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THE EMERGENCE OF NIGER DELTA AGITATION FILMS IN NOLLYWOOD: A CRITICAL ANALYSIS OF SELECTED WORKS

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Abstract: The Niger Delta region has for some time been at the forefront of the struggle for resource control in Nigeria. Starting from the pre-colonial times till date, the region has been characteristically known for this problem, with a lot of unprecedented consequences ranging from fights between the restive youths and community heads on the one hand and the Nigerian government and the multinational oil companies on the other. It is the nature of this crisis that some films depict in what this study identifies as "the Niger Delta films." Anchoring it on the parameters of genre theory in film studies, this work critically examines two of such films that deal with Niger Delta issues. It employs a qualitative methodological approach that includes critical analysis of primary and secondary sources, with the hope that its findings and recommendations will help shed more light on the crisis and raise readers' awareness of the struggle.

Keywords: Niger Delta, Nollywood, agitations and genres.

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INTRODUCTION

Film generally is a collaborative art that entails the contributions of an ensemble that comprises the actors, cinematographers, editors, directors, producers, etc. It is seen as a language since it is conversational or symbolic. Ironically, the understanding of a film by an individual does not necessarily require the knowledge of a specific vocabulary, although the knowledge of certain film terms can possibly assist when discussing films either orally or in writing. It is in its explicit explanation that a higher level of knowledge comes to play. In Cargal's view, 'what a film scholar calls 'genre criticism' is closely analogous to the concerns of form criticism (2007, p.25). Hence, he visualizes "genre" as attributive to "the use of a set of particular conventions" (p.25).

As a theory of film studies, genre is observed to have appeared prominently in the 1960s with non-restriction to film alone. Daniel Chandler (1999) is of the view that the word "genre" comes from the French (and originally Latin) word for "kind" or "class" (p.1). According to him, it is "widely used in "rhetoric", "literary theory", "media theory" and more recently in "linguistics", to refer to a distinctive type of text." Tracing its emergence historically, Uwah in line with Neale (2010) situates it in "the late 1890s (late 19th century) especially in Britain and the U.S. in tandem with the establishment of film studies as a formal academic discipline (p.3)."

Genres are a known recognizable convention used to classify artworks, be it in literary or visual medium. This tends to imply that such works can be easily comprehended by any given audience. Jane Feuer, reviewing Chandler's position, argues that a genre is:

Ultimately an abstract conception rather than something that exists empirically in the world. One theorist's genre may be another's sub-genre or even super-genre (and indeed what is technique, style mode, formula of thematic

groupings) to one may be treated as a genre by another (1999, p.1).

Ironically, the Niger Delta area where this study is focused on, has received its share of films that fall into this category of narrative genre as a form of classification. The area comprising nine states (Rivers, Akwa-Ibom, Abia, Edo, Delta, Cross Rivers, Ondo, Imo, and Bayelsa) constitute the Niger Delta zone in Nigeria but because of the volatile nature of three out of the nine states they come to be seen as the core Niger Delta region. These are: Rivers, Bayelsa and Delta states. The area is one of the most endowed and richest in Nigeria in terms of natural resources, most especially, in crude oil. This has provoked a lot of socio-political and economic comments arising from neglect, marginalization and deprivations by the Federal Government of Nigeria. The area is equally the largest wetland region on the African continent with oil drilling traceable to the 1950s when it stimulated the economy of the country and was beneficial to it (Dudafa, 2009, p.50).

One dominant oil magnate since the inception of oil drilling in the Niger Delta region is Shell British Petroleum Company which commenced operation in the region in 1956. Overtime, its operations have become marked by thousands of oil spills, human rights violations, environmental destruction and corruption. According to a documentary, *Poison Fire* (2010), a lot of oil has been discharged into the Niger Delta farms, forest and notable rivers since oil exploration started in 1956, making the soil acidic in nature and disrupting the photosynthesis process which cumulatively affects the fish population in the rivers (Dudafa, 2009, p.56).

This ecological devastation in the Niger Delta has given rise to different kinds of representations not only in plays, but in films. Among the films that showcase the Niger Delta struggles are those directed by Ugezu J. Ugezu, Ikenna Aniekwe and Jeta Amata. Whereas Ugezu

J. Ugezu has undertaken the production of *Oil at My Back Yard, 1 & II*, (2010), *King of Crude I & II*, (2011) and *Crude Wars I & II* (2012), all relating to the Niger Delta; Ikenna Aniekwe has produced *Liquid Black Gold I & II* (2008) and Jeta Amata has produced *Black November* (2011). Thus, it can be said that these directors observably have produced some Niger Delta films in the light of what Cargal's said when he states that:

Genre determines the expectations of what viewers will accept in a particular film. They can also shape people's understanding of the meaning of their own lives outside the world of the movies (1999, p26).

The emergence of the Niger Delta agitation films has contributed immensely to the creation of an awareness among viewers in the Niger Delta and Nigeria in general on the travails of the region. This study therefore will serve to explain the crisis in the Niger Delta, its remote causes and ways of averting further breakdown of law and order. Thus, it places the region on the global post-colonial map by offering credible insights to the circumstances leading to the emergence of these films. It provides a case point in terms of portrayal of the Niger Delta socio-economic and political problems in the Nollywood industry and is significant as it addresses the traumatizing issues of neglect facing the people.

Like the rise of Nollywood, the sudden emergence of the Niger Delta agitation films drags attention to the region. Describing the woes that may have necessitated their representation in Nollywood films, Judith Burdin Asuni (as cited in Uwah, 2016, p.4) argues that,

The people of the Niger Delta do not feel that the government of Nigeria has a contract with them. The federal government virtually ignored the Niger Delta in the 1990s leaving development in the hands of the oil companies. The Oil industry exploited and polluted the

area wiping out the traditional livelihoods, of fishing, farming and providing few jobs or benefits in return (Uwah, 2016, p.4-5).

It is this neglect by the government which ordinarily would have been responsive to people's needs in collaboration with the oil firms that necessitated the production of this category of films. Thus, this goes to imply that the people took advantage of the opportunity and platform provided by Nollywood to tell the inhuman and dehumanizing story of how the region is exploited and neglected. In reviewing the gains recorded by this efforts, Dede asserts that:

Each region or ethnic group tend to see the video film medium as an effective medium for projecting the image of their people and for making statements that border on affairs of the Nigerian state. The film medium provides a platform for such statements to be made without having to face litigation or be hounded (Dede, 2013, p.148).

