



# AN ASSESSMENT OF THE ROLE OF NOLLYWOOD FILMS IN FOSTERING INTER- CULTURAL COMMUNICATION IN OUR CONTEMPORARY NIGERIAN SOCIETY

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**Abstract:** *One way of simulating the feel of entering another culture is through films. This is true because films are a "uniquely rich medium for the purpose of studying culture." It is in this regard that the paper identified the various ways by which film could be used to foster intercultural communications (especially between Nigeria and among other nations).The paper was anchored by Cultural critical studies theory & Standpoint theory respectively. Content analysis and survey research methods were used to arrive at the findings. Findings from the study revealed that; films have universal appeal and impact more than other forms of media. It thus concludes that movies do help in shaping cultural attitudes and customs, as audiences adopt the attitudes and styles of the characters they watch on screen. Therefore, the study recommends that Filmmakers should always write their movie stories to address societal issues.*

**Keywords:** *Culture, Intercultural communication, Film, indigenous movies & Nollywood*

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## INTRODUCTION

Since the emergence of locally made movies at the turn of the twenty-first century, it has had a reflective influence on African culture. The Nigerian accents, style of dress, and behavioral idiosyncrasies, all of which are distinctly Nigeria, are now being transmitted as images around the globe. The medium of film has come to be directly associated with the culture industry. For instance, in Nigeria such a role for the film industry is still evolving to the level that it has touched the culture of other nations. However, confident factors are altering the profile of what could be regarded as the country's culture, while the film industry itself is undergoing a crucial transition. The corpus of songs and oral literature, festivals, rituals, the traditional religion, performing arts, music, dance, and indeed, the entire range of artifacts constituting traditional oral performance of Nigerian culture are represented in Nigerian movies. Indigenous movies as an engine for fast

tracking Inter cultural communication has become ever more significant through the globalization of markets, affairs of nation- states and technologies especially in the context of the changing dynamics of work culture around the world(Nyiyongu, 2018).

Attributing the relevance of Nigerian culture to other nations around the world, Danbello and Dakogol (2015) rightly observed that, “Nigeria perhaps is one of the most culturally diverse countries in Africa having well over 300 ethnic groups each with their own uniqueness”. Chioma (2013) attests that preserving the cultural ethics and ethos of a country contributes a great deal to its growth and international development. Little wonder Cruz-Saco (2008, p.7) states that sustainable development cannot occur without the integration of the social, economic, political and cultural spheres of life.

Accordingly, Macbride et al (1981) in Bo (2010 p.1), attest that; the media is a “cultural instruments which supply the cultural fare and shape the cultural experience of many people in the modern world”. This reveals the inevitably-symbolic relationship which exists between the media and the cultural development of every given society.Film as channel of communication is one of the means through which the culture of a particular nation is promoted and integrated with that of others as Uwah (2011) notes “like the practice of philosophy in Africa, Nollywood (Nigerian Home Movies) has significantly become involved in the process of Africa’s self reflection and identity construction by means of its cultural representations”. Scholars like Kunzler, (2007), Onuzulike(2007), Akpabio(2007), Oluyinka(2008), Osakwe(2009), to mention but a few, by their findings attest to this fact and call for more analysis of Nollywood texts to explore the issue further.

That is why Ozele, (2008) avers that:

*“In a post-modern world, reality has become fluid, and no medium has done more to make it so than film, with its wide accessibility, its sense-and-psyche altering format, and its effortless ability for persuasion. In Sub-Saharan Africa, the Nigeria entertainment media have been leading a cultural shift from historical and written facts to visual images, seizing on the conception that it is easier to educate people by enticing images than by persuasive words. Home made movies are very popular amongst adolescents and youths, and are gradually gaining wide acceptance among blacks across the world because of their socio-cultural and educational values”.*

From available anthropological and ethnological data the African traditional worldview is characterized by dynamic vitalism, communion, solidarity, and harmony with nature, Onwubiko (1991). African scholars such as Mbiti, Nyasani, Nyamiti, Oduyoye, Okure, Onwubiko, amongst others reason that there are categories and processes of thought that are exceptional to Africa. They also argue that the African way of organizing and cognitively engaging the world is a product of unique environmental conditioning and long standing cultural traditions (Nyasani, 1997).

