Nigerian Cinema and the Mass Culture

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Abstract

The concept of culture is robust and has a multiplicity of viewpoints. Nigerians, Africans or black people in general, like all peoples of the world, are not monolithic in nature; hence, they do not see issues through a single standpoint. This ideological disparity uncovers yet another complexity that has left a demarcation between two classes of the society—the poor and the rich or the ruled and the ruling class. This paper examines Nigerian audio-visuals as cultural products that are largely generated from mass culture. Drawing random inferences from different thoughts and theories of popular culture, the article brings three popular television programs: *Big Brother Naija, Jenifer's Dairy* and *The Johnsons* to a pedagogic scrutiny. Haven explicated on cinematic tendencies the mass cultures, their significance to Film and TV is brought to bare. The study therefore recommended for Nigerian filmmakers to leverage the foregoing and ensure that Nigerian film narratives function to dismantle ill fated social orientations while constructing ideologies that will be beneficial to society.

Keywords: Popular Culture, Nigerian Cinema, Film, TV.

Introduction

Culture is a very broad term with relatively numerous perspectives in definition. There are multiple layers of identities that inform the values, opinions, practices, beliefs and behaviours guiding the society (Kellner, 2002).There is no single definition of culture because it involves geographic, gendered, generational, socioeconomic, religious, ethnic, sexual and other identity-related specificities. Culture means different things for different people. For the purposes of this article however, culture can be given as the practices, traditions and dialogue of a mass population—a people. While popular culture exists amidst the populace, the common masses—another type of culture referred to as high culture subsists only among the elite class. The point of discuss however remains weighty of the former, i.e. popular culture. John Storey calls popular culture "a culture that is left over of the high culture" (Storey, 2012, p. 6). The high or the elite cultures entail a culture with historical background, belonging to the leaders of the society and are considered ideal or standard for living; whereas popular culture is anything that is widely generated and accepted by the majority of the people. In a most common term and as understood by this essay, it is the culture of the common people revolving around popular factors that are famous, accepted, nurtured and celebrated at a given period in time.

Looking at a piece of mass-produced shirt, the store where they are sold as well as the ritual of shopping involved in the process; again, looking at television programs such as *The Johnsons* which informs and entertains the Nigerian society and the world at large, and those musical genres, food, literatures and arts that appeal to the common Nigerians, one would find that they are all aspects of popular culture. Popular culture is evenly explicit and common—as common as any simple environmental feature. It is like (and could be) the water we drink, the food we eat and the cloths we put on. In fact, we consume popular culture on daily basis, either as a piece of popular afro pop music, balls of crispy Akara (bean cake) or by watching a Nollywood movie genre on the African Magic Epic channel. Little wonder why Nachbar, Nachbar & Lausé posit that popular culture is the easiest thing to get because it is everywhere to be gotten and that its relationship with us is like that of fish and water. It surrounds us the way water surrounds a fish, as a transparent environment crucial to our survival, (1992, p.2). Going by (Fiske, 1987), some theories of structuralism see popular culture as an expression of universal

and unchanging social and mental structures. Those writers who advocate cultural populism define popular culture as a form of consumer insurrection.

Theories of Popular Culture

Defining popular culture will inexorably involve its analysis, as well as its valuation. This has made it uneasy to define popular culture without having to juxtapose it with the theories designed to explain it. For the mass culture critics, popular culture is seen as either folk culture in preindustrial societies or mass culture in industrial societies. For the Frankfurt school, popular culture is the culture produced by the culture industry to secure the stability and continuity of capitalism; hence, this school shares a theory which sees popular culture as a form of dominant ideology with other versions of Marxism. In a variant school of feminist theory, popular culture is seen as a form of patriarchal ideology, which works against the interests of women, while semiology stresses the role of popular culture in obscuring the interests of the powerful—the elites, (pp.43–47). Popular culture encompasses everything that makes up the society—its characteristics and accepted norms, especially from a vantage viewpoint of the masses—including clothing, food, language, arts, believes, and even those daily practices that are outside the classification of high cultures or that are not classified as culture of the elite class.