Ironically, the sudden upsurge of a crop of actors, directors and other theatrical ensemble from the zone also contributes to the filmic representation of the Niger Delta and its people. This avenue, both as a commercial enterprise and as an instrument of mass mobilization and social consciousness is a key reason why this study is undertaken. It explores the nature of the Niger Delta struggle in the film medium by analyzing youth restiveness, political and ecological agitations as portrayed in the video films of Ugezu J. Ugezu's *King of Crude I & II*, 2011, Ikenna Aniekwe's *Liquid Black Gold I & II*, 2008 and Fred Amata's *Black November*, 2015 as a collective expression of the impressions around the Niger Delta region. These films fall within the Niger Delta agitation sub-genre, hence they are selected for study here.

A Geographic Mapping of the Niger Delta Region in Nigeria

Geographically, the Niger Delta stretches along the coast from the Benin River in the West to Bonny River in the East. According to Dudafa, the land border is known to have began:

A few miles below Aboh Delta state at a point where River Niger forks into rivers Nun and Forcados into the Atlantic, West at the South stretching over 160 miles, (as cited in Dudafa, 2004, p.3).

Dudafa here traces the tributaries of the Niger Delta to their connecting rivers geographically. The region comprises nine major oil producing states of the federation, namely, Rivers, Bayelsa, Delta, Edo, Cross River, Akwa-Ibom, Imo and Abia, even though only three are popularly faced with the problems of militancy and youth restiveness, and makes them to be regarded as the main stay of the region. These are Rivers state, Bayelsa state and Delta state.

Uwah, in this vein presents the picture about the three states when he argues that:

It is mainly the oil producing zone in the country as well as the hot bed of so many contestations with Bayelsa, Delta and Rivers State as its Core-Centre. Even though oil was discovered in the region in the 1950s the story of its contestations predates its discovery (Uwah, 2016, p.4).

Following trade in oil in the region was the Nigeria/Biafra Civil War of 1967 - 1970 that engulfed the country in blood bath, and the execution of Kenule Saro Wiwa by the Abacha government for what will be later referred to as "decadent activities". Ironically, this aggression against the Niger Delta people as seen in films coupled with corrupt practices and injustices perpetrated against the states by the central government in connivance with multinational oil companies and few aristocratic elements, are what these

films represent. Thus, the video film medium is a veritable platform that is basically effective in projecting the image of the Niger Delta people and equally make statements that essentially border on the affairs of the Nigerian state as will be illustrated in this research. But first of all, what is genre and why are these classes of films labeled Niger Delta agitation films?

Film and Genre Construction: A Critical Understanding

Genre as a theory of film arguably appeared first in the 1960s. Dede is of the view that it is "a derivation from the French Language, meaning "type", "sort", "kind", "category", "field" or "variety" (Dede, 2015, p.104). Citing Ayakoroma (2007, p.6), he states that the term "genre" refers to:

A division of works into different recognizable groups which are bound in by certain distinguishing traits aimed at helping an audience's understanding and appreciation of such works (Ayakoroma, as cited in Dede, 2015, p.104).

In this light, genre is not entirely exclusive to the study of film, but rather one that is all embracing and cuts across all facets, including literature, art, to design, fashion, etc. Nelmes (2007), describe genre as,

A system for organizing production as well as groupings of individual films which have collective and singular significance (p.112).

Apart from these definitions, a number of approaches have developed over time regarding the place of genre in Film Studies. Using the Hollywood film industry as a paradigm, genre studies are hugely underpinned by different assumptions about its role and purpose in art which inform its criticism. Recognizing that genre attracts audiences to film, Schartz (1999) is of the view that:

Whereas the genre exists as a sort of tacit contract between

filmmakers and audience, the genre film is an actual event that honours such a contract (p.642).

The repetitive formula and spectacles of film genres are in most cases the identification of codes that attract people to particular films. This is noticeable when looking at Hollywood classical cinema which is known to have been characterized by efficient action-centered, goal-oriented narratives, driven by the desire of a single protagonist involving one or two lines of action. In this way, genres define films and equip them with conventional codes to give pleasure to viewers.

Nollywood and Genre Films

The history of Nollywood film industry which grew out of the steam of constantly challenging itself dates back to 1992. Shaka is of the view that:

The name itself is problematic in the sense that it attempts to essentialize and obliterate the different subcultures of videographic practices that are collectively referred to as Nollywood (Shaka, 2011, pp. 237-262).

According to Shaka the inventor of its brand name is "actually a Japanese American going by the name Norimitsu Onishi. Olushola Oladele Adenugba equally named Nick Moran, a known BBC reporter as another author of the name 'Nollywood' which is still contested (as cited in Shaka, 2011, p 238). In spite of the controversies surrounding the term, it tends to basically cover the diversity of Nigerian films, be they in celluloid form, short films, documentaries or video. In all of these, the name is attributed to the Nigerian film industry which is characterized by producers with the sole objective of creating films for the consumption of the Nigerian population, driven by their love for film entertainment. The name which is derived from a coinage of two world

known industries Bollywood and Hollywood, according to Adesokan, refers intentionally to,

Movies created in English with a known capacity of between 2,500 to 4,000 annually with a major market to Africa and non African countries currently with its film geared toward the three main Nigerian languages of Igbo, Hausa and Yoruba (Akin, 2012, p.40).

Its existence in terms of production is accepted to date as far back to 1992, with the production of Kenneth Nnebue's film, *Living in Bondage I & II* (thus becoming its pioneer project). Dede argues that,

The bandwagon syndrome which traced the success of *Living in Bondage I & II* created a hydra headed business enterprise attracting investment from small scale business entrepreneurs especially those involved in the sale and distribution of audio/video cassettes and electronics (2013, p.142).

Dede in this situation succinctly described the followership that heralded the first success made by Nnebue's flick by those involved essentially in the labour chain in the video film business. Adesokan traces the history of Nollywood from:

The 1970s and the 80s up to the video boom of the 1990s. Primary emphasis is placed on the appearance of such films at festivals and the introduction of foreign interests in the industry through distribution and finding opportunities. (2004, p.45).

Adesokan panoromically in this respect traced the history of Nollywood and further emphasized that the basic aim then was to showcase the African culture with a desire to receive financial

assistance to do more films. Lending credence to this fact in another essay Adesokan also argues that,

The current aesthetics of Nollywood popular videos cannot be understood without an awareness of the Nigerian celluloid cinema from the 1970s and 80s (2012, p81).

The commercial successes attributed to Kenneth Nnebue's ingenuity from a foresight he acquired from a popular Ghanaian video of the time according to Ukadike attracted,

Other traders to sponsor screen writers and producers to make movies for sale as VHS tapes. Technological advancement quickly led to cameras and video CD recorders or DVDs to market the films in bulk (Ukadike, 2004, p.126).

