THE INTERNATIONAL JOURNAL OF HUMANITIES & SOCIAL STUDIES

Decoding Representation of Ethnicity Identity and Ideology in '*Half of a Yellow Sun*': An Audience and Critical Analysis

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Abstract:
For a decade now, Nigeria's Nollywood, like such other social institutions as education, government and religion, has continued to attract popular discourses about issues and social groups in the country. Considering that media narratives are part of the complex processes involved in the construction of meanings by informing the ways we make sense of the world around us. This study therefore questioned the point of intersection between theories and Nigerian's pragmatic experiences in the face of socio-cultural constructions around identity, ideology and representation of ethnic difference through BiyiBandele's movie an adaptation of Chimamanda Adichie's literary narrative entitled 'Half of a Yellow Sun'. However, the assumption that the media (films) can bring about certain deliberate and unwitting characteristics and behaviors anchored this study on critical reader and active audience theory. The research therefore focused on Decoding Audience representation of ethnicity, identity, and ideology in Half of a Yellow Sun. This study employed a mixed research instrument FGD and critical thematic analysis to determine the audience perception of ethnicity, identity and ideology in the movie. However, 24 super fans of the movie were selected through the snow balling technique and determined from among the three major ethnic groups of Nigeria for the FGD. Findings from the study indicated that the dominant themes of ethnicity, identity and ideology expressed and were largely perceived by the southeastern discussants as inciting, as the movie brought back unpleasant memories of the war and Nigerian's ethnic diversity. As a result of the inciting nature of portrayals in the movie according to the Focus Group Discussants, the study therefore recommended that it is high time stakeholders in the Nigerian media industry especially Nigerian censorship board made genuine and conscious effort to change certain inciting and divisive contents featured in most Nollywood movies before they are taken to the market.

Keywords: Identity, Ideology, Ethnicity, Film

1. Introduction

In Nigeria, home movies seem to have been recognized as an emerging art, a veritable and accessible means of communication (Ekwuazi, 2009). The Nigerian film industry popularly called 'Nollywood' and is responsible for the Nigerian home videos. The home video is basically movie produced and stored in Digital Versatile Disk (DVD) which can be watched in the comfort of a person's home or any convenient place of choice. People can be informed and educated while being entertained through this medium. Thus, it is a popular medium of cultural transmission and general socialization.

Home movies often reflect the tensions surrounding the concept of Identity or 'race' in the society. These tensions are often embedded in storyline or representations. In the Nigerian perspective, video films have continued to play roles in constructing, defining, maintaining, extending and reinforcing identities or ethnic difference, (Hyginus, 2013). They normally have indigenous contents and address issues relevant to the mass audience. Through their narratives (African storylines) and western technology, the representation of socio-economic, political and cultural themes is now experienced both within and beyond the country's borders.

For instance, a study conducted by Akande, (2010) and Ugbo, (2014) has shown that current trends in most Nigerian home movies and popular music, respectively, include an increasingly sexualized representation of women and Nigeria as a very conservative religious society where patriarchy and black magic are widely practiced. However, as with gender there are also cultural elements in those defining characteristics portrayed in most Nigerian home videos. The issue of media representation of ethnicity at times is regarded as more harmful than stereotyping of gender because media representation may constitute the only experience of contact with a particular ethnic group which an audience may be exposed to.

Generally, the mass media have been identified as a catalyst for social development as well as a tool that may be used to engender crisis and stereotyping of various ethnic groups. It is against this back drop that this study attempts examining how ethnicity, identity, and ideologies wererepresented in the movie 'Half of a Yellow Sun' which told the story of the Nigerian Civil War 1966-1970).

1.1. Background of Study

Nigeria is made up of several regions as a consequence of the 1914 Lord Lugard's amalgamation of Southern and Northern protectorates. These geographical areas are also made up of diverse tribes with differences based on divergent religions, languages, and traditional occupations, attitudes, beliefs, values, and a host of other differences. Nevertheless, despite these differences, there is a meeting point as regards what they hold to be of great value, such as the notions of nationhood and unity of Nigeria (Falola, 2009). It is common knowledge that these tribes are resilient and over the years, have developed their value systems.

However, modem Nigerian society like most contemporary societies of the world, willingly or unwillingly is engulfed by the strong wind and tide of socio-cultural representation brought about by the western media contents especially that of film production. An examination of the impact of the film medium on the Nigerian society by the likes of (Ukonu, 2006; Barlet, 2006; Ekwuazi, 2009; Oha, 2009; Onuzulike, 2007; Okome, 2007; Adesokan, 2006; Akpabio, 2007; Uwah, 2008; Ekwenchi, 2008) etcetera, show the challenge which the country's cultural system faces. Daily, our moral and cultural values seem to be under attack by Western ideologies and culture. This is especially propagated in our media which set agenda for the society.

Historically, the first film screening in Nigeria occurred on 12 August 1903 at Glover Memorial Hall in Lagos. It was screened for ten days marking the beginning of film in Nigeria during colonial days. In 1939, more than three decades later, the Colonial Film Unit (CFU) was established. During this period, film was solely used as a tool for education as observed by (Alfred, 2007). At that time screening of educational documentaries on farming, health and other important issues was more predominant than any other theme as the mobile free cinemas toured Nigerian villages. In 1979 that is 40 years later, the Colonial Film Unit was replaced by the Federal Film Unit (FFU), 19 years after Nigeria got independence. It was later that same yearrenamed Nigerian Film Unit which according to Oso (2006) has now been christened Xollywood.

Each mass medium (print and electronic) has unique characteristics, which place it at an advantage over the other medium. Film as an essential component of the electronic form of mass communication, for instance, has a wide range of advantages over other media forms as a result of its audio-visual component. In fact, despite the unprecedented development of so many new media technologies over the past decade, film and television seem to remain the most global and powerful form of all media.

Film, no doubt, assumes a strategic position as a medium of conveying messages to a large heterogeneous audience (Barker &Galasinski, 2011 p.51). From this line of discourse, films seem capable of engendering both peace and conflict in society going by its ability to set agenda. Film has also been viewed as a potent medium of communication through which messages ranging from indoctrination, education, entertainment, integration, information, mobilization etc., can be relayed to people to achieve certain objectives. They have the power to re-direct and reposition the psyche of an average man. Films have an inexplicable bond with their audiences who may have to willingly suspend their disbelief when viewing a film. The power of films on its audience makes it a viable tool for preserving culture.

Adichie was born as the fifth of six children to an Igbo family in Nsukka, Nigeria. Though she is originally from Abba in Anambra state. Her father was the first professor of statistics at the University of Nigeria and her mother was the university's first female registrar. Adichie studied medicine at the University of Nigeria for about a year and half and then moved to the United States at age 19. She received master's degrees in creative writing from Johns Hopkins University. She was awarded the MacArthur Fellowship 'Genius Grant' in 2008. She has published poems, short stories, a play, and three novels (Purple Hibiscus, Half of a Yellow Sun, and Americanah) which have been awarded the Orange Prize among other honors.

Half of a Yellow Sun is an epic historical love-story fiction weaving together the lives of five people (Olanna-Thandie Newton; Kainene-Anika Noni Rose; Odenigbo-ChiwetelEjiofor;Ugwu-JohnBoyega and; Richard-Joseph Mawle) swept up in the turbulence of the Nigerian Jivil War (1966-1970). The work was published in 2013 by ChimamandaAdichie and adapted into a movie in 2014 and directed by an indigenous Nollywood producer, BiyiBandele.

In contextualizing socio-cultural ideology within the context of the Nigerian society, Bandele's 'Half of a Yellow Sun' movie, like such other social institutions as education, government and religion, seems to have triggered popular discourses about issues such as cultural and ethnic difference, identity and ideology in the country.

1.2. Statement of the Research Problem

For decades, the media have been fingered as being an intrinsic part of the problem of racism and racial stereotyping (Media Monitoring Project, 2008 &Bayart, 2008).

Discourses shape and determine the way we think and perceive the world around us. The media including the popular culture such as movies all too often generate very many discourses about our societies and elsewhere and subtly reinforce pre-existing stereotypes or create new forms of discursive identity. Over the time, these discourses have developed along race, culture, ethnicity, class and gender lines. It becomes categorically a problem when the media which is a power tool for growth exposes its audience to ideas that negatively affects their perception of things.

Half of a Yellow Sun adapted into motion picture by the Nollywood producer, BiyiBandele, is one such Nollywood film in which representation of identity, ethnicity, and ideologies are a key concern. The problems being how do Nigerians or movie audience experience and interpret such representations which they are exposed to in this movie? A basic problem also is the representation of the theme's identity, ideology and ethnicity as portrayed in the movie, and Nollywood audience's perception of such representations.

1.3. Purpose of the Study

The main objective of this study is to explore how the theme of Identity, Ideology and Ethnicity were portrayed in the movie Half of a Yellow sun as well as explores Nollywood audiences' perception of such portrayals or representations. The specific objectives of this study therefore, were:

- To determine how Ethnicity, Ideology and Identity were reflected in the movie Half of a Yellow Sun.
- To ascertain how audiences interpret the portrayal of ethnicity, ideology, and identity in the movie.
- To find out the extent to which prevalent themes portrayed in the movie are capable of informing audiences' dependency on the movies' framing of ethnicity, identity and ideology.
- To explore the impact of Biyi'sHalf of a Yellow Sun movie on the audiences' perception of the Civil War in Nigeria.

1.4. Research Questions

In order to aid investigation of the research problem and objective of this study, the following research questions were posed:

- To what extent was ethnicity, identity and ideology reflected in the movie Half of a Yellow Sun?
- How do the audiences interpret the portrayal of Ethnicity, Identity and Ideology in the movie?
- To what extent are the themes portrayed in the in the movie capable of informing audiences' dependency on the movie's framing of identity, ideology and ethnicity.
- How does Half of a Yellow Sun movie impact on the audience's perception of the Nigerian Civil war?

1.5. Scope of Study

The study is delimited to 'Representing Ethnicity, Identity and Ideology' IN Half of a Yellow Sun, using the University of Nigeria, Nsukka as a case study. The choice of the university is because it holds a variety of all ethnic groups. That is not to say that other federal universities donot boast of the same variety of all ethnic groups, so therefore the researcher randomly selected the University of Nigeria Nsukka. Data was derived through Focus Group discussion; it was thematically analyzed alongside the critical reader's analysis. The work was based on two conceptual theories, active reader and active audience. The study was anchored strictly on the qualitative methodology, because the researcher felt it was the best approach to discovering perceptions and feelings. The choice of 24 sample size is as a result of Liamputtongs assertion that a focus group is made up of 12-24 persons who share similar traits. We were limited in our choice of number for the focus group.

1.6. Significance of the Study

Since this study is a critical and audience interpretation of representation of identity, ethnicity and ideology in the movie titled 'Half of a Yellow Sun', it is therefore a contribution to the literature on Nollywood film industry.
This study is also significant because it has the potential of widening already established discursive struggles in the area of cultural communication research in Nigeria.

This study is also very important for its ability to orientate viewers of the movie about understanding positive representations.

This study is also significant to sensitize the minds of people towards understanding how best to decode interpretations of scenes in the movie.

1.7. Operational Definition of Terms

- Audience: it is used in this work, to mean the people who have watched the movie, Half of a Yellow sun.
- Audience interpretation: In this work, this means the way the audience makes sense or their understanding of the movie, Half of a Yellow Sun.
- Audience Perception: In this study this refers to the opinion of the audience of the film Half of a Yellow Sun.
- Culture: Used in this study to mean a broad collection of values, ideas and practices (that is a network of representations) that defines a particular group or community.
- Decoding: In this work this means how the audience interprets messages from the movie Half of a Yellow Sun.
- Difference: Referred to in this study to mean ideological construction of differences between cultures. This frequently invites stereotypes about 'us' and 'them' and evaluations that present certain cultures as superior.
- Ethnicity: It is used in this work to mean an affiliation of or relating to large groups of people classed according to common racial, national, tribal, religious, linguistic, or cultural origin or background.
- Film: In this work, film means a series of pictures projected on a screen in rapid succession with objects shown in successive positions slightly changed so as to produce the optical effect of a continuous picture in which the objects move. Example of such is the HALF OF A YELLOW SUN movie.
- Half of a yellow Sun: In this work, it is a movie which tells us of an entwined family and also about the Nigerian civil war.
- Identity: Here means an individual's sense of whom they are in relation to others around them. This simultaneously incorporates a sense of belonging and shared knowledge and a sense of difference and individuality.

- Ideology: In this study this means a system of representations that sustain the dominant cultural order. Here, it is seen as the ways in which communicative practices operate ideologically through the systematic manipulation of knowledge in the service of power and the defense of unequal social relations.
- Representation: A system of common values, ideas and practices that enable people to understand each other and communicate about similar issues. In this study, it also involves a degree of subjective interpretation that leads to differences in understanding, different readings of texts and therefore the motivation to communicate.
- Stereotype: In this work represents a standardized mental picture that is held in common by members of a group and that represents an oversimplified opinion, prejudiced attitude, or uncritical judgment.

2. Literature Review

This chapter looks at the concept of cultural identity and its relations to identity politics, ideologies, representation and Othering. The combination of the adjectives culture and identity makes the concept a contested one, as the two words are polysemic, slippery and 'illusory' as (Bayart, 2008) has observed.

In other words, concept such as representation, identity, culture, and ideology are central to this review. Therefore, this chapter on review of related literature will focus on how these concepts apply to the audience's interpretation of the movie 'Half of a Yellow Sun.'

2.1. Reconceptualising Culture and Identity

Apart from culture consisting of all the ideas, objects and ways of doing things created by a group, a review of the concept of cultural identity as a whole show first of all that it is a 'floating signifier', which seems to encompass many different things. For (Friedman, 2008, p.29) for instance, cultural identity refers to 'the attribution of a set of qualities to a given population', who act as cultural beings. He further maintained that in practice, i.e., as it is experienced by individuals, cultural identity is equivalent to ethnicity: another concept which is highly contested today (Brubaker, 2006). According to the definition offered by (Chen, 2006, p.12), the complexities of the concept involve 'personal, sexual, national, social, and ethnic identities all combined into one.'

In intercultural communication be it research or teaching, cultural identity often refers to a localized national culture. For (Herzfeld, 2010 p.192 & Bauman 2004, p.53), since their creation in the late 18th century in Europe and later on elsewhere, nation states have made every effort to promote a sense of national cultural identity in order to limit communitarian divisions within their own space and to help people to identify with each other. This is often referred to as 'imagined communities' a concept coined after B. Anderson's study on the creation of national imaginaries in (1991).

In dealing with cultural identity, one is faced with the immensely challenging concept of culture which many scholars have tried not always unsatisfactorily, to define. Some others have even asked for it to be 'banned' in research (Bayart, ibid). For (Bhatia, 2007 p.49), the meaning of culture is related to power relationships meaning that it is also composed of conflicting representations. For the Norwegian anthropologist Wikan (2009, p.75), culture is 'both over and underrated' and its definition depends on the researcher' vantage point (ibid, p.84). Also, she asserts that culture is too often used as an agent in explaining intercultural encounters, while it doesn't have any autonomous nor material existence (ibid, p.87). In fact, it is the acting subject only who does, thinks, behaves... (Wikan, ibid, p.84). For (Eriksen, 2006 p. 141), culture is a 'cosy blanket', which can be misused and abused. According to (Batel& Castro, 2009 p.75), culture is also often depicted as if it were unchangeable and representative of all its 'members', while it is an object of power, which provides some people with the 'right to define what is to count and for what' and 'truth'.

A lot of postmodern phenomena relating to culture including identity are confusing for the individual. Other confusing developments include the retreat of nation states, the speed at which things occur, the transformation of human relations ('new families', new sociality), all of which often appear to be uncontrollable. All these may have led the French intercultural educationist (Abdallah-Pretceille, 2006) to put forward the concept of culturality to express these vital aspects of culture. For (Wikan, ibid p.86), knowledge or experience should be preferable. While (Eriksen, p.146), argues that 'instead of invoking culture, if one talks about local arts, one could simply say 'local arts'; if one means language, ideology, patriarchy, children's rights, food habits, ritual practices or local political structures'.

Going by the foreign arguments, cultural identity is what we construct whenever we are in contact with other human beings whether they are from the same 'environment' or not. This plurality means that we have different cultures within a cultural environment.

2.2. On Identity

Whether cultural, national, ethnic or religious, identities have never mattered more than with current complex practices of intercultural communication. As such, the concept of identity isnow omnipresent in research on inter-culturality. According to (Levinson, 2010 p.331), any usage of the notion of identity must start with a criticism of the concept.