Popular Culture in the Nigerian Moving Image Industry

Film, video and TV are renowned elements or drivers of popular culture. In fact, there is hardly a mass medium that cannot be associated with popular culture, whether, radio, internet, newspaper etc. This is because content promotion entails reaching out to a mass audience—majority of whom are found within the low class. When contents are produced for the screen, the producer and filmmaker pays serious attention at knowing who the audience should be. These choice making often tilts towards a vast majority of the given society—a greater part of who are at the same time generators of popular culture. A personal and random observation has shown that the common people are more proactive when it comes to popularizing things; weather it is an ideology, or a culture, a Television Series, what so ever it is. Culture is transient in nature. A culture that is popular today may rise to become elitist tomorrow, like wise a high culture can spread up into a popular culture in the feature. Evidently, TV which began as an elite culture has

grown to become even more friendly to popular culture, hence the lower class society helps to publicize TV programmes and determine to a great extent if the programme makes a popular demand or not. One of such examples is *The Johnsons.*



Fig.1.0 Poster of The Johnson. (Photo Credit: Twitter @thejohnsonsdstv)

The Johnsons is another TV programme that engenders popular culture. *The Johnsons* is a television series aired on the African Magic Family—channel 154 DStv. This family sitcom starring Charles Inojie, Chinedu Ikedieze, Olumide Oworu, Ada Ameh, Kunle Bamtefa, Eliel Otete amongst others showcases a narrative of an average Nigerian family and comically portrays the struggles they face in their daily endeavours. Efe Johnson (Chinedu Ikedieze), one of the top two major characters approximately falls in the age bracket of 16 to 19 years old and is "perpendicularly" challenged in a height—estimated at two feet tall! That notwithstanding, the character teaches the fact that a person's size does not define or determine his mind, moral fibre or mental capacity.

Popular TV genre is a form of television programme geared towards enlightening, educating or entertaining people. The central idea is however about who is responsible for the content generated and related to the larger percentage of the

masses. Charles Inojie, the director and key initiator of the series obviously understands how popular culture can help shape the society and not destroy it as the high cultural practitioners imply, hence he uses a setting that is opposite to a high culture. This setting employs comedy in large doses as a vehicle to convey moral lessons and showcase scenarios that are typical of the daily living of the poor and middle class Nigerians, the popular culture. The characters, in a variety of entertaining ways, pass messages to the audience about how their decisions could impact them, positively or negatively. The disastrous consequences of corniness and greed, for example, could be learnt from the character of Mr. Deputy (Eliel Otete) and Pablo (Kunle Bamtefa), biological father of Spiff (Ajibola Samuel), an imbecile adopted by The Johnson's family.



Fig.1.1 Poster of Jenifer 's Diary. (Photo Credit: The Guardian Nigerian Online)

Jenifer's Diary is again a popular TV programme that appeals to the populace, or should we say it is one of the most comically appealing to the common Nigerians in recent times. Apart from The New Masqurade of the 80s, no other Television programme has generated a popular culture to the point of distorting and recreating the English Language and even the Nigerian Pidgin to form a popular culture amidst the citizenry. This TV series has gained much attention through Multi Choice airing mainly in same channel with *The Johnsons.* It has undoubtedly

influenced the language patterns of teeming fans across the country. English usage of the protagonist of the TV show Jenifa (Funke Akindele) is armed with a sort of grammar and expression, which has made it popular among viewers. One notable fact about popular culture is that it influence over the people cannot be controlled, in fact, in many cases; popular art goes beyond the populace to touch the upper class. A clear example of the foresaid is popular music, particularly Fela Anikulapo Kuki's songs, which typically began as a popular music but ended up in the lips of the high-class. Even though, the use of English language by Jenifa is ungrammatical and improper for a standard English language, a large population of fans (rich and poor) are deeply endeared to it, hence they emulate her in their fun time. Evidently, secondary school students and young university undergraduates are seen saying "how is you" for 'how are you', "my friendship" for 'my friend' "your momo" in place of "your mama", and many more of such witty lingua franca. The implication of this is that TV has the potential not only to affect our thoughts but also influence our lifestyle and as well as a communicative abilities. Being obsessed with a fictional character can influence a person to want to look like, talk like or act like that character. Bearing witness to this, Adeniyi and Bello (2006) posit that man, through the media, can get what language form, fashion, music and so on that are in vogu

Big Brother Naija **Reality TV Show.** *Big Brother Naija* is a reality television programme that monitors and showcases the true characters of participants. These participants are placed in extraordinary situations with their every moment recorded in real time as they react to pre conditioned environments. Tthrough sitting on the fence between the popular and the high cultures, the show has progressed to becoming Nigeria's most watched and most subscribed television programme within the last five years. The concept of reality television programming originated in 1948 in the US when Alan Funt came up with the series *Candid Camera*. This reality television show has been replicated in different parts of the world. In Big Brother Naija, housemates are isolated in a house and the dictator—Big Brother himself—otherwise called "Biggie" oversees their activities till a prize winner emerges at the end of the show. The programme debuted as season one from 5th March to 4th June, 2006.



