

**NIGERIAN MOVIES AND THE INCREASE IN SUICIDE RATE AMONG NIGERIAN
YOUTH AND TEENAGERS.**

BY

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CERTIFICATION

I certify that this work was carried out by Apeji Omeiza Andrew with Matriculation Number 19020601030 at the Department of Mass Communication, Mountain Top University, Ogun State, Nigeria under my supervision.

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DEDICATION

This project work is humbly dedicated to God Almighty for His unending love and mercies, whose strength and grace carried me all through this journey. Also, I dedicate it to my loving parents for their support and commitment, and to all lecturers of the Department of Mass Communication in Mountain Top University who have impacted me greatly.

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TABLE OF CONTENTS

Title page.....	i
Certification.....	ii
Dedication.....	iii
Acknowledgements.....	iv
Table of contents.....	vi
Abstract.....	ix
CHAPTER ONE: INTRODUCTION.....	
1.1 Background of the study.....	1
1.2 Statement of the problem.....	2
1.3 Objectives of the study.....	3
1.4 Research questions.....	3
1.5 Significance of the study.....	3
1.6 Scope of the study.....	4
1.7 Operational definition of terms.....	4
CHAPTER TWO: LITERATURE REVIEW	
2.0 Introduction.....	5

2.1 Sources of Literature.....	5
2.2. Conceptual Framework.....	5
2.2.1. History Of Nollywood in Nigeria	6
2.2.1.1 Development of Nollywood	7
2.2.1.2 Meaning of Suicide and its causes.....	11
2.2.1.3 Review of Selected Movies.....	13
2.3 Theoretical Framework.....	14
2.3.1 Cultivation Theory.....	14
2.3.2 Social Cognitive Theory.....	15
2.4 Empirical Framework	17
2.5 Summary of the Literature Review.....	19
CHAPTER THREE: METHODOLOGY	
3.0 Introduction.....	20
3.1 Research Design.....	20
3.2 Population of the study.....	21
3.3 Sample Size Determination.....	21
3.4 Sampling Technique.....	22
3.5 Measuring Instrument.....	23
3.6 Validity & Reliability of Measuring Instrument.....	23
3.7 Method of Collection.....	24
3.8 Method of Data Analysis.....	24

CHAPTER FOUR: DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.1 Data Presentation.....	25
4.2 In-depth Interview.....	35
4.3 Discussion of Findings.....	40

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction.....	41
5.1 Summary of Findings.....	44
5.2 Conclusion.....	44
5.3 Recommendations.....	45
5.4 Limitation of the study.....	45
References.....	46
Appendix.....	51

ABSTRACT

This study was based to find a connection between the rising suicide rate among Nigerian youth and the popularity of Nigerian films. The study made use of the explanatory mixed method design to collect data from 382 respondents who were conveniently sampled. Covenant University students in Ogun state, numbering approximately 8490, served as the study population. In line with the objectives of this research, a total of 382 people were selected at random from the whole population using Taro Yamane's formula as the sampling method. The instrument of data collection used was the structured questionnaire and interview guides. It was discovered via this research that certain Nollywood films, like any other genre of cinema, might have a detrimental impact on people. The research concluded that film makers need ethical reorientation, which should be accomplished via the dissemination of information in the form of seminars, conferences, and the like. The regulatory authorities should keep evaluating film schools' curricula with a focus on boosting the number of morally and intellectually stimulating films in circulation. That frequent conferences, seminars, and colloquium be organized for kids by school administrators, government, parents, educational psychologists, instructors, and even religious groups to raise awareness on the effect of Nollywood movies (bad themes) on our youth and teenagers.

KEYWORDS: *Suicide, Nollywood, Covenant University*

CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND OF STUDY

An essential component of the modern world is cinematic communication.. Every moving picture on the screen has a message for the audience to comprehend.Audio-visual media is used to convey and spread messages in mass communication. The target audience may use the communications in a number of different ways.

In the early 1900s, British colonialists brought film to Nigeria, where they utilized it for propaganda and the church used it to promote the Gospel. The Colonial Government and the Church viewed film as a communication tool and a form of entertainment (Akpabio 2003). Africans were influenced by British colonialists and Christian missionaries who utilized cinema and other media to spread the gospel of Christ and Western civilization.

The general term for the Nigerian film business is "Nollywood," which was established in the manner of Hollywood and Bollywood (the Indian film industry). It was born out of the country's rich cultural heritage and developed into a purportedly contemporary, multinational enterprise.

According to research, the 1992 publication of "Living in Bondage" laid the foundation for what is now known as Nigerian indigenous home cinema, or "Nollywood." As this sector has grown and exploded, it has displaced Western films from movie rental stores in Nigeria and other African countries. As of 2010, (Uwakwe, 2010).

In the media, there is a lot of worry. Different communication theories have been developed because of the influence of others. Communication messages and their effects on a response are examined here.

According to O'Rork and Wogu(2008), viewers are more likely to imitate media behavior models if they believe they will receive rewards for doing so . In addition to personal or living models, those in the media have an impact on behavior as well (O'Rork, 2006:72).

Studies on the influence of the media on public opinion have found a significant influence of the media on public opinion. (Okoye, 1993; Okunna, 1999)

Because of its unique capacity to influence how people think, feel, and act, the mass media have been recognized with a tremendous persuasive power to modify attitudes and behavior (1999). As a result, this media impact may have an effect on how people speak and behave.

1.2 STATEMENT OF PROBLEM

Undoubtedly, the extent to which violent and obscene sequences have an effect on social moral behavior is one of the most divisive aspects of movies. On the other hand, the absence of empirical data has made it challenging to establish causal correlations, such as the one between violence depicted in movies and a rise in suicide rates.

A number of Nollywood films have been accused of depicting violence, and the ramifications of this have been terrible for the conduct of Nigerian youngsters and the wider community. For example, according to Hornby (2000), some violent aspects in movies include sex scenes, nudity, profanity, vulgar language, indecent outfits, suicide, as well as murder, rape and domestic violence. Other violent elements include smoking, molestation, and harassment. These are more likely to affect teenagers and young adults because of their propensity for self-destruction.

In the midst of these difficulties, it becomes vital to investigate how Nigerian film and television (Nollywood) contributes to the rising prevalence of suicide among Nigerian kids and teens. An investigation of this kind is essential because it will point producers and parents in the right direction, especially if it turns out that the impact is detrimental and destructive to Nigerian standards and values, as has been demonstrated.

1.3 OBJECTIVES OF THE STUDY

The objectives are:

1. To find out the extent to which teenagers and young people are exposed to Nollywood movies,

2. Identifying the dominant type of Nollywood movies preferred by Nigerian teenagers and young people
3. To determine how Nollywood movies contribute to the increased suicide rate among Nigerian youths and teenagers

1.4 REASEARCH QUESTIONS

1. To what extent are Nigerian teenagers and youth exposed to Nollywood movies?
2. What type of content in Nollywood movies do Nigerian teenagers and young people prefer?
3. How do Nollywood movies contribute to the increase in the suicide rate among Nigerian teenagers and young people?

1.5 SIGNIFICANCE OF STUDY

The results of this study will be useful to producers, young people, and parents because they will let them know which Nollywood films are responsible for the rising suicide rate among teenagers and young people.

The media organization would greatly benefit from the study's findings because they could use the information to enhance the plotlines of Nollywood films.

The academic community would benefit from the study's findings because they would know how to include and carry out research on media influence on the general Nigerian populace. It would also add a thorough overview and provide the knowledge needed to understand the issues surrounding the subject.

1.6 SCOPE OF STUDY

Studies on media influence demonstrate the range of behavioral and attitude influences that the media may have on Nollywood movies.