Identity has been widely theorized and studied in many different fields, from the human and social sciences to the 'hard' sciences. For (Bauman, 2007 p.17), 'identity is the 'loudest talk in town, the burning issue on everybody's mind and tongue'. On the other hand, for Cooper & Brubaker, (2009, p.l), in an article entitled 'Beyond Identity', that the social sciences and humanities have 'surrendered to the word 'identity''. They argue that it is an ambiguous concept which is either meaningless or too weak or strong. Besides, the fact that it is both an analytical and practical category makes it complex to work with the above authors further argued. The concepts of identification and categorization, self-

understanding and social location, commonality, connectedness, groupness, amongst others, are often used interchangeably (Cooper & Brubaker).

In practice, identity allows individuals to stratify their social experiences by linking with various others and groups or communities. The concept of connectedness and groupness according to (Bauman ibid, p.38), allow people to 'compose and decompose their identities'. In the age of 'crisis of belonging', where national identity is competing with other global, alternative identities, globalization leads towards some sort of pluralization of identities (Bauman, 2005, P-20).

It is important to note that some identities may become strengthened in reaction to the feeling of emptiness or loneliness but also threat and uncertainty that globalization can trigger. This has led to the revival of traditional cultural and religious practices or even the creation of new identities to maintain continuity (Jovchelovitch, 2007 p.76). In the field of intercultural education, this often translates through helping students to develop their cultural identity. However, by organizing activities within closed communities, emphasizing sameness and difference, geographical, physical, linguistic, religious boundaries are then produced (Jovchelovitch, p.76). These boundaries are both physical and psychological and they often lead to representations on the actors involved.

All in all, this allows 'communities and individuals to develop knowledge about themselves and others, to recognize a history that is handed down by previous generations and give to self an identity, i.e., a coherent narrative that connects events, actions, people, feelings and ideas in a plot' (Jovchelovitch, ibid p.79). Yet when identity is reduced in such ways, the consequences can be quite strong. It might appear to be 'conflict, barbaric, stereotyping, humiliating, dehumanizing and stigmatizing identities'. When expressing an identity, there is always an issue of power at hand (Duncan 2005, p.150).

What has become clear in terms of research and practice recently, is that identity cannot be reduced to a single element, in other words, there may not be such thing as a singular identity. This is shared by such postmodern thinkers as Z. Bauman, M. Maffesoli, C. Taylor, Hall.

This understanding of identity is related to the recognition that people cross various collectiveand individual positioning and voices on a daily basis, which can be opposed and contradictory(Herzfeld, 2010). As such, the individual is torn apart between various networks, multipleinterdependences. For the anthropologist (Ewing, 2006), this is not just something that ishappening in the developing countries or in affluent countries. She writes (2006, p.251) that:

> In all cultures people can be observed to project multiple, inconsistent self-representations that are context dependent and may shift rapidly. At any particular moment a person usually experiences his or her articulated self as a symbolic, timeless whole, but this self may quickly be displaced by another, quite different 'self', which is based on a different definition of the situation. The person will often be unaware of these shifts and inconsistencies and may experience wholeness and continuity despite their presence.

Ewing explains that anthropologists have started looking at these inconsistencies (rather than consistencies) and contradictions in their work and more specifically at situational contexts involving 'experiencing actors' (ibid, p.262). This is a potential agenda for research on cultural analysis.

Inconsistencies are also extended and related to the next concept under this discourse: Representation. Complexity needs to be reduced on a permanent basis as the human mind needs o box and categorize experiences, ideas, others to 'survive'. As a result, Howarth (2006, p.20) reminds us that 'identities are always constructed through and against representations'. She alsoargues that when dealing with identity, if one doesn't incorporate representations, one doesn't work on a complex understanding of it although, (Jodelet, 2006) maintains that social psychologists have been working on these notions for a very long time now and can provide us with the tools to study them in cultural analysis.

2.3. The Politics of Representation

In using representations, we may incorporate them into our current ways of understanding and everyday talk, through the processes of (a) anchoring and (b) objectification. Anchoring integrates new phenomena into existing world-views in order to make the unfamiliar familiar. For (Castells, 2006 p.30), anchoring involves ascribing meaning to the object being represented. 'By classifying what is unclassifiable, naming what is unnamable, we are able to imagine it, to represent it'. In the course of anchoring the unfamiliar in the familiar, representations are modified. An informative example of anchoring can be found in (Augoustinos& Riggs, 2007 p. 126). Through the analysis of everyday talk, they demonstrate the ways in which contemporary representations of culture are anchored in old and discredited Social Darwinist notions of 'biological hierarchy' which present Aboriginal cultures as 'very primitive' and white cultures as 'modem' and 'advanced'. In this way what was non-communication (the unknown, strange and vague) becomes communication. Too often anchoring process is narrowly interpreted as an individual psychological process (Howarth, 2007); what Augoustinos and Riggs (2007) demonstrate are the ways in which this is simultaneously a deeply ideological process.

The process of objectification produces a domestication of the unfamiliar in a way that is more active than anchoring because it saturates the idea of unfamiliarity with reality, turning it into the very essence of reality. This produces the materialization of an abstraction. In their work, (Deaux& Wiley, 2007) provide a good example of this with reference to debates about immigration that are organized about the tangible metaphor of the melting pot and references to blending, mixing, forming and the crucible. In this way images cease to be images or signs, they become a part of reality, just as 'Dolly the sheep' ceases to be an image of cloning but has come to embody the material reality of genetic manipulation.

The media play an important role in the production, dissemination and debate over different representations and the images on which they rest (Hall, 2005), as do all communicative exchanges 'in social, scientific, political or religious communities, in the worlds of theatre, cinema, literature or leisure' (Moscovici, 2008, p. 111). Through objectification, images become constitutive elements of social and ideological reality, rather than simply as elements of thought.

By classifying a person, a thing, an event, or a nation, we are at the same time do assessment and or evaluation. For example, (Jodelet, 2006) found that images such as 'decay' and 'going off like butter' were common in people's talk about mental illness. While this tells us something of the everyday experience and identity of the villagers as close to the land and nature, (Wagner &Kronberger, 2011), reveal the prejudice and fear of contagion that has been 'unconsciously transmitted for generations'. A study conducted by (Ekeanyanwu, 2005, p.229) discovered that prejudiced representations of the poor and of black people are articulated with other representations of crime and come to form commonsense knowledge about the black race. By looking at how dominant discourses manipulate values and ideas in the service of particular interests we can study the 'ideological battle' of representations.

This relates back to Hall's (2005) dominant-hegemonic readings or preferred meanings. Hall is particularly interested in the ideological role of the media in producing systems of representations that serve to prefer particular interests and identities over others, and so systematically distort particular representations and sustain systems of power and inequality. This underscores the author's interest in the ideological construction of reality. Similarly, (Moscovici, 2009, 105) sought to answer this question of how people construct their social reality. According to the author:

> While the actor sees the problem, the observer does not see the whole historical solution. Marx was well aware of this dilemma when he wrote: 'Men make their own history, but they do not make it just as they please: they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given and transmitted from the past (Marx, 1852/1968, p. 97).

From Moscovici's perspective, it appears to be the socio-genesis of communicative practices, where representations appear at their most ideological, pervading the media, social institutions, cultural arrangements, advertising campaigns, political discourses and so forth. This is alsowhere we see how different values and practices are reified and prioritized over others, how some representations (and the social groups and social identities to which they relate) are marginalized and excluded from mainstream systems of discourse and how the process of representation supports ideological systems. Hence networks of representations support a priori hierarchies of knowledge, restrict the development of identity and sustain discourses of difference, privilege and power as Howarth, (2007) noted.

2.4. Representing the Self and the Other

The concept of representation as discussed in the preceding paragraph has been extensivelystudied by social psychologists and has had a lot of impact on such other fields (Scollon&Scollon, 2011) as that of cultural studies. A worldwide phenomenon, the study of socialrepresentations started with Moscovici's seminal study of the perceptions of psychoanalysis(1961) and has reached nearly all fields of social experience (Howarth, 2006, p.3). Trying todefine social representations is a difficult task as it is a very rich domain very close to similarnotions such as stereotypes and attitudes (Moore, 2009 p.9). The classic definition of socialrepresentation given by Moscovici (2009, p. 13) is that they are:

> ...systems of values, ideas and practices which enable communication to take place among the members of a community by providing them with a code for social exchange and a code for naming and classifying unambiguously the various aspects of their world and their individual and group history.

For Jodelet, (2006), another main theorist of social representations, meanings are condensed in social representations and help people to construe their experiences.

Social representations have many usages. They are a socio-cognitive practice which allows us to create sociality, position ourselves, assert identities and defend ourselves when 'attacked' by others (Howarth, 2007). As such, representations are particular presentations of experiences, people, voices, which are reinterpreted and represented and 'constitute our realities' (Howarth, 2006 p.8). For (Jovchelovitch, 2007, p. 11), he goes as far as telling us that 'the reality of the human world is entirely made of representation. In fact, there is no sense of reality for our human world without the work of representation' Lending his view, (Brubaker, ibid p.79), stated thatrepresentations and other phenomena such as perceptions, interpretations, etc. are 'perspectives on the world not ontological but epistemological realities.'

Social representations allow us to grasp the society and the entire world and also help us to interact with other people (Gillespie, 2006). Whatever representation is, it is also co-constructed with others. It represents 'what reality is inter-subjectively agreed to be' (Howarth, 2007 p.8). The consequence of this is the instability, hybridity and multiplicity of representations, which compete with each other (Moscovici ibid).

Amongst the social representations that are co-constructed, some have a macro aspect while others are more micro. In other words, there are 'hegemonic representations' that are widely circulated and that dominate society, while 'oppositional representations' can be less circulated, more micro (Howarth, 2007 p.22). Yet these two types of social representations can combat and influence each other. This means basically that representations do have an ideological component and that an exercise of power is always present in representations especially representation of the Other (Duncan, ibid).

Representations (Jovchelovitch, 2007, p.ll) observed emerge from the interrelations between 'self, other and the object world'. They are not copies from originals but a symbolic, arbitrary means of putting meaning on people and ideas. Representations, the above author further argued do not always correspond to acts or actions or behaviours. This makes studying representation a complex and forcibly unfinished business but also, it reorients research in intercultural

communication and education from questioning 'what is people's cultural identity?' to 'how do they construct or represent their cultural identity?'

2.5. The Formation of Stereotypes

Several types of social representations have been studied by both social psychologists and researchers in other fields such as psychology, cognitive psychology, linguistics and language education. The study of stereotypes emerged in the 1950s. Stereotypes are 'a set of beliefs about the characteristics of a social category of people' (personality traits, attributions, intentions, behavioural descriptions Bar-Tal (2013, p.342). The images that emerge from stereotypes are often stable and de-contextualized (Moore, 2008 p.16). Though often described as having 'negative connotations', human and social sciences have preferred to emphasize their constructive functions, as 'collective meta-attitudinal' discourses that lay boundaries between groups (Moore, ibid p.14). In acts of interaction, people are guided in their behaviours and discourses through the cognitive order of the stereotypes that they have formed and learnt within their groups (Bar-Tal, ibid p.493).

Usually, two types of stereotypes are put forward: auto-stereotypes, which regard people ingroup and hetero-stereotypes which are related to an out-group ('the Other'). Stereotypes are often described as being static, limited and inert but they often change as their content is not shared by everybody but is contextually and individually determined (Bar-Tal, ibid). They can serve the purpose of showing how superior one's group is but also oneself. They also have an ideological aspect (Duveen, 2005, p.169).

The study of stereotypes can therefore, constitute a sound basis for understanding intergroup behaviours (Bar-Tal, 2010). Many theories have tried to explain stereotypic views held by various groups: realistic conflict theory, scapegoat theory, belief congruence theory, social learning theory, or authoritarian personality (Bar-Tal, 2010). Bar-Tal (2010 p.170), who has done some extensive work on stereotypes based on the Israeli-Palestinian conflict and Adichie, 2007, p. 433) who has also conducted a series of studies on the portrayal of African woman, criticize studies of stereotypes for failing to pinpoint how they guide behaviours towards groups while concentrating on cognitive and affective components of relations.

What these researchers did was to find out how important it is to examine how stereotypes are formed and how they change by investigating the factors allowing this process. The researchers also proposed an integrative model which is very useful in this sense as it allows us to look at the factors that contribute to the creation of stereotypes: background variables (sociopolitical and economic conditions and historical relations), transmitting mechanisms (societal channels such as the political, the social, the cultural, and the educational) and mediating variables. Adichie'sHalf of a Yellow Sun provides a firsthand information on this.

All these aspects allow researchers using the model to identify individual and contextual differences in stereotypes. Bar-Tal (2010) adds that the model cannot predict particular contents. For cultural analysis, both researchers and teachers should endeavour not to try to 'break' stereotypes or merely present a list of stereotypes, hoping that these will help to get rid of them or paradoxically substitute them with the 'Truth'. This approach is flawed as stereotypes as such cannot be suppressed. What is interesting instead is to see how stereotypes are created and co-constructed and what they tell us about the people who resort to them (Abdallah, ibid). In other words, working on stereotypes allows researchers and teachers to reflect on the notion of identity.

2.6. The Concept of Othering: Making the Differences

Othering is another form of social representation, which is very much related to stereotypes. According to Wilkinson &Kitzinger (2006), theories on Othering have been developed in relation to women and representations of race and ethnicity. Othering consists in 'objectification of another person or group' or 'creating the other', which puts aside and ignores the complexity and subjectivity of the individual (Abdallah-Pretceille, ibid). In intercultural research, culturalism and essentialism, amongst other things, have tended towards Othering by imposing cultural elements as explanations for people's behaviours, encounters, opinions (Holliday ibid; Dervin 2010, &Virkama 2010). A good example of this is studies directed by Hofstede on the business world. This is shared by (Abu-Lughod, 2012, p.143) when she writes in a famous critique of the notion of culture that it is 'the essential tool for making other'.

Just like stereotyping, Othering allows individuals to construct sameness and difference and to affirm their own identity (Abu-Lughod, ibid, p.87). Thus, Othering is not just about the other but also about the self. For Gillespie (2006), Othering leads people towards a widespread tendency to differentiate in-group from out-group and Self from Other in such a way as to reinforce and protect Self.

As a summary to the points made in the preceding paragraphs, it is clear that when working with the concepts of cultural identity, representations, stereotyping and othering, we are walking on many slippery slopes. On the one hand, intercultural communication should strive to workagainst stereotypes, biases, racism, etc. but on the other, we know that non-Othering is impossible (Abdallah-Pretceille, 2006).

2.7. Film: A Medium of Communication

Film as we know today, came into existence on 28th December, 1895 at the Grand Cafe on the Boulevard de Opera in Paris, France when the Lumier Brothers Augusta and Louis exhibited their 'Workers Leaving the Factory'. This marked the debut of motion picture and opened the gates for the flow of motion pictures (Kumaravadivedu, 2008).

In Nigeria, however, the first film was screened on the 12 August 1903 at the Glover Hall Lagos. This film featured the Alake of Abeokuta and was shot during a visit the Alake made to England. Though actual film production started in

1948 with the establishment of the Colonial Film Unit, the main reason behind the establishment of this film unit is to further the aims of colonialism Onuzulike (2007).

According to Onuzulike (2007), the purpose of the film was meant to counter the nationalist agitation by showing the people that the British were indeed fulfilling their civilizing mission. The film unit was, therefore, pre-occupied with showing the 'achievement' of colonialism through highlighting community development, road construction, agricultural production, and visits of colonial governors and administration of justice, portrayal of the 'excellent work' done in the heathen parts under the Union Jack.

However, with the attainment of independence it was obvious that the nature of the industry in content, aims and objectives had to rely on various communication means, including film to reach the people Akomfrah (2006). These days, the country now has other alternative sources of films, other than the Colonial Film Units or the British Council.

The content of the early film was largely documentary in nature, and related to topics such as education, health, agriculture amongst others as stated earlier. The Nigerian 'natives' were shown films by means of travelling cinema vans. It became necessary to use mobile vans because films were few and theatres did not exist in the remote areas. However, due to thecontinued shortage of vehicles, a majority of Nigerians did not have the opportunity to see films shown by the units. The Colonial Film Unit was not concerned with producing films for African audiences but involved itself in training Africans on the technique of film production. The movie LIVING IN BONDAGE by Ken Nnebue in 1992 set the pace for the emergence of Nollywood. This means that Nollywood has increasingly become 'a vehicle through which Nigerian cultural heritage is represented' Ebewo (2011, p.93)

Film is not meant for mere titillation of the senses, rather it performs functional role of affecting man's attitude and increasing his horizon of the world. According to Akeh (2008 p.3), 'The motion picture has been described as an altruistic cultural documentation process.'