Fig.1.2 Logo of Big brother Noija (Photo Credit: The Guardian Nigerian Online)

Eleven years later, season two of the programme premiered with Efe Ejeba as the grand winner. With the Feature of a sundry of housemates that are drawn from across different cultural and socio-econmic backgrounds, this enduring TV content format has become a major headline in TV and media discuss. But even more, it has become a popular reality show so much that seven out of every ten urban dwellers in the city of Port Harcourt has a hint about the show. Down in the major ghettos of the city: Rex Lawson waterside, Egbema waterside, Ndoki waterside, Baptist waterside, Enugu waterside, Bishop Johnson waterside, Ibadan waterside, Ogoni waterside, Etchie waterside, Marine base, Bundu waterside, all railway slums and all others in Diobu and other parts of Port Harcourt; it is observed that BBN as they fondly call the TV reality show has formed a popular culture. Although many of these dwellers seldom own cable dishes, which is the easiest and major means of watching *Big Brother Niaja*, the communism which the low class populace is known for has made it possible for these ghettos to still watch the show as one TV screen can serve an entire compound; and if the screen is mounted in a local bar or a town hall, then it is sure to serve the entire neighbourhood.

Although views are deeply divided on *Big Brother Naija*; especially regarding morality and its impacts on the society, the fact that the reality show has amounted to popular culture subsists. The programme has been seriously criticised for showing indecent scenes of nudity and the likes. But the producer has also introduced rich content that explores culture, religion, education and health issues. These notwithstanding, this essay is has not taking any stand for or against the show. The concern here is the acceptance of the show by a larger chunk of the society in spite of criticisms of the upper class and how it has formed a popular culture by bringing people together, thereby re-enforcing communalism within the populace.

Popular TV

Pidgin English is the most widely spoken language in today's Nigeria. For many Nigerians, the language has a strong bargaining power, in socio-economic and cultural terms. It is the most popular language within the urban areas of Nigeria, regardless of the fact that inhabitants of these areas have their distinct languages. Those who grew up in multi-ethnic communities and ghettos, such as Borokiri or Diobu all situated in Port Harcourt, will be more familiar with how socialisation is done using the Nigerian Pidgin. They most have also experienced the socio-cultural significance, and the sense of cohesion that this vernacular can foster in such environment. Aware of the forgoing, TV and stations now adopt it, not only because it is the most popular language within the nation but also to aid them in a broader communication range and marketing/promotion of the station. It is observed that the Delta variant of the language (the Wafi lingua), particularly coming from the "Wari" folks is often used in public presentations, on Radio/TV and by Stand –up Comedians. This has also made the Deltans easily employable by media firms in need of Pidgin English presenters. News slots are targeted at the intellectuals and the ruling class, which in proper Marxist classification are the upper class societal unit. News anchors are also required to speak the English Language in the formal register used by BBC presenters. But with this development, which is popular oriented, the narrative has changed to the point that even BBC now has *BBC Pidgin* as a channel. Among the many TV stations with this consciously embedded culture of Pidgin English is Wazobia TV and Wazobia Max TV, belonging to Globe Communications Limited. Renowned for their humorous approach and popular culture oriented broadcasting style, these

stations air a mixture of news, features, sport, music, talk shows, topical issues and interviews. These Nigeria's First Pidgin English broadcasting television channels are available on Wazobia Max TV (DSTV 259); Wazobia Max TV UHF 57 (Lagos, Abuja and Porthar-court); Wazobia TV (GOTV 98, Startimes 195, MYTV 179, and Free TV 744). As a Family entertainment channel, these TV's are dedicated to showcasing the Nigerian culture and lifestyle to the World. The airwaves are often times defined by the contents that come out of them. The nature of programmes that are aired on TV are idyllically pre-empted by popular opinions and ideals. Obviously, the centrality of this language to the identity of the Nigerian people is responsible for the popularity of Pidgin English TV programmes in Nigeria.