The identity of the person is a web of interactions, a network of operative relationships. A person is fashioned by historical, cultural, genetic, biological, social and economic infrastructures. Hence, the individual is always considered in the light of the whole. The dignity of the individual

emanates from the network of relationships, from being in community (Onwubiko 1991). Haynes and Okome (1998, p. 106) observe that:

*“Nowhere else in Africa has a domestic market been captured so efficiently? The video films are produced on a number of distinct bases, and have a variety of forms, styles, and themes, as well as a language of expression. Taken together, they give us something like an image of many nations— not necessarily in the sense of delivering a full, accurate and analytical description of social reality, but in the sense of reflecting the productive forces of the nation, economic and cultural”.*

Similarly, Fayomi (2015, p. 35), in line with the integration agenda of ECOWAS found that Nollywood films have been upholding African cultural practices and promoting such among (diasporas)the people living in the various countries in sub-region and in addition fostering and re- infusing the African practices and cultures into the original inhabitants of the various countries within the West Africa.

There are other ways of fostering cross cultural communication, include progressing from an ethnocentric to an ethno-relative state of understanding and acceptance of cultural differences and increasing one’s ability to communicate with non-native speakers. Specifically, classroom practices and strategies suggested include intercultural explorations, use of text, and other multi-media resources, contrastive case studies of cultures, group encounters and role plays.

#### **Brief history of Nigerian Film Industry (Nollywood)**

Four eras of: the Colonial period: 1903 -1960; the Independence period: 1960-1972: the Indigenization Decree period: 1972-1992; and the Nollywood period, 1992 to Present day could be used to trace the history of film in Nigeria. Thus, the Colonial era began with the first exhibition of film in Nigeria in August 1903 at the Glover Memorial Hall in Lagos. These films were largely documentaries. (Akinfeleye, 2008).

The Nollywood era emerged as a result of several factors. One is economics. As noted earlier, no one can argue how the name " Nollywood" was conceptualized nor whether it was first used to portray the Nigerian movie industry. According to Haynes, the term was invented by a foreigner and first appeared in a 2002 article by Malt Stein glass in The New York Times. An Ibo-language production called Living in Bondage, produced by Ken N, in 1992, which ushered in the birth of No1- llywood. It was a dominant, movie which tells the story of a man who signs a pact with the devil to get rich. Another was a big hit and a genre called "juju" emerged Volume 22. No. 1 they are shot in English and in three of the major indigenous languages of Nigeria: Yoruba, Igbo, and Hausa.

#### **Origin of cross cultural communication**

This could be traced back to the time of cold war, in the United States economy was largely self contained because the world was polarized into two separate and competing powers: the east and west. However, changes and advancements in economic relationships, political systems, and technological options began to break down old cultural barriers. Business transformed from individual -country capitalism. Thus the study of cross cultural communication was originally found within businesses and the government both seeking to expand globally. Businesses began

to offer language training to their employees. Businesses found that their employees were ill equipped for overseas work in the globalizing market. Programs were developed to train employees to understand how to act when abroad. With this also came the development of the Foreign Service institute, or FSI, through the Foreign Service Act 1946, where government employees received trainings and prepared for overseas posts.

That was the time they began accomplishment of a "world view "perspective in the curriculum of higher education. in 1974, the international progress organization , with the support of UNESCO and under the auspices of Senegalese president, held an international conference on "The Cultural Self -comprehension of nations" (Innsbruck, Austria ,27 -29 July 1974) which called upon United Nations member states " to organize systematic and global comparative research on the different cultures of the world" and to make all possible efforts for a more intensive training of diplomats in the field of international cultural cooperation ... and to develop the cultural aspects of their foreign policy."

In this way, films were the waterways of communication that could be employed to promote intercultural values as well as address social conscience and contributes to world culture. Although, films in Nigeria were produced on comparatively low budgets but are extremely popular and have a huge influence and impact on popular opinion and culture. The birth ofNollywood, which was a result of necessity and video accessibility over celluloid and other economic considerations, has opened an avenue for Nigerian filmmakers to express not only their own cultural heritage but also that of Africa as a whole (Haynes,2000).