Accepting the success so far achieved Emenyonu sees Nollywood as a new form of literature comparable to the Onitsha market literature of the past (Emenyonu, 2010, p. 33), and further argues that:

This new literature is conspiring to enthrone illiteracy among the masses. With no class on how to read film representations. Nollywood is nurturing a fantastic mindset among our people that is definitely obscene and needs to be addressed by all (Emenyonu, 2010, p. 23).

In describing the impact of Nollywood graphically, Odugbemi paints a different picture of it with the intent of analyzing what it has done and what it represent as a genre. He upholds the view that,

Every form of story telling is really trying to articulate a culture. Nollywood is authentically

documenting African for the world. For non-Africans, Nollywood stories are establishing a counter narrative that proves that the story of Africa doesn't start and end with wars, poverty and corruption (Odugbemi, 2015, p. 10).

Nollywood in this vein has become synonymous with the Nigerian film industry where its genres are seen to have developed out of necessity in the course of filmmakers producing screen entertainment for audiences. As an art form, its movies have successfully entertained the masses since its inception. Its commercial success and popularity stem basically from stories which audiences find fascinating and consonant with their expectations. Based on this, Alamu asserts that,

The thematic and aesthetic choices of Nollywood are determined to a large extent by the preferences of its audience which is why the recurring themes in these films are those with broad appeal (Alamu, 2010, p.164).

Expectedly, the industry (Nollywood) has over the years grown into a modern internationally recognized film culture which has created jobs for thousands of Nigerians who otherwise would have been suffering in the labour market. Worthy of note is the annual awards that is modeled after Bollywood (India) and Hollywood (U.S.A) with its movies sold across countries, within and outside Europe, with the assistance of recognized and unknown merchants.

Nollywood as a film industry is therefore genre-oriented. Dede, in citing Ayakoroma, succinctly argues that, genres are not the specific creation of any individual person, scriptwriter, producer, director, scholar or critic working within the film industry (Dede, 2013, p. 144). This tends to imply that genres generally evolve as a result of the viewing interest of a given audience, their socio-economic conditions, political upheaval and prevailing market forces.

A genre is the description of a particular form of art work according to criteria peculiar to that form. In his description of compositional forms, Kracuer argues that at the level of construction where images are placed in context, the “various genres of film make up the history of the use of goals of such second level formation” (as cited in Dudley, 2010, p.114). This is the same view expressed by Metz who outlines the different uses of genre in art works as those of identity and characterization. According to him, “it is by identifying particular codes that we identify genres, periods” (Metz, 2010, p.226).

Metz here refers to a system of rules or principles that can be used to identify or differentiate one genre or periods from another. On this note Robert Allen believes that “for most of its 2,000 years, genre study has been primarily and typologically, in function” (Allen, 1989, p.44). This simply implies that genre has generally taken to its principal duty of classifying world literatures into various types and meanings. All Nollywood films like literature, are identified by their recognizable benchmarks or yardsticks as earlier mentioned. Among these are the Evangelical genre, the Romantic genre, the Ritual genre, the Epic genre, the City girl genre, the Comedy genre, the Action/Gangster genre and the Fantasy genre.

a. **The Evangelical Genre**

Films set on this genre do not need to evangelize but merely dwell on African Christian experience. This type of genre in Nollywood industry covers all films that are made in relation to Christianity or Christian faith. The Evangelical film found its tributary into Nollywood in 1995 following the success witnessed by the Mount Zion Production of *Agbara Nla* (The Ultimate Power). These films include *The Attack from Home* (Helen Ukpabio, 1998), *When God Says Yes* (Mike Ogbamiloye, 2001). Others that fall into this category according to Shaka, includes:

Blood of Darkness (Andy Amenechi, 1996), *Power to Bind* (Teco Benson, 1998), *Father Moses* (Adim Williams, 1999), *Above Death* (Semisola Opeolu, 1999) *My Cross* (Christian Onu, 2000) (Shaka, 2002, p. 18).

With rapid interest, acceptance and followership of the public, these films were later accompanied with other renowned types like *Sisters on the Run* (Chico Ejiro, 2000), *Protect me, Oh Lord* (Vincent de Anointed, 2014), *Hours of Mercy* (Chigbo Onyemesili, 2013), *Release me, Oh, Lord* (Chigbo Onyemesili, 2014) etc.

b. **The Romance Genre**

It dwells on the elements of romantic love. These kind of love stories usually feature a man and a woman who face obstacles before they come together or before they openly declare their affection for each other. Some popular examples in this genre includes *Keeping Faith I & II* (Steve Lucas, 2002), *Games Men Play I & II* (Lancelot Oduwa Imaseun, 2006) *Love Affair I & II* (Sunny Collins, 2008), *Be My Wife I & II* (Ikechukwu Onyeka, 2007), *Violated I & II* (Amaka Igwe, 2007), *Guilty Pleasures I & II* (Desmond Elliot, 2009), *Beloved I & II* (Sunny Collins, 2009), *Ije I & II* (Chineze Anyaele 2010), *Tango With Me I & II* (Mahmood Ali Balogun, 2010), *Men in Love I & II* (John Dumelo 2010), *Weekend Getaway I & II* (Desmond Elliot, 2012), *Games Women Play I & II* (Ikechukwu Onyeka, 2012), *When the Heart Lies I & II* (Charles Inojie, 2010), *Forgetting Jane I & II* (Ikechukwu. Onyeka, 2013), *Silent Scandal I & II* (Uche Jumbo, 2014), *Knocking on Heaven’s Door I & II* (Desmond Elliot, 2014).

c. **The Ritual Theme**

This has the basic aim of frightening the immediate viewer through the introduction of themes that incorporate gory settings, costumes and other paraphernalia. This kind of films graced the Nigerian screens in the early 1990s at the wake of the Otokoto killing saga in Owerri for ritual and power. The

ritual films were enacted to sensitize the populace on the growing unchecked scourge of the menace. Such films seek to a large extent to capture the activities of the ritualists, the experience of their victims and to demystify the mysterious diabolic and secretive activities of those involved. Films that fall into this category include, *Living in Bondage I & II* (Okechukwu Oguejiofor, 1992), *Blood on Ice I & II* (Chico Ejiro, 2004), *Outcast I & II* (Chico Ejiro, 2001), *Ijele, Son of a Masquerade I & II* (Sunny Collins, 2008), *Domitilla I & II* (Chico Ejiro, 2009), *Okija Shrine I & II* (Vincent de Anointed, 2012), *Occultic Brothers I & II* (Ifeanyi Nzeakonobi, 2012), *Ritual Mothers I & II* (Vincent de Anointed, 2012), *Seven Rivers I & II* (Ernest Obi, 2012), *Committee of Fathers I & II* (Okey Zubelu Okoh, 2013), *Tears of a Lamb I & II* (Kalu Anya, 2013), *Tears of Blood I & II* (Ifeanyi Ikedinaobi, 2013), *Sorrows of Mercy I & II* (Kalu Anya, 2013), *My Prophecy I & II* (Don Single Ndubuisi, 2013).