The school of thought contends that what most people know about other countries and places are invariably learnt via films. It is also said that a picture is worth more than a thousand words, this is supported by Edwards and Sokomsa (2006, p. 150) who believe that films function in an entirely different way. Watching a good movie, the individual emerges from it the way one would emerge from reading a good novel; sober, humbled and changed, like the hero would have been'.

The film medium appears to have the most universal appeal and impact when compared to othermedia. When properly harnessed, the film can rise above limitation of language and languagebarriers by utilizing its creative powers of visuals and audio effects to create a community amongan audience of various backgrounds (Adichie, 2007). According to her, film is the most powerfulmedium for fostering cultural awareness. Films tell stories of past event, present event and futureevent. Enahoro cited in (Akeh, ibid p.69) states:

> What affect this artistic, social, and economic phenomenon has on the cultural values of both creators and viewers is (sic) an international problem since cinema is a worldwide language that can be grasped by illiterate as well as by the educated. Nothing less than the control of man's mind and emotions is at stake.

For Rocket & Hill (2005), what makes film the major cultural force is a combination of different factors which include uniqueness of film as an art form solemnly dependent on modern technologies, the use of film as a communication medium principally to entertain, instruct, subjugate, persuade and propagate and of course the overall social, political, economic andeducational needs of the contemporary world that are deeply dependent on communication in its various forms, films inclusive.

2.8. Nollywood: Emergence and Brief History

Nolly wood refers to the Nigerian national film industry. Even though the name has an uncertain origin and was derived from acronyms such as Hollywood and Bollywood, Haynes highlights that it apparently appeared for the first time in print in an article by Matt Steinglass in *New York Times* in 2002 (Haynes, 2005). It has other competing name like 'Naijawood' which has actually not taken root as 'Nollywood' among film audiences.

The argument whether Nollywood can be acclaimed the Nigerian film industry has been open- ended on both camps of the divide. While some say the representations showcase an industry that has come of age, others pick on the technical flaws in the films to say they have a long way to becoming an industry. But even before the emergence of Nollywood in its present form today, the debate on whether a film industry exists in Nigeria or not, had already been going on (Okome, ibid). In 1974, for instance, Ola Balogun, called for establishing a national cinema in an article entitled 'Nigeria Deserves a Film Industry', published in a Nigerian Newspaper, Daily Times (Haynes, ibid). In 1995, three years after Nollywood has begun productions, Haynes also wrote that 'the reasons a national cinema does not exist correlate with the political failures of the Nigerian nation'. Among these reasons he includes: '...disinterest, ideological bankruptcy, incompetence and misconceived projects; unwillingness of the national bourgeoisie to invest in film production, failure to establish a strong national center in cultural projects, and the nation still remaining supine in the face of neo-colonialism whereby cinema screens are filled with foreign productions' (Haynes, ibid p. 115). Even in his edited work, Nigerian Video Films (2000), there is the reluctance to address Nollywood as a national cinema hence, authors used terms like 'Nigerian video films', 'Nollywood phenomenon' among others.

While not discarding the logic of those who do not see Nollywood as the name of Nigeria's popular film industry currently, the understanding here is to signal the significance of these popular films produced in Nigeria by Nigerians in the culture industry. The use of the concept 'Nollywood' indicates the understanding that these films are vehicles of encoded messages with themes and languages that represent the life patterns of proximate Nigerian consumers in particular and Africans in general to whom they explore their social issues and cultural concerns.

The Nollywood films according to (Kunzler, 2007) is an industry that has developed out of a context related to domestic and international cultural, economic, and political environments and evolvement. For him, 'it is heterogeneous in nature and can roughly be divided into Yoruba, Hausa and Igbo video films which designate their production centers in the South- West, North and South-East of Nigeria respectively' (Kunzler, 2007, p.l). Thus, like any other national cinema, such as the Irish Cinema for instance, which 'sustains and challenges the myths of a country's nationhood' (Hill and Rocket, 2005 p.10), or as Williams Kunstler (2007, p.6) argues that it, 'functions as an economic weapon in the competitive arena of world capitalism, promoting national values.'

Nollywood uses languages and themes that resonate with Nigerians to tell their stories. Even though, the filmmakers make films 'essentially' to make money as Akomfrah (2006, p.282) argues, they are systematically being 'guided by the tenets of African nationalism and cultural identity which help them address local concerns'. According to Akomfrah (2006 p.282), Nollywood exists 'almost entirely outside pan-African institutions and international circuits that shaped most of the politicized African Cinemas'. Corroborating the issue, Haynes (2005, p.5) maintained that the idea was borrowed from state media and the transnational flows of Indian and American films and Nigerian folklores.

Generally, reception and textual studies of African films can be said to be in dire need of academic explorations. Only a few have been done and centred mostly on the canonized African films sponsored by the West (Adedeji, 2013; Akudinobi, 2007 and Nwachukwu, 2010). Quite recently, attention has started focusing on Nollywood especially in the West African region (Alawode&Fatonji, 2013, Esan, 2008; Alozie, 2010; Onuzulike, ibid; Akpabio, ibid; Ekwenchi, ibid) to discuss and analyze representations from insiders' perspectives.

How Nollywood translated from localized stage productions to a film industry in Nigeria is a journey that a study of this kind cannot ignore to highlight. Initially according to Akande (2010),there were the economic factors that hit Nigeria so hard in the 1980s and made it difficult for the first generation of celluloid filmmakers to sustain their market. These were a group of Nigerian filmmakers who carried out film production practice by themselves without Government sponsorship between 1960s and 1980s and due to the high cost of production had to give it up. For many years then, Nigeria remained without film productions and people resorted to stage dramas.

There was also the technological dimension that aided the transition which was the use of 'ordinary' video cameras to make cheap films in order to cut cost against the economic burdens of the celluloid productions. Added to these is the fact that when the Nollywood practice came, it was rooted in the television industry (Akeh, ibid). By this, it is meant that since people were already watching local soap operas and theatres following the 1972 Indigenization Act, it was easier to watch Nollywood in the same way on the same television screen with less inconvenience and cost.

Essentially it can also be argued that another fundamental factor that gave inspiration to Nollywood's cinematic practices to succeed is 'citizen journalism'. This refers to the individual zeal of some Nigerians to empower themselves in order to make their voices heard by the general public. It arguably could be seen as what Okome (2007, p.63) identifies when he states that 'the history of the emergence of popular video-film is connected to the deep-seated desire by this group of nollywood consumers and producers to have a voice in the social and cultural debates of the time' (2007 p.17), because in their (re)presentations nollywood producers and directors are creating parallel commentaries on the social issues concerning the people.

It is this type of self-representation that has marked the usefulness of 'YouTube' and other participatory channels in the Internet where ordinary citizens tell their stories on issues of concern. Especially in the 1980s and 1990s in Nigeria, when military rulers were at the helm of affairs, and when the 'political tensions evident in society could not be directly addressed on mainstream television' (Oduwobi, 2011), because of fear of the rulers, most Nigerians began encoding messages that related their views and fears on the political and social issues of the day.

The success of this industry also comes from what Nwachukwu (2007, p.127) identifies as the drive for 'commercial viability'. This is because while the new video film industry places a high premium on entertainment, it also seeks the pleasure of viewers in order to recoup expenses from their sales by encoding what audiences desire to see. On this, Haynes (2005, p.14) states that, 'the new video films on the basis of sheer commercial vitality can claim to be the major contemporary Nigerian art form.'

Nollywood's historical emergence according to Adesokan (Adesokan, 2006, p. 115), hinges on 'the neoliberal deregulations of many economies in Africa that brought changes in the use of technology, especially of the digital kind, which is open to reformatting in quite imaginative ways. When you live at the mercy of poor economic and political calculations,' he said, 'you tend to be inventive, keen to improvise, bend tools to serve your purposes. The Nigerian films came out of that context.'

Nollywood's productions reflect the lived-in situations of Nigerians and represent many issues that both Nigerians and other African citizens can relate to. As Kunzler 2007, p. 10) argues that, 'they affect Africans more than other foreign films.' They emerge from what Richard MofeDamijo calls 'real genuine stories about the cultural experience of the people, exemplified by ElechiAmadi's book that is translated into film, THE CONCUBINE (2006), and Achebe's novel, THINGS FALL APART (1958) also adapted into film' (Damijo, 2007, p.76).

Particularly in Nigeria, the film industry has significantly illustrated the ability of marshalling familiar symbolic religious rituals which help create nostalgia and resonance in the viewers. They reveal familiar stories, problems and values of Nigerians and Africans in general. Here, major universal questions of values and meanings of life are explored. Oduwobi (2011, p.68) in his findings on the industry asserts that, 'the issue of identity, preservation of cultural heritage and resistance of dominant western influence are clear factors contributing to the success of the [Nollywood] industry' (2008).

2.9. Nigeria and Nigerians in the Home Videos: A Brief Assessment

Through portrayals of the home videos, it seems very easy to recognize Nigeria and Nigerians as a very religious country and people. The producers of the films have done a lot to project the religious practices, beliefs, norms and values of the people. According to several studies on the Nigeria's movie industry, Christianity (with different shades and structures) and African Traditional Religion (ATR) have the highest representations in the home videos (Alozie, ibid). Occultism or cultism, ritualism, witchcraft and fetish acts amongst others are usually and effectively portrayed in the films. People would often seek solutions to problems under the cover of religion.

Notwithstanding people's level of sophistication and foreign lifestyle, Nigerians can choose to settle matters through traditional means. This is reflected in EVIL FINGER (2005) as the daughter of a man who was defrauded and killed by his brother-in-law (now running his business) goes to meet the elders of their family to summon the suspect to absolve himself of all accusations leveled against him. Through spiritual means, the native doctor is able to cause the culprit to go to the village to answer to charges against him. Not very many home videos are shown without actual portrayals or subtle suggestions of witchcraft and fetish practices.

Nigerian cultures are undoubtedly revealed in the films packaged in the home videos. The story lines or themes, lifestyles, foods, norms and values and even manner of dressing reveal the ways of life of the people. Sometimes, indigenous languages are introduced into the film plots through interjection of vernacular (to identity the cultural settings of the story). Such languages include Yoruba, Igbo, Efik-Ibibio, Hausa and Ijaw (Uwah, 2008).

In films with traditional and royal settings, the portrayals of the traditional institutions are usually shown with their representations as dressing, guards and other types of traditional aesthetics. Politicians, traditional title holders (people addressed as 'chiefs') and some wealthy men most often appear in traditional clothing like 'Agbada'. The home video film, the plain truth (2005) reveals the culture where a woman who is not able to give birth to children marries another woman to bear children in her name. In this case, the young wife and her family are deceived to believe that she is being married for the woman's son, who lives abroad. The womanhusband's brother- in- law would go to sleep with the young wife at night, when she would have been drugged. The film, stronger than pain (2008) is purely traditional in every sense. Having Igbo background as setting, almost everything from props to costumes is traditional. The film gives expression of a typical traditional society. All the cooking and eating instruments are traditional. The drinks: palm wine, manner of cooking, water pots, settings and lifestyles truly reveal a typical Nigerian native village.

In almost all the home videos with traditional settings, the maidens would always be shown going to or returning from the streams (through foot paths) with water pots on their heads. The film, who will tell the president (2001), seems to portray almost every aspect of Nigeria, ranging from story line through the lifestyle of the people to geographical landmarks (including natural structures like caves, streams, rocks, forest and farmlands). It is also the first and only Nigerian film watched for analysis which gives expression of activities in the air space.

In most cases, when people are shown eating in home videos, they usually eat jollof rice or white rice and stew. Only in few cases do we see melon soup and garri and sometimes pepper soup as in Super Story, sister guarri and stronger than pain. Nigerian children are in most cases portrayed as courteous and rarely discourteous. It can be assumed that Nigerians are groomed to be courteous from childhood, as a young boy is shown opening a door and allowing his sister to enter first before him in two sides of a coin (a serial feature film currently running). TreciaEsigie's serial film, pradah (2012) is a very impressive attempt to showcase Nigeria in diverse ways.

Nigerian stars and talents in football and film making industries are advertised through their involvement as actors in the film (which projects challenges in the Nigerian female and male football teams as well as the film industry), even as the stories or themes tell of pains and values of common people. The Nigerian colours and flags are portrayed. In the film, Super Story: invitation to thunder, the struggle to board commercial buses at the bus stop in highly concentrated locations like Oshodi or Orile is revealed. We see many commuter buses with Lagos State Commercial vehicle colors. The film, spare the child (2009) also clearly reveals busy Lagos in its bustling and hustling characteristics.

Unfortunately, certain kinds of dressing do not depict acceptable standards of the Nigerian cultures. While they may be borrowed, they are also suggestive of perverse lifestyle (James, 2008). For James, these portrayals are very unrealistic. Certain dressing patterns seem unrealistic for the intended settings. For example, a village woman wearing lipstick to sleep at night with beautifully polished finger and toe nails. This suggests that irrespective of class and settings, Nigerians are very exposed and sophisticated. Often, young men in home videos who may have lived abroad and visit home would usually be seen wearing earring in one ear (left). Fun loving men are also sometimes shown with earring in one ear (left). While this may portray them as gay and irresponsible, the culture arguably is very un-Nigerian.

Most of the films show that majority of Nigerians live in affluence and in urban settings. The low and middle level people live as comfortable as the very rich, see Olanna and Kainene's family in Biyi'sHalf of a Yellow Sun. The houses in Nigeria are shown to be mostly masterpiece, elegant and beautiful. Nigerian men and women are portrayed as usually flamboyant and rich over those who are modest. In the film - evil finger (2005), it is suggested that anybody can live in any kind of house as desired. This is deduced from seeing a manager whose salary was N150, 000 per month in 2005 (when the film was produced) live in a mansion. In the film, two sides of a coin, the house of a rich man's driver looks like that of a middle-class person. This conveys the impression that at whatever level, Nigerians can live so comfortably.

Nigerians are portrayed with different kinds of attitudes yet both men and women are mostly as dependent and domineering over and amongst other types of attitudes (Uwah, ibid). They may be as patriotic as they are corrupt. They might do anything to get rich not minding the consequences. There was not one film analyzed that the corrupt nature of the people was either not obviously projected or suggested. However, from SOUND of LOVE (2007), we realize that it is possible to find some patriotic Nigerians. A Nigerian houseboy, Francis Duru called Silas to a foreigner couple who are

swindlers protects Nigerian image from being battered by his bosses (husband and wife), who have been fraudulently dispossessing people of their hard currencies. The house boy is asked to pose as a bank manager when their victims arrive. He agrees but intimates the Economic and Financial Crime Commission (EFCC) officials, who lay surveillanceon the culprits and arrest them. The film is an exceptional positive contribution towards rebranding the Nigerian image. Many more productions like this would guide the viewing audience on actions to take in similar situations.

The film makers do not overlook the security challenge prevalent in the country. Most houses in the urban setting where the exteriors were portrayed often have gates and gatemen who would open them to allow access. Nigerians are therefore depicted as being highly security minded. Despite, certain accurate, sometimes flattery and other times unkind and harsh depictions of Nigeria and its people in the indigenous movie industry (mostly home videos), infrastructures on the nation's roads as well as geographical landmarks and natural (external) settings like rocks, caves, farmlands, amongst others are scarcely revealed. Very little is done to project opportunities and potentials in tourism, business and investment available in the country in the films (Alozie, ibid). A foreigner who attempts to find out how Nigerians relax through the home videos would believe that highly placed and seeming comfortable Nigerians rarely play games. They usually relax partying, in the hotel and clubs. Only the jobless and unskilled workers do (at their leisure time). People who play games like draught and ludo in home video films are usually those men who are not gainfully employed, unskilled workers or artisans or low-level workers (after work). In (Uwah, ibid), very few home video films like FAMILY TIES (serial feature film) are Nigeria portrayed with individuals playing pianos for relaxation. Sophisticated men and women, irrespective of social class, career or business lines are usually shown to relax in clubs or hotels.

2.10. Preserving Indigenous Culture: The Role of Film In Nigeria

Films perform a functional role with objective being to affect man's emotions. Film as an art form or an instrument for persuasion, instruction and entertainment is like a bullet, with force to conquer or at least leave a mark for the record. It is a documentary of the consciousness of culture, galvanizing or fusing all forces into a concrete charger that reconstruct the mind of the people (Mead, 2009). For (Gauntlett, 2006), Film is a custodian of the people's primordial consciousness. With these two basic definitions therefore, film exposes, liberates, unites, reproaches, reprimands, scorns and may applaud and attract attention, either for positive or for negative reaction. This makes it stand out as unique from other form of mass media. Our culture is fast eroding into oblivion (Gauntlett, ibid). There is an urgent need to uphold these cultures visually through films to avoid extinction by civilization although, radio and television may be used for the same purpose, film has an edge over the rest because it has the ability to enter into direct communication with the people and reach the nook and cranny of the country (Lacey, ibid).