## **CONCEPTUAL CLARIFICATIONS**

### **Culture**

In this study culture refers to the general way of life of certain group of people who also share pattern of interactions and behaviour, cognitive constraints and affective understanding that are learned through a process of socialization.

### **Inter-Cultural Communication**

Intercultural communication (also frequently referred to as, cross cultural communication which is also used in a different sense, though ) is a field of study that looks at how people from differing cultural backgrounds communicate, in similar and different ways among themselves, and how they endeavour to communicate across cultures. It is the communication and interaction between people of different cultures and sub cultures (.e.g. the way people communicate and interact, their language pattern, non-verbal modes, all are determined by culture) (Barnow, 1973).

### **Film**

Film is defined as series of motion images projected into a screen in an episodic manner so as to interest the audience watching the screen an impression of continuous motion (Niyongu, 2018).

### **Indigenous Movies**

These are home made films that are produced in our local languages and are meant to create awareness to people of different cultural background about a particular issue. To some extent, these indigenous movies are meant to address social conscience and contribute to world culture. (Niyongu, 2018).

## **Nollywood**

The term Nollywood in this study simply refers to all movie production industries (production houses) situated in Nigeria for content creation.

### **STATEMENT OF THE PROBLEM**

One of the medium of communication that attracts a lot of audience today is film. Aluba Bari and Somieari (2014), affirm that the film industry in Nigeria is receiving increasing public patronage, which has led to significant growth and expansion of the industry. This is due largely to awareness of the important role films play in socialization, in promoting national integration and in the advancement of civilizations. Idegu (2014, p. 174) attests to the influence of the film as medium of communication thus: "Of all the forms of art, that which is most long lasting in the minds of its consumers is the audio-visuals. When we read works of art, we can only visualize the characters in action; but when we are exposed to stage performances of the same literary texts because of the practical excitements that we do not just imagine but see, its effect on the viewing audience is by far deeper than the reading audience". With the acclaimed influence of the Nigerian indigenous movies or films on the audience, the pertinent question is; to what extent has this channel of communication contribute in fostering inter cultural or cross cultural communication. The problem this study shall investigate is the extent to which indigenous movies contributes to promoting intercultural unity in Nigeria.

### **OBJECTIVES OF THE STUDY**

The broad objective of this study shall be to assess the contributions of the Nigerian home made movies to fostering intercultural communication. In this regard, the study shall address the following objectives:

- i. To find out the influence of indigenous movies in the promotion of intercultural unity.
- ii. To examine the extent to which indigenous movies contribute in fostering intercultural communications (between Nigeria and other nations).
- iii. To determine the specific ways by which the indigenous movies contribute in fostering cross cultural unity.
- iv. To find out other ways of improving cultural communication in Nigeria

### **RESEARCH QUESTIONS**

From the above objectives, the following research questions shall carefully guide the conduct of this study:

- i. What is the influence of indigenous movies on intercultural unity?
- ii. To what extent do the indigenous movies contribute in the fostering of intercultural communication between Nigeria and among other nations?
- iii. In what specific ways do the indigenous movies contribute in fostering cross-cultural unity?
- iv. Are there other ways of humanizing cultural communication in Nigeria?

### **REVIEW OF RELATED LITERATURE**

Studies have been conducted on the influence of home movies on the culture of a people. Few of these studies show that home videos promote positive cultural values. One of these few studies is that by Alawode (2007) entitled: "Home video as ICT-tool for cultural re-alignment. The study was a content analysis of eight home movies produced by TundeKelani to determine

whether the values in Yoruba culture are adequately and appropriately portrayed. The units of analysis in the films were language, costuming, music, song and dance, themes and lessons, relics, folklore and tales, hairdo, fashion, styles, and traditional and religious activities. The findings show that the films studied tremendously portray Yoruba culture or are steeped in Yoruba culture. A limitation with the study is that it did not show whether the Yoruba culture is portrayed in a negative or in a positive way by the films.

Several studies have shown that, Nigerian home movies do promote African cultural value system. One such study is that of Orhewere (2007) who studied the influence of home videos on the sexual socialization of adolescents in Edo State. The study found that home videos do not make desirable contribution to the appropriate sexual socialization of the adolescents; the videos do not present adolescents with sexual information that could help them make well-informed sexual decisions that affect their lives. The overall findings of the study suggest that Nigerian home videos portray sex and sexual issues in a way that is contrary to an African cultural value system as it relates to sexual issues. These findings agree with those of Brown, Campbell and Fisher (1986) (cited in Orhewere, 2007) that music videos promote undesirable sexual practices in adolescents.