Presently, the younger African generations seem to have lost much enthusiasm for continental, national and indigenous cultural values due to undue foreign influences. However, the Nigerian movie industry is taking a progressive step that is very fundamental in shaping the continent's video, film and TV culture. However, the industry has refused to domesticate and localize most vital cinematic elements towards a true African and indeed Nigeria narrative. Apart from storyline, genre constructions and others, another example of this is the use of foreign music scores and theme music in Nigerian films. This essay therefore calls on practitioners in the meadow of production to adopt home based production techniques and in all modes and aspects of filmmaking, whether features, documentary, series, reality show etc. Although it may seem some worth impossible to absolutely avoid Euro-American elements, especially those that are rudimental in filmmaking, particularly because film in the first place is Euro-American by origin; it is however possible to culturally modify these techniques with as much local ingredients as possible, so that a movie produced out of such consciousness is seen with a palpable Africaness. These facts are reinforced by Ojukwu, Obielozie & Esimone who posit thus:

> Before the advent of colonialism in Nigeria, the Igbo traditional community, maintain highly and uncontaminated cultural and moral values. Most of these values are taught by the elders in the people's vernacular through folktales and folk songs making it possible for the younger ones to learn early in life through songs. The above assertion no doubts collaborates Idamoyibo's view that, 'knowledge gained through music stays

> in memory for so long, till life terminates'. Through the folk song content, the socio cultural awareness and values are increased since it can 'capture the trust of people in a community and reach people's inner thoughts because of its popularity and cultural values'... (2016, p.115)..

Sreekumar puts forward that story tellers, singers, minstrels and other kinds of folk entertainers have acted as custodians of culture in the past; and that the values, attitudes, beliefs and customs of the people are propagated, reinforced and perpetuated through these folk forms. Issues in a society are depicted in form of a satire by the folk artists for curing societal evils (as cited in Ojukwu, Obielozie & Esimone, 2016, p. 115). In the olden days, when people exhibit certain behaviours in the public, it was easy to suggest the part of culture they come from, since culture is seen as the 'beliefs, ways of life, art and customs that are shared and accepted by people in a particular society. Mostly, by signing in one's native language, Africans could tell the tribe of the singer—an act engendered by popular culture. It is indeed a great concern that following western civilization, Nigeria's native cultures seem to be decaying and disappearing; worse of all, it is in danger of extinction today due to negative cultural importation by those who are inferior minded. At a point in the contemporary age, this pre-historic artistic exposures and cultures that were once ideal and helpful to the society seemed to be eluding the Nigerian youths because of desperation for greener pastures in urban areas and pursuit of modernization. However, the narrative promises a change if the advent of the new Nigerian Cinema production orientation will be reasonable to direct efforts towards building an industry that will be truly African.

Theme Music/ Scores and Soundtracks

The Nigerian contemporary music denotes a philosophical and aesthetic stance underlying the period of revolution and advancement in musical language occurring around the dawn of the 20th century—a period of many reactionary moves to challenge, modify and reinterpret existing categories of music innovations, that lead to new ways of organizing and approaching harmonic, melodic, sonic, and rhythmic aspects of music as well as change the aesthetic worldviews in close relation to the larger identifiable period in the arts of the time. According to Lazo, contemporary music in Nigeria 'is a brand of music that enjoys

the favour of being acceptable to the people among which it is made. The acceptability can be within a given cultural or geographical location or can transcend cultural boundaries, thereby extending beyond its immediate locality'. Buttressing this submission, Lazo splits Nigerian music into two groups— traditional and contemporary music. While traditional music focuses around ceremonies, celebrations, and religion as well as other parts of life, contemporary music is centred on sharing music for entertainment purposes (as cited in wikidot.com). While agreeing with Laso, this work makes an addendum that contemporary music is also commercial as 'some' contemporary musicians do so for the commercial benefits and not for the passion neither for the interest to educate and enlighten society or for the propagation of culture. Similarly, there are filmmakers who seldom care about what message is carried by the film's thematic thrust and music. Obviously, it is this category of filmmakers that would bombard a local Nigerian action narrative with western rap cultural music, pure Jamaican Reggae and so on, instead of leveraging the very many culturally rich Nigerian music for their film score. An example of contemporary Nigerian music that is suitable for a classical contemporary Nigerian movie is *One Love* by Innocent Idibia (2Baba, formerly 2Face).