d. The Epic Films

This type of films deal with love, conquest travels, etc and are spiced with a lot of magic and fantasy. They also deal with legends, myths and folklores. Examples of this kind of film include, *Things Fall Apart* (Adiela Onyedibia, 1986), *Igodo I & II* (Andy Amenechi, 1999) *Battle of Musanga I & II* (Bolaji Dawodu, 1996), *Rising Moon I & II* (Andy Nwakolor, 2005), *Sitanda I & II* (Izu Ojukwu, 2006), *King Jaja I & II* (Harry Agina, 1999), *Paradise the Explosion of Anger I & II* (Tchidi Chikere, 2008), *The Flute I & II* (Sunny Collins, 2010), *Egg of life I & II* (Jeta Amata, 1999), *King of Justice I & II* (Andy Amenechi, 2010), *Suicide King I & II* (Andy Amenechi, 2011), *The Mirror Boy I & II* (Obi Emelonye, 2011), *The Festival of Kings I & II* (Paul Ejike Efube, 2011), *The Return of the Origin I & II* (Emeka Ani, 2011), *Evil Forest I & II* (Sunny Collins, 2009). Others in this category include *Ikenna, Son of the Gods I & II* (Vincent D. Anointed, 2012), *Kings after Kings I & II* (Iyke Odife, 2012), *Agumba, The Warrior I & II* (Vincent. D. Anointed 2012), *Widows*

Testimony I & II (Emeka Nnaikihe, 2012), *Kamsi, The Freedom Fighter I & II* (Emeka Nnaikihe, 2012), *Bless the King I & II* (Iyke Odife, 2012), *Kings Apart I & II* (Iyke Odife, 2012), *Half of a Yellow Sun I & II* (Biyi Bamidele, 2013), *Kings Fall Apart I & II* (Afam Okereke, 2013), *Open Secret I & II* (Iyke Odife, 2012), *Tears of Bondage I & II* (Vincent D. Anointed, 2013), *Widows Faith I & II* (Emeka Nnaikihe, 2013), *Kingdom to Kingdom I & II* (Vincent D. Anointed, 2013), *Days of Sorrow I & II* (Vincent D. Anointed 2013), *My Brother's Wealth I & II* (Emeka Nnaikihe, 2013), *Iyore: The Return I & II* (Frank Rajah Arase, 2014), *Childless Widow I & II* (Obi Cajetan, 2014), *Pains of Poverty I & II* (Ifeanyi Azodo, 2014), *Nwaogo, The Housemaid I & II* (Ugezu Ugezu, 2014), *The Motherless I & II* (Ifeanyi Azodo, 2014), *Save the Widow I & II* (Kalu Anya, 2014), *Make a Widow I & II* (Kalu Anya, 2014) and *No More Widow, I & II* (Kalu Anya, 2014), *Save the Widow I & II* (Kalu Anya, 2014).

e. The City Girl

This genre of films deals with the unfavourable changes in economic and social conditions that were prevalent in the 1990s, thus giving way to most unexpected vices like commercial sex and forced slavery that has remained in vogue. These crimes drew unwarranted attention that gave rise to production of films in this manner. The heroine of such stories is often characterized as involving in a struggle to be refined by other individuals. Films that tend to depict such projections includes *Girls Hostel I & II* (Ndubuisi Okoh, 1995) *Glamour Girls I & II* (Chika Onukwufor 1996, 2004), *Onome I & II* (Chico Ejiro, 2004) *Domitilla I & II* (Chico Ejiro, 2005), *Last Flight to Abuja I & II* (Obi Emelonye, 2012), *Best of Enemies I & II* (Andy Nwakolor, 2013), *Worst of Friends I & II* (Andy Nwakolor 2012), *House on Fire I & II* (Amani Amani, 2014).

f. The Comedy Genre

This kind of film criticizes and lampoons any given society in a ludicrous manner by exposing the follies of human actions. The comic genre in Nigeria

basically features a lot of stock characterization and costumes in repeated forms. Films that are grouped in this dimension include *Two Rats I & II* (Andy Amenechi, 2003), *Aki na Ukwa I & II* (Amayo Uzo Phillips, 2003), *Baby Police I & II* (Amayo Uzo Phillips, 2003), *Stronger than Pain I & II* (Tchidi Chikere, 2007), *Osuofia in London I & II* (Kingsley Ogoro, 2004), *Jenifa 1-14* (Funke Akindele, 2008), *Through the Glass I & II* (Stephanie Okereke, 2008), *Phone Swap I & II* (Kunle Afolayan, 2012), *Flower Girl I & II* (Michelle Bello, 2013), *Allan Poza* (Charles Novia, 2003), *One Night in Vegas I & II* (John Uche, 2003), *Lies Men Tell I & II* (Ikechukwu Onyeka, 2013), *The Chronicle I & II* (Desmond Elliot, 2013), *Being Mrs. Elliot I & II* (Omoni Oboli, 2014), *30 Days in Atlanta I & II* (Robert Peters, 2014), *When Love Happens I & II* (Seyi Babatope, 2014), *Ekaette Goes to School I & II* (Tchidi Chikere, 2014), *Mama Class One I & II* (Mac Chidebe, 2014), *Omugwo Child Visit I & II* (Tchidi Chikere, 2002) and *Kamara's Street* (Desmond Elliot, 2013).

g. The Action Genre

This brand of films gained popularity in Nigeria in the 1990s when they were patronized by both the aristocratic and peasant class of Nigerians. The genre encompasses all films that concentrate on crime and criminality in the society. They are those films that showcase a protagonist who is deeply involved in an immoral act. This type of film is mostly accompanied with intense action, physical combat, car chasing and gunshots. The action genre is a direct adaptation of the Chinese Kungfu fight and the Hollywood known "action" film genre. Notable films in this repertory includes *Abuja Connection I & II* (Adim Williams, 2003), *State of Emergency I & II* (Teco Benson 2000), *Mission to Africa I & II* (Joy Dickson, 2003), *30 Days I & II* (Mildred Okwuosa, 2016), *Suicide Mission I & II* (Jeta Amata, 1999), *Mission to Nowhere I & II* (Teco Benson, 2007), *Dogs of War I & II* (Uzee Madubogwu, 2008), *White Waters I & II* (Izu Ojukwu, 2008),