According to Megbejume (1989) "Films are vehicles through which cultural heritage is represented". Film is not meant for the mere titillation of the senses, rather it performs functional role of affecting man's attitude and increasing his horizon of the world.

Timothy (2002, p. 3) is of the opinion that: "The motion picture has been described as an altruistic cultural documentation process a school of thought contends that what most people know about other countries and places invariables learnt via films". It is also said that a picture is worth more than a thousand words. this is supported by Ossa and Sokomsa (2006) who believes that films functions 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 a good number, universal appeal and impact when compared to other media. When properly harnessed, the film can rise above limitation of language and language barriers by utilizing its creative powers of visuals and audio effects to create a community among an audience of various backgrounds. Film is the most powerful media for fostering cultural awareness. Films tell stories of past event, present event and future event. Enahoro cited in Timothy (2002) of the view that the significance of film as a medium of communication has been very well articulated by David Sills, cited in Timothy (2002, p. 69):

What affect this artistic, social, and economic phenomenon has on the cultural values of both creators and viewers is an international problem of the magnitude since cinema is a world-wide 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. What makes film the major cultural force is a combination of different factors which includes 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 and educational needs of the contemporary world that are deeply dependent on communication in its various forms, films inclusive(Akpabio, 2007).

Enahoro,( 2009, p. 4),avers that; Nigeria possesses a culture which reflects the people’s way of life just as any other culture. It includes the process of birth, of growing up, of carving riches for oneself, of passing through and fulfilling obligations in the different phases of existence and of pursuing attitudes and attributes that will make one an acceptable member of the society or put one at war with his neighbors depending on the interaction factors. Culture of an individual is dependent on the culture of the society, and or the society to which that individual belongs. What this assertion means according to Elliot cited inEnahoro (2009, p. 19) is that: “The cultural ethics theory is based in society and the culture of a nation as opposed to nature...an individual is shaped by his or her culture...and finds that being parts of the culture club provides an ethical security.”

Culture influences individuals in the society, it directs their pattern of thinking and behaviors to what it wants them to do. Culture is not limited to music, dance, the law and the morals expectations of the community, the wisdom of their past and the education of the present and the future.

### **THEORETICAL FRAMEWORK**

The theories that will be used to anchor this study are social cognitive theory, Cultural critical studies theory Standpoint theory respectively.

#### **Social Cognitive Theory**

As explained by Baran and Davies (2006), this theory, also called social learning theory, is predicated on the idea that people learn through observation. In other words, the knowledge people have comes to them through what they see portrayed in the mass media. This knowledge or modeling comes in two ways –through imitation and through identification. Baran (2004) explains that imitation as the direct replication is a special form of imitation in which observers do not copy exactly what they have seen but make a more generalized but related response.

In relation to this study, the social cognitive theory assumes that the attitude of most people who watch Nigerian home movies have towards Nigerian cultural values is partly as a result of what they watch in the home movies. Hence, the people’s attitude is, to some extent, informed by what they watch in the movies in line with the principles of imitation and modeling.

#### **Cultural Critical Studies Theory**

This theory states that the mass media impose the dominant ideology on the rest of society, and the connotations of words and images are fragments of ideology that perform an unwitting service for the ruling elite.

#### **Standpoint Theory**

The argument here is that, an individual's experiences, knowledge, and communication behaviors are shaped in great part by the social groups to which they belong. Individuals sometimes view things similarly, but other times have very different views in which they see the world. The ways in which they perceive the world are shaped by the experiences they have and through the social group they identify themselves to be a part of "Feminist standpoint theory claims that the social groups to which we belong shape what we know and how we communicate. The theory is derived from the Marxist position that economically oppressed classes can access knowledge unavailable

to the socially privileged and can generate distinctive accounts, particularly knowledge about social relations."

