meant for a public project. However, the money is issued as a criminal bargain to be shared by Chief Arowolo and Kola’s associates, Afolabi and Gbenga. Kola’s attempted murder can be seen as another level of crime, perpetrated by Kola’s associates, whom he eventually outsports. The return of Kola to Nigeria from Ghana provides an incisive insight into the subject of crime as orchestrated by Kola’s associates and the Chief. The plot of the film becomes complex after Bisi, Kola’s wife, absconds with her lover (Lanre) as part of an insurance scheme. Bisi’s extramarital affair is a further expansion of the crime theme, and follows the trend of prostitution, which is emphasized as a significant antisocial behavior in Nigerian video films. Also, the interest of Bisi’s lover in assassinating Kola in order to enjoy their romantic escapade and the insurance money advances the theme of crime in the film. Here, crime is approached from a corporate perspective, rather than habitual behavior or an antisocial impulse motivated by social forces. As a major challenge of globalization, insecurity and the rise in crime rate constitute the focus of Tade Ogida’s *Hostages* and Yinka Quadri’s *150 Million*. The two films not only reflect the socio-political predicament of postcolonial Nigeria, but also deconstruct crime as an attendant problem of dissolving borders, which is a major thrust of globalization. This is observed in Ebun Oloyede’s role in the film as Kola.

One celebrated female filmmaker in Nigeria is Funke Akindele. Her film, *Jenifa*, is one of the recent Nigerian comedies that have received critical and public attention. Her creation of a prototype character coming from a poor rural background, and a protagonist who is often struggling to catch up with the spate of modernity, coupled with awkward dialogue in English, has further cemented her place in the Nigerian film industry. Her popular film, *Omo Ghetto*, which came immediately after *Jenifa*, sustained the humorous tone of her earlier films. The film is set in Lagos. Starring Funke Akindele, Bimbo, Ireti Osayemi, and Eniola Badmus, the film reflects the slum lives of four females and their gang members who are notorious for their misdemeanors and gangsterism as a way of life. *Omo Ghetto I* captures the angst of most Nigerian filmmakers, who, in order to catch up with standard of ‘Western cinema,’ create characters who dress in Western costume—often featuring secondhand rag-like jeans and tinted hair. The film captures the real-life preference for foreign clothing, with the consequent neglect and death of local textile industry. Ironically, the factories of the West where these secondhand clothing items are mass produced, become the ultimate beneficiaries of neglecting indigenous modes of dress. This reflects Nigeria’s social milieu. In terms of clothes, there is a preference among youths for Western modes of dress, rather than traditional attires.

In attempting to create masochistic transgressive characters in order to reflect a social vision and create gender equality, the film ends up romanticizing thuggery and hooliganism, with dialogue that has little or no linguistic richness. Further underscoring crime as a way of life, the film only increases the cloud of stereotypes hanging over Nigerian film industry.
In a related sense, films in the Hausa Language derive much influence from Indian films especially those that treat the issue of love among youths (Adamu, 2004). From another angle, this influence shows that popular culture in Hausa society has undergone a transnational process, and has annexed Hindu popular culture in an attempt to globalize the contemporary experience of Hausa culture. In critically reacting to the influence of Hindu culture on Bandiri music in “Bandiri Music, Globalization and Urban Experience in Nigeria,” Brian Larkin contends that, “when bandiri singers sing Hausa praise songs to Indian tunes, they are effecting a transformation from the profane to the sacred. The popularity of the genre rests, however, on the common cultural listeners who recognize their favourite Hindi film songs (Larkin, 2012, p. 740). In another, more direct sense, Larkin (1997) in “Indian Films and Nigerian Lovers: Media and the Creation of Parallel Modernities” explores the hybridized phase of Hausa popular culture, especially the cinema industry. He argues that, “The familiarity that Hausa viewers experience when watching Indian films is reinforced by changes over time in the style and themes of Indian film. Contemporary films are more sexually explicit and violent, and borrow heavily from the styles of Western film genres” (p. 413). His study acknowledges the influence of Indian Bollywood on the Hausa. The continuous borrowing of aesthetics and themes from the Western and Indian film industries, with these foreign styles overriding the indigenous ones, demonstrates the struggle of the local film industries to register their place on global markets and in the cinematic industries while also advancing their contribution to international dialogues through their themes.

A major index of globalization is migration. The movement of migrants across borders has not only increased the fluidity of borders, but facilitated networks of peoples, markets, and population expansion. Martin Kahanec and Klaus F. Zimmermann in “Migration and Globalization: Challenges and Perspectives for the Research Infrastructure,” contend that, “the international migration of people lies at the core of the ongoing process of globalization. People migrate to improve their economic prospects, ensure a more secure living environment, reunite with their family members, or avoid persecution in their country of origin” (p. 2). Though there are many reasons that motivate diasporic migration, their study postulates that the major cause of population influx is the economic betterment of migrants. In this context, the migrant often perceives the original abode as a place of debasement where existence is precarious and sees the new abode as the better other and greener pasture. Over the years, this economic desperation has led to thousands of irregular migrants seeking different alternatives to scale the hurdles of borders. Strict border regulation has become a major hallmark of the American President, Donald Trump’s, policy on migration, propelled by his nationalist campaign—Make America Great Again. This immigration challenge informs the filmic imagination of Lonzo Nzakwe’s Baby Anchor. The film elucidates the trajectory of ordeals that immigrants, especially undocumented Nigerian immigrants, face in the United States.