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Fig.6. 2 face Idibia's Album –Grass to Grace ((Photo Credit: justnaija.com)

Although, there are few negative influences of the content of some Nigerian contemporary pop music putting fort much vulgarity, resulting in moral decadence, especially of the youths, the overriding point of note here is the fact that as a popular culture, it has a great potential to influence society. In some cases, contemporary Nigerian music embodies good virtues, and innate values geared towards social goals. This is evident in the popular songs of 2 Baba (Innocent Idibia). In the lyrics of one of his major hits entitled *One Love,* 2 Baba preaches love and unity to the Nigerian society. He analyses the consequences of religious, political, racial and tribal disputes and concludes that all we need is one love:

You remember there's only one race
And that's the human race ok

Ooo
Yeah, yeah
One love, One love
One looove

Just the other day I saw on CNN
Brutal killing of each other by two friends
I could not comprehend
So I said to myself, maybe the world is coming to an end, cause

Is this love, is this hate, is this war, is it fate oh
I could not relate oh
But there is one thing I can relate with, and that is the fact that

All we need is one love (one love)
All we need is one love
All we need is one love

See, from the beginning of creation
There's been a lot of tribulation
Understand where I am coming from
And you will see that this world that we live in is one big mighty prison

We're all on death row
We just passing like a journeys to wherever we go
Why don't we make that place heaven
And that heaven is this very very place that we are living in, so
Put your laughter in the air
To see people showing care
People changing attitudes this year
Peaceful people on the streets
There's nobody gnashing teeth
No kind of evil wish

All we need is one love
(Cause we hassle and struggle and laughing and crying and shout and do it all to together)
All we need is one love
(We're stuck together, cannot leave it on each other)
All we need is one love
(Irrespective of the color, your religion and political border)
All we need is one love
(My people hold it, embrace it, express it, and show it, cause I know it is the answer)

Eh,
Nobody holy pass eh
Look into my eye and tell me say you pass eh,
Nobody holy pass eh
Nobody, nobody

All we need is one love
(Cause we hassle and struggle and laughing and crying and shout and do it all to together)
All we need is one love
(We're stuck together, cannot leave it on each other)
All we need is one love
(Irrespective of the color, your religion and political border)

All we need is one love
(My people hold it, embrace it, express it, and show it, cause I know it is the answer)
Ah yei, ajoladan me
One love
[till fade].

Imagine *One Love* as a score for a Nigerian film with a narrative that talks about national unity... Though it would not be *One Love* directly, since the convention sees an ideal score as one which is originally made for a given movie, yet the song is a powerful example for an ideal film score or even as a theme song. Such music is quite receptive to people since they are familiar with its lyrical language. More so, it does not require interpretation or guided listening except where the listenership is foreign.

Nigerian Cinema and Popular Literatures

The Nigerian Cinema like other national cinemas began its history with adaptations of oral and written literatures. Right from the days of the Yoruba travelling troupes down to the Television boom and even at the birth of Nollywood, the industry had been fed with narratives which either came from oral folktales or popular literatures. Some examples include: Things Fall Apart (written by Chinua Achebe in 1958 and directed for the screen by David Orere in1987), Kongi's Harvest (written by Wole Soyinka in 1965 and directed for the screen by Ossie Davis in 1970), Ija Ominira (written by Adebayo Faleti in 1979 and directed for the screen by Ola Balogun in 1982). Many of the early films in Nigeria emanated from the popular literatures which also are frameworks of folktales, traditions and cultures belonging to the peoples of the nation. This is exactly why popular literatures can seldom be independent of—or have from inception not been able to stand aside from oral literature. In same vein, film, (Nigerian films) should not be extracted from the local cultures, for in these cultures lie the true and real narratives ideally expected from the industry. The tradition of oral and written storytelling had a parallel development in Nigeria and have influenced each other in many ways. Film came in to join them latter but has remained inconsistent. This also could be attributed as one of the reasons why there is gross epileptic narrative ailment in the industry today.