## **DISCUSSION**

### **The Role of Film in Cultural Integration**

Nollywood, the Nigerian movie industry, is the world's second-largest producer of films behind Bollywood; Hollywood places third. Nollywood is third among other film producers. It exploded during the many phases of political turmoil, particularly under the stresses of military dictatorship. These movies reflect the economic, political, and cultural transformation in Nigeria and among other nations. They are cultural and technological hybridity.

Known by the name "Nollywood" Nigerian films present a functional role main 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 live 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. Film is a custodian of the people's primordial consciousness (Danbello, & Dakogol, 2015).

A very good practical example of how indigenous movies reproof the understanding of people regarding culture of other nations can be seen through bollywood(Indian films), using their home made movies, we are meant to understand their culture especially when it comes to how they bury their deaths (i.e. by burning them into ashes) (source: Zee World – a Bollywood movie shown on Go TV: Titled; The Vow)

It therefore means film exposes, unites, reproaches, reprimands, scorns and can 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. There is an urgent need to uphold these cultures visually through films to avoid extinction by civilization. Though 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.

### **Apart from indigenous movies there are other Ways of improving Intercultural communication**

It is essential that people research the cultures and communication conventions of those whom they suggest to meet .This will minimize the risk of making the elementary mistakes. It is also prudent to set a clear agenda so that everyone understands the nature and purpose of the interaction. When language skills are unequal, clarifying ones meaning in five ways will improve communication:

- a) Avoid using slang and idioms, choosing words that will convey only the most specific denotative meaning;
- b) Listen carefully and if in doubt ask for confirmation of understanding (particularly important if local accents and pronunciation are a problem)
- c) Recognize that accenting and intonation can cause meaning to vary significantly; and
- d) Respect the local communication formalities and styles and watch for any changes in body language.



- e) Investigate their culture's perception of your culture by reading literature about your culture through their eyes before entering into communication with them.

This will allow you to prepare yourself for projected views of your culture you will be bearing as a visitor in their culture .If it is not possible to learn the other's language, it is expedient to convey the message. When writing, the choice of words represent the relationship between the reader and the writer so more thought and care should be invested in the text since it may well be thoroughly analyzed by the recipient(Danbello, & Dakogol, 2015).

### **Incorporating into College Programmes**

With the increasing pressures and opportunities of globalization, the incorporation of international networking alliances has become an "essential mechanism for the internationalization of higher education." many universities from around the world have taken great strides to increase intercultural understanding through processes of organizational change and innovations. in general, university processes revolves around four major dimensions which include : organizational change, curriculum innovation, staff development and student mobility.

Ellingboe, emphasizes these four major dimensions with his own specifications for the internationalization process. His specifications include:

- a) College leadership
- b) Faculty member's international involvement in activities with colleagues, research sites, and institutions worldwide
- c). availability affordability accessibility and transferability of study abroad programmes for students
- d). presence and integration of international students, scholars and visiting faculty into campus life and
- e) International co-curricular units (residence halls, conference planning centers students unions, career centers, cultural immersion and language houses, student's activities and student organizations).

Above all, universities need to make sure that they are open and responsive to change in the outside environment. In order for internationalization to be fully effective, the university (including all staff, students, curriculum and activities) needs to be current with cultural changes

### **National cultures and foreign affairs**

Roy M Melbourne narrated his experience as a career diplomat in the Foreign Service. Initially he was surprised to note what, for us, are odd reactions by nationals of other cultures. A Japanese chief steward of a foreigners' club suffered the loss of his elderly son by drowning in the club pool. His response to condolences from club members was to laugh nervously. This reaction, strange to a foreigner, was explained as defensive towards a person, not directly affected by the family tragedy. The steward simply could not reveal his true feelings. He learned as he gained experience abroad.

- a) A native culture can be such a determining factor in international relations that some in our foreign service think it outweighs other elements, such as the political and economic , in importance we tend sight of those in our western zeal for our concept o f international law of ethics and other basic conduct.