The time frame for this study was from November 2021 to August 2022. The study is only open to Covenant University students. In order to collect data for this study, the researcher used students from the age of 16 and up as correspondents.

This study, however, is limited to Nollywood films and the rising suicide rate among young people and teenagers.

1.7 OPERATIONAL DEFINITION OF TERMS

Movies: It can be described as a collection of moving images and sound that tell a story and are viewed in a theater, on television, or on another device.

Nollywood movies: In this context, the term "Nollywood movies" refers to either the video films packaged for home viewing by the Nigerian Home Video Industry or the name given to Nigeria's film industry.

Suicide: it may be defined as a death caused by injuring oneself with the intent to die. It is the voluntary and intentional action taken to end one's own life.

Rate: a way to gauge how quickly something happens. It is an amount, quantity, or level of something.

Youths: The time of life when a person is young between the ages of 15- 24 according to the United Nations, especially the time before a child becomes an adult. It is the period between childhood and maturity.

Teenager: A person who is between thirteen and nineteen years old.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

The literature review of this study covers the conceptual, theoretical and empirical framework of the study. The first section of this chapter reviews related concepts and constructs. The relevant theories of mass communication are then identified and used. The chapter is concluded with an empirical analysis of prior related studies by other researchers in the field. The title, Nigerian Movies and the Increase in Suicide Rate Among Nigerian Youth and Teenagers, is supported by the literature review.

This chapter is organized and discussed in the following order:

2.1 Sources of Literature

This chapter seeks to review the following:

- Conceptual Review
- Theoretical framework
- Empirical Review
- Summary of literature review.

2.2 Conceptual Review

To achieve a better understanding of the subject matter of this discourse, the following concepts need to be reviewed:

2.2.1 History of Nollywood Movies in Nigeria

It is possible to divide Nigeria's cinema history into four distinct periods: the colonial period (1903–1960), the independence period (1960–1972), the Indigenization Decree period (1972–1992), and the Nollywood period (1992–present). The colonial period may be divided into four distinct periods. The Colonial period began with the first showing of a motion picture in Nigeria, which took place in August 1903 at the Glover Memorial Hall in Lagos. The majority of these films were documentaries. The British were primarily motivated by political and, to a lesser degree, social considerations when they introduced film to Nigeria. The first Nigerian films had some link to Africans, which was common at the time. One American, Ossie Davis, who made numerous films in Nigeria during the 1970s, is worth mentioning (Okome, 1995),

After independence, the Nigerian Federal and State Film Units took over for the colonial unit, although they continued to focus on the creation of largely documentary and newsreel films, as they had done before them. While Nigerian film makers tried in vain to make successful films during the period of the Indigenization Decree, the industry attempted to promote national unity

as a counterbalance to the influence of foreigners, particularly Lebanese and Indians, who dominated the distribution and exhibition of films in Nigeria.

The Nollywood period came to be as a consequence of a variety of circumstances, one of which being economy. As previously stated, no one can claim that the term "Nollywood" was coined or that it was the first time it was used to refer to the Nigerian film industry in its current form. According to Haynes, the name "Nollywood" was coined by a foreigner and first appeared in a 2002 piece by Matt Steinglass in *The New York Times*, where it was defined as "a kind of film produced in Nigeria."

The majority of Nigerian films are concerned with social and moral concerns, with themes like as betrayal, adultery, love, and retribution often appearing. Love, romance, history, folklore, witchcraft, juju, and drama are some of the most popular themes to read about.

It is customary to consult with Juju for one or more of one's needs at any time. It is mostly psychological and physiological in nature, but it is bolstered by the force of the supernatural.

Youth and adolescent Nigerians have turned to watching Nollywood movies as their most timeconsuming recreational activity. In fact, by the age of ten, the vast majority of youngsters would have spent more time watching Nollywood movies on television and video players than they would have spent performing any other activity. Nollywood movies: Film watching has been the subject of a great deal of scientific investigation.

2.2.1.1 Development of Nollywood

In less than two decades, Nollywood has risen to become one of the most prominent creative industries in the world. With an enormous number of DVDs accessible in stores and on street corners across Africa and beyond, it has been a phenomenal financial success.

According to Chidumga Izuzu of *Pulse.ng*, the Nigerian film industry has come a long way since the release of "Fincho" in 1957, "Kadara" in 1980, "Living in Bondage" in 1992, "Keeping in Faith" in 2002, "October 1" in 2014, and "Wedding Party" in 2017.

In the world of cinema, there is a charming epoch to which most Nigerians are blind, an epoch that has nothing to do with the classic 1992 film "Living in Bondage" or the current "Trip to Jamaica," which are both excellent films.

The enthralling period stretches back to 1926, when the country's first feature film was released, which also included Nigerian actors in speaking parts, and the country's first television broadcast was broadcast in 1927. "Fincho," released in 1957, was the first Nigerian feature picture to be filmed in color. Increased numbers of cinemas were built after Nigeria gained independence in 1960, and the Indigenization Decree signed by Yakubu Gowon in 1972 allowed for the transfer of ownership of approximately 300 cinemas from foreign owners to Nigerians. As a result, an increasing number of Nigerians are now actively involved in the Nigerian film industry. (Izuzu 2017).

When Wale Adenuga's renowned television comedy series, "Papa Ajasco," was made into a movie in 1984, it became the first blockbuster, making an estimated 61,000 naira in three days.

Classic films such as "Kadara (Destiny)," "Taxi Driver," and others were made by directors such as Adeyemi Afolayan in the 1980s as well as today. In 2016, at Ade Love's 20th memory service, his film "Kadara" was shown to a large number of Nigerians who had come to pay their respects.

When you see the classic film, it is difficult to forget the beautiful images made by Afolayan as far back as 1980, which was included in the film. More than the story framework, it was the imagery, shots, and overall production quality that sent the elder generation on a nostalgic voyage and the younger generation on an illuminating adventure, respectively. (Izuzu 2017).

Among others, the theatrical and cinematic efforts of Hubert Ogunde, Taiwo Ajai-Lycett, Olu Jacobs, Tunde Kelani, Adeyemi Afolayan, Ladi Ladebo, Moses Olaiya, Adebayo Salami, Sadiq Daba, Jide Kosoko, and Afolabi Adesanya played a pivotal role in the development of Nigeria's film industry, which is now known today as Nollywood. (directorken, 2021)

The premiere of the great film "Living in Bondage" in 1992 marked the beginning of a new era in the Nigerian film industry. It was during this time period that films were made that are still considered masterpieces today. It produced performers who were and are still well-known in their home country of Nigeria. As the home video market grew in popularity in Nigeria

throughout the 1990s, the country's movie culture suffered a significant collapse. Alaba Market grew into a significant commercial sector, eventually becoming the core of video distribution and, ultimately, the epicenter of piracy in the country. Among the numerous films released throughout the 1990s were "Violated," "Silent Night," "Domitila," "Nneka the Pretty Serpent," "Hostages," "Blood Money," "Suicide Mission," "Out of Bounds," and many more. (AGBO, 2020)

Nigerians were exposed to performers who made an impression and are still significant in the history of the country's film industry throughout the 1990s. Bimbo Manuel, Omotola Jolade Ekeinde, Bob Manuel Udokwu, Funke Akindele, Bimbo Akintola, Joke Silva, and Francis Duru are among the celebrities who have appeared on the show. Other celebrities include Genevive Nnaji, Eucharia Anunobi, Tony Umez, Saint Obi, Ramsey Nouah, Rita Dominic, Kate Henshaw, Emeka Ike, Stephanie Okereke Linus, Chidi Mokeme, Liz Benson, Hilda Dokubo, Pete Edochie, Kenneth Okonkwo, Kanayo O Kanayo, Richard Mofe Damijo, Stella Damasus, Ada Emeh, Ngozi Nwosu, among others.