Africa has been blessed with rich cultural and historic stance in art, enough to benefit all of our artistic endeavours. The region has been at the fore of the propagation of culture and civilization. Ancient Egyptian scribes, early Hausa and Swahili copyists and memorizers, and contemporary writers of popular novellas have been the obvious and crucial transitional figures in the movement from oral to literary traditions in Africa. What happened among the Hausa and Swahili was occurring elsewhere in Africa—among the Fulani, in northern Ghana among the Guang, in Senegal among the Tukulor and Wolof, and in Madagascar and Somalia. Back to Nigeria, beginning from the early 20th century. According to *Britainica*:

> The linkage between oral tradition and the written word is most obviously seen in pulp literature: the Onitsha market literature of Nigeria; the popular fiction of Accra, Ghana; the popular love and detective literature of Nairobi; the visualizing of story in the complex comic strips sold in shops in Cape Town. But the linkage is also a crucial characteristic of more-serious and more-complex fiction. One cannot fully appreciate the works of Chinua Achebe or Ousmane Sembene without placing them into the context of Africa's classical period, its oral tradition. To be sure, the Arabic, English, French, and Portuguese literary traditions along with Christianity and Islam and other effects of colonialism in Africa also had a dynamic impact on African literature, but African writers adapted those alien traditions and made them their own by placing them into these African classical frames, (as cited in Britannica online, November, 2021).

Below is a Compendium of some early Nigerian Popular Literatures (The Onitsha Market Literatures):

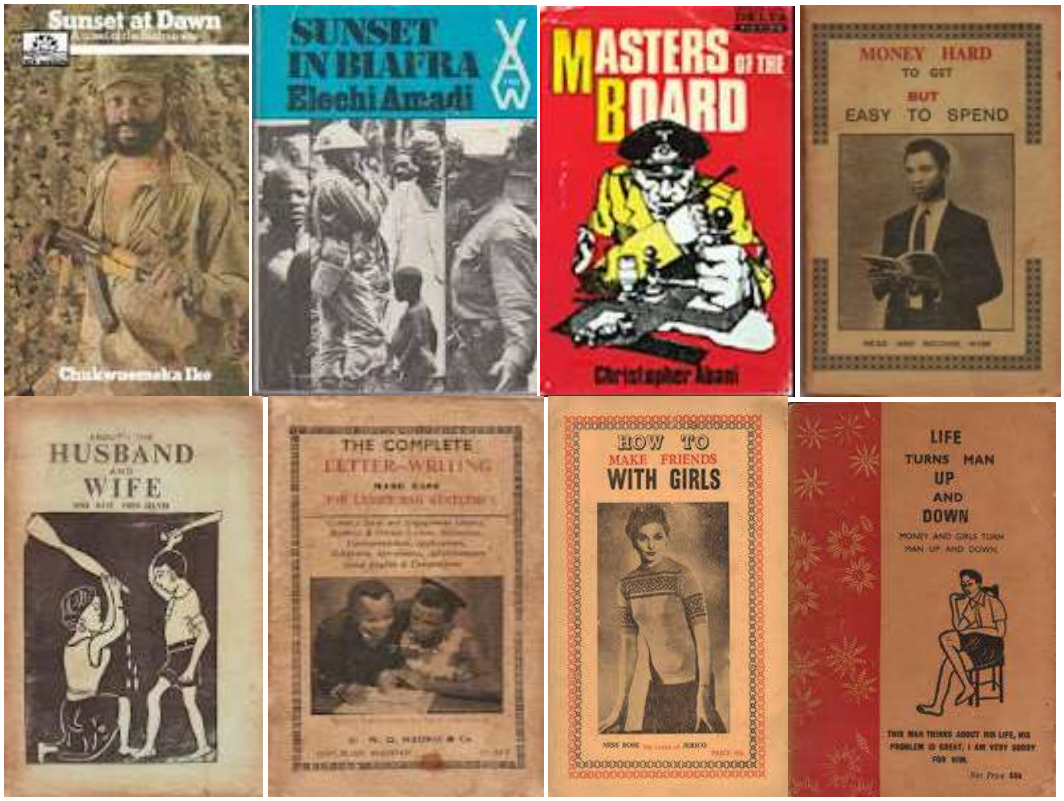


Fig.11. Popular Nigerian Literatures. (Source: Aguugo, 2023 A).