- b) Since Japan was my first experience of an exotic culture, it naturally struck me forcibly its differences from American attitudes. A Japanese language officer of our service, a close friend through a mutual 1941-42 house- arrest period, in his retirement engaged in various Japanese-American activities. At a private lunch in recent years I asked him whether the Japanese really had changed. He looked at me strangely and said, "They haven't changed at all". Some years earlier, affirming this point, I saw a TV pregame conducted by an Englishman who knew his subject describe the training of promising junior Japanese executives. It was not a cultural transformation, but a cultural translocation.
- c) The Japanese military regime instilled in it's soldiers the ignominy of personal surrender. Death was preferable to this disgrace, for their families considered them dead. Not alone among states in thinking their cultural behavior was understandable to others, the Japanese treated Allied prisoners callously, believing that their families deemed them already dead.
- d) An inner toughness had what we would term a beneficial side when American acculturation was added to the Japanese in American's Nisei second generation. Believing they had something to prove, the Nisse suffered heavy casualties with the Nisei 442nd Regimental combat team, becoming the most decorated unit in the America army. the exceptional senator from Hawaii, Daniel Inouye, one of its young lieutenants, lost an arm at Monte casino in Italy.
- e) Turning to the United States, culture and foreign policy had a striking effect in one episode. The United States was negotiating with Nasser in October 1956, when three good friends of America, Great Britain. France, and Israel, plotted to seize the Suez Canal and to defeat Egypt's Nasser- these, entire unknown to their close ally. The action took place one week before President Eisenhower's re-election. Supposedly the three powers knew American culture well. To avoid an American Public impression of Ineptness and Naiveté, Eisenhower was obliged to react harshly to the British, French and Israel plan and to demand their removal from the areas they had occupied. Lack of full understanding of American culture brought serious consequences. British Prime Minister, Anthony Eden, had to resign, with his political career at an end.
- f) The Cuban missile crises were brought on by soviet leader Khrushchev's and his advisers' misreading of American politics and them power position of its president as being comparable to his own. Khrushchev thought Kennedy so lacking in resolution that he owned not oppose the former's Cuban strategic moves. In the American file of that crises there is only one record of the importance of American opinion as the dominant factor for the president's actions. His brother cites the president's private comment that id he did not take forceful action, he would be impeached.
- g) To return to Japan, in July 1941, the United States put an embargo on scrap metal and oil to Japan. We who were stationed in Japan recognized as a factor, which Washington from its domestic perspective apparently did not, that this decision was absolutely crucial to our relations. We knew the commodities were vital to the Japanese war machine; our resident treasury attaché calculated that Japan had reserves of six months. In the fifth month, Japan struck at Pearl Harbor.

- h) In our Kobe consulate during this pre-war period, at the end of the pre-war normal five-and-a-half day work week, we regularly asked ourselves, half lightly and half seriously, whether we would be there Monday morning. We knew from basic Japanese psychology that if war comes, it would be by Japanese surprise on a weekend to take advantage, as in *jujitsu*, of an opponent's maximum vulnerability. We knew it would come in that fashion, but of course not when or where. War came in December 1941 -a shock, but not a surprise.
- i) Legend was used in Japan, and then dominated by the military, to buttress public support for the monarchy and for military policies. The sun Goddess was supposedly the founder of Japan's only dynasty. Omitted from this legend was the reality of the widespread practice of adoption among Japanese families, a logical explanation as far as foreigners were concerned for the supposed single dynasty.
- j) A family anomaly in Japan that I encountered, over which there was a veil of silence, came to light when I began inquiring about the curious absence of twins. Perhaps with more social openness now than in past, and media willingness to discuss it, that absence may be changing. The explanation for my time was given by a knowledgeable Japanese woman. It seems that having twins was culturally discredited, for it gave a hint of the usual multiple animal litters. Hence there simply were no twins acknowledged in society
- k) Also in my time nothing was published concerning that curious Japanese minority, and then called the Eta, who was comparable to the untouchables of the Hindu caste in India. Racially they were unrecognizable from the average Japanese family would countenance marriage with an Eta. Japanese pre-war accusations of Western racial prejudice thus appeared hollow.
- l) In Chinese history series of natural disasters inevitably brought the downfall of an existing dynasty, as ordained and essentially acquired its basic culture from China. Writers have remarked upon the remarkable Japanese acceptance of their World War II surrender as simply brought about by the words of the emperor. I shattered military dynasty, to be replaced by another as yet unknown, as the mandate of heaven.