Nigerian film makers can reposition Nigerian's dented image by making films that will propagate Nigerian image. A.E. Opubor and Nwunelicorroborates this by saying' Cal penny's Kongi's harvest created a great impact in the mind of great black Americans. In the review of the film at its premiere show in Washington, D.C the Washington post of June 16,1972 wrote for many among the black members of the audience, 'last night was an introduction to the American scene as viewed by Africans themselves, their own dressing rivaling the spectacle of clothing in the film-predicted success for black film making'. Acknowledging the power of film (Akande, ibid), recommended that Nigerian film makers must as a matter of fact succeed in using the film medium to develop our cultures for the sake of arts, posterity and promotion of our heritage.

2.11. Debating Nollywood in Contemporary Literature

Studies such as the one conducted by (Dunu&Ugbo, 2015 p.36) have shown that, current trends in popular films include an increasingly sexualized representation of the Nigerian women, and the motives and consequences of this are unclear. Considering the potential powers of films and media as a common vehicle for the dissemination of the discursive construction of women and their importance to construction of identity in any culture, a framework for how women who are exposed to or enmeshed within these sites seem necessary, in order to understand their impact on them.
Ekeanyanwu cited in Ekwuazi (2005 p.42) also captures this relationship thus

...given the nature of the international communication system, there have always been fears that the massive flow of Western predominantly American media culture into non-western societies of the developing world could lead to cultural dominationwhich will distort and displace native cultures and lead to the adoption of foreign values, lifestyle and behavioural patterns.

Media narratives are part of the complex processes involved in the construction of meaning by informing the ways we make sense of the world around us. The media influence how we live and see things by the way they filter and frame everyday realities through their singular and multiple representations, for the conduct of everyday life, for the production and maintenance of common sense.

Referencing a material retrieved from www.nigerianfilms.com, (Ekwenchi, Adum&Uzuegbunam, 2013 p.163) stated:

Parents have initiated a massive boycott of movies featuring the child star players because their wards have begun (sic) copying the roles these actors interpret (sic) in movies. Notes of cases of disrespect, and abuse of elders, extortion of peers and in some instances stealing were reportedly compared and the root cause alarmingly traced to efforts to live the characters of the movie stars in real life by the affected children.

Film has according to (Ryne. 2008), long been feared for being capable of transmitting socially objectionable messages with young people generally seen as vulnerable and thus positioned as needing protection from the worst effects of exposure to mass media.

According to (Ekwenchi, Adum&Uzuegbunam, ibid p.163), 'In the great debate about media power, some things never seem to change. One such constant in media studies is the fear of the power of the output of the media on their consumers, fear that has a long history indeed'.

Despite the overwhelming qualities of motion picture (light, colour, sound and motion) which empower television to command a major proportion of media consumption, the Nigerian audience may appear to be either trapped in the rubbles of self-image construction or identity politics.

Amongst the literature to be reviewed are works done by Akande (ibid) and documented in his book, Hazy Pictures: The Arts, Business and Politics of The Nigerian Motion Picture Industry, a collection of articles which he has written in The Nation Newspaper at different times spanningDecember 21, 2008 to September 25, 2010. These articles satisfactorily provide adequate resource for this study. Adenugba's works (2007) published on the internet are also very rich resource on the Nollywood industry, in general and home video in particular. They effectively treat the subject of showcasing Nigerian through the home videos.

While buttressing the need to enhance the nation's cultural values through the films, Akande asks and provide answers to why it should not be a problem even if our movies are made in Igbo, Yoruba, Hausa or Ibibio to project our indigenous cultures with pride. He posits that America respects a nation that speaks her language and exhibits her culture with pride. Referring to the Hindu films which are noted to be making waves around the world through consistency in promoting the Indian culture and now their civilization which is changing the world, he gives an example of the frequency of singing and dancing in the films. He further gives credence to Slumdog Millionaire, the film that won the good film of the decade. According to him, Hindu was the main language spoken in the film which was awarded by Hollywood.

In his article 'Film Making and Rebranding: will Nollywood Agree to Lie' published in 2009, he describes film making as setting an object against the sun. The obscure reflection being what is largely referred to as fiction because it is taken as vivid imagination of reality if the coloration is expunged. Hence, he reflects on the suggestion by the former Minister, late Prof Dora Akunliyi at a meeting with the film makers which she implored them to as much as possible reflect Nigeria in positive light in movies and hopes that the Minister had not just discovered a propaganda tool in the medium of film. He asserts that apart from acts of voodoos in Nollywood films, most representations about the Police, Nigerian politicians, academic system, the power industry, health sector, etcetera, are just appropriate.

In his article entitled 'Americans don't Watch Nigerian Films' (Toyin, 2012) reports that the opinion of Marc Wishengrad, the Emmy nominated Director of Photography and pioneer trainer in the popular SHOOT workshop of the Nigerian Film Corporation (NFC) in Jos. According to him, People throughout the world know what life is like in America without ever setting their feet on its borders which is because movies tell stories of common people and the way they live. 'I had little or no idea of what life was like in Nigeria because Nigerian films are not like American movie theatres.'

He reiterates that if the above statement is attributed to a film maker who is given to researches
and has knowledge of film industry in other parts of the world than America, then you canimagine what an average American, European, Indian would have to say about whether or notthey have an idea of Nollywood or what it stands for. He suggests that it is possible that othertypes of films which have unique stories about African history and experience may attractforeigners. To confirm this (Ekwuazi, ibid), reports maintained that his interaction withHollywood film maker, Ron Lavey in Canada in 2008, who was feeling excited to be workingonKen SaroWiwa's story. This rekindled a comment Marc (ibid) had earlier made:

> It will be a wonderful day when Africans tell their own stories, filling the silver screen with their personal stories and not looking to emulate Hollywood style but to look at how stories have been told within one's culture.

Adenugba adds that culture is an essential aspect of aesthetics, particularly because film subsists in culture and also because it is made for audience that has a culture, whether the audience is culturally inclined or not. Hence film tends to reflect the culture or nuances of the philosophy of the society that produces it. Films from China promote the culture of that nation and its people. Films from India reflect the music, dance, dressing and beliefs of the Eastern nations; movies from the United States of America highlight the values and patterns of daily life of that country. Nollywood movies uphold the ways of life and happenings of Nigeria no doubt. Films are cultural ambassadors of the society in which they are produced; film is an instrument of cultural proclamation. Each society tells its story. The cultural context of a film helps to explain where the film maker's allegiance lies, whether it lies with culture or something else other than a sense of belonging or inclination to his realm (Nelmes, 2005).

According to Tunde Oladunjoye in his article of April 18, 2007 in The Guardian titled 'Cannes Film Festival knocks: where is Nigeria?' the essence of the role which culture plays in societal development is captured as follows: *'I am not aware of any nation that has been able to achieve development without proactive promotion of its essential cultural components, for example, youcannot separate the culture of Japan from that country's economic and technological achievements*

Adenugba further states that cultures facilitate development as well as provide ample raw materials for the film maker to work with. Folklores, myths, fabrics, legends, folk music, folk dance, costume, folk architecture, ritual practices, kingship rites; and other elements and aspects of culture are ready materials that the film maker can explore, borrow, adapt or use verities in his work. He recognizes Lagbaja, Asa, Yinka Davies, FelaAnikupola-Kuti, and King Sunny Ade as Nigerian musicians who have blended their indigenous cultures with music that thrill even the foreigners. ChimamandaAdichie's HALF OF A YELLOW SUN which was later adapted into a movie gives glamour in films because of her appropriation of culture in storytelling, costume design, set design, music, props, gestures, expression and use of language. On the other hands, Adenugba give examples of cultural hits as: IGODO (Don Pedro -Obaseki, 2000),

SAWOROIDE (Tunde Kelani, 2001), Sango (ObafemiLasode, 1996), KING SOLOMON'S MINE (Compton Bennett and Andrew Marton, 1950).

Succinctly put, Akande claims that culture serves as a basis of realism in movies. A work that is built on cultural nuances and conventions of a society is better accepted as an original statement about that society than those that do not. He recognizes examples of Dangerous Twin (TadeOgidan, 2004), Rattle Snakes I, 11, 111, Iv (Amaka Igwe- Isaac, 1991- 1996) As Text Books About Nigeria In Contemporary Times While Films Like False Alarm (2006), Chameleon 1 and 11 (2006) are refuted by critics as non-representation of Nigeria because of the un-Nigerian story nature in FALSE ALARM, the conflict is between a Nigerian 'FBI' and Chief Lord LugardDonko. In this article, Adenugba concludes that the thrust of his argument is that every film should reflect as faithfully as possible to the limit that funding and technicalities would allow the culture of its society or the society that is being depicted, only then that the film can gain from the enormous aesthetics benefits that the culture provide for film making.

In Akaoso's article posted online (December, 12, 2009) which is a reaction to late Prof Akunliyi's assertion that the Nigerian film industry has contributed to the nation's poor image,he says it is misplaced and out of reality. Rather he asserts that Nollywood has done a lot within a short time of its existence to place Nigeria on the map of international film industries.

According to him, over the years, the industry has promoted certain identities and images about the country which in a way have helped to boost the country's reputation. He posits that Nollywood has been able to shoot up the socio-economic profile of the country especially during an era in which the nation was notorious for military coups and political instability. He infers that the production of films in the military epoch, which explores the lives of Nigerians, shows the world that Nigerians are innovative, creative and balanced irrespective of the social upheaval in the country. It also negated the bad image which was generated in the international press about the nation during the period.

He adds that the Nigerian motion picture industry has helped to change the perception of the rest of the world about Nigeria and indeed the whole Africa through the films produced. Many people outside the continent especially those who have never set their feet on its soil have come to understand that Nigerians and Africans do not live on trees or walk about naked (as had been speculated previously) nor are they blood thirsty and cruel but are just like other people in other countries of the world who could be bad, good, greedy, nice because people are people regardless of their nationalities and locations. For Akande, the industry has shown to the world that the nation is undeniably the giant of Africa. Quoting a BBC world report which once mentioned Nigerian film industry, he says it 'has turned the lights on Africa cinema'.

According to (Nwaoko, 2012), over the years the industry has promoted certain identities and images which critics have frowned at. Some of the images include; ritualistic society, images of a violent society, the poor portrayal of the Nigerian women and a display of a highly ostentatious and an oligarchic society. According to him, imageries and ideas have largely become norms because profiteering has replaced art.

Corroborating Musa (Punch, August, 2006), he informs us that 'Nollywood is a disappointment, movies should be socio-cultural development tools if well-crafted which Nollywood movies are not. Rather, they carry boring stories lines, portraying low intellectualism and technical unprofessionalism'. Musa further states that although movies with themes and stories of ritual and violence have been explored and exposed events that happen in the country on a regular basis, they also exaggerate and at best have turned many persons into cynics who believe that every other person is out to learn and because films shape society and help orientate the people while also entertaining them. Films have subtlety encouraged people to engage in such amoral and vile activities because of what they encounter in the films (Akeh, ibid).

From the editorial published in The Economist (December 16, 2010) titled 'Nollywood: Lights, Camera, Africa', we understand that movies are uniting the continent and dividing it, too. The author states that it is hard to avoid Nigerian films in Africa. According to him, public buses show them as do restaurants and hotels. For (Okunna&Omenugha, 2012), Nigerian films are popular abroad as they are at home. Corroborating the power of films, Akeh narrated that the Ivorien rebels in the bush stopped fighting when a shipment of DVDs arrived from Lagos; Zambian mothers say their children talk with accents learnt from Nigerian movies. When the President of Sierra Leone asked Genevieve Nnaji, a Lagosian screen goddess (Adenugba, ibid) to join him on a campaign trail, he attracted record crowd at rallies.

According to (Nwaoko, ibid), alarmists describe Nigerian directors and producers as voodoo priests casting malignant spells over audiences in other countries. They talk of the Nigerianization of Africa, worrying that the whole continent has come to snap its fingers the Nigerian way. Nollywood mogul, Ernest Obi, the head of the Actors Guild, makes no attempt to deny their influence over the continent as he is quoted to have said 'we give Africa development and knowledge... we teach people things, if they call us colonial masters, too bad!' All in all, Adenugba maintains that millions of Africans watch Nigerian films everyday many more than American fare and yet Africans have mixed feelings about Nollywood.

2.3. Theoretical Framework

The study is anchored on two theories in approaches to textual analysis: critical reader and the active audience. Some of the ideas that underpin the theory of the roles of the critical reader in textual analysis are scattered and can be found in the arguments of varied writers on the role of the critical reader. Gripsrud (1995, p.22), for example, argued that studies that privilege the roleof the audience in production of meaning should not be seen as having sounded the death knell of the role of the critical textual reader. Gripsrud (1995, p.22) further argued that if media audiences are 'able to act as fully competent critical readers of media texts' what will be the point of scholars undergoing rigorous academic training to acquire the necessary skills for textual criticism. Norman Fairclough (1995) has also argued that the importance of the

text will be lost as well as the relevance of the textual reader when the active audience is privileged as the sole site of meaning production. Media texts, Bordwell (1979, p.92) has pointed out, are contradictory and have implied meanings, or 'gaps and fissures' which only the critical reader with the proper training can help in discovering and filling.

The theory of active audience is related to Fiske's (1987, pp. 235-6) concept of semiotic democracy which the author explains as the capacity of television (but which can be expanded to include movie) to delegate 'production of meanings and pleasures to its viewers.' Baran and Davis' (2012, p.44) explanation of semiotic democracy as 'individuals' freedom to make their own meaning from media content' further illuminates the meaning of the concept and its link with the idea of active audience.

The concept of active audience is derived from the uses-and-gratifications theory and argues that people actively impose meaning on content and construct new meaning that serves their purposes better than any meaning that might have been intended by the message producer or distributor (Baran and Davis, 2012, p.297). In order to do this, People also 'impose meaning on content' from various decoding position. Hall, in his seminal work Encoding/Decoding in Television discourse (1973), has argued that media consumers depending on class, gender, social position and race, etc., would assume any of the three major decoding positions in the process of textual interpretation, which he identified as negotiated, oppositional and dominant. The textual reader and the active audience can, therefore, be argued to assume any of these decoding positions in interpreting media representations.

Active audience studies have, however, been criticized for being too descriptive and for doing Tittle more than group people's reasons for using media into sets of arbitrarily chosen categories' (Baran and Davis, 2012, p.291). The critical reader has equally been critiqued for assuming tospeaking for the audience, in other words, conceptualizing the audience as being passive. Notwithstanding, studies that employ the theories of critical reader and active audience go beyond the crude theorization of media effects found in mass society theory to advance and broaden our understanding of the nature of the impact the media have on their audiences. In this study also, the obvious weakness of one theory is counterbalanced by the strength of the other.

2.4. Summary of the Literature

From the reviewed literature, it could be established that there is cohesion between the various research findings and literature that the home video is a medium of communication which different individuals, people and organizations can utilize for different purposes including image construction. However, the concept of cultural identity and its relations to identity politics, ideologies, representation and Othering take substance as a result of either direct or indirect contact with the mass media (films).

3. Research Methodology

Literary, research methodology involves identification of data sources, collection of data and consequently analysis of data collected with a view to tackling the research problems earlier stated in any research work. This chapter is, therefore, concerned with the presentation of methods and the procedures for executing this study. Consequently, the sub-headings addressed in this chapter include: the research designs, population of study, sampling technique, instruments for data collection, measurable variables, pre-test and validation of research instrument, administration of instrument of data collection and methods of data analysis.

3.1. Research Design

The study is designed as a qualitative study and is located within the critical tradition of inquiry. Baran and Davis (2012, p.17) outlined some of the aims of studies conducted within the critical tradition as the transformation of the social world seen as deeply flawed and challenging of the 'existing ways of organizing the social world and the people and the institutions that exercise power in it.' It is, however, critical approach's view of the media and the analytic thrust of studies that adopt the critical approach that are of more immediate relevance in the design of the current study. Within the critical tradition, the media are viewed as a site of struggle over textual meaning.

Critical qualitative audience research is a productive approach in contemporary media scholar's explorations of textual meaning because it enables an examination of the ways audiences make sense of media messages. The key role of the audience in meaning making as it relates to media messages is highlighted be Lewis' (1994, p. 25)

This research method was adopted because it was found most suitable to relate with the audience of the movie, to enable them express the way they feel, and their perception of the variables of the study.

3.2. Study Population

The population of this study is all*the undergraduate regular students and lecturers of the University of Nigeria, Nsukka; excluding the diploma, part-time and postgraduate students. This number of the undergraduate students is put at 38,550 and 2013 for academic staff (lecturers) [Directorate of Public Relations, UNN],

The choice of the University lies in its demographic make-up of the student's and lecturer's population. It is a Federal University in Nigeria which boasts of multi-ethnic categories of students, with diverse backgrounds and psychographic compositions as already established.