Issakaba 1-4 (Lancelot Oduwa Imaseun, 2000-2001), *Please, Come Back I & II* (Lancelot Oduwa Imaseun 2010), *Boys Scout I & II* (Uzu Ojukwu, 2008), *Terror and Tears I & II* (Amaechi Ukeje 2011), *Beast House I & II* (Amaechi Ukeje, 2011), *Royal Mafia I & II* (Ugezu Ugezu, 2011), *Mafia Decoded I & II* (Ugezu J. Ugezu 2011), *Oil at my Backyard I & II* (Subsidy Infected Crime) (Nwankwo Agbo, 2012), *Murder at Prime Suites I & II* (Eneaji Chris Eneng, 2013), *Secret Room I & II* (Eneaji Chris Eneng, 2013) *Mafian King I & II* (Vincent D. Anointed, 2013), *Black Dragon I & II* (Vincent. D. Anointed, 2013), *Saints in Crime I & II* (Henry Ikechukwu Simon, 2010), *Red Mafians I & II* (Vincent D. Anointed, 2013), *The University I & II* (A Tale of Institution) (Lancelot Oduwa Imaseun, 2013), *Death Certificate I & II* (Ifeanyi Ikpoenyi, 2013), *A Bloody Night I & II* (Ikenna Emma Aniekwe, 2013), *Render to Ceaser* (Desmond Ovbiangele and Onyekachi Ejim, 2014), *Brothers Keeper I & II* (Ikechukwu Onyeka, 2014) and *Love and Oil I & II* (Okechukwu Oku, 2014).

h. The Fantasy Genre

This genre like its name represent basically, voodoo and occultic manifestation. They are concerned with fictions that are beyond reality. Films associated with this genre include the *Mirror Boy I & II* (Obi Emelonye, 2011) and *Last Burial I & II* (Lancelot Oduwa Imaseun, 2000).

The Niger Delta Agitation Films as a Sub-Genre

As a sub-genre, the Niger Delta agitation films lucidly paint a gory scenario of the lifestyle and the ecological inconveniences and devastation meted to the oil rich areas of the region by the government that is backed by some elite and community heads representing the people. The films vividly portray the root causes of youth restiveness in the region.

Again, the Niger Delta agitation films as a sub-genre brings to its audience the various difficulties encountered by indigenes of the Niger Delta States. The

films instigate international civic organizations or NGOs to investigate the truism of the portrayals in them and equally make public pathways of recognizing issues by partaking in providing certain amenities for such communities as part of their corporate responsibilities. The Niger Delta agitation films as a sub-genre tend to combine both thematic and narrative elements in telling the stories of the woes of the oil rich region.

The Niger Delta agitation films emerged out of audience desire to move away from the usual monotonous genres that graced their screens to a more exciting kind of genre relatively closer to them. The stories of this sub-genre are topical and are seen in the pages of various tabloids. Ironically, the availability of actors and directors from the place have helped the films to thrive because they tell their own stories from their own points of view. Films that fall in this group includes, Ikenna Aniekwe's *Amnesty I & II* (2009), Charles Inojie's *Genesis I & II* (2010). The two film makers portray the bitterness, hopelessness, resentment and deprivation existing in the region and which are re-enacted by characters in their films.

The two film makers are singled out because of their ability to re-enact the stories relating to the Niger Delta region with a relish of having a true knowledge of the terrain. They, through camera works, equally introduce the communities devastated by oil, youth restiveness, selfishness, and exploitation to the outside world. They x-ray the custom and traditions of the people as well as showcase their means of livelihood (fishing) by using the camera as a means of communication.

CRITICAL ANALYSES

A Critical Analysis of Ugezu J. Ugezu's *King of Crude 1 & 2*

Ugezu J. Ugezu's *King of Crude 1*, is set in an imaginary Mberika Kingdom in the South-South geo-political zone of Nigeria and it opens with a basic shots of

credits and introduction of actors and later juxtaposes those with an aerial view of a land mass owned by the Mberika community. This shot dovetails the introduction of Tamuno (Sam Dede) whom the youths have chosen as their new leader to free the people from the shackles of the King (Olu Jacobs) and the Prince (Jim Iyke). Camera from a cutaway angle moves to a farm land to portray an array of cars meandering towards some properties owned and jealously guided by the Mberika community with the king and his son leading the land buyers. The land is owned by Chief Ebiboye (Diewait Ikpechukwu) whereas the king and his son want to forcefully confiscate it.

The camera follows Timi (Ken Erics) in search of his father whose land is earmarked to be taken by the community leader. Having been intimated of the where about of his father, Timi keeps the discovery of the secret to heart and quickly runs to the proposed land site to meet the king. On arrival, an argument ensues between the two families culminating to insults, counter accusations and near murder ritual between the king and Chief Ebiboye. Restraining himself, the king (Olu Jacobs) returns to his palace with his visitors to decide what next to do as camera cuts to expose the deliberation of the Mberika community elders on ways of handling the land tussle. In a convoluting concourse of variegated manner, a similar dialogue is held between Tekena the Prince (Jim Iyke) and his aide on the plans of murdering Chief Ebiboye in order to stop similar agitation from any other member of the community. This scene is followed by the Elder Zipamo's (Leo Iwuzie) visit to the palace to request for a loan of Three Hundred Thousand Naira (N300,000.00) to settle health challenges of his wife and his son, Adokiye's (Chris Collins Onyekachi) school fees.

The king grudgingly gives the money and equally forces Zipamo to use his land as collateral after signing a bond

that ceded the land to the king. Zipamo's explanation of circumstances of land agreement appears unconvincing to his son Adokiye who quickly threatens to return the cheque to the king. Camera cuts as we see the Prince's aide scaling a fence to get a vintage view of where to shoot Chief Ebiboye in his compound. This situation is juxtaposed with his abduction by the king's guards alongside other perceived enemies (elders) who were part of the nocturnal meeting held at Ebiboye's house. All are taken captive into a room in the palace and made to sit on the floor by armed thugs. While this is going on, the king (Olu Jacobs) and the Commissioner of Police (Solomon Akiyesi) are seen busy chatting over drinks in their latest exploit of terrorism and corruption.

In the midst of this celebration, Adokiye (Chris Collins Onyekachi), Zipamo's son, emerges to return the cheque his father received from the king as a loan, with his land as collateral. Due to his sudden intrusion in the conversation between the King and the Commissioner of Police, he is being manhandled and incarcerated in company of community members by personal security guards and mobile police officers loyal to the king. In course of his persistent outburst for justice and fair play, Adokiye is shot on the head at a close range making the mobile police officer jolt at the free use of ammunition by the Prince (Jim Iyke). Camera cuts to the mobile police officer (Tony George Davidson) who has pulled his gun to confront the prince but is restrained by the king.