### **Relationship between Nollywood films and cross-cultural communication**

Cross-cultural communication tries to get together such relatively unrelated areas as cultural anthropology and established areas of communication. Its core is to establish and understand how people from different cultures communication with each other. Its charge is to also produce some guidelines with which people from different cultures can better communicate with each other. Film on its parts contributes in enhancing cross culture communication as it exposes, unites, reproaches, reprimands, scorns and can applaud and attract attention, either for positive or for negative reaction.

Cross-cultural communication as in many scholarly fields is a combination of many other fields. These fields include anthropology, cultural studies, psychology and communication. The field has also moved both toward the treatment of interethnic relations and toward the study of communication strategies used by co-cultural populations, and communication strategies used to deal with majority or mainstream populations. The study of languages other than one's own cannot only serve you help understand what we as human being have in common, but also assist

us in understanding the diversity which underlies not only our languages, but also our ways of constructing and organizing knowledge, and the many different realities in which we all live and interact .such understanding has profound implications with respect to developing a critical awareness of social relationships. Understanding social relationships and the way other cultures work is the groundwork of successful globalization business effort.

Language socialization can be broadly defined as "an investigation of how language both presupposes and creates a new, social relation in cultural context". it is imperative that the speaker understands the grammar of a language, as well as how elements of language are socially situated in order to reach communicative competence. Human experience is culturally relevant, so elements of language are also culturally relevant. One must carefully consider semiotics and the evaluation of signs systems to compare cross -cultural norms of communication. There are several potential problems that come with language socialization, however. Sometimes people can over generalize or label cultures with stereotypical and subjective characterizations another primary concern with documenting alternative cultural norms revolves around the fact that no social actor uses language in ways that perfectly match normative characterizations. a methodology for investigating how and individual uses language and other semiotic activity to create and use new models of conduct and how this varies from the cultural norm should be incorporated in to the study of language socialization. Indigenous movies are the most powerful media for fostering cultural awareness; hence they are capable of telling stories of past event, present event and future event using different languages to pass across to many nations.

#### **PROBLEMS OF CROSS -CULTURAL COMMUNICATION**

- **The problem of message transmission:** In communication between people of the same culture, the person who receives the message interprets it based on values, beliefs, and expectations for behavior similar to those of the person who sent the message. However, when the receiver of the message is a person from a different culture, the receiver uses information from his or her culture to interpret the message.
- **Information distortion:** The message that the receiver interprets may be very different from what the speaker intended. When this happens, the way the message is interpreted by the receiver is likely to be different from what the speaker intended.
- The other dimension of cross -cultural communication is proximity, the power distance .it is obvious that power distance would affect the non verbal behavior of a culture .
- Cultural differences in non-verbal behaviors with power implication in one or Both cultural groups can lead to misunderstanding (interactional difficulties) (Lafrance and Mayo, 1976).
- Misunderstandings with nonverbal communication can lead to miscommunication and insults with cultural differences.

#### **Findings**

1. Nigerian movies certainly influence the mass culture that consumes them.
2. Study revealed that Nigerian movies are also an integral part of that culture, a product of it, and therefore a reflection of prevailing concerns, attitudes, and beliefs
3. Movies help to shape and solidify a culture's beliefs of other nations.
4. Movies contribute so much in fostering cross cultural communication in that; as viewers from other nations began to imitate the speech, dress, and behavior of their common heroes on

the silver screen from other countries they do not mind the cultural background of where the particular hero is coming from.

5. Movies promote cultural unity as well as foster intercultural communication.

### **Conclusion/Recommendations**

Nollywood films reflect the conservatism that dominated the sociopolitical arenas of the time, as they replicate the anxieties, beliefs, and values of the cultures that produce them,

Based on the research findings, the study recommends the followings:

1. A total and all-inclusive regulatory framework is put in place. This means, co-regulatory approach which entails co-operation among state and non-state institutions in the regulation of home movies production genre and use.
2. Positive co-operation among government authorities, civil society professionals, communities, families, schools and concerned individuals in regulating home movie productions and use,
3. education of young people on the havoc "bad" homes movies cause in their lives,
4. the introduction of media literacy curriculum in both formal and informal educational establishments,
5. the promotion of research, advocacy and compliance by all stakeholders in promoting Nigerian home movies' safety,
6. The invoking of all laws and conventions made to regulate the Nigerian home movies industry.

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