This fact about the university meant that respondents from other ethnic backgrounds could be recruited for the Focus Group Discussion (FGD). All federal universities of course boast of this demographic make-up but the researcher decided to make do with one, university of Nigeria. Nsukka'.

3.3. Sample and Sampling Procedure

In an attempt to gather adequate Qualitative Information through verbal method, 24 persons identified on the basis of age, marital status, ethnic group, would be targeted for discussion.

The 24 were selected through the snow balling technique. In constituting the focus groups primarily for eliciting responses aimed at addressing the objectives of this study, two (2) separate group discussions were held. Each comprised of twelve (12) undergraduate students and twelve (12) senior lecturers drawn from different departments through a snow balling technique. The choice of twenty-four(24) participants is based on Liamputtong's assertion that FDGs 'involve a group of 12-24 people who come from similar social and cultural backgrounds or who have similar experiences or concerns' which is the movie Half of a yellow sun they all have watched. The three major ethnic groups in Nigeria (Hausa, Igbo and Yoruba) guided the constitution of the focus group used in this work. However, these groups of individuals were selected using certain criteria like: they must have watched the movie (Half of a Yellow Sun) prior to the focus group discussion, participated in certain focus group or survey related research, are mass media, savvyand have indicated prior interest in the questionnaire to participate in the FGD. Albeit, provision was made in the questionnaire for respondents to indicate whether they have interest in participating in the focus group interview, as well as to put down their phone numbers for further contact by the researcher. The researcher had to take time to go through the questionnaire of those who indicated interest in order to determine from their answers those who are mass media savvy. Once the number of group participants was established, the researcher stopped collating names. In all, two (2) sets of FGD were conducted. Each set comprised of twelve (12) students: six (6) males and six (6) females, each within the age bracket of 18 to 25 and twelve (12) lecturers: six (6) males and six (6) females, each within the age bracket of thirty-five (35) years and above. We had 8 Igbos comprising of 4 males and 4 females, also 8 hausas comprising of 4 males and 4 females and 8 Yoruba's comprising of 4 males and 4 females for equity.

The reason for the choice of the age bracket for the undergraduate students is to avoid age discrimination especially from first year students while for the lectures is to involve those with little or full experience of what the situation was like during the 30 months Civil War in other to assimilate the experience with the topic under discussion and the choice for an exact number of representatives from each ethnic group is for equity and balance.

3.4. Data Collection Instrument

Unlike survey and content analysis research that typically use questionnaire and coding category, the data collection instrument used in this study was Focus Group Discussion (FGD). The group interview was conducted with twelve (12) selected undergraduate students and twelve (12) lectures in the University of Nigeria, Nsukka. The schedule for the FGD was split into two meaning that two separate discussions were held in order not to cause discomfort especially among the student participants. However, the first FGD schedule featured only student participants while the day two involved only lecturers as well. Each set of the discussion lasted for about two hours and forty-two (2:42) minutes. These group interviews were recorded with an audio midget and were later transcribed into text.

3.4.1. Focus Group Discussion (Fgd)

The choice of this instrument for gathering data is informed by the knowledge that FGD allows the people to voice their opinions and* ideas that would yield powerful discussions and analytical expositions, which are unattainable using the instruments. The researcher has chosen Focus Group because the success recorded in previous studies of similar nature as well as scholarly postulations. Lunt& Livingstone (1996) observed that focus groups are a valuable way to explore socially constructed meanings and interpretations because working with a small group provides opportunities for feedback and discussion empowering an audience. In all, two (2) sets of FGD were conducted. Each set comprised of twelve (12) students: six (6) males and six (6) females, each within the age bracket of 18 to 25 and twelve (12) lecturers: six (6) males and six (6) females, each within the age bracket of thirty-five (35) years and above. We had 8 Igbos comprising of 4 males and 4 females, also 8 Hausa's comprising of 4 males and 4 females and 8 Yoruba's comprising of 4 males and 4 females for equity. All the participants shared the following in common, they had all seen the movie, they all belonged to one of the major ethnic groups, their age bracket fails into two, those who witnessed the war and those who did not witness the war. The group discussion was recorded with an audio midget and later transcribed into written text. The first discussion lasted for about four hours and thirty-two minutes; the second discussion lasted about two hours forty-three minutes. The data from the fgd was thematically analyzed.

3.4.2. Textual Analysis

The adoption of this instrument was based on the fact that it is used for making an educated guess at some of the most likely interpretations that might be made of a given text. John Scott (2006) further explains that in social research, textual analysis refers to a method of analyzing the contents of documents that uses qualitative procedures for accessing the significance of particular ideas or meaning in a document. Critical textual analysis came in form of Denotative and Connotative reading of the film. Thematic unit was used in dissecting the movie 'Half of a Yellow Sun'

3.5. Pre-Test and Validation

The pre-test of the research instrument traditionally involves a small pilot study. This was done in a sitting of six (6) discussants that, however, were part of the focus group. The purpose of thepretest was threefold, namely:

- To test the validity of the instrument for the study,

- To assess if the items in the instrument are suited to address the research questions and,
- To get some practice on how to make the discussants to be comfortable with one another.

The results from the pretest show that the instrument was understood to a large extent by the discussants as virtually all the group members could contribute effectively to the question items.

3.6. Administration of Instrument of Data Collection

This Focus Group Discussion involved twelve (12) undergraduate students and 12 lecturers of the University of Nigeria, Nsukka. They were split into two which meant that two group discussions were held. Each set of the discussion lasted for about two hours and forty-two (2:42) minutes. The group interviews were recorded with an audio midget, which were later transcribed into text. A week before the focus group discussion, the researcher took time to brief the selected participants, individually, about the subject matter of the research and consequently handed them copies of the movie under study 'Half of a Yellow Sun'.

Also, about three days to the discussion day, the researcher had given them a little assignment which was to closely note the portrayal of cultural difference, ideology and identity in the movie; to find out the prevalent themes portrayed in the movie; and in what ways the movie informs their notions of nationhood and unity of Nigeria. However, the FGD was unstructured in nature although, it was not conducted without a formal schedule detailing the different sections, likely questions to engage with and time allocation to each section.

3.7. Method of Data Analysis

As earlier stated, this study was designed as qualitative study. Also, two approaches for qualitative analysis: thematic analysis and critical reader. The choice of this methodology, FGD & CA lies in the fact that one strengthens the obvious weakness of the other and further helps to lend more credence to the findings of the other. Critical analysis came in form of Denotative andConnotative reading of the film. For the Focus Group Discussion, the discussion or interview was transcribed into full text and the contents separately and thematically analyzed with critical analysis.

4. Data Presentation, Analysis and Interpretation

Previously in chapter 3, the method employed in this research was explained while the individuals that formed focus group for the study were also highlighted. This chapter, therefore, dwells on the analysis of data from the Focus Group Discussion using Critical Analysis to qualitatively interpret the group's submissions, as well as the critical reading of the text by the researcher, drawing insights from the critical reader tradition.

As stated in Chapter 1.4above, this study sought to establish the dominant themes in BiyiBandele's Half of a Yellow Sun movie; the audience's interpretation of the portrayal of ethnicity, identity and ideologies in the movie; the extent to which prevalent themes portrayed in the movie are capable of informing audiences' dependency on the movies' framing of identity and the impact of the movie on the audiences' thinking of the 30 months Nigerian Civil War.

The FGD participants showed remarkable enthusiasm and willingness to discuss the portrayal of ethnicity, ideologies and identity in Bandele's 'Half of a Yellow Sun' movie because according to one of the participants, an Igbo male lecturer, the movie is a cinematic representation of what transpired during the Nigeria's civil war that took place betweenl967 to 1970. The emerging submissions of group participants were closely analyzed and intermittently laced with the discussant's exact words.

This section presents first, the critical analysis of the film from the point of view of the researcher, her thoughts and opinions. Secondly it presents the emerging data and trends from the FGD and findings would be analyzed thematically based on this two information's.

4.1. Critical and Denotative Reading of Half of a Yellow Sun

According to Roland Barthes (1992) in critically analyzing a visual text in the semiotic approach, the critical reader, produces a denotative and connotative reading of the text under analysis. The movie 'Half of a Yellow Sun' an adaptation of Chimamanda Adichie's book, directed by BiyiBandele takes us back to the 60's and keeps us in check with the events of Nigeria's independence. The story was about the Nigerian Civil War which took place from 1967-1970.

The movie tells the story of Kainene and Olanna who were twin sisters of wealthy parents; they both have their individual love lives: Olanna and her revolutionary lover Odenigbo, and Kainene and her English lover Richard. The movie shows Olanna attached to her revolutionary lover even though she was never close to his colleagues and friends.

The oppression of the Igbo was depicted from a time up until the northerners revolted against the Igbo and started the killing which led to the declaration of Biafra as a sovereign state. It was in this that the Igbo made effort to defend themselves.

Furthermore, the suffering of the Igbo started as the Nigerian government declared a war on them and resorted to hunger and starvation to win the war. Even as Olanna and Kainene with all the money they had still went through the difficulties of war, no one was exempted.

From the beginning of this movie the producer BiyiBandele tries to take our minds off war and violence by portraying the love triangle of Olanna and her revolutionary lover Odenigbo as Kainene popularly calls it, and also the love story of Kainene and Richard, the English man from London. The movie shows a high level of acceptance of different ethnic groups. Odenigbo's friends who always hang out at his place every evening were of mixed ethnicity. Amidst the joy of Nigerians on the country's independence, we were made to believe that the independence was celebrated better for a particular set of people, that is to say evidently there were different classes of people in the Nigerian society. It was also a

social underclass which existed. The scene where Olanna and Kainene went for the party where they met Richard was only for the rich and influential in the society.

Richard dancing to our local beats only tells more about how culturally diverse Nigerians are. The director succeeds in taking us back to the 60 's as we are acquainted with the dressing, the food, the automobiles, gadgets like phones and gas cookers and a lot of other stuffs. We are able to identify with our culture, the way we used to live, the things we used to do.

The movie represents the woman as a strong vessel, as an important figure in every society, using Kainene and Olanna as examples, Even Major Okigbo attested to the fact that Olanna's father never lost out in having twin girls. One of the strongest decisions also made was Olanna accepting to care for Amala's child despite the fact that she was finding it difficult to bear children. Another tough decision was refusing to leave for London with her parents, when the war was gearing up.

Another depiction of women equality can be seen in the scene where Olanna was complaining to her aunt in Kano about how she wanted to leave Nsukka because of how wrongly Odenigbo treated her, but her aunty cut her short, reminding her that she is the only one who can decide what happens in her relationship. The early part of the film is used to establish the relationship of our identity like the roped pots and the flags.

Furthermore, the basic argument of the researcher is drawn from the movie which shows the brutal killings of a particular group of people, the Igbos. We are led into the scene at the airport, Chukwuemeka the steward was shot publicly without emotions and thoughts including some others because they were Igbo. Olanna escaped narrowly just to meet the same treatment at Kano, where her aunt was butchered before her eyes. This scene with it releases a lot of emotions for everyone both Igbo and non-Igbo alike. The movie holds a lot of feelings of bitterness and hate. These blatant killings were obviously done irrationally and without sympathy.

A feeling of victory emerges as the Biafran flag is raised even Richard is happy and joins in the celebration. This is a relief from the struggle for power. The movie depicted an intentional genocide of the Igbo. We are taken through scenes were even Ugwu, Odenigbo, Olanna and baby are separated as a family. The movie 'Half of a Yellow Sun' succeeded in carrying its audience along and releasing emotions and feelings.

4.1.1. Half of A Yellow Sun: A Connotative Reading

In the following paragraphs the researcher will continue to produce a critical reading of the movie, focusing on the variables Ethnicity, Identity and Ideology.

4.1.1.1. On Ethnic Difference

On ethnic difference, Bandele shows disparities in culture and class even among Igbos within the same family. Mbaezi and Ifeka are not as poor as Ugwu, but they still live a totally different kind of existence from Olanna's parents' lavish Western lifestyle.

In the movie, BiyiBandele earlier indicated unity of the three prominent regions Igbo, Hausa and Yoruba living peacefully alongside each other, Abdulmalik is friends with Mbaezi, and Olanna dated Mohammed while Miss Adebayo is mutual friend to Odenigbo. But Biyi expressed doubt that there are still underlying prejudices, as Arinze assumes she could never marry a Hausa man. In the looming war Miss Adebayo leaves for Lagos.

The unjust butchering of innocent Igbo's like Olanna's aunty, and of course she witnessed this and merely escaped alive. This clearly explains that there is a broad difference in ethnicity, people feel different form the others in the movie depiction.

We see more innocent examples of dislike between the Hausa and Igbo. Even though Odenigbo and Miss Adebayo have been friends for a while, Odenigbo still refers to her as you are Yoruba and your people are killing my people. To buttress my point on Ethnicity I would be explaining with different scenes.

- Ex1:The scene in the movie of the white woman, constantly pulling Richard away. Olanna's remark when she said to Kainene, don't tell me you are interested in this white man, what about Okafor, I don't know what you see in these white men.

From all indications the movie through scenes like this shows disparity in ethnic groups, it makes us aware of our differences. I'm Igbo so I can only marry or court an Igbo man, likewise theYorubas and Hausas. We are encouraged to various notions through the movie that ethnic groups are particular to different traits, stereotypes, it is expected that an Igbo man is a money lover and a business man, one who would do anything to make money, while the Yorubas are known for fishing and farming, even traditional medicine.

We are also exposed to notions of an Igbo man being brave, like the scene where Odenigbo and Olanna pleaded with Odenigbo's mother to leave for Umahia with them when the Nigerian soldiers were approaching, she refused saying one cannot run away from one's home. In other words, another stereotypical presentation, the other ethnic groups would of course begin to feel inferior.

The choice of language, made it open knowledge that the movie identified with the Igbo's more, because they spoke more Igbo.

The depiction of the white woman constantly pulling Richard leaves me with only one answer, everyone belongs somewhere its either you are white or black. Its either you are Igbo, Yoruba or Hausa.

4.1.1.2. On Identity

Bandele's use of characters to portray his feelings about the concept of national and racial identities is also witnessed below.

- Ex2:The only authentic identity for the African is his tribe... I am Nigerian because the white man created Nigeria and gave me that identity. I am black because the white man constructed black to be as different as possible from his white. But I was Igbo before the white man came.

He (Biyi) through his major protagonist (Odenigbo) in the movie tried to create delineation between black and white, and between Igbo and non-Igbo. In the movie, Odenigbo expresses his rejection of an imposed (Nigerian) identity on him by the colonialists, and asserts the supremacy of his tribal identity (his 'Igboness') which he describes as 'authentic.' This is quiteunderstandable because the African traditional system privileges one's ethnic identity over other affiliations such as their national and racial identities.

The speaker (Odenigbo) makes use of the relational processes (is, was, am) as an affirmation of his black or African racial identity. This racial identity is subordinate to his tribal identity which he claims to be an African ideology. He uses the contrastive conjunction 'but' to reject his 'Nigerianness', which he derogates as a colonial creation.

Bandele through his character (Odenigbo) seems to be expressing the feelings of many Nigerians on the burdensomeness of their Nigerian identity. The material processes ('created' and 'gave') depict an unequal power relation between the social factors involved in the creation of the Nigerian nation.

The more powerful actor, the white man, 'created' and 'gave' the other a new identity (a Nigerian) an identity he is unwilling to accept. The white man also showed racial inequality by privileging the white race over the black race. The ideology behind the speaker's rhetoric is to show his lack of faith in his Nigerian identity and the Nigerian project. It is this excessive love and loyalty to one's tribe that is the bane of the Nigerian nation.

Consequently, much of the conflict in Nigerian politics and between the characters of the movie has to do with identity superiority. In fact, the root cause of this is the racist, oppressive colonization of Nigeria by the British Empire. This is illustrated in characters like Susan, who sees all Africans as less-civilized and inferior to white people. Colonialism also exacerbated cultural conflicts among the Nigerians themselves, as the country's borders are a 'unified' region created by England, forcing together over 300 different cultural groups.

4.1.1.3. On Ideology

Bandele in the movie 'Half of a Yellow Sun', dealt with ideology that is cultural belief system of the Southern Nigeria (Igbo's). Igbo people like their counterparts in other cultural setting hold certain ideology as the accepted behavioral way of acting and thinking even though some may beg to differ if the opportunity arises. For instance, in the movie, Ugwu is horrified andconvinced that 'evil spirits' made him iron the socks. He worries that Odenigbo will send him home, so he searches for a special herb called 'Arigbe' that is supposed to 'soften a man's heart.' He finds some Arigbe and makes a special stew and when Odenigbo comes home he serves it to him. Odenigbo likes the stew and after he goes to bed, Ugwu realizes that his Master has forgotten all about the burned sock.