This action by the police officer culminates in the accusation of being responsible for Adokiye's murder. Camera finds Timi in a telephone conversation inviting Tamuno (Sam Dede) back home to witness the abduction of their father. At his arrival, Tamuno visits the Police D.P.O (Ed Nnabor) who has been compromised by the king. He suggests that Tamuno aligns himself with the king as a way to avert

the upheaval caused by land and oil in the community. Disappointed, Tamuno leaves his office and visits the palace to confront the king, requesting to take his father home. The king obliges to release him but Chief Ebiboye insists to go home only when other hostages are also released reminding the king that as the chief witness to the abduction, he is ready to give account of the incidences that led to Adokiye's death. Reluctantly, the king releases all the hostages to forestall a likely breakdown of law and order within the area. Back home the family discusses the land issue, Adokiye's killing and the immortalization of the boy by the entire community.

This is juxtaposed by the rejection of the corporal to sign the statement sent by the king after the gratification given to the police in that regard. The divisional police officer in not letting the money slip through his fingers threatened to arrest, detain and torture the mobile police corporal (Tony George Davidson) if he refuses to comply. In part two of the film, Elder Zipamo (Leo Iwuzie) and Chief Ebiboye (Diewait Ikpechukwu) return to the D.P.O. to formally complain about the murder of Adokiye amidst quarrels, intimidation and counter accusations Zipamo and Ebiboye storm out of the D.P.O's Office disappointed as the king in the next scene makes frantic effort to convince his son of the gravity of the murder of Zipamo's son. Camera finds the arrival of Colonel Tanko (Eke Rowland MC), an ex-military General administrator and oil bunkerer as a land speculator to purchase the already mineral rich land of Ebiboye.

This plan of the Prince meets strict resistance from his father the king initially because of the controversies surrounding the ownership. After much debate, both agree to sell the land before the government discovers the deposits in it. Camera cuts to expose Zipamo's visit to Ebiboye's house soliciting his assistance to stop the king from selling

the land that claimed his son's life. Ebiboye nostalgically reminded Zipamo of his treacherous activity in relation to that land. He however promises that justice will be done to those involved in the extermination of his son's life. Disappointed in his mission, Zipamo returns to the king in the palace to demand for his land. The confrontation between both men ends with name calling, abuse and threats that culminated to Zipamo's forceful ejection from the palace.

In a close up shot the Police Commissioner (Solomon Akiyesi) is seen in a telephone conversation with his boss at the headquarters discussing the false information given earlier in relation to Adokiye's murder. Dumbfounded by the request of re-investigation into the matter by his boss, the Police Commissioner calls the king intimating him of elder Zipamo's petition to headquarters expressing the circumstances of the death of Adokiye. Enraged by this affront the King plans the execution of Chief Ebiboye the suspect in the petition letter. This action is simultaneously followed by a close shot of corporal in the police cell in company of his wife. To prove true ownership of the land Chief Ebiboye returns the following morning in company of Timi (Ken Erics) as camera in close shot captures the boundaries and the extent of land inherited from their ancestors. Lost in the history of acquisition of the land Chief Ebiboye is gunned down by assailants sent by the king. The death of Ebiboye threw the once docile community into confusion, dis-array and mourning culminating to the summoning of an emergency meeting in the house of elder Zipamo.

Camera cuts to the community pathway where in a close shot Elder Zipamo is brutalized after accosting the king and a client with a machete. This action is followed by Officer Bassey's (Wasky Ogundipe) surprised visit to the bereaved family requesting for evidence. After detailed discussion, Timi (Ken

Erics) is asked by Tamuno (Sam Dede) to accompany Bassey to give evidence. Camera finds Tamuno at the police headquarters the following day to making enquiry about his father's death without success. In a close shot, Tombo – one of the king's body guard (Gentle Jack) informs officer Bassey, investigating police officer (IPO) of the king's role in the death of Chief Ebiboye and how he ordered the execution of Chief Ebiboye as camera in a juxtaposed position pans from Tamuno, Timi, Ada, and Ada's mother (Caroline Okeke) to reveal their anguish.

In a similar close up shot, Tamuno returns to the D.P.O's office in company of his friend Edwin (Emma Ehumadu) over the death of his father. In a heated argument, Tamuno in tears, expresses his disappointment and misgivings over the D.P.O's treacherous approach and threatens to take the matter to the Headquarters as he storms out. As he leaves D.P.O's office, camera reveals Tamuno in anger in his car and gradually super imposes him in his house with Edwin, who decides to fight for his right. This situation is further inflamed by shouts of the angry youths in Tamuno's residence, all armed. The youths express their grievances over Elder Zipamo's manhandling by the king's body guards, the beating of his daughter and seizure of his land. Tamuno, avoiding a bloodbath, tactically collects the arms from the angry youths and admonishes them on the next line of action as he exits to visit Officer Bassey and the D.P.O once again in their office.

His visit to the police station exposes the D.P.O's corrupt tendencies in Ebiboye's murder just as Sandra the corporal's wife arrives at Tamuno's home to inquire about Ebiboye. Informed about the death of Chief Ebiboye (Diewaitt Ikpechukwu), Sandra returns to Corporal (Tony George Davidson) in the police cell to express her discovery (the death of his chief witness). Unsatisfied with the stance of the D.P.O, Tamuno returns to police

headquarters to access his petition in the custody of Sergeant Segun (Kennedy Kalu) where he is asked to deposit the sum of one hundred and fifty thousand naira (N150,000.00) for autopsy. This situation clearly corroborates the king's telephone conversation, planning for the abduction and possible execution of Tamuno, who incidentally is the only resourceful member of the family that can pursue this case to a logical conclusion. As the youths converge in a secluded hideout to hold a meeting, camera finds the Corporal emotionally dejected, weeping and regretting on his inability to take the right step of turning in the king's son when he had the opportunity.

As the meeting continued, information filters to them that Tamuno has been abducted by the king's body guards. Mobilized by Edwin, the youths go in search of the king at the palace but are quickly intercepted by Tamuno who directs Edwin to disband them. Later, the abduction and killing of Timi, his son, provokes Tamuno, who firstly attacks the king's palace and kills a guard in the process. Camera equally discovers Tamuno's abduction of the D.P.O's son and the Prince in order to attract Timi's release. The unsuccessful ploy is further enriched when he frees a hostage to press home his demands for Timi's freedom. The intervention of Officer Bassey with the assistance of Timi and the new Commissioner of Police bring to an end the rein of the blood thirsty king. With the assistance of Officer Bassey, the Corporal's case was reviewed and the king is arrested for his involvement in the murder of Ebiboye.