The story centers on a couple, Joyce and Paul Unanga, who are facing immigration challenges and have been ordered to leave America. They believe that their days are numbered in America, but Joyce is five months pregnant, and so they embark on rescue mission to secure the American dream for their child. A subsequent clampdown later leads to Paul’s deportation back to Nigeria, while Joyce is left to live under the benevolence of a writer friend until she gives birth. The film, which was produced in 2010, is
one of the first major Nigerian films focusing on immigration and its global challenge. Though offered from a Nigerian perspective, the film gives insights into the predicament of all irregular migrants who are trying to secure the benefits of an assumed Utopia (America) for their children and themselves. In a bid to increase its global reach, the film brings together actors of different national and racial origins: Asian, Caucasian, and Hispanic. The growing presence of foreign actors in the Nigerian film industry is seen in such films as Kemi Adetiba’s *The Wedding Party I & II*, and Stephanus Okereke’s *Dry*, among others, and signifies the echo of international influence in finding acceptance by the global audience and the international market.

Concluding Remarks

This article examines the positive and negative impacts of globalization on the Nigerian video film and movie industries. It has been observed that the Nigerian home video film tradition gained warm audience reception within and outside the African continent. Film distribution and access have improved considerably, using the facilities for global communication such as the DSTV and the Internet. The technical qualities (audio and visual) have also received a boost, arising from the opening up of the industry to global influences. In addition to stories generated locally from people’s experience, some stories are inspired by films from other cinema cultures like Bollywood and Hollywood. Access to screen entertainment from China, Japan, Pakistan, America, UK, Philippines to Mexico has also opened up.

It is our contention, however, that despite its undeniable success story, the medium of film demonstrates that globalization still has many limitations when it comes to the promotion of indigenous popular cultures. While local cultural practices are being distorted, subverted and assaulted by the forces of “modernity,” the distortion and condemnation that began with contact with the West through slavery and colonialism resurface in globalization. Western values, epistemology, language, dressing, food, and other indices of culture are wittingly or unwittingly promoted through film. There is, therefore, the need to further study the integrational and unifying credo of globalization to see how Africa is faring in policy and concrete reality. Beyond its acknowledged merits and demerits, it is necessary to constantly interrogate this changing world order, and eliminate or reduce inequality among nations, as well as individual anxiety. Africans should not acquiesce in promoting their own inferiority. Rather than being a willing tool of Westernization, the film, as a mode of popular culture, should be at the vanguard of defining and working for a better deal in the contemporary global order. It should be deployed towards providing clear epistemological insight into the African world in all its dynamic complexity, with the view toward coming to terms with and addressing a globalization in which Africa comes across as a nearly absent, or misty, “Other.”

Notes

1. On the issues of correct designation for Nigerian video film industry, see Adeoti (2014).
2. There seems to be a preference for films with overseas plot to be set in London (UK) and New York (US). The choice of these cities is partly informed by the fact that they are English speaking territories, the primary target. It is common to find certain characters in overseas scene to use
English in the dialogue or a mixture of English and the indigenous language for ease of communication among characters and with the audience.

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The Journal of the African Educational Research Network (AERN)

**Filmography**


2020 BIENNIAL SUMMER SYMPOSIUM AND SUMMIT
The Ohio State University, Columbus, Ohio.- June 4 - 7, 2020

THEME: “AFRICA AND THE 2030 SUSTAINABLE DEVELOPMENT GOALS”

Keynote Speaker: TBD

PURPOSE: Facilitate an academic forum for scholars and practitioners to discuss theories, methods, approaches, principles, research, practices, and policies related to sustainable development in Africa.

EARLY SUBMISSION DEADLINE: November 30, 2019

FINAL SUBMISSION DEADLINE: December 30, 2019

To submit your proposal, visit: www.theafricanresearch.org

For more information, please contact:
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The doctoral specialization in CIEL is designed to relate a firm grounding in the theories and methods of international and comparative education for the analysis of education's role in the processes of economic growth, political development, and social change.

**SAMPLE COURSES:**
- EDAD 7523, Issues and Institutions in Global Education and Development
- EDAD 7524, Global and Transcultural Understandings
- EDAD 7525, Advanced Comparative Education: Methods and Theories
- EDAD 7071, Comparative Cultures and Education
- EDAD 7072, Education and development in developing Countries
- EDAD 7073, Perspectives in International/Global Education
- EDAD 7840, Educational Planning and Evaluation

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SUBMISSION GUIDELINES

The African Symposium (TAS) is an interdisciplinary, fully refereed, online journal dedicated to publishing the finest scholarship related to African educational and human development issues. TAS invites the submission of original manuscripts on a full range of topics related to African educational and human development issues in all disciplines.