The researcher sees a disparity in the superstitious beliefs of Ugwu and Odenigbo. They are both Igbo, living only a few miles apart, but Ugwu still lives in the world of 'evil spirits' and 'witchcraft', while Odenigbo is an 'atheist' and reads European philosophers. And yet Ugwu's 'medicine' does work. This shows how the author treated cultural beliefs in the work.

Another cultural belief system on ideology can be seen in the scene where Odenigbo sleeps with Amala, after eating and drinking the palm wine, Odenigbo's mum brought from the village. Ugwu believes there is more to it, that master's mother has used a terrible spell on his master.

Olanna could not have children for this reason she did not feel woman enough, thinking the relationship might never blossom to marriage. The ideology of every Igbo man is simple awoman's job in a family is to bear children.

The depiction of the scene where Olanna moves out of Odenigbo's house because of his mother's ill-treatment and harsh words like referring to her as a witch, Odenigbo came back to ask her to come back home with him, saying she should understand that his mum has spent all her life in the village and lives as such. Therefore, it is the ideology of the Igbos that a woman's place is in her home no matter the travails. These are some of the ideological portrayals the movie exposes us to, the audience obviously who are at will to make their own assumptions of the movie, would believe that is the way the world works.

4.1.2. BiyiBandele's Use of Declarative Statements to Portray Ideology

In the movie, 'Half of a Yellow Sun', declarative is used by the characters to reveal their thoughts, feelings, biases and experiences of their social worlds. This aimed at presenting factualideas and also registers the character's understanding and reactions to the social, political and psychological circumstances in their worlds. The knowledge of the social world or the inner world of the character's own consciousness which is expressed in the declaratives is ideological for example;

- 'I hear you did not suck your mother's breast [...] they say you did not suck your mother's breast [...] He will not marry an abnormal woman unless you kill me first.'
- 'She is not your madam she is only a woman living with a man who has not played her bride price'
- 'I hear there is a lot of free sex here but the girls got some kind of disease'
- 'What I'm trying to say is will you marry my son'
- 'Mama what has changed about me'

In 1 above the character (Odenigbo's mother) expresses her disapproval of the relationship between Olanna and Odenigbo. Her rhetoric derives from her knowledge of the Igbo tradition in which any child that does not suckle his/her mother's breast is perceived as being culturally bankrupt. This shows her perception of Olanna as a cultureless woman.

In 2 Odenigbo's mother made this statement to Ugwu to state that ideologically any woman leaving with a man who is yet to pay her bride price is not a wife and as such cannot be referred to as a madam.

In 3 above the white journalists who visited Kainene's refugee camp already were of the opinion that even though it wouldn't be a bad idea to have free sex, they heard the girls had some kind of disease, because they are black, of course they must be sick.

In 4 and 5 a conversation that ensued between mama and Olanna, mama pleaded with her to marry Odenigbo and Olanna asked her, what has changed about me, these is a wrap on all ideological assumptions the producer/director try to put in our minds. I beg to differ that such is not the case in our present dealings.

4.1.3. BiyiBandele's Use of Interrogative Statements to Portray Identity

The employment of interrogative statements is another resource for realizing interpersonal relations in a speech situation. It reveals the kind of power relations that exist in statements andalso enables the researcher see how the characters perceive their social world. In literary discourse, like the case study of 'Half of a Yellow Sun', the characters sometimes use interrogatives to show their dilemma-affirm a situation or negate it. For instance;

- 'I came to ask you a question, what shall we do? Shall we keep silent and let them force us back into Nigeria? Shall we ignore the thousands of our brothers and sisters killed in the north?'
- 'If they declare war, I want to tell you now that it may become a long-drawn ethnic war. Are you prepared?'
- 'Where are the Igbo people? Who is Igbo here? Where are the infidels?
- '... and what about our university colleagues in Ibadan and Zaria and Lagos? Who is speaking about this? [...] is it not Yoruba people who are killing the Igbo in Lagos?'
- Are you throwing your child away? *Ujoanaghiatugi?* Are you walking in God's face?'

In the first and second storyline above, Bandele indicates that (Ojukwu) uses the interrogatives to make the crowd of easterners he addresses see the need for the Biafran war of 'self-defense' and to also elicit a favorable response from them in support of the war. The 'No! No!' response is an affirmation of their support for his leadership and the Biafran dream. He also uses the rhetorical device to gauge the mood and readiness of the Igbo youth to demonstrate patriotism to the Biafran cause by asking them: 'Are you prepared?' The character uses the inclusive pronouns 'we' and 'our' to claim affinity with the crowd and share in their suffering. They also show commitment to a collective action.

The third Storyline above displays features of identity construction. The attribution 'infidel' ascribed to the Igbo connotes a perception of the Igbo as an inferior and a damned group due to their religious beliefs. It has a religious ideology that supports the superiority of one group over the other. So, the massacre of the Igbo is seen as the will of God. The interrogative reveals the ideology of fanaticism and stresses the contradictory doctrinal cum ideological differences between the Christian and other religions. More importantly, the word 'infidel' as used in the discourse context is intended to justify the acts of violence and injustice against a particular group perceived as outsiders.

The fourth storyline above interrogates the passivity or tacit collaboration of Hausa and Yoruba intelligentsia in the pogrom against the Igbo group. It wants the viewer to feel the same irritation Odenigbo feels about the conspiracy pf inactions of the educated elite of the dominating ethnic groups in the sufferings of the Igbo people. Implicitly, the character believes it is the traditional role of the intellectual to speak out against social injustices but that does not seem to be the case in the present circumstance as each appears to align with their ethnic groups.

The fifth example reveals the psychological effects of the war on the Igbo civilian population. The question *'Ujoanaghiatugi?'* ('Are you not afraid?'), means the Igbo cultural belief that a child is never thrown away no matter the circumstances. These interrogatives are used to bring to the fore the value of a child in the Igbo traditional belief system.

4.1.4. BiyiBandele's Use of Declarative Statements to Portray Ethnicity

- They are killing us like ants [...] our eyes have seen plenty, *anyiafujugoanya* [...] I saw a whole family, a father and mother and three children, lying on the road to the motor park, just lying there.'
- 'It is the oil, [...] they can't let us go easily with all that oil.'
- 'If we had more men like him in this country, we would not be where we are today; [...] he actually has a vision.'
- 'You must never behave as if your life belongs to any man. [...] Your life belongs to you and you alone.'

In 1, the character gives an eye witness account to authenticate the massacre of Igbo people in the north, with the intention of soliciting the sympathy of the viewer on the senseless and horrific killings of the Igbo and other eastern minorities by their northern compatriots. He appeals to the psychology of the viewer, creating vivid imagery that arouses emotions of sorrow, pain, sadness. The Igbo expression *'anyiafujugoanya'* (which translates as 'we have suffered greatly') reinforces the character's rhetoric about their victimhood in the present circumstance. The character's intention is to present the Igbo as innocent victims of northern aggression.

In 2 above, the character gives the perceived reason for the rejection of Biafran secession by the Nigerian state to the discovery of oil. It shows the role the discovery and exploration of oil played in the civil war. It gives the impression that the cause of the war might be the oil and the important role it could play in the newly independent country. While the Igbo believe the other side was reluctant to let them go because they wanted to survive on the Biafran oil, the minorities in

Biafra ironically believe the Igbo dragged them into the war because the Igbo wanted to dominate them and exploit the rich oil deposits that were mainly to be found in the minority areas. Thus, it appears the war was all about 'oil politics' and who controls what. This perception interrogates as well as diminishes the nationalistic intent of the civil conflict.

In 3, the character expresses dissatisfaction with the policies of post-independent Nigeria led by a cabal of corrupt and misguided political elite. The major protagonist, Odenigbo, hails the visionary qualities of Major Nzeogwu who headed the first military coup that eventually led to the civil war. It is not clear whether the character is hailing the Major because he is of Igbo extraction or because the intentions behind the coup were actually nationalistic.

The last example 4 is an expression of feminist consciousness that interrogates the patriarchal dominance and subjugation.

4.1.5. Demographic Characteristics of Participants
State: Enugu
Moderator: Chika Okechukwu
Note taker: Frank Uche
Target group: 12 Undergraduates and 12 Lecturers
Duration of Movie: 2hrs 17mins
Duration of Discussion: 2hrs 42mins

Age Group		Male	Female	Total
18-30		6	6	12
35 & above		8	4	12
Marital Status	Married	5	5	10
	Single	6	6	12
	Divorced			
	Widowed	2		2
Ethnicity	Igbo	4	4	8
	Hausa	4	4	8
	Yoruba	4	4	8
Educational qualification	Student	6	6	12
	Lecturers	6	6	12
	Non-Academic Staff	0		
Religion	Christianity	18		
	Muslim	6		
Total		24 participants.		

Table 1

This demographic table of participants shows that 6males and 6 females are in age category 18/30. While 8 males and 4 females are 35 years and above.

The table shows 5 females and 5 males are married, 6 males and 6 females are single and 2 mals are widowed. The table also shows 4males and 4 females are Igbo, 4males and 4 females are Yoruba and 4 males and 4 females are of Hausa Ethnicity.

Based on educational qualification, the table shows 6males and 6 females are students and 6males and 6 females are lecturers. With a total of 24 participants.
Answers gotten from the group would be thematically analyzed.

4.2. Qualitative Audience Analysis: A Focus Group Discussion
Focus Group Discussion (FGD) was necessary in order to further shed light on the critical analysis made by the researcher in sub section 4.1 of this work which is primarily to find out the point of intersection between theories and the Nigerian audiences experiences of the constructions of ethnic difference, ideology and identity in the movie based on Bandele's Half of a Yellow Sun movie. The purpose of the FGD was to enable the participants express themselves.

4.2.1. The Portrayal of Ethnicity in BiyiBandele's 'Half of a Yellow Sun': A Group Discussion
From the day one question schedule for participants, (group 1) which asked: In your opinion how successfully has the film portrayed ethnicity? This question was accompanied with an excerpt of quote from the movie then followed by the general observations of the discussants. The discussants made their submissions as shown underneath:

4.2.1.1. Ethnicity
Where are the Igbo people? Who is Igbo here? Where are the Infidels? The Hausa Nigerian soldier stormed the airport reception shouting, while they separated the Igbo: s and non-Igbos before their open execution.
• Participant 1: Biyi's portrayal of ethnicity in his work for me might be that he was indirectly involved in that war. Why I said this is that he wasn't mincing word in his narrative. He clearly presented himself in full support of the Biafrans although that might be his ancestral boundary anyway.

- Participant 2: The concept of Othering is one thing I must honestly suggest that led to the near breakout of the then Biafra. Many literature of that civil war tend to say that Ojukwu out of cheer selfishness engineered that image into the thinking of the illiterate Igbo's (smiles; am sorry to say this) when he declared Biafra as a republican state despite the attendant consequences of that declaration on Igbo people. The movie basically reminds us of the diverse ethnic relations in the country,
- Participants: I think everything about the movie is all about othering. You see, Odenigbo is always at Miss Adebayo's jocular each time they are talking about the issue of Biafraand Nigeria, she's always of course taking sides with her people. There was always a reason to refer to the word 'your people' and'my people '
- Participant4: I recall that the movie started out at as almost a social comedy, with a clash between the worlds of Ugwu and Odenigbo. Apparently because Ugwu's bush village is extremely poor while Odenigbo works at the University of Nigeria as a Professor.
- Participant 5: Funny it may sound but we saw that Odenigbo was a pseudo revolutionary, always railing against colonial oppression, but despite the looming difference between him and Ugwu like Idris pointed earlier, he still calls Ugwu 'my good man 'like an English language 'gentleman He identified with him as his own. Participant 6: This work is all about difference ooh! You saw that Olanna's family is a member of the upper class, and she is even wealthier than Odenigbo. Her family is newly rich and her parents act shallow and vain in their luxury, but they somehow still raised two independent, intelligent, well-rounded daughters although, this is the dream of every Nigerian parent. Odenigbo's mum of course did not recognize Olanna as an igbo girl but saw her as a foreigner and couldn't bless the relationship until much later. The director I can say successfully portrayed ethnicity, the thinking of an Igbo man.
- Participant 7: One peculiar feature of this movie is emphasized on difference. I remember that Olanna is always trying to please her parents even as she wants to assert her own independent desires, while Kainene has no problem speaking her mind and being rude and sarcastic. Olanna always admires her for this, while Kainene is still jealous of Olanna for being more beautiful and the good one. We saw Ugwu almost worshipping Odenigbo, but Kainene mocks him.
- Participant 8: Biyi's contrast of scenes like peace and optimism for example the dinner parties at Odenigbo's house with sudden scenes of violence and fear could be best described as ethnic disharmony because...
- Participant 7: The portrayal presents Nigeria in a tone of constant suspense, as the country may become a place of danger and ethnic casual violence.
- Participant 9: You know, ethnic war and violence is often overwhelming in most Nollywood movies, and sometimes the only redemption seems to be trying to avoid history's mistakes by fully confronting them, as I do through the movie. I know that the story was centered on my people but...

4.2.2. The Effect of Bandele's Portrayal of Etnicity, Identity and Ideology in 'Half of A Yellow Sun': A Group Discussion

From the day one question schedule for student participants, all the participants showed great interest although mixed in making their remarks. In the question: *As a Nigerian, from your own particular cultural or ethnic background, how does this resonate with your own experience?*It was preceded with an excerpt of quotes from the movie then followed by the general observations of the discussants on how these portrayals resonate with their own experience.

Odenigbo climbed up to the podium waving his Biafran flag: swaths of red, black, and green and at the center, a luminous half of a yellow sun. 'Biafra is bom! We will lead Black Africa! We will live in security! Nobody will ever again attack us! Never again!'--Odenigbo

Participant 10: ...but I believe someone had finally articulated my situation by challenging my understanding of my history and explaining why Ifelt so blocked. Ifelt let down, used and sad. I still feel that a one Nigeria is impossible; we are too diverse for that.

- Participant 11: The movie changed me more than any other movie I have watched. It gave me the other half of a yellow sun which, am trying to wrestle with in my dealings with my Nigerians. I will always see the Igbo man as man who loves money a lot, not minding the individual characteristics of the person.
- Participant 12: ...but actually, Half of a Yellow Sun shocked me into a sense of my own expatriate identity. But the movie could help our country confront its bloody past so...
- Participant 13:1 must be honest with you (Interviewer) I feel safe when am dealing with an Igbo person more than any other region of the country because the Civil War taught Igbo people to always be careful with their actions against the other region... the movie now serves as a reminder, I am Igbo and it cannot change.
- Participant 8: Am full of surprises because Biyi was just playing with ethnicity. I saw Igbo and Hausa living peacefully alongside each other. In fact, Abdulmalik is friendswith Mbaezi, while Olanna even dated Mohammed. But there are still underlying prejudices, as Arinze assumes she could never marry an Hausa. This view up till today is still been upheld by my culture, and am sure the Igbo's still do. In fact, it is seen abnormal for a Muslim to marry a Christian. Am not in anywhere creating scene here but that's the truth. No matter how educated you are, you still cannot cross boundaries drawn by ideologies of people.
- Participant 12: Biyi's narrative is just an insider account. Like my brother Adams said, it is still taking its toes on the Igbo's generally. Igbo's have special tags to the two regions (Hausa and Yoruba) and am sure the two have theirs about the Igbo's too. This tag is for me is a trademark. In fact, the ideological state apparatuses are so embedded that sometimes I consider it natural and shouldn't be questioned by anyone. It is this tag that I often base my argument with friends over this issue that Nigeria is too verse, diversified in culture and ideology[1]to be considered one country.

- Participant 15: …but for me I can't deny been ethnic conscious oohl but our country wouldn't have been divided more than ever today if we had actually dealt with the root causes of the war. instead of just pretending it had never happened.
- Participant 1: I think the major catalyst of problem in Nigeria is ethnicity anchored on religious perspective. Arguably but I know what am saying, the three regions have never agreed on a particular issue although this is what history has left us grappling with. So, for me, (chucks) Biyi in the movie employed what I have also said is a cautionary tale and so I don't believe any sensible person(s) will watch the movie and be incited to war, hate and or clamour for outright division of the country although, am so sorry some are already doing that just for their own selfish interest.

4.2.3. The Portrayal of Identity in BiyiBandele's 'Half of a Yellow Sun': A Group Discussion

Previously the discussion was centered on ethnicity with intension to clearly distinguish the point of intersection between theories and Nigerians' pragmatic experiences in the face of socio-cultural constructions around identity, ideologies and representation of ethnic difference in the movie under discussion 'Half of a Yellow Sun'. However, from day one question schedule for student participants, which asked: *What impact can you say the film has on your sense of who you are(identity)?* This question was accompanied with an excerpt of quote from the movie then followed by the general observations of the discussants. The discussants made their submissions follows:

4.2.3.1. Identity

'Of course, of course, but my point is that the only authentic identity for the African is the tribe', Master said. 'I am Nigerian because a white man created Nigeria and gave me that identity. I am black because the white man constructed black to be as different as possible from his white. But I was Igbo before the white man came'. —Odenigbo.