A critical analysis of the *Liquid Black Gold 1 & 2* (Ikenna Aniekwe, 2008)

Ikenna Emmanuel Anekwe's *Liquid Black Gold I* set in Zeide kingdom of the Niger Delta portrays the level of militancy in the region. The film begins with a midnight shot where militant groups move out on operation successfully disarming a policeman on duty in his

sleeping posture in the home of an influential politician. This situation dovetails to the residence of Ebifade (Sam Dede) who is observed secretly to return to his home in a military outfit scaring his wife who has become uncomfortable with the impression created on their only son. Ebifade admonishes his son reminding him that the constant sound of gunshots has become "our way of life" (Aniekwe, 2008, p.10). This shows that violence has become a culture in the minds of the Zeide people ravaged by militancy.

Panoramically, this situation is enhanced with close up shots of the Niger Delta area exposing its vegetation as Ebifade narrates its story to his son, making it known that the culture of violence is assumably the only way to guarantee a brighter future for his children and those unborn. He creates a gloomy picture of uncertainty and the inability of any success gained without arm struggle (violence). This idea is countered by his wife who believes that the achievement of success must not necessarily be gotten through violence. The camera through the narration of the past by Ebifade takes the audience through time and space with shots of events portraying the initial communal life experienced by the Zeide community with crowd of people at the various waterfront trading, exchanging goods and services between fishermen, farmers, market women, and children swimming freely at water banks devoid of pollution and diseases.

The shots crescendoed to expository portray the period of oil exploration and exploitation in the Niger Delta which led to violent interruption of the once peaceful and serene communities. That situation is juxtaposed with a solitary European being ferried by a local paddler in his canoe in search of oil. Ebifade situationally accepts that the discovery of oil by the whiteman with his binoculars is pivotal to the ecological devastation of the area. Through a close shot he mentioned Chief Ebi (Justus Esiri), Chief Zeide (Steve Eboh) and Chief Paul (Zulu Adigwe) to be responsible for all the troubles in Zeide

Kingdom. Ebifade argues that the experience of the people worsened when the representatives sold out because of greed, thereby enriching themselves instead of the community.

Through the technique of flash back (cuts back and forth between the narrator and the various scenes of action essentially in the past Anekwe's flick lays bare the incident at the recruitment centre between Layefa (George Davidson) Tarila (Jude Oteka) and the three Zeide Chiefs selected to represent the community. The selection of Eriye (Kelvin Ikeduba in place of the two youths (Layefa, Tarila) only exposes the divide and rule tactics adopted by community leaders to disenfranchise or create segregation amongst the citizenry. It explores the unsavoury and crudish method applied by community heads who betray trust reposed on them by their people. Ebifade explains in vivid terms through the shots what led to the pollution of the only source of water (stream) and the search by the people for an alternative. This situation led to the shortage of water in the community and gradually snowballed into the restiveness and violence among the youths of Zeide. Ironically, while Sekibo (West Bikpo) and his relations are searching for water to give to their already dying father, Chiefs Zeide Paul and Ebi arrive to visit him with total affluence (bottled water) and splendour thus portraying their status. This gives precedence to the summoning of the youths at the water front for a meeting and the subsequent protest of the youths with machetes, sticks and other weapons.

The insistence of the youth to dialogue with the white man and his oil company with the assistance of the king puts fear into the three chiefs who plot and removed Ebifade and Layefa as the representatives of the youths. In their position, Irie (Kelvin Ikebuka) and Akpokpebe (Emma Odele), were selected through sponsorship by the chiefs. Disagreement and quarrels ensue, thus making the king (Enebeli Enebuwa) to throw out the youths from his palace.

Camera finds in a close shot the three chiefs as they settle to continue the embezzlement of monies meant for oil spill victims, unemployed youths and other projects earmarked for Zeide community. The community discovered, through investigation that the three chiefs have already embezzled salaries of the youths working for them. These funds have been used for the collection of chieftaincy titles, construction of new houses both in the city and other choice places for them. Attempts made to verify the whereabouts of these funds are either rebuffed or end in unsatisfactory replies and treats.

Camera cuts to expose the chiefs in the oil company premises in a close shot intimating the authorities the purported plan of the youths to destabilize activities at the company, rob the chiefs of the ecological funds in their possession and cause mayhem. Fear of a likely attack, the company contacts the Commissioner of Police who makes some arrest. In the midst of this uncertainty, Ogbuefi (Okwudili Ogbuegbu) and Alhaji (Ralph Onu) have to approach Mr. Phillip (Cecil Harry) as agent (representatives) of the government responsible for collecting monies for youth development.

Unfortunately Mr. Phillips cleverly rebuffed the offer thus giving way for the regrouping of these two conniving thieves through youths whom they promised arms and ammunitions as benefits. Camera juxtaposes the youths meeting at the water front with a pan to reflect the mangrove vegetation and paraphernalia of a riverine community with speed boats portraying its occupancy as law enforcement agencies coming to the community to dispense justice.

The sudden arrest of six members of Ebipade group courses and paved way for armed struggle. Quickly emissaries were sent to the king who queried the rationale of the arrest and summary execution. As a community head he lays curses on those involved. In conspiracy chief Ebie (Justus Esiri) approaches the rival gang led by Irie (Kelvin Ikeduba) to disrupt the activities of the genuine youths

thus bringing part one into a conclusion. Aniekwe's Liquid Black Gold part II showcases the abduction of Ebifade's mother (Uche Ebere) to an uncompleted building to be interrogated by Chief Paul (Zulu Adigwe) and Chief Zeide (Steve Eboh). As her interrogation continues news came that chief Ebie's wife have been abducted by Ebifade's gang. This is juxtaposed with close camera angle shots of the meeting between the three Chiefs (Ebie, Zeide and Paul) some explorers, the sole administrator and appointed representatives from the Ministry of Youth Development (ably represented by Ogbuefi and Alhaji). The administrator orders the oil companies to deal with his office instead of the three chiefs. He equally requested all financial deals relating to settlement of oil spillage victims, youth development and compensation of land acquired to be channeled through the state government.

Camera pans in a close shot to see the chiefs in a meeting with the government where the sharing formula percentage cuts and finances in Ghana must go bags are disbursed to be sent across to Ebifade and his gang. Camera in a medium close shot finds chief Ebie (Justus Esiri) in Ebifade's camp with the money offered by the Sole Administrator to the agitating youths this. Unfortunately, the offer was rejected by Ebifade who insisted that the deal by the government and the youths can only be reached when the chiefs have secured the release of the boys arrested by the security forces, pay back all allowances for the unemployed youths, refund all monies embezzled by the three chiefs and the government from the oil companies meant for oil spillage victims and the release of all hostages still in the custody of the military. The meeting ends without a headway as the king (Enebeli Enebuwa) summons the chiefs for another truce with the militant youths.