With the opening of a number of contemporary movie houses by The Silverbird Group in 2004, a new age in cinema was heralded in the United Kingdom. It was Kunle Afolayan's 2006 film, "Irapada," that was the first new wave film to be presented in a contemporary theater, and it premiered in the Silverbird Galleria in Lagos, Nigeria.

A number of big and small-budget films have been released in Nigeria throughout the years, including "Ije", "SuruLére", and "The Figurine." Other films include "93 Days," "Half of a Yellow Sun," "October 1," "The Arbitration," and "The Wedding Party," which have all been shown in different theatres.

The opening of new theaters such as Ozone, Filmhouse, and Genesis Deluxe has occurred since the inception of Silverbird cinemas, and they are all playing significant roles in the development of the Nigerian film industry.

Actors like Nse Ikpe-Etim, Majid Michael, Yvonne Nelson, Susan Peters, Ini Edo, Mike Ezuruonye, Uche Jombo, Toyin Aimakhu, Mercy Johnson, Jim Iyke, Grace Amah, Desmond Elliot, Chika Ike, Chioma Chukwuka, Queen Nwokoye, and Omoni Oboli are just a few of the

newcomers who have joined the industry in the early year 2000. Also, several actors, including Adesua Etomi, Chacha Eke, OC Ukeje, Blossom Chukwujekwu, Somkele Idhalama, Deyemi Okanlawon, Linda Ejiofor, Bayray McNwizu, Kunle Remi, Okey Uzoeshi, Uzor Osimkpa, Osas Ighodaro, Rahama Sadau, KemiLala Akindoju, among others have joined the industry as new actors in the current decade.

Previously known as "Nollywood," the Nigerian film business has evolved into various regional and ethnic divisions, resulting in separate film industries like as Kannywood, Callywood, and the Yoruba film industry in recent years.

During the course of the industry's development, phrases such as "New Nollywood/cinema movies," "Asaba movies/actors," and "Old Nollywood" were widely used to categorize different aspects of the business.

The visual style of the "Asaba" films and the "New Nollywood" films is a significant distinction. The majority of cinematic films achieve the ideal balance of cinematic style, technical proficiency, visual beauty, and narrative. However, since cinema is regarded a luxury, it is only available to a small number of people on a regular basis. Since these films are only accessible in limited quantities, the popularity of Asaba movies is always on the rise, and they are readily available for public consumption at a lower cost than traditional cinematic productions.

In 2017, the advancements in sound technology, storyline, and technical special effects are evidence that Nollywood has progressed throughout the years. The popularity of different genres, including horror, comedy, action, thrillers, and romantic drama, may be attributed to the contemporary period of cinema. The Nigerian film industry has progressed from the production of standard movie storylines to the production of experimental and inventive films. The Nigerian film industry, sometimes known as Nollywood, has established itself as an important player in the worldwide film business.

Nollywood has developed into an industry with reputable film festivals such as the Africa International Film Festival, Lights Camera Africa, Abuja International Film Festival, and Eko International Festival, among others. It is currently the largest film industry in Africa and produces more films than Hollywood.

A number of major film festivals, such as the Cannes Film Festival, the Berlin International Film Festival, and the Toronto International Film Festival, have also presented Nigerian films.

The business has gotten increasingly successful, as seen by films such as "The Wedding Party," which grossed over 405 million naira in only two months and "A Trip to Jamaica," which earned a place in the Guinness Book of World Records for its popularity at the box office.

In addition to feature films, the Nigerian film industry has produced great television programs such as "Hush," "Sons of Caliphate," "The Governor," "Tinsel," "Professor Johnbull," and "The Johnsons," to name a few.

Over time, online services like as iRoko TV, iBaka TV, Ndani TV and CixTV, which provide on-demand access to paid-for Nigerian films, have grown more reasonably priced.

A number of pay-tv entertainment platforms, such as Africa Magic, have made investments in the film business, developing programs and award platforms that help to further promote the sector's image in the media.

There are days when mediocre films such as "A Trip to Jamaica," "Gold-digging," "Blogger's Wife," "Keeping My Man," and "Three Wise Men" make their way into Nigerian theatres, and there are days when they do not. It happens from time to time that filmmaker choose to produce African adaptations of international television programs rather than local storylines. On certain days, Nollywood disappoints hundreds of its fans who had tuned in to watch. Nonetheless, despite its many dismal times, the Nigerian film industry has progressed and continues to progress.

2.2.1.2 Meaning of suicide and its causes

More and more young people, especially students at higher education institutions, have suicidal thoughts or predispositions (American Psychological Association 2011). An act of self-inflicted death is defined as a "suicide"; a "predisposition" is defined as a "planned behaviour with potentially life-threatening effects," such excessive alcohol consumption or swallowing poison. Taking one's own life is a deliberate and premeditated decision to end one's suffering, anguish,

and adversity (Kerkhof 2004, Shaffer 2008). Both advanced industrialized and less industrialized countries are affected by this phenomenon (Andrews & Wilding 2004). Research shows that suicide is more common among individuals who lack the means to improve themselves, young women, those with poor socioeconomic standing, those who are unable to get a job, those who are divorced or have broken relationships, orphans, and those who are dying of a fatal disease (Bertolote, Fleischmann & De-Leo 2004).

Suicide is on the rise among young people at Nigeria's colleges and universities, according to a recent study. Students from Delta State University (DELSU), Chidike Oyeka of Madonna University Okija, Tolulope Abodunrin of the Department of Accounting at the University of Ilorin, Kwara State, Adigun Emmanuel of the Faculty of Agriculture at the University of Ilorin, Hikmat Gbadamosi of the University of Port Harcourt and Kolapo Olowopor of the University of Ilorin are just a few of those whose stories are featured in this collection. The growing tide of stressful events and its accompanying consequence – depression, which develops in a scenario where a person feels despair due to a weaker capacity to live in the face of adversity – are to blame for this increase in suicide, according to scholars (Kariv & Heiman 2005). It has been shown that depression is accompanied by symptoms such as a lack of enthusiasm, a lowered sense of self-worth, difficulty sleeping or eating, fatigue, poor concentration, a lack of knowledge or skills, as well as a belief that one will never be able to overcome these difficulties. (Adewuya, Ola, Olutayo) Mapayi & Oginni 2006; Scholten 2013; Wallace 2010 (American Psychiatric Association 2000). In many parts of the globe, students report high levels of anxiety and sadness after participating in academic activities (Ang & Haun 2006). Depression is widespread at universities around the world, including Nigeria, the United States, Turkey, Ireland, Australia, Iran, Portugal, Germany, and Bulgaria. However, research shows that it is more common in women than men (Aniebue & Onyema 2008, Arslan, Ayranci, Unsal & Arslantas 2009, Collingwood 2010, Maxwell, Naydenova, Meier & El Ansari 2008, Ibrahim, Kelly, Adams & Glazebrook 2012). Exam periods and the subsequent wait for results; financial pressure or brokenness; changes in eating and sleeping patterns; increased workload and academic pressure; poor or lack of appropriate transportation facilities or system; socio-cultural differences and marginalization; language incompetence, lack of support from friends and family, and unsatisfactory results are all common causes of depression in higher education

institutions. University students' increasing risk of depression is also attributed to socio-demographic variables such as age, gender, education, lower socioeconomic status; stressful and traumatic life events; gender-based violence and addictions; low self-control; and poor academic performance (Chen, Wang, Qiu, Yang, Qiao, Yang & Lian g 2013, Gelaye, Arnold, Williams, Goshu &

Berhane 2009, Ibrahim, Kelly, Adams & Glazebrook 2013, Steptoe, Tsuda, Tanaka & Wardle 2007, Yusoff 2013). In Nigeria's higher education institutions, these kinds of encounters are common (Adewuya 2006). More than half of the Nigerian youth and teenagers are experiencing excruciating experiences such as sexual harassment; unwanted pregnancies; gangland violence, cultism, and rape; the inability to get a job after school; and the inability to pay school fees, purchase essential books, feed or clothe themselves and cope with the pressure of academic work due to shorter semesters caused by incessant strikes (Eneh 1998).

This has resulted in varying degrees of depression, which has had a substantial impact on their academic performance, behavior, and health at higher education institutions (Wechsler, Lee, Kuo & Lee 2000, Ibrahim, Kelly, Adams & Glazebrook 2013). Depression may lead to a wide range of health problems, including weight loss and a lack of appetite; headaches, weariness, aches and pains; insomnia; forgetfulness; indecision; restlessness; guilt; despair; anxiety; low self-esteem; and self-doubt (Paschali & Tsitsas 2010, Busari 2012).

2.2.1.3 Review of Selected Nollywood Movies

The Nollywood movies that will be reviewed are as follows:

- Emotional Crack
- Living in Bondage: Breaking Free

These films have the potential to influence the attitude of the teenagers and youths who are viewing it, leading them to believe that the way things are done in the movie is the greatest way to conduct their life as well. This is critical since kids are at a sensitive time of their lives and are susceptible to the influences of the outside world. Because most parents are too preoccupied with

their companies and in search of a better method to raise their children, they have delegated the training of their children to what they see in Nollywood movies.

The film *Emotional Crack* (2003), directed by Lancelot Oduwa Imasuen and starring well-known and promising actors such as Ramsey Nouah, Stephanie Okereke, Uduak Akrah, and Dakore Egbuson, is an excellent example because themes such as homosexuality, domestic violence, and suicide were shown without censorship. The plot was perfect because it displayed societal perspectives in a way to eradicate homosexuality, but the movie still contains homosexuality, and the way the theme of homosexuality and suicide was conveyed was not appropriate for the country's culture at the time, which may have sent a mixed message and roused audience perception.

Living in Bondage: Breaking Free (2019) is a film directed by Ramsey Nouah, and it is set in 2019, a sequel set twenty- five years after the events of the original movie. The movie starring numerous well known Nollywood performers including Kenneth Okonkwo, Kanayo.O. Kanayo, Bob Manuel Udokwu and a younger generation of performers such as Swanky JKA in his debut role, Enyinna Nwigwe, Munachi Abii, Ramsey Nouah and many more were featured in the film. Throughout the film, the vulgar display of ill-gotten wealth, rituals, cultism and suicide was shown. The plot was ideal as it is meant to teach morals. Several rituals and vulgar display of wealth plus themes on cultism and suicide as a result of regrets were displayed without censorship, and this may have an effect on the audience perception.

2.3 Theoretical Framework

The theoretical foundation of this study was based on the following theories:

- Cultivation theory
- The social cognitive theory

2.3.1 Cultivation Theory

This research is based on the cultivation theory proposed by Gerbner, Gross, Signorelli, and Morgan in 1980. High-frequency TV viewers are more receptive to media messages and the idea that they are genuine or authentic according to this notion. In order to determine whether or whether viewing television impacts viewers' impressions of daily life, "cultivation theory," or "the cultivation analysis," was applied. In the view of cultivators, television (movies) has longterm effects that are subtle, slow, indirect, but cumulative and meaningful (Baran, 2009).

To put it another way, this idea asserts that the media foster a culture's preexisting attitudes and values while also maintaining and propagating these values among its members.

Researchers are interested in whether moviegoers become more convinced of the film's depiction of reality as they see more of it. According to the study, viewers' attitudes, opinions, and judgments about the social environment may be influenced by movies. "Heavy viewers" are the emphasis of this idea. In general, those who watch a lot of movies are more likely to be impacted by the media's influence on the world than those who watch a lot of television or read a lot.

Rather than disrupting, threatening, or weakening traditional ideas and behaviors in the existing industrial system, the theory views cinema as a cultural arm of the established industrial order. Stability rather than change is what a movie is all about (Wogu, 2008).

The cultivation analysis assumes that the more time individuals spend viewing movies, the more their worldview will be influenced by the media's influence. Heavy television watchers, according to this notion, are more likely to believe that the social reality shown on television is just as genuine as that depicted in the actual world. Any element of life that is often shown on television would prompt heavy viewers to offer TV responses to inquiries concerning that topic, showing that they have accepted the television depiction of life as the truth.

There is a tendency for people who watch a lot of television to overestimate the likelihood of becoming a victim of crime or violence in real life, according to study. It is claimed by critics of the cultivation hypothesis that numerous studies have failed to reproduce the notion. Criticism throughout lengthy periods of time has shown that some of the theory's shortcomings include mythological contradictions and both external and internal validity. In light of the findings in this

research, this explanation explains why young people who watch violent television, particularly war movies, are more likely to believe that the world is in a state of chaos and that the end of technology would bring catastrophe. They end up with false and skewed media depictions. For them, society is nothing but a cesspool of heinous crimes shown in the media. In the wake of this, many people tend to believe that the world is far more dangerous than it really is.

2.3.2 The Social Cognitive Theory

In the field of "social learning" theory, Bandura is the foremost advocate. His basic hypothesis is that toddlers learn how to behave by watching others, and that this is the primary method by which they acquire new behaviors, even if their ability to do so will be influenced by other circumstances.

When applied to mass media, this idea states that individuals learn by seeing others, particularly when it comes to television. Imitation and identification are two methods in which individuals model (copy) the behavior they perceive, according to the social cognition theory. Imitation is defined as the direct copying of an observed behavior by Baran, (2009).

In the study of television influence, mass communication theorists find importance in the concept of identification. People can replicate what they see on TV, but not everyone does. Learning and identification are the result of three processes: observational learning, inhibition and disinhibition of the inhibitory Influence (Baran, 2009).

Sociocognitive theorists believe that observers may learn new behaviours merely by seeing them in action. This is called observational learning.

Inhibitory influences are those that lower the possibility of an observer engaging in a behaviour by showing an example, such as a movie character, being penalized for engaging in a behaviour. When we witness good Samaritans being sued for attempting to assist someone in the media, we become less likely to do the same in the future. What we've observed prevents us from engaging in that kind of behaviour (Baran, 2009).

Inhibitory, seeing a model rewarded for inhibited or threatening behaviour, enhances the observer's chance of doing the same. It's a complaint, for example, against the glorifying of crime and drug abuse in movies (Baran, 2009).

The social context Cognitive learning theory, created by Bandura (1986), asserts the importance of mental and physical talents and wants in shaping social behaviour. Observing other people's actions helps teenagers and young adults acquire new skills. Whether or whether we're willing to engage in the behaviour ourselves. Many viewers see television characters and the actors who portray them as role models, young and old. Children and teenagers who watch a lot of television are more likely to engage in aggressive behaviour (Josephson, 1996). It has been shown that television characters are good examples for pro-social behaviour (Johnston & Ettema, 1986).

People who watch violent television tend to emulate and connect with their favourite villains in terms of their attire, hairstyles, and use of vulgar or offensive language and mannerisms, according to this idea. Media portrayal and exposure to broadcast violence are linked. Media heroes are popular among teenagers and young adults. This explains why it is normal for young people to want to be like their idols, and when they fail to do so, they get despondent and contemplate suicide.

2.4 Empirical Review of Related Studies

According to J. O. Nnabuko (2012), which is titled NOLLYWOOD MOVIES AND NIGERIAN YOUTHS-AN EVALUATION, it contends that its establishment has helped greatly in developing talents, and serves as a medium of entertainment and communication. It also highlights various critics that praised the ability of Nollywood industry in the past, and expresses concern on the reverse focus on the negative themes and its negative impact on youth behaviour and the image of Nigeria. The qualitative and quantitative data analysis based on the empirical secondary and primary data were employed. The data collected on both were presented in tabular form and analyzed using simple percentages. Purposive random sampling technique and questionnaire as an instrument were used during the class-meeting.

The influence of home movies on the dressing patterns of students in tertiary institutions in Abia State was the subject of another study conducted by Okeoma F. C. (2012) that is related to this research work. The study was titled "The Influence of Home Movies on the Dressing Patterns of Students in Tertiary Institutions in Abia State." In order to investigate the impact that home movies, often known as Nollywood, have on the clothing patterns of students at higher institutions in Abia State, this study effort is being presented. The questionnaire served as the study tool for the purpose of data collecting. In the study, it was discovered that the outfit designs in home movies highlight African values. Alternatively, the clear practice in Western and foreign films, where the modern tendency is in the switching of roles between the male and female genders, as reflected in the shifting of clothing culture, is in stark contrast. This demonstrates that students at higher institutions in Abia State are influenced by their parents' home movies in terms of their wearing patterns. It is recommended in the research, among other things, that the home movie sector should utilize its medium to promote the very rich cultural values of Nigeria and Africa, which are highlighted in the study. More importantly, the tourist industry should take use of the vast audience that the entertainment industry is attracting in order to re-brand, package, and promote Nigeria as a place of economic opportunity and excellent moral values.

Also included in this research effort is a study by Njoku N.C. (2016), titled "Impact of Nigerian Home Videos/Movie Industry on the Moral Behaviours of Secondary School Students in Ebonyi State of Nigeria," which is empirically examined in this research work and is available online. It was decided to conduct this investigation using a structured questionnaire. In the study's findings, it was discovered that Nigerian films and movies had a detrimental influence on the moral conduct of kids in Ebony State, and that the impact may be mitigated by effective lessons of Christian moral education, among other things. On the basis of the results, suggestions were given on how to guide the use of home movies in such a way that they have a beneficial impact on students' daily life.

Ezeukwu F.C. (2013) conducted research titled "Influence of Televised Violence on SocioEmotional and Academic Adjustment of Students at Federal Tertiary Institutions in Anambra State," which was published in the Journal of Applied Psychology. According to the findings of the research, what types of programs or films include violence, how they impact the respondents, and how they influence their lives and behavior, especially among students, were

investigated. Students under investigation were asked to complete a questionnaire that was aimed to assess the extent to which television violence had an impact on them, as well as their socio-emotional and academic adjustment. The purpose of this research was to assess the type and degree of the impact of violent television programming on undergraduates. Youngsters begin violence after seeing it on television, according to the conclusions of this research. The consequences of this violence are severe for the youths who witness it.

The authors of "The Social Construction of Reality: An Analytical Paper of the Effect of Nollywood Movies" (2010) published a study titled "The Social Construction of Reality: An Analytical Study of the Effect of Nollywood Movies." In this paper, the social construction of reality was explored via an analysis of the influence of Nollywood movies, which was carried out through the use of a survey approach. Nollywood (the Nigerian home video industry) motifs that represent human sacrifices as effective in generating money or achieving success were identified and investigated for their influence on the perception, interpretation, and construction of reality by the audience by the researcher. The survey was performed to a simple random sample group of Nollywood movie watchers in Enugu North. The information gathered was analyzed, and the findings revealed that Nollywood films had an impact on people's perception, interpretation, and (re)production of reality

2.5 Summary of literature review

Recent studies have sought to solve past study limitations by looking beyond the immediate, overt behavioral effects a youngster may or may not exhibit after seeing violent movies. Recent study on children's cognitive abilities and development has shown two significant themes. These include emotional development (kids enjoying and accepting Nollywood brutality) and moral and intellectual development (reasoning and the battle between truth and fiction). Televised violence has several aspects. Various perspectives about Nollywood's impact on secondary school pupils' social behavior. Cultivation theory and social cognitive theory are two examples. All of these hypotheses pertain to television violence, but others claim that Nollywood violence encourages youthful violence.

The empirical papers evaluated revealed no information on how Nollywood movies impact adolescent and juvenile suicide rates. The study aims to contribute to existing research on the impact of Nollywood films on audiences.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

The approaches used to achieve the objectives of the research are covered in this section. The research design, population and sampling techniques/size, the instrument used, its validity and reliability, as well as the data collection tool, data analysis method, and analytical software used for the study are all covered in this section.

3.1 Research Design

According to Nwana(1981), the term "research design" is used to describe a number of decisions made regarding data before they are collected . It offers instructions that point the researcher in the direction of solving the issue, and it may change depending on the type of issue being researched. According to Kothari (2004), a research design is a strategy for finding answers to research questions as well as a plan and a road map. Typically, research design is of two forms, the qualitative and the quantitative variants.

To effectively evaluate Nigerian Movies and the Increase in Suicide Rate among Nigerian Youth and Teenagers, the researcher would use the explanatory design mixed method, which allows the researcher to make use of two research designs. Hence, the research designs for this study are Descriptive Survey and In-depth Interview respectively. This method allows the researcher to collect both quantitative and qualitative data and generalize the outcome of the study on the population.

The descriptive survey research methodology is ideal for investigations that deal with event and public perception, and the survey is a quantitative research design in which social data is collected from a sample of persons through their responses to questionnaires.

The in-depth interview is a qualitative research method that is distinctive because it makes use of small samples to provide thorough context for a subject and also permits nonverbal observation.

However, the explanatory mix-method design was used by the researcher. This merely indicates that the quantitative data collection method was used before the qualitative data collection method.

3.2 Population of the Study

Participants in the Study A study project's population is the totality of all the components, variables, and participants required to draw a result. The population of this study is made up of Covenant University students in Ogun State, who total over 8490 (according to the university's student affairs department). The researcher selected a sample size from that demographic to get reliable results.

3.3 Sampling size

In order to support generalized thinking, the researcher will often select a subset of the population to serve as a representation of the entire population. Due to size, expense, or other constraints, it may not be feasible to directly research every member of the entire population, hence a sample size is required. It has been established that 382 (or 382) respondents are suitable for the study. Taro Yamane's formula, which is available online, says:

$$n = \frac{N}{1 + N(e)^2}$$

Where n is the required sample size from the population under study
N is the whole population that is under study e is the precision or sampling error which is usually 0.05

$$n = \frac{N}{1 + N(e)^2}$$

$$n = \frac{8490}{1 + 8490(0.05)^2}$$

$$\begin{aligned}
n &= \frac{8490}{1} + \\
& \frac{8490(0.0025)}{1} \quad n = \frac{8490}{1} \\
& + 21.225 \\
n &= \frac{8490}{22.225} \\
n &= 382.0
\end{aligned}$$

The researcher would select respondents from the various levels (100 level, 200 level, 300 level, 400 level, 500 level and Postgraduates) students all in Covenant University. The sample size for this research study will be 382 students out of 8490 students in Covenant University.

3.4 Sampling technique

Researchers can deduce information about a community from the results of a subset of the population rather than having to check into every single person through sampling. Reducing the number of participants in a study lowers costs and workload, and it may make it easier to get high-quality data, but this must be balanced against having a big enough sample size with sufficient power to discover a true link.

There are broadly two sampling techniques available: probability sampling and non-probability sampling. In probability sampling, you start with a complete sampling frame of all eligible people from whom to choose your sample. As a result, all eligible individuals have a better chance of being picked for the sample, and the results of your study will be more generalized. Probability sampling techniques are more time-consuming and costly than non-probability sampling techniques. Because you don't start with a full sampling frame in probability sampling, some people have no chance of getting chosen. Non-probability sampling techniques, on the other hand, are less expensive and more practical, making them ideal for exploratory research and hypothesis creation. This study utilized non-probability sampling technique as the researcher used **Convenience Technique**. Convenience sampling is a research technique in which researchers gather fair research data from accessible respondents. Members are regularly approached for participation in the study in a variety of situations.

The questionnaires were distributed as Google forms to students of the university both undergraduates and postgraduates students. Also, the locations and interview guides will be administered through physical meetings with the respondents by the researcher.

3.5 Instrument/Method of Data Collection

The instruments that would be used to gather data for this study are Questionnaires for quantitative and in- depth interview for qualitative. Questionnaire is a series of written questions designed by a researcher which is to be served to respondents to obtain adequate information from them on the topic Nollywood movies and its increase in suicide rate among Youths and teenagers in Nigeria and also in order to fulfil the objectives of the study and also answer the research questions. The questionnaires are structured as open ended and close ended question. In- depth interview is to gather narrative data, where the respondents gain freedom of expressing their opinions during the interview rather than being limited to the predicted responses of the researcher.

A total of three hundred and seventy-six (376) questionnaires would be administered. Also, the total of six (6) interview guides would be used as a template in the field by the researcher. This equals the total number of the sample size for the study. The findings are also utilized to address concerns from research.

3.6 Validity and Reliability of the Instrument

Validity is defined as the degree or capacity of a tool or instrument to measure what is supposed to measure. The questionnaire and the in-depth-interview guide used as instrument were reviewed by a supervisor and scholar who assessed all the features and component parts of the questionnaire and in-depth interview guide for grammatical and ambiguity errors. The instruments were also satisfied to reliable in measuring the variables raised in the study.

3.7 Method of Data Collection

Data collection involves gathering and measuring information on targeted variables in a previously established manner, which enables the researcher to arrive at usable or relevant answers. The questionnaire method of data collection would be utilized here with online or internet methods of data collection being used as a result of the relatively high sample size to curb the amount of limitations that could be faced by the researcher in contacting respondents and in the respondents filling of the questionnaires. A Google form was created for the online survey and sent to the respondents to fill.

Also, the in-depth interview guide was administered on Physical meetings with the interviewees to gather deeper perception and the residents' feelings towards the issue under study.

3.8 Method of Data Analysis

Data Analysis refers to the way in which the collected data will be presented and interpreted in a meaningful way and in which explanations are given for observations. The bio-data of the respondents' and the research questions answered will be analyzed using the frequencies and percentages on demographic variables of the respondents, also the interview guide was analyzed with explanation building technique. The researcher employed the use of google forms, administered questionnaires for the data calculation and data storage. With the use of Statistical Package for Service Solution (SPSS), the quantitative data derived from the received questionnaire would be analyzed and displayed using Tables and charts.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

This chapter was used to present analysis and findings of the study as set out in the research methodology. The study findings are presented to examine ‘NIGERIAN MOVIES AND THE INCREASE IN SUICIDE RATE AMONG NIGERIAN YOUTH AND TEENAGERS.’. As the research instrument, data was acquired through both the questionnaire and the in-depth interview guide. The respondents' socio-demographic data was analysed to gain insight respondents who took part in the survey. The data analysis was completed in accordance with the research objectives in other sections.

4.1 DATA PRESENTATION

4.1.1 RESPONSE RATE

The study targeted 382 respondents in collecting data with regard to ‘NIGERIAN MOVIES AND THE INCREASE IN SUICIDE RATE AMONG NIGERIAN YOUTH AND TEENAGERS. For this study 320 respondents filled-in the questionnaires out of 376 questionnaires distributed and 6 respondents were interviewed making an 85.3% response rate.

4.1.2. ANALYSIS OF SECTION A (DEMOGRAPHIC DATA)

By establishing the respondents' gender, age, and time at Covenant University, the study aimed to ascertain the demographic profile of the respondents. The findings were discussed in the subsequent findings below.

Table 1: Gender of Respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	169	52.8	52.8	52.8
	Male	151	47.2	47.2	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

From table 1, the table implies that female respondents participated more in the study than the male respondents did. This also implies the representation of the respondents in this survey was unbiased.

Table 2: Age of Respondents**AGE**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	16-20	147	45.9	45.9	45.9
	20-30	147	45.9	45.9	91.9
	Above 30	26	8.1	8.1	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 2's demographic information on age indicates that 147 (45.9%) of the respondents were between the ages of 16 and 20 and 147 (45.9%) were between the ages of 21 and 30. The table suggests that the bulk of the respondents were between the ages of 16 and 30, which made up 91.8% of the sample.

Table 3: Level of Respondents

LEVEL

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	100 level	71	22.2	22.2	22.2
	200 level	83	25.9	25.9	48.1
	300 level	72	22.5	22.5	70.6
	400 level	49	15.3	15.3	85.9
	500 level	34	10.6	10.6	96.6
	Postgraduate	11	3.4	3.4	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

From table 3, the table above implies that majority of the respondents are 200 level students which represented 25.9% of the sample.

4.1.2. Analysis of Section B

Research Question 1: To what extent are Nigerian teenagers and youth exposed to Nollywood movies?

To answer this question, items 4, 5, 6, 7 and 8 of the questionnaires were examined.

Item 4: Do you watch Nollywood (Nigerian) Movies?

Table 4: Frequency of watching Nollywood.

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	100	31.3	31.3
	Not much	51	15.9	47.2
	Yes	169	52.8	100.0
	Total	320	100.0	

SOURCE: FIELD SURVEY (2022)

Table 4 reveals that majority of the respondents indicated that yes, they watch Nollywood movies and thus, this implies that the population used in the sample watch Nollywood frequently.

Item 5: What's the major reason why you watch Nollywood movies?

Table 5: Reason for watching Nollywood

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	For educational purposes	64	20.0	20.0
	For personal reasons	81	25.3	45.3
	For relaxation	101	31.6	76.9
	To get relevant information	74	23.1	100.0
	Total	320	100.0	

SOURCE: FIELD SURVEY (2022)

Table 5 implies that majority of the populace watches Nollywood movies for relaxation.

ITEM 6: How do you feel watching Nollywood movies?

Table 6: Feelings towards Nollywood movies

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not Satisfying	81	25.3	25.3	25.3
	Satisfying	122	38.1	38.1	63.4
	Very satisfying	117	36.6	36.6	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 6 reveals that the larger portion of students in covenant university agrees that Nollywood is satisfying to watch.

Item 7: How often do you watch Nollywood in a week?

Table 7: Presence of Nollywood movies viewership

		Frequency	Percent	Valid Percent	Cumulative Percent	
Valid	4 times and above	73	22.8	22.8	22.8	
	Daily	123	38.4	38.4	61.3	<i>SO</i>
	Twice	124	38.8	38.8	100.0	<i>U</i>
	Total	320	100.0	100.0		<i>RCE</i>

FIELD SURVEY (2022)

Table 7 implies that majority of the students sampled more often watch Nollywood movies twice weekly.

Item 8:

How many hours do you spend watching Nollywood movies in a week?

Table 8: Hours spent watching Nollywood movies

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	10-12 hours	113	35.3	35.3	35.3
	12-15 hours	122	38.1	38.1	73.4
	15 hours and above	85	26.6	26.6	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 8 reveals that more students often spend 12-15 hours watching Nollywood movies.

RESEARCH QUESTION 2: What type of content in Nollywood movies do Nigerian teenagers and young people prefer?

To answer this question, items 9, 10, 11, 12 of the questionnaires was examined

Item 9: What type of Nollywood movies do you enjoy watching?

Table 9: Types of Nollywood movies enjoyed

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Action/Adventure	74	23.1	23.1	23.1
	Comedy	115	35.9	35.9	59.1
	Romantic/Epic/Cri	131	40.9	40.9	100.0
	Me				
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 9 reveals that more respondents enjoy watching Nollywood movies based on romance/epic/crime.

Item 10: Do you have a Nollywood favourite actor/actress?

Table 10: Favourite Actor/ Actress

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	114	35.6	35.6	35.6
	Yes	206	64.4	64.4	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 10 reveals that majority of the respondents indicated Yes, they have a favourite Nollywood actor/ actress.

Item 11: Do you like imitating your favourite actor/actress?

Table 11: Imitation of Favourite Actor/ Actress

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	153	47.8	47.8	47.8
	Not sure	53	16.6	16.6	64.4
	Yes	114	35.6	35.6	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 11 reveals that majority of the respondents indicated that they do not like imitating their favourite Nollywood actor/ actress.

Item 12: Do you think Nollywood movies have a negative influence on you as a youth?

Table 12: Nollywood negative influence on youths

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	148	46.3	46.3	46.3
	Not sure	49	15.3	15.3	61.6
	Yes	123	38.4	38.4	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 12 reveals that the majority of the populace sampled indicated that Nollywood movies do not have negative influence on them as youths

RESEARCH QUESTION 3: How do Nollywood movies contribute to the increase in the suicide rate among Nigerian teenagers and young people?

To answer this research question item 14, 15, 16, 17, 18, 19, 20 and 21 were examined.

Item 14: Do you think Nollywood movies contribute to the following social behaviours?
(Suicide)

Table 14: Nollywood Contributions to Suicide

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	130	40.6	40.6	40.6
	Not sure	49	15.3	15.3	55.9
	Yes	141	44.1	44.1	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 14 implies that majority of the respondents which represents 44.1% of the sample indicated that Yes Nollywood contribute to committing suicide.

Item 15: Do you think Nollywood movies contribute to the following social behaviours? (Drug Abuse)

Table 15: Nollywood Contributions to Drug Abuse

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	140	43.8	43.8	43.8
	Not sure	50	15.6	15.6	59.4
	Yes	130	40.6	40.6	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

From the above table, table 15 implies that majority of the respondents which represents 43.8% indicated that No Nollywood does not contribute to drug abuse.

Item 16: Do you think Nollywood movies contribute to the following social behaviours? (Sexual Violence)

Table 16: Nollywood Contributions to Sexual Violence

		Frequency	Percent	Valid Percent	Cumulative Percent
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Valid	No	122	38.1	38.1	38.1
	Not sure	54	16.9	16.9	55.0
	Yes	144	45.0	45.0	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 16 shows that majority of the populace sampled indicated that Yes Nollywood contributes to sexual violence.

Item 17: Do you think Nollywood movies contribute to the following social behaviours? (Vulgar Language)

Table 17: Nollywood Contributions to Vulgar Language

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	129	40.3	40.3	40.3
	Not sure	49	15.3	15.3	55.6
	Yes	142	44.4	44.4	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

From the above table, Table 17 implies that the majority which represents 44.4% of the sample indicated that Yes Nollywood contributes to use of Vulgar language.

Item 18: Do you think Nollywood movies contribute to the following social behaviours?
(Cultism and Violent Crimes)

Table 18: Nollywood contributions to cultism and violent crimes

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	128	40.0	40.0	40.0
	Not sure	50	15.6	15.6	55.6
	Yes	142	44.4	44.4	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 18 implies that the majority which represents 44.4% of the sample indicated that Yes Nollywood contributes to cultism and violent crimes.

Item 19: Do you think Nollywood movies contribute to the following social behaviours?

(Increase in suicide rates)

Table 19: Nollywood contributions to the increase in suicide rates

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	131	40.9	40.9	40.9
	Not sure	63	19.7	19.7	60.6
	Yes	126	39.4	39.4	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 19 implies that 40.9% of the respondents indicated that Nollywood does not contribute to the increase in suicide rates among youths and teenagers while 126 respondents representing 39.4% attested to the fact that Nollywood contributes to the increase in suicide rates among Nigerian youths and teenagers.

Item 20: Have you watched a Nollywood movie that has a suicide scene

Table 20: Nollywood movies with Suicide Scene

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	118	36.9	36.9	36.9
	Not sure	51	15.9	15.9	52.8
	Yes	151	47.2	47.2	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 20 shows that majority of the respondents have seen a Nollywood movie that has a suicide scene in it. And this implies that more students have watched Nollywood movies with suicide scene.

Item 21: Have you in any way had the thought of attempting suicide the same way a movie character committed suicide in a Nollywood movie you watched?

Table 21: Nollywood movies with Suicide Scene

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	139	43.4	43.4	43.4
	Not sure	56	17.5	17.5	60.9
	Yes	125	39.1	39.1	100.0
	Total	320	100.0	100.0	

SOURCE: FIELD SURVEY (2022)

Table 21 implies that majority of the respondents have not had thought of attempting suicide the same way a movie character committed suicide in a Nollywood movie that they watched while 125 respondents representing 39.1% attested to the fact that they have attempted committing suicide the way a Nollywood character committed suicide in a Nollywood movie they watched.

4.2 INDEPTH INTERVIEW

The in-depth interview was conducted on 6 postgraduate students of Covenant University community sampled from the population. The in-depth interview was conducted and analysed using the explanation building model in order to support the quantitative aspect of the study. The interviewees were labelled as Speaker A, B, C, D, E, F in nominal order. Where Q = question and A= Answer

RESEARCH QUESTION 1: TO WHAT EXTENT ARE NIGERIAN TEENAGERS AND YOUTH EXPOSED TO NOLLYWOOD MOVIES?

INTERVIEW Q1:

- DO YOU WATCH NOLLYWOOD (NIGERIAN) MOVIES?
- WHAT IS THE MAJOR REASON WHY YOU WATCH NOLLYWOOD MOVIES?

SPEAKER A: Yes, I do occasionally and I am Nigerian and I am watching Hollywood, so why not give Nollywood a chance.

SPEAKER B: Yes sure. Well, there are some moral lessons that the movie actually portrays and also sometimes during my leisure for relaxation.

SPEAKER C: Yes, I do a lot. I watch it mainly for entertainment.

SPEAKER D: I used too but now generally; I am disinterested in movies. I watch it for entertainment basically.

SPEAKER E: Sometimes yes, I watch at times to see if they have improved. I watch at times to see if they have improved, no offense to them, I try to see if they have improved their content.

SPEAKER F: Yes, I do. I just feel one sense of loyalty watching movies from my country and motherland.

INT A1: It can be deduced that students of Covenant University watch Nollywood movies to a large extent. The majority that is all interviewed specified they watch Nollywood movies even though they all have different reasons for watching it.

Research Question 2: WHAT TYPE OF CONTENT IN NOLLYWOOD MOVIES DO NIGERIAN TEENAGERS AND YOUNG PEOPLE PREFER?

INTERVIEW Q2:

□ WHAT TYPE OF NOLLYWOOD MOVIES DO YOU ENJOY WATCHING?

SPEAKER A: Basically Epic, Romance, Comedy and I love Yoruba movies even though I do not understand Yoruba.

SPEAKER B: I don't think I have a type; I just enjoy the basic Nollywood home videos.

SPEAKER C: Well, Drama, Romance and Comedy though selected.

SPEAKER D: I use to love the romantic ones, especially the ones that used to have fine ladies in it and also the mystical ones.

SPEAKER E: The funny ones, that is comedy.

SPEAKER F: I actually prefer the comedy movies; I really like those ones.

INT A2: The interviewees (s) specified that they enjoy watching various types of Nollywood movies. Majority of the interviewee(s) say they enjoy watching comedy and romance, while others enjoy the classic Nollywood home videos and mystical movies.

INTERVIEW Q3:

□ DO YOU THINK NOLLYWOOD MOVIES HAVE A NEGATIVE INFLUENCE ON YOU AS A YOUTH OR OTHERS IN GENERAL?

SPEAKER A: Personally, Nollywood do not have a negative influence on me but for others, there is a high tendency because they may take it too literal.

SPEAKER B: For me, I don't think Nollywood has a negative influence on me, but for others I might say it does because how people react to things differ, although it impacts me in the positive because I try to learn the morals, but others may see some negative contents and try to inculcate it.

SPEAKER C: Nollywood movies do not have a negative influence on me.

SPEAKER D: Yes, it does actually though to a little extent because there was a time a girl did me strong thing and I started thinking otherwise, the basic suicide thought everyone use to have at first after a major break up.

SPEAKER E: Yes, I would say that because it does not really relate to the everyday life if I am been sincere, they are just trying to make up a life like right from when I was small, I used to think that everything you see on TV is what it is, and people are not gaining anything for instance little children are watching it and all they see is nudity, vulgar display of wealth, cultism, suicide. Etc. and it is not really helping.

SPEAKER F: Oh yes, it does because it does not get to portray the real life especially the new ones, all it portrays is the all-flashy lifestyle making youths feel like they are not doing enough and thereby leading them to engage in societal menace like drug abuse, cultism, suicide. Etc.

INT A3: The majority of the interviewees (s) specified that Nollywood does not have a negative influence on them but on others it may have negative influence on their everyday life. A good number of the interviewee (s) suggests people may see negative contents like Suicide, drug abuse, cultism, etc. and it can influence them, an interviewee suggests that Nollywood have negative impact on him though to a little extent because he once attempted suicide.

Research Question 3: HOW DO NOLLYWOOD MOVIES CONTRIBUTE TO THE INCREASE IN THE SUICIDE RATE AMONG NIGERIAN TEENAGERS AND YOUNG PEOPLE?

INTERVIEW Q4:

□ WHAT SOCIAL BEHAVIOUR DO YOU THINK NOLLYWOOD CONTRIBUTE TO THE SOCIETY EITHER POSITIVE OR NEGATIVE?

SPEAKER A: Well, Nollywood has affected our fashion sense both positively and negatively, also some slangs we use, our names and at times Nollywood exposes youths to all the crazy things available in this age.

SPEAKER B: Positively, the moral lessons is a plus but it is not all of them because nowadays the contents tend to the Hollywood style of movies and they have turned everything into the negative aspect, the Nollywood I use to know then like the super story series and co have positive impacts they portray on we the youths and the negative side, Yoruba movies tends to portray a lot of fetish things that has a lot of rituals and it tends to make people see it as a norm nowadays.

SPEAKER C: For social behavior, I think there is more of negative than positive because most modern Nollywood movies portray the idea that you can go to any length to get wealth and as for positives, they are few but it is more on the negative side.

SPEAKER D: For me, it is more to the negative and this is my opinion and it is based on limited information right now, Nollywood movies I would say stirs up inbuilt desires and this is because they tend to make people try to discover alternative means to make wealth rather than the classic staying through to discover purpose, Nollywood movies these days are basically about money, wives and cars.

SPEAKER E: Negatively, they depict a lot of jealousy, a lot of killings, rituals, they display fake lifestyle but it has been long I have seen a Nollywood movie where someone tried to commit suicide but I have seen a lot where people try to kill others for wealth.

SPEAKER F: Positively, it puts Nigeria in a good light take for instance an outsider watching a Nigerian movie and the person begins to have a good mindset about Nigeria and it is source of foreign exchange and for the negative, they portray content that would make the average citizen want to engage in activities to take them to the top at all means.

INT A4: An average number of the interviewee (s) specified that Nollywood contents mainly depicts negative social behaviours on youths and this is because they depict contents that make people go through desperate methods to get wealth, while others specified that Nollywood contribute positive social behaviours such as name, slangs, foreign exchange and morals in this study.

INTERVIEW Q5:

□ HAVE YOU WATCHED A NOLLYWOOD MOVIE WHERE THERE WAS A SUICIDE CASE AND DO YOU THINK NOLLYWOOD MOVIES LEADS TO THE INCREASE SUICIDE RATE IN NIGERIA?

SPEAKER A: Yes, I have seen, and I would not necessarily say that Nollywood leads to suicide though it is an exposure thing but if someone was going to kill themselves, they would have either way just that they would have gotten new means via Nollywood. So, but in the long run we can attribute the high suicide rate to a few Nollywood movies.

SPEAKER B: Yes, I have seen a suicide case in a Nollywood movie and from that I can deduce that some Nollywood contents leads to the increase in suicide rate in Nigeria.

SPEAKER C: For suicide case, yes now, I have seen few and I can say it does to an extent because suicide is on the high rise now.

SPEAKER D: Suicide in Nollywood movies, it is rare I mean but I have seen a few and it is mainly the villain that killed himself or herself and yes, I feel the rapid suicide rate in Nigeria, some can be attributed to Nollywood because people can say if this character in this movie killed him or herself, then how hard can it be? Not knowing how painful suicide is. I know this because I attempted it one time and its painful.

SPEAKER E: It has been long I have seen a Nollywood movie where someone tried to commit suicide but I have seen a lot where people try to kill others for wealth. But I don't really think Nollywood contribute that much to suicide increase as compared to Hollywood or even Bollywood.

SPEAKER F: For Suicide, I am not sure I have seen any, maybe I did but I have forgotten or I didn't take note, I would not say Nollywood leads to suicide increase because it depends on the persons moral, you can see a suicide scene and choose to ignore or to adapt to it, it is just a case of moral and ethics.

INT A5: Majority of the interviewee(s) specified that they have watched a Nollywood movie where there was a suicide scene in it, while the others say it is rare or they haven't seen any Nollywood movie with a suicide scene.

Also, majority of the interviewee(s) specified that Nollywood contribute to the increased suicide rate because of the way they were displayed in Nollywood movies.

4.3 DISCUSSION OF FINDING

RESEARCH QUESTION 1: To what extent are Nigerian teenagers and youth exposed to Nollywood movies?

Based on the findings from the above analysis from the data as shown in tables 4, 5, 6, 7 and 8 the following can be concluded. People watch Nollywood movies Also, they watch Nollywood movies, mostly for relaxation. They also feel satisfied when watching Nollywood movies. Also, people watch Nollywood movies on a daily basis and spend roughly 12 to 15 hours watching Nollywood movies.

'From the in-depth interview, it can be deduced that student of Covenant University watch

Nollywood movies to a large extent. The majority of those interviewed specified they watch Nollywood movies even though they all have different reasons for watching it but mostly for relaxation.

RESEARCH QUESTION 2: What type of content in Nollywood movies do Nigerian teenagers and young people prefer?

From the data above as shown in tables 9, 10, 11 and 12, the following conclusions were drawn. People watch romantic epic crime and other forms or types of Nollywood movies. They also have favourite actors and also don't imitate those actors or actresses. Also, Nollywood does not have a positive effect but rather a negative effect on youths. This was made known by the research data.

From the in-depth interview the interviewees (s) specified that they enjoy watching various types of Nollywood movies. Majority interviewed say they enjoy watching comedy and romance. The majority of the interviewees (s) specified that Nollywood does not have a negative influence on them but on others it may have negative influence on their everyday life. Majority interviewed suggests people may see negative contents like Suicide, drug abuse, cultism, etc. and it can influence them.

RESEARCH QUESTION 3: How do Nollywood movies contribute to the increase in the suicide rate among Nigerian teenagers and young people?

From the data above in tables 14, 15, 16, 17, 18, 19, 20 and 21 the following can be concluded. Nollywood contribute to a certain extent the increase in suicide rates among Nigerian youths and