- Participant 4: …although the movie has irresistible tendencies of luring one into believing in separatism. I still don't feel that different from the rest of my brothers and sisters throughout the country. Is just that our thinking of othering is sometimes compelling I don't thinks the movie really has major impact on me in making me at this old-age to say am different from the rest of my compatriot from other regions. I still know who I am and won't be told otherwise.
- Participant 3: …as for me what I believe the producer has successfully achieved in this work is that he promoted a sense of national identity in order to limit communitarian divisions within Igbo people's space and to help Igbos to identify with each other everywhere they found themselves simple. So, the movie really has tremendous impact in my othering of people. We the Yoruba's have our own distinct history that binds us a people together. Biyi has no doubt challenged me to go out there and identify with my people and our history of which am conscious of.
- Participant 3: It is sexual objectification of Olanna in the movie that has kept her from being confident in her identity. Frankly speaking, having viewed the horror of the Biafran War, I pitted myself. I cried for my people. I promised myself that in anywhere I found myself, I can never joke with an Igbo person. Oooh! We saw hell. I can never forget my identity and my history as an Igbo. This movie made me realize and stamp my feet to the ground as an Igbo man.
- Participant 16:1 observed that Mohammed is an example of the Hausa upper class in the North, as Olanna's Igbo family is from the East. Mohammed seems more liberal and accepting than many of the other Hausa in the movie perhaps because he has grown upso privileged. Well, it is too difficult to say that I will shy away from saying that am not too conscious of my identity although the fact remains that education has the potential of blocking that ethnic feeling of. self-group identity construction but that is not to say that I will allow my kids to marry a non-Muslim (smiles).
- Participant 17: Like what my sister Ronke said, I don't know why they always emphasize identity. In this particular work, it was all about ethnicity, separatism, war… but I can't deny my background anyway (chucks). I am Igbo and am proud of it. Every other goes but when it comes to identity I always identify with my people. However, I can't be that barbaric to unleash terror on my fellow compatriot because of tribal difference. My identity of been an Igbo gives me the feelings of confidence in whatever am doing and in wherever Ifound myself.

4.2.4. Dominant Assumptions of Ethnicity, Identity and Ideology in 'Half of a Yellow Sun': A Group Discussion

If films have appeal and impact when compared to other forms of media, it then becomes compelling to properly harness it positively in other to rise above language barriers by utilizing its creative powers of audiovisuals in various backgrounds in the effort to unite the country.

This subsection from the day two question schedule for participants represents an attempt to find out the dominant belief systems encoded in BiyiBandele's 'Half of a Yellow Sun' movie with regards to cultural difference, identity and ethnicity. In the schedule, a question; *what dominant assumptions or belief systems regarding ethnicity, identity and ethnic origin can you say are encoded in the film?*This question almost disrupted the smooth process of the discussion especially among the lecturers who engaged in heated argument. The following where the excerpt of their responses;

- Participant 16: One thing about movies is that they represent the idiosyncrasies of people. Looking at Odenigbo and his mother for example, they represented the thinking of an ordinary Igbo man and women. So, the assumption in the movie is that an average Southeast person will watch it over and over again in knowing thoroughly where he or she came from.

- Participant 19: ...yes because as you can see today, Nollywood is already tolling ethnic lines. The Hausas, Igbos and Yorubas all have their own version of Nollywood but I thank God that they are no problems associated with it, after all, it will lead to the preservation and promotion of the country's rich indigenous cultures.
- Participant 20: The theme of identity is what interests me most in this movie and I'm confident that viewers especially those from Southeast Nigeria wouldn't afford to miss it. For me the movie has this sense of belonging embedded in it especially, the Southeastern background highlife music. Ooohl,it made me relax as it took me down the memory lane. Participant 21: Yeah! I agree with Eze. The movie is fully loaded with all it takes to know about what exactly transpired during the Civil War. I mean the cause of which the Biafrans took to war with Nigeria. So, for me portrayals in movie are all about the Self as against the Other.
- Participant 22: ...No! I don't want to cheaply agree with what my fellow discussants are saying here. This movie can only motivate an illiterate Igbo viewer in thinking that the representations therein are the true identity of the Igbo people. The Igbo of that time isn't the Igbo of this time who eats and dines with anybody in Nigeria. So, the many representations for me are ineffectual and can't provoke any regional ill-feelings. Participant 23: ...but somehow, I will differ with Chinenye a little. I believe that Igbos have gone wild but believe me they still know their ordeal from Nigerian government during the war. The movie for me is one with identity reappraisal for the entire ethnic regions in Nigeria.
- Participant 24: Biyyi has won so many national and international awards. If the movie wouldn't attract both local and foreign attentions, he wouldn't have ventured into piecing the history of our (Igbo) people together, he probed into the minds and hearts of the viewers and gave them exactly what they wanted. Take it or leave it 'Half of a Yellow Sun 'aims at reawakening Ndi-Igbo from their identity consciousness slumber. Participant 21: Yes! Viewers can frame identity from the movie. Why did I say this? First, the Igbos will always think that they are at war with the Northerners while the Northerners will also think so but for us Yoruba's we always think that we are neutral from the crises in Nigeria although this is baseless.
- Participant 18: ...and part of the Nigerian politics and culture that are explored through the movie is the incredible diversity within the country itself. So, cultural difference, ideology and identity are central to Biyi's thinking and portrayals in the movie.
- Participant 15: Yeah! Nigeria is made up of over 300 different ethnic groups and even within these Ugwu and Odenigbo are both Igbo there are still huge cultural disparities, like between the poor, illiterate Ugwu and the modern, wealthy Odenigbo. For me the assumption in the movie is that of ethnocentrism.
- Participant 16: I'm sorry, I have visited so many states in Nigeria and I know how Igbos behave so, Biyi used Odenigbo to promote tribalism, always preferring to identify as Igbo rather than Nigerian, because Nigeria is a country created and 'unified' by England and not the Igbo's themselves (chucks and smiles).
- Participant 3: The assumption is that Biyi centered his message on ethnicity and difference although these two concepts are at times related. You saw that in the movie, speaking English was Ugwu's measure of people, and he immediately respects Olanna as opposed to Miss Adebayo because of her melodious English.

4.2.5. The Impact of 'Half of a Yellow Sun' On Our Perception of the Nigerian Civil War: A Group Discussion

Arguably, the Nigerian movie industry often referred to as 'Nollywood' reflect the lived-in situations of Nigerians through the representation of many issues (some good, some bad) that bother Nigerians and other Africans generally. Typical of such nollywood products is the representation of Achebe's novel, 'Things Fall Apart' (1958) also adapted into film' (Damijo, 2007). Following the same tread is the Bandele's 'Half of a Yellow Sun' movie first published in 2013 and adapted into film in 2014.

The movie 'Half of a Yellow Sun' from a micro view is a love story based on the Biafran War that took place between 1967 and 1970 in Nigeria. In his narration, Bandele not only used real names of the military leaders in his movie, for instance Go won the leader of Nigeria and Ojukwu the leader of Biafra, he also used real names of places and events that took place, like the conference held in Aburi, Ghana, to calm the Civil War in Nigeria.

However, as part of analyzing the position of the discussants on the movie, the researcher coined a question from day two question schedule for participants: *The movie having taken you down the memory lane, what impact has it on our perception of the Nigerian Civil War in view of the geo-political peculiarities in Nigeria?*The discussants however showed an over whelming although divergent interest that almost saw abrupt end of the discussion. Below is the excerpt of the discussion;

- Participant 16: ...yes but for me am particularly sorry for the youths that will be moved to start cultivating ill-feelings about their follow Nigerians in retaliation of what I always call history. If the Nigerian Censorship Board is active, I see no reason why this kind of movie should be allowed into the Nigerian market.
- Participant 18: I totally disagree with you. I mean how can you say that? It is true that Nigeria is a product of history but such archival narrative can Y be forgotten in a hurry. This movie has all it takes to readdress the injustices perpetuated by the Nigerian Government and I think that's what Biyi is trying to achieve here.
- Participant 1: ...but of course the main message of the movie is war. I strongly believe that Biyi knew what he was doing. He knew that the work could spark off war in a country trying so hard to hold itself from disintegrating. Take for instance in the movie when the war on Biafra first broke out how the Igbos were massacred in Lagos International Airport and in Kano. Having watched the film, what do you make of an average Igbo youth than to take to arms? I'm Igbo but am of the view the movie be retracted from circulation in Nigeria.

- Participant 10: I was down emotionally when I looked at the pictures of that movie. I wept but can Y help it but this certainly wouldn't Y smell good for Nigeria especially now that expectations are high from all quarters. Indigenous People of Biafra (IPOB), an organization trying to unite the Igbo race is currently campaigning for sympathy and who knows what such pirate body might be up to having launched a pirate FM radio station currently on air across Nigeria.
- Participant 4: The movie is loaded with a lot of qualities that could disintegrate Nigeria within a twinkle of an eye. From the various portrayals in the movie, it is true that lots of atrocities were committed during that Civil War but rekindling those images in the mindsof young Igbo youths especially this time smells doom for the nation. I think concerned government agencies should take a second look at the movie before removing their eyes off the film.

4.3. Discussion of Findings

The outcome of the findings made in Chapter4 subsections 4.1 (Qualitative Audience Analysis: A Focus Group Discussion) and 4.2 (Critical and Qualitative Analysis) analyzed in this subsection in order to add precision to this study. The information analyzed here was obtained from 24 discussants, 12 male and female undergraduate students and 12 male and female lecturers of the University of Nigeria, Nsukka, all cutting across the three dominant ethnic regions of Nigeria. However, it is the view of the researcher that the overall results from the analysis will to some extent offer a certain range of inferences.

Earlier stated in chapter l, subsections 1.4, the basic objectives of the study were l.) How do the audiences interpret the portrayal of ethnicity, identity and ideology in the movie?2.) To what extent are the themes portrayed in the movie capable of informing audience's dependency on the movies framing of identity, ideology andethnicity?3.) To what extent was the theme Ethnicity, Identity and Ideology reflected in the movie Half of a Yellow Sun?4.) How does Half of Yellow Sun movie impact on the audience's perception of the Nigerian civil war?

In the Critical Analysis (CA) section of the work, the researcher tried to show that in literary works especially in scriptwriting, scriptwriters do not just use words for aesthetic purposes. Writers use words to relate their experiences about their physical and social worlds, including the inner world of their own consciousness. In the case of 'Half of a Yellow Sun', Bandele uses the resources of language to portray the horrors of the Nigerian-Biafran Civil War and the roles played by religion and ethnicity in the expression of a sense of Difference or Otherness, Ideology and Identity. Evident in the movie is the revelation that the ideology of one Nigeria is unrealistic because citizens privilege their ethno-religious interests over that of the nation. As the researcher finished transcribing the responses of the discussants employed for this work, the findings ran in line with that found in the Critical and Qualitative Analysis section. The discussants expressed optimism that despite the heated identity politics in the Nigeria, the idea of oneness is still realistic in the country.

To bring the opinions and ideas of the discussants to bear in this work, to answer our research question.Question 1.'Having watched the film, how do we interpret the portrayal of ethnicity, identity and ideology in the movie?'

From the researcher's point of view the movie to me was self-explanatory, I made my own meanings for myself, on identity i believe the movie put me as an Igbo person at the center, even though I did not experience the war, I felt a part of history and all I wanted was to identify with people like me. Based on my identity as Igbo I'm supposed to be able to tolerate some things other ethnic groups do because in expected to be stronger. Looking at this declarative statement Where are the Igbo people? Who is Igbo here? Where are the infidels I'm addressed as an infidel because I'm Igbo and from a different religious group. I'm seen as different and treated as such, the movie makes this depiction of an average Igbo man, where then lies my fate, who then speaks for me, for us. Looking at another declarative 'I came to ask you a question, what shall we do? Shall we keep silent and let them force us back into Nigeria? Shall we ignore the thousands of our brothers and sisters killed in the north?' even when I want to make an educated guess that the movie tried to represent my identity, excerpts like this from the movie says otherwise. The Igbos were being killed in numbers for being Igbo that was supposed to be their crime. They cried out were they supposed to sit and watch, what I'm saying this is history, but movie had a of reopening closed wounds, it leaves us at that point again where you begin to examine happenings around and find a way to assume the ethnic tussle for superiority was on again, for instance the Buhari election it was declared openly that the Igbos did not vote for him, why? Because he is a Hausa man, the Igbo's want their own president, one they can relate-with. Another typical example is RochasOkorocha, Governor of Imo state people refer to him as a Hausa man, making Statements like if he had true Igbo blood in him, he wouldn't have done that.

Even before the movie, I was born into a world that separates us all, that forms an identity of you are Igbo, you are Yoruba and she is Hausa, you hear questions like why do you like money like an Igbo man, Hausa cannot cheat you, the movie opened me up over again to this separation bythe choice of words of the director and also the content message of the movie. To buttress this also the discussants of the focus group contributed by saying:

- Participant 19: yes, because as you can see today, nollywood is already tolling ethnic lines. The Hausas, Igbos and Yorubas all have their own version of nollywood but I thank God that there are no problems associated with it, after all, it will lead to the preservation and promotion of the country's rich indigenous cultures.
- Participant 20: The theme of identity is what interests me most in this movie and I'm confident that viewers especially those from Southeast Nigeria wouldn't afford to miss it. For me the movie has this sense of belonging embedded in it especially, the Southeastern background highlife music. Ooohl,it made me relax as it took me down the memory lane. Participant 22: ...No! I don't want to cheaply agree with what my fellow discussions are saying here. This movie can only motivate an illiterate Igbo viewer in thinking that the representations therein are the

true identity of the Igbo people. The Igbo of that time is Y the Igbo of this time who eats and dines with anybody in Nigeria. So, the many representations for me are ineffectual and can Y provoke any regional ill-feelings.

- Participant 23: ...but somehow, I will differ a little. I believe that Igbos have gone wild but believe me they still know their ordeal from Nigerian government during the war. The movie for me is one with identity reappraisal for the entire ethnic regions in Nigeria.
- Participant 10: Yes! Viewers can frame identity from the movie. Why did I say this? First, the Igbos will always think that they are at war with the Northerners while the Northerners will also think so but for us Yorubas we always think that we are neutral from the crises in Nigeria although this is baseless.
- Participant 20: ...and part of the Nigerian politics and culture that are explored through the movie is the incredible diversity within the country itself. So, cultural difference, ideology and identity are central to Bandele's thinking and portrayals in the movie.
- Participant 12: I'm sorry, I have visited so many states in Nigeria and I know how Igbos behave so, Bandele used Odenigbo to promote tribalism, always preferring to identify as Igbo rather than Nigerian, because Nigeria is a country created and 'unified' by England and not the Igbo's themselves (chucks and smiles).

With the decoding from the researcher and participants it is evidently true that the movie is inciting some ethnic groups against the other, showcasing some as superior to others, on identity most people only become more aware of their differences and othering after their exposure to this movie. On ethnicity it has become more assuring that there is a social class were we all belong, we are different from the depictions of the movie.

Another analysis is generated to answer research Question 2 'To what extent are the themes portrayed in the movie capable of informing audience's dependency on the movies framing of ethnicity, identity and ideology?

From the general perspective of the social representations embodied in Bandele's Half of a Yellow Sun movie, Othering which he used Odenigbo to achieve is not just about the other but also about the self, for example the statement made by Odenigbo*'There are two answers to the things they will teach you about our land: the real answer and the answer you give in school to pass. You must read books and learn both answers. I will give you books, excellent books. 'Master stopped to sip his tea. 'They will teach you that a white man called Mungo Park discovered River Niger. That is rubbish. Our people fished in the Niger long before Mungo Park's grandfather was born. But in your exam, write that it was Mungo Park. '*

For (Gillespie, 2006), Othering leads people towards a widespread tendency to differentiate ingroup from out-group and Self from Other in such a way as to reinforce and protect Self. Bandele's work is one the many nollywood movies used to directly or indirectly portray such images. Such portrayal of difference according the group discussants might directly and or indirectly usher the country into another Civil War. This view expressed by the group might appear possible because young youths especially those coming from that area (Southeast) might cultivate aggressive habit in an attempt of vengeance.