The Onitsha market literature genre of sentimental, moralistic novellas and pamphlets, which became popular in the 20th-century was produced by a set of writers. Even though there were some very educated fellows among them, the semiliterate school of writers amongst who mostly were students, young journalists, and taxi drivers largely formed the majority. These works, often self-published were sold at the bustling Onitsha market in eastern Nigeria. Among the most prolific of the writers were Thomas O. Iguh, and O. Olisah, Felix N. Stephen, Speedy Eric and few others. The Onitsha writings are basically characterised by two motivations: an interest in urban life and the desire to warn the newly arrived against the corruption and dangers in the city. Amongst the typical titles are *Rose Only Loved My Money, Drunkards Believe Bar as Heaven, Why Some Rich Men Have No Trust in Some Girls, and How to Get a Lady in Love*." Sentimental novelettes, political tracts, and guides on writing love letters, handling money, and attaining

prosperity all achieved great commercial success. Although the Onitsha pamphlets are of little literary value, they serve the dual educational function of improving the English of their broad, semiliterate audience and of addressing themselves to the immediate problem of how to live in a big city and how to reconcile rural values with a confusing cluster of new temptations and styles of living. Unfortunately, traditional mores are often only half heartedly upheld, and the old folk back in the village often become symbols of outdated ideas and are laughed at for their illiterate Pidgin English. Thus, the dangerous city is secretly the object of great admiration for most Onitsha writers, and no sense of nostalgia over a lost African past such as is found in Nigeria's top literary figures has its place in their market literature, except for Chinua Achebe who is rumoured to have written for the Onitsha marketers for a little while before backing out, due to the unprofessionalism within the system.

On the other hand, the narrative tilted towards the legendry novelist and writer of *Things Fall Apart,* Chinua Achebe around the 1958. Indeed *Things Fall Apart* can be classified as a popular literature. This novel by the world class Nigerian author depicts pre-colonial life in the south-eastern part of Nigeria and the invasion by Europeans during the late 19th century. It is seen as the archetypal modern African novel in English, and one of the first to receive global critical acclaim. The novel is a 'no do without' in schools throughout Africa as it has a wide readership and study in English-speaking countries around the world. All this said, the implication remains that there are still stories so green that no filmmaker has told them. Should the claims and excuses be that finding them is difficult, this essay directs for filmmakers to look back at our folktales and written literatures. Thanks to the filmmakers who made the book to screen efforts that gave birth to *Half Of A Yellow Sun* (written by Chimamanda Ngozi Adichie in 2006 and directed for the screen by Biyi Bandele in 2013), *Swallow* (written by Sefi Atta in 2008 and directed for the screen by Kunle Afolayan in 2021), *Beast Of No Nation* (written by Uzodinma Iweala in 2005 and directed for screen by Cary Joji Fukunaga in 2015) and many others. I hear that the Adaptation of Adichie's *Amerricanah* by HBO is still in progress. But I think that we shouldn't have let such treasure elude Nigerian Cinema.

Conclusion

The popular culture of any environment is constructed by the generality of the value systems collated from the diversity of cultures existent in the given society. The life styles, languages, fashions, and activities of such society, often one with metropolitan setting is simply a sum of the attributes of the various tribes, nations, races and religions coexisting in the society. Value is defined as the quality or worth of a thing. It is what one considers important; be it life, food, wealth, shelter, security, career, etc. It is a principle, standard or quality considered worthwhile or desirable for maintaining a set of customs. Hence, the value system of a popular culture is not singular in its nature. It is rather pluralistic because its components and codes are varied. And if that is the case, they will foster different values, which are then bunched into a single value system for the society. The explosion of Nigeria's motion picture industry and indeed the creative industry couldn't have come at another better time. Oil prices are deteriorating and one supposes that Nigeria having an oil export-dependent economy should decode the implication of this impending disaster more than any other nation of the world. This has also affected the value of the Nigerian currency against the dollar. Ideally therefore, it is wise and important that as many countries with laudable economic reforms focus on non-oil sectors for economic growth and national development, Nigerian Cinema practitioners should understand the level of participation expected of them even as they assist the government in the construction of frameworks that concern the subject matter.

The above being said, this study recommends that Nigerian filmmakers should model there productions to allow the mass cultures of Nigeria to form the basis their film narratives as there is no arty resource missing in Africa. All we have is laissez-faire and lackadaisical creative disposition towards film or screen narrative. This is to say that, leveraging on the rich popular cultures of the nations, our film narratives must function to dismantle ill fated social orientation while constructing ideologies that will be beneficial to society, whether nationally or locally, which is the primary function of cinema. It is most important to place the wellbeing of the society as paramount by raising narratives that are in tandem with the spirit of the Onisha market Literatures and other positive arts industries before Nigerian film industry so that social menace such as ritual killings, kidnapping, cultism and

many others can be consistently deconstructed via the arts, crafts and technologies of the film medium.

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