In a close camera shot the king's attempt to intercede was rebuffed by the chiefs who portrayed Ebifade and his gang as dangerous criminals who wishes to make the community ungovernable for the

administrator. As Ebifade and his gang exit from the Kings palace in controversy they were summoned by Chief Ogbuefi (Okwudili Ogbegbu) and Alhaji (Ralph Onu) who intimate them of their withdrawal of arms supply to the gang. The duo also request the return of the ones already supplied. In a rage Ebifade rejects the suggestion and rather threaten the attack of the government house.

This plan by the militants shocks the administrator as camera exposes his swift order for the execution of the boys in his custody. Camera on a close up shot portrays the bodies as they are deposited haphazardly for identification by their groups. A phenomenon that have been wrongly applied by most administrators privileged to head the volatile region. The summary execution of the boys arrested by the military reached Zeide community with shock and woes as camera in a close up shot. Identifies Ebipade in tears been consoled by his wife who initially see violence as not a necessary justification for restoration of peace. Having lost their source of arms (Ogbuefi and Alhaji) to perceived rumour of attacking the seat of government Ebifade and Biokpo (Gentle Jack) arrived the office of one of the foreign operators existing in the community and demanded for arms and financial assistance in exchange for illegal oil deals (bunkering).

Monies were extorted after the visit with a due promises to repeat the visit on a later date. After due consultation the arms supply was guaranteed to give room to large scale bunkering devoid of intervention. In an established night scene camera in a close shot pans to reveal Tarila's wife (Paula Paul) and her son (Ifeyanyi Mbadinuju) abducted and humiliated by a rival gang through a radio broadcast. While this situation is been viewed news reached Ebifade' Camp of his interception and abduction in company of Tarila (Jude Oteka) while returning from a peace meeting with the King. In retaliation of this development camera trails chief Zeide (Steve Eboh) in front of his house

gate as he gives instruction to the contractor.

In a bravado manner Chief Zeide is targeted and assassinated by Ebifade's gang as Chief Paul and Ebi returns to the Administrator's office to ask for his intervention. Camera in another close shot introduces the new administrator to the state in a meeting with the king and chiefs of Zeide community. This is interspersed with a long shot of a flying boat approaching the creek. In a panoramic shot it introduces vividly the oil rich region with various paraphonellias of a rural environment (trees, mangroves, seafoods, canoes etc). In the boat is Chief Tariah (Lucky Ovuakporaye) the mediator between the government and Biokpo (Gentle Jack) approaching a palm front secluded area guarded by armed militia.

In a private discussion with Chief Tariah at the waterfront Biokpo insisted that the only parts for peace in the community will be the quick release of Ebifade. In order to bring the desire to reality Mr. Phillip (Cecil Harry) was kidnapped by the militia men thus throwing doubts for the possible end to hostility and also confirming the earlier impression created by Chiefs Ebie and Paul in relation to the release of Ebifade (they branded him as a terrorist). Chief Tarila ends his negotiation with Biokpo as camera through a close up shot-captures a tender palm front (seen as a symbol of peace in the Niger Delta) and dissolves to the meeting between the new administrator, Chief Ebie and Paul.

In a visit to Ebifade in a security custody Chief Tariah convinces him to direct his boys to release Mr. Phillip. After much agitation Ebifade accepts to discountenance the earlier notion, posed by the other Chiefs. At the return of Mr. Phillip from the custody of the militants with the assistance of Chief Tariah camera on a close shot witnessed his unreserved recommendation to the governor requesting for the release of Ebifade and equally condemning the misdirected means applied in asking for their right. By the following morning camera exposes the

release of Ebifade in a long shot as he is driven into his home in company of Chief Tariah. Simultaneously he visits the King in company of Akpobomie (Emma Odele) were the various leaders speak of disarmament of their gangs surrendering all arms in their possession. Camera in a long shot reveals a meeting on the following day at the state house with the youths, the oil companies and the colonel (new administrator) presiding with each promising a prosperous Zeide.

The king in his speech calls for investigation into the various contracts awarded in the past while the oil companies on their part promised to be more socially responsible to their host communities by offering one hundred million naira (N100,000,000) as compensation for the oil spillage in the community, provide work for the unemployed and give a monthly stipends of twenty thousand naira (N20,000) to all unemployed youths of the community as monthly allowance. The state government however equally promised to initiate developmental projects for the benefit of Zeide community.

CONCLUSION AND RECOMMENDATIONS

In this work, the emergence and development of the Niger Delta sub-genre films have been traced to the viewers' desire to discontinue the viewing of the usual ritual films that have become recently boring in nature. The study reveals that oil politics, which found its tributaries into the soil of the region in the late 50's, was initially alien in the course of the then kings and leaders' interest in palm kernel and oil. It, however, argues that it was after the discovery of crude in 1956 that the Niger Delta began to suffer untold hardship, first from the colonial masters and thereafter from the rulers in Nigeria. The study identifies in vivid terms the generic development of Nollywood, starting from the ritual genre to the emergence of new sub-genres. It equally identifies the rationale behind the

emergence of the Niger Delta sub-genre films in particular as stemming from economic degradation, poverty, exploitation, etc. by the government and their collaborators to deny the citizens of the region their natural gift (oil).

Viewing the importance of the region, which has been bastardized over the years, this study recommends that filmmakers be able to depict how the area has been destroyed by both the government, the bunkers, and the multinationals in documentary forms rather than in fiction only. Secondly, having been able to be proactive with the amnesty programme, the government should go beyond training ex-agitators and youths by providing pensionable and lasting employment to them. Thirdly, the government should parley with relevant agencies in the states where these ex-agitators and youths are in order to provide entrepreneurial programmes as part of their social responsibility.

Generally, the work critically analyzed Ugezu J. Ugezu's *King of Crude 1 and 2* (2011) to underscore the causes of youth restiveness and Ikenna Aniekwe's *Liquid Black Gold 1 and 2* (2013) to portray the Niger Delta Struggle that started with Major Adaka Boro's revolution. In all, it observes that the realities on the ground in relation to the conflict caused by various agitations are far from what is portrayed in these films, including the manner of their dispensation of conflict issues. From this indication, it is obvious that these revolutions are carried out at the whims and caprices of society's desire and not necessarily as a collective decision taken by some aggrieved citizens of the region.

Finally, considering the historical position of the region and its antecedents in the past, a more realistic and lasting solution should be embarked upon by the government and its cronies to address the

contentious issues and forestall further breakdown of law and order in the region.

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