Manuscript Submission
As an electronic journal, we welcome submissions that are of a time-sensitive nature. To qualify for consideration, submissions must meet the scholarship standards within the appropriate disciplines. Articles should be submitted electronically, as HTML documents, or as Microsoft Word or Rich Text Format (RTF) files via: www.tas.theafricanresearch.org

Graphics should either be in Gif or JPEG format. All tables should be formatted using the Table tool. Articles, with about 100-word abstract, should be typed in Times New Roman 12 point font, with double-spacing. All submissions should include a cover page containing the title of the article, the name(s) of the author, any affiliations, email addresses and telephone numbers. Typescript should conform to the style set forth in the latest edition of the Publications Manual of the American Psychological Association.

Please use this checklist to ensure that guidelines are followed:
1. Margins must be 1"
2. Font Face must be Times or Times New Roman
3. Font Size must be 12 point (except paper Title is 14 pt)
5. References, graphics, tables all count toward total pages count
6. Main paragraph heading in 12-point, All Caps. Sub-headings in 12-point title case (words are lower-case with only the first letter capitalized).
7. Must INCLUDE an ABSTRACT
8. Tables text to be in Arial 10pt, with title in 12pt Times Roman
9. Do NOT include PAGE NUMBERS
10. Do NOT include HEADERS or FOOTER

The Editor-in-Chief may decline to consider a manuscript for several reasons, including inadequate evidence that the topic is substantially new and promising, an insufficient clear and detailed presentation, and a lack of adherence to the journal’s guidelines for manuscript preparation. The Editor-in-Chief reserves the right to reject manuscripts that do not clearly address African educational and human development issues.
Once a manuscript has been accepted for consideration, it will be anonymously assigned to three reviewers with expertise in the area. The final decision for publication depends on at least two positive reviews. The journal will attempt to publish manuscripts not later than six months after submission.

THE AFRICAN SYMPOSIUM (TAS), an on-line bi-annual journal, seeks papers and reports based on research in the area of African education development. The following guidelines should be carefully considered by persons who submit papers for publication.

Format for your paper: Online APA Style Information
In using the APA format, pay attention to the following, among other items:

- **Headings**
- **Reference citations in text/document; One work by one author–** Barbert (1976) acknowledged that...
- **Font size**
- **Long quotations**
- **Short quotations**
- **Reference section, titles of documents, volumes, and page number citations**
- **Tables and figures**
- **Interviews or Personal Communication**

Reference citations in text/document
One work by one author – Barbert (1978) found out that…. Groups as authors- e.g., associations, government agencies are spelled out in the first citation (and followed by year of publication) and abbreviated in subsequent sections.

Two or more works within the same parentheses; In general (Owusu & Paul, 1996, 1999) have argued about…. List two authors cited in the same parentheses in alphabetical order; (Panda, 1956; Quarm, 1978) have conducted ...

Newspaper article without author. In the document, use a short title, e.g. (Mali in a neat victory, 1996).

Quotations: Short
He argued that “The election was not held in the morning” (Abba, 2003, p. 7).

Quotation: Long
Bola (1990) has argued, among other things that:
The best way to reach a compromise when there appears to be no way in the dispute is to give both parties another change to make their case. As soon as they agree to this, work out a deal with each group separately at different times and at different locations. In making the deal, ask for what each party wants.
in the case. Discuss the implications of their demands with them. Then meet them again and see what you can do to find a solution to the problem. (p.45).

**Personal Communication/Interviews**
Do not include personal interviews or communication in the reference section since “they do not provide recoverable data”

Simply include reference to the interview or communication in the text. Use the following format in the text of the paper: (O. K. Bates, personal communication, March 23, 2003).

**Reference Section**

*Arrange author names in alphabetical order.*

Periodicals (Periodicals include documents such as journals, magazines, scholarly newsletters).

*Pay attention to alphabetical order of names, titles of documents, volumes, and page number citations*


*Journal article paginated by issue or number*


*Daily Newspaper article*


The Daily Mail, pp. 3-4.

*When there is no author for the newspaper article, use the following format:*


*Book Chapter*


*Book*

*One author*


*Two authors (Use same format for more than two authors)*


Cairo, Egypt: Ahmadu Press.
Entry in an encyclopedia

No author or editor for the book

Book Review

Electronic Resources

Levels of Headings
Level 5. ALL CENTERED UPPERCASE HEADING/TITLE OF PAPER
Level 3. Flush Left Your Text Begins from the Far Left, Italicized
Level 1. This Section of the Paper is Centered on the Page, Uppercase and Lowercase Characters Used in this Section
Level 2. This Section, Like Level 1 is Centered, Italicized, Uppercase and Lowercase Characters are used in the heading
Level 4. This section is indented, italicized, lowercase paragraph heading ending with a period. It appears to be part of the paragraph.

Use appropriate font for all texts, including title, headings, references, quotations, figure captions, and tables.
Use double spaces throughout your work.
Leave one-inch margin all around your work.
Editorial reviewers consider the timeliness of the topic of the paper and the general interest and priority given to the topic within a country or region.
The composition should be of high quality with respect to organization, grammar, spelling and punctuation.
Research design should be stated, and authoritative sources should be referenced.
Conclusions should be supported by the findings.