However, the recent agitation to resurrect Biafra under the guise of Indigenous People of Biafra (IPOB) is one thing that may arguably be linked to the outcome of such historical narrative. Again, a respondent from the discussants maintained that so many literature of the Civil War tend to say that Ojukwu out of cheer selfishness engineered that image difference into thethinking of the illiterate Igbo's when he declared Biafra as a republican state despite the attendant consequences of that declaration on the people of Biafra. This has therefore called for serious deliberations among egg heads of Southeast leaders especially recently. Many of the leaders denied inclusion of their areas in Biafra apparently because they don't want history to repeat itself. Rubbing the responses of both the researcher and the discussants it is what the movie tells us and judging from happenings in the society, would people make decisions. The movie has been able to tell us that we have different ethnic groups and their different belief systems are different. Ideological assumptions regarding gender roles through this movie becomes a problem, most of the interactions between Olanna and Odenigbo's mother is in opposition to what the world expects of women. They are still seen as household materials, whose place is beside their husband. We are exposed to the fact that men call the shots, after all Odenigbo expected Olanna to forgive him for having sex with Amala simply because it was rash. We are also made aware of the strong survival traits of the Igbos, their business father.

Another research question developed and deliberated open by the panel of discussants is on the question seeking to find out if one could develop some kind of identity as a result of exposure to the movie under review, 'To what extent was the theme Ethnicity, identity and ideology reflected in the movie. What impact can you say the film has on your sense of who you are (identity)?'

Previously, the portrayal of Nigeria's film industry, nollywood, seems very easy to recognize Nigeria and Nigerians as a very religious country and people. This was however the initial feature of the nollywood contents although the trend seems to have changed. Consequently, contents appear to be more westernized but the most outstanding credit to the industry is their effort towards unity and progress of the country, never attempting to incite a section of the country against the other even when they have such powers. This view is collaborated by (Gauntlett, 2007) when he said that film exposes, liberates, unites, reproaches, reprimands, scorns and may applaud and attract attention, either for positive or for negative reaction.

Reacting to the question, the participants engaged for this discussion appeared to be divided in themselves. Some say yes that the movie can assist identity formation while others arecountering the claims. Some of them even see nollywood as tolling ethnic lines because Hausas, Igbos and Yoruba's all have their own version of nollywood. They claimed that there is no problem associated with that pyramidal change after all it will lead to the preservation of acountry's rich indigenous cultures.

Generally, there is no variance between the researcher's observation of the movie and the views expressed by the discussants. For instance, the title of the movie came from the image of the Biafran flag, which is composed of half of a yellow sun over stripes of red, black and green. In the movie Olanna teaches her students about the flag saying that red symbolizes the blood of the Igbo slain in the 1966 pogrom, the black is to mourn their deaths, the green is for Biafra's future prosperity, and the yellow sun is for the country's glorious future.

BiyiBandele often points out that the yellow sun on the uniforms of Biafran soldiers, and sometimes contrasts this image of hope with scenes of violence or tragedy. The flag ultimately comes to represent the optimism of the Biafrans when they first seceded from Nigeria and then the horrors of starvation and War that came to crush that hopefulness. The images presented in the movie arguably may reinforce viewer's thinking of separatism. Although most writers of the Civil War like Chinua Achebe, Wole Soyinka, Christopher Okigbo and Flora Nwakpa tend to always point out these images of indifference.

- Participant 18: One thing about movies is that they represent the idiosyncrasies of people. Looking at Odenigbo and his mother for example, they represented the thinking of an ordinary Igbo man and women. So, the assumption in the movie is that an average Southeast person will watch it over and over again in knowing thoroughly where he or she came from.

To answer the last research question, *'how does the movie impact on the audience perception of the Nigerian Civil War?'*

As the critical reader, the movie brought tears to my eyes, I have it seen over and over but the hate never goes away. Before the movie the Nigerian civil war, was like the existence of dinosaurs, exactly, it seemed to me like during the times when Jesus Christ was on earth, like generations away, but watching the movie made me a part of that war. Because I am Igbo, I triedto come to terms with what my people have been through, it started to feel like an ethnic battle for me. Somewhere inside me I wanted another war, the nostalgic feeling was so strong, even my friends of different ethnic groups, I classified them as the same. The war for me wasn't civil but a war of ethnic superiority, which sadly still exists till date. The country is sitting on a thin rope of togetherness, which can cut off any moment, with the ongoing Biafra crises and agitations, the arrest of its leader NnamdiKanu, we need to choose our content messages critically.

In what appeared as a swift argument between what the researcher called conservatism and liberalism (discussants), some of the discussants (conservatists) said yes that the pictures painted really affect their thinking of nationalism to Nigeria. These discussants maintained that they are particularly sorry for the youths that will be moved to start cultivating ill-feelings about follow Nigerians in retaliation.

Another discussant (conservatist), while claiming that the movie is loaded with a lot of qualities that could disintegrate Nigeria within a twinkle of an eye, also agreed that lots of atrocities were committed during that Civil War but rekindling such images in the minds of young Igbo youths this time smells doom for the Nigeria.

Those who argued that the movie affected their psyche about loyalty and patriotism to Nigeria not only lamented that the movie is truly inciting based on its tribalistic and emotional contents but also suggested that such representation certainly wouldn't smell good for Nigeria especially now that expectations from government are high. They also claimed that Indigenous People of Biafra (IPOB), an organization trying to unite the Igbo race and who are currently campaigning for sympathy and secession is linked to the outcome of such literary narrative.

A contrary view from the conversation (liberal), said that although Nigeria is a product of history, Bandele's narrative representation like some of her contemporary literary historical icons can't be forgotten in a hurry. They also said that apart from the movie having all it takes to address the injustices perpetuated by the Nigerian Government it will also serve as a source of unification to the people of Southeast Nigeria.

In the question schedule which sought their (Discussants) responses about their perception of the Nigerian Civil War, *'On your opinion of the Civil War?'*they stated that the War was part of Nigeria's history, stressing that no country or region all over of the world isn't without dark daysanimprinted in their history. Another respondent blamed the War on the British colonial government which left the country uneven in political structure and in administration.

On the discussion schedule which sought their views about War generally; *'On your perception of war in general?'* The discussants believed that the concept of war is political. Some of them also claimed that although its attendant consequences are sometimes unthinkable but at the long run, War accomplishes political interest. They also expressed concern that War takes the snowballing form, citing the case of World War I which resulted into World War II. Of particular interest to their responses was one of them who affirmed that 'fighting more to end war is like eating more to end obesity'. Another respondent also suggested that War isn't the only remedial action that could quail misunderstanding or denial of justice.

Talking about the unity of Nigeria from the last question schedule; *'On your idea of unity of the country?'*They unanimously advised that for peace and unity of the country to be sustained, Nigerians should be mindful of inflammatory generalization of words. They also recommended love, spirit of brotherhood, religious tolerance, National Youth Service Corp's mandate and massive enlightenment as a very big bond capable of sustaining the nation's ivory towers

Marrying all our findings together certain facts are too glaring to be ignored, both the critical reader and the participants of the focus group discussion are literate enough and are able to decode representations of the theme's identity, ideology and ethnicity in the movie.

Most of the discussants are of the opinion that the movie is capable of inciting hateful emotions in its audience. On ethnicity there is a general opinion that the movie tends to promote one ethnic group over the other, and has left individuals with no choice but to belong to a particular group. On identity the movie depicts our differences, the difference between a Yoruba man and a Hausa man, an Igbo man and a Yoruba man. In practice, identity allows individuals to stratify

their social experiences by linking with various others and groups or communities. The conceptof connectedness and groupness according to (Bauman ibid, p.38), allow people to 'compose and decompose their identities'. In the age of 'crisis of belonging', where national identity is competing with other global, alternative identities, globalization leads towards some sort of pluralization of identities (Bauman, 2005, p.20).

On ideology the movie depicts so much ideological assumptions and leaves the decoding to its audience to make out an understanding out of it. We are made to believe stereotypes about how an Igbo man should be, strong despite the circumstances. We also see a bit of gender in equality as seen in roles played by Olanna and Kainene.

5. Summary, Conclusion and Recommendations

5.1 Summary of Findings

The overall purpose of this study was to find out the point of intersection between theories and Nigerians' pragmatic experiences in the face of socio-cultural constructions around identity, ideologies and representation of ethnic difference through ChimamandaAdichie's literary narrative entitled 'Half of a Yellow Sun' later adapted into a movie in 2014 by indigenous movie producer, BiyiBandele.

However, qualitative research design was adopted for this study. Pieces of information were gathered from some select male and female undergraduate students as well as male and female lecturers of the University of Nigeria, Nsukka. Critical Analysis and Focus Group Discussion were employed as the instruments of data collection while the information (data) gathered from the discussants were recorded and later transcribed.

A major finding from my critical analysis I observed that the themes Ethnicity, identity and ideology were strongly portrayed in the movie. It leaves you with no other choice but to try identifying with a particular ethnic group. Exposing us to our differences, it also leaves the observer with a choice of making his own definitions of the movie, and the choice of language identified with the Igbo speaking ethnic group, promoting a particular ethnic group above another.

Another finding was on Bandele's use of such representations like cultural difference, ideology and identity in the movie. In fact, from the findings, Half of a Yellow Sun movie is better termed as a bitter expose of the atrocities committed during the Nigerian 30-month civil war against the people of then Eastern Nigeria (Biafra). The producer employed several symbols to present his account of the war despite the attendant consequences of such portrayals to the viewer's psyche and national patriotism.

A basic finding from the analysis of the movie shows the movie was a little inciting for the eastern participants from general observation. The choice of language, the use of non- fictional names and persons, the tears, was more like reopening a bad tin of food through history.

More still the study also found that the movie gave a sense of belonging and identity to 30-month a group of people, like according to some of our discussants; Nigeria is too big with lots of ethnic differences to be one Nigeria.
The study also found out that majority of the discussants believes the movie has a very powerful effect on viewers, especial young youths in cultivating habits inimical to the peaceful coexistence of the country. The study also discovered that Bandele's narrative might be a means of circumventing another looming civil unrest in the country through the use of strong and incisive words and images like massacre of young, old, men and women, rape and starvation could land the country into another Civil War.

Finally, the basic finding of this study discovered that both the critical reader and participants of the FGD exhausted their freedom to make meanings out of the images and decoded all the basic findings.

5.2. Conclusion

This study anchored on DECODING REPRESENTATION OF ETHNICITY, IDENTITY AND IDEOLOGY IN 'HALF OF A YELLOW SUN': AN AUDIENCE AND CRITICAL ANALYSIS.It looked at the point of intersection between theories and Nigerians' pragmatic experiences in the face of socio-cultural constructions around identity, ideologies and representation of ethnic difference through BiyiBandele's 'Half of a Yellow Sun' movie. From the many although varied opinions of the discussants who participated in the course of this study and the critical insight into the structure and characterization of the movie under analysis, the researcher was able to examine various representations used by the scriptwriter.

From the outcome of the analysis, it appeared that Bandele, achieved his aim through the help of professional actors and actresses both within and outside the country, he engaged in the display of the historical narrative under the title 'Half of a Yellow Sun'.

The reaction of the discussants in line with Critical Reader and the Active Audience Theory showed that all is certainly not well if the movie is misinterpreted by Biyi's literary fans(viewers). However, this goes to confirm the view expressed by (Ekwenchi, Adum&Uzuegbunam, ibid p.163), that *'In the great debate about media power, some things never seem to change. One such constant in media studies is the fear of the power of the output of the media on their consumers, fear that has a long history indeed'.*

But the overwhelming features of film (light, colour, sound and motion) which empowers home movies to command major proportion of Nigerian media audience, may be an indication that they may be either trapped in the rubbles of self-image construction or in identity politics.

5.3. Recommendations

After the rigors of this work, it has become imminent that the various recommendations be adhered to for better results.

- It is high time stakeholders in the Nigerian media industry especially Nigerian Censorship Board make genuine and conscious effort to change certain inciting contents featured in most nollywood movies before they are taken to the market.
- There is the compelling need to enhance the nation's cultural values through films that will promote the rich cultural heritage of the nation rather than inciting Nigerians against the government or otherwise.
- Indigenous content producers should always see themselves as the ear and eyes of the nation and endeavor to project Nigeria in positive light in their scripts.
- Nigerian media (movie) consumers should know that any view expressed in a movie is solely the scriptwriter's and not popular views.
- In the bid of promoting one Nigeria, all ethnic groups should be equally recognized in movie production, to reduce ethic struggle/superiority.
- Nigerian censorships board should take it upon themselves to educate viewers of movies like Half of a Yellow Sun. They need proper orientation to guide their interpretations.

5.4. Limitations of Study

This study was not without certain limitations. However, the size of the discussants used for this study limited generalization to just the group involved in this study. This necessitated the recommendation for further studies in other contexts though as stated below.

Secondly, misconceptions on the part of the focus group participants about the real intention of researcher who sought their opinions through constant probing might have influenced the responses of some of the discussants.

5.5. Suggestions for Further Studies

With the outcome of this study and its limitations, time and reliability of research instruments as well as its findings, the researcher therefore suggests that further research should be done on this topic base on the following:

- Relationship between exposure to television and the cultural impact to Nigerian youths.
- Mass media representation and the Nigerian content consumers.
- The influence of Nollywood movies on social learning among adolescents in Nigeria.
- How to discourage Nigerian youths from imitating Western Stars.

The study was not all encompassing in the treatment of cultural studies because it dwelt on just the aspect of Decoding representation of Ethnicity, Identity And Ideology In 'Half Of A Yellow Sun': An Audience And Critical Analysis.

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Appendix

Focus Group Discussion and Questions Ondecodingrepresentation of Ethnicity, Identity and Ideology in 'Half Of a Yellow Sun': AnAudience and Critical Analysis.

Hello,

I am Chika Okechukwu, a master's student in the Department of Mass Communication, NnamdiAzikiwe University, Awka. I Am Conducting a Study On The Topic: DECODINGREPRESENTATION OFETHNICITY, IDENTITY AND IDEOLOGY IN 'HALF OF A YELLOW SUN': AN AUDIENCE AND CRITICAL ANALYSIS. The purpose of this research is to study the audiences' interpretationof representation of ethnicity, identity and ideologies in Half of a Yellow Sun. To critically assess the portrayal of difference, ethnicity, stereotype and identity politics in the movie. You will be asked questions revolving around perception and attitudes, portrayals and impact of the movie on the audiences. This session will last for about 2:42 minutes but note that you were invited because you have participated in some research activities, so you're familiar with what the moderator wants, and you all live in this section of the county. There are no wrong answers but rather differing points of view. Please feel free to share your point of view even if it differs from what others have said. Keep in mind that we're just as interested in negative comments as positive comments, and at times the negative comments are the most helpful. You've probably noticed the microphone. We're tape recording the session because we don't want to miss any of your comments. People often say very helpful things in these discussions and we can't write fast enough to get them all down. We will be on a first name basis, and we won't use any names in our reports. You may be assured of complete confidentiality. Well, let's begin. We've placed name cards on the table in front of you to help us remember each other's names. Let's find out some more about each other by going around the table. Tell us your name and where you live.

Instruction

Keeping your own copy of the discussion outline handy, listen and follow the moderator as he reads the following questions one after the other and make your own input with each item (1-4) accordingly.

S/N

Question Items

TIMING: please note that each question |_item will last for 18 minutes.

DAY ONE	
1. J Having watched the film, what do you think are the dominant themes in the Biyi's Half of a Yellow 1 Sun?	
2. In your opinion, how successful has the film portrayed ethnic difference?	
3. As a Nigerian, from your own particular cultural or ethnic background, how does this resonate with your own experience?	
4. What impact can you say the film has on your sense of who you are (identity)?	
DAY TWO	
5. What dominant assumptions or belief systems regarding ethnicity, identity and ideology can you say are encoded in the film?	
6. The movie having taken you down the memory lane, what impact has it on unity in diversity in view of the geo-political peculiarities in Nigeria?	
7. On your opinion of the Civil War?	
8. On your perception of war in general?	
9. On your idea of unity of the country?	
1 THANK YOU FOR YOUR PARTICIPATION AND COOPERATION I cutesoDhie02(a), yahoo.com Phone: 07069659858	

Table 2

Demographic Characteristics of Participants
State: Enugu
Moderator: Chika Okechukwu Note taker: Frank Uche
Target group: 12 Undergraduates and 12 Lecturers Duration of Movie: l hrs. 49mins Duration of Discussion: 2hrs 43mins

Age group		Male	Female	Total
18-30		6	6	12
35 & above		8	4	12
Marital Status	Married	5	5	10
	Single	6	6	12
	Divorced			
	Widowed	2		2
Ethnicity	Igbo	4	4 1 8	
	Hausa	4	4 ; 8	
	Yoruba	4	4	8
Educational qualification	Student	6	6	12
	Lecturers	6	6	12
	Non-Academic Staff	0		
Religion	Christianity	18		
	Muslim	6		
Total		24 participants.		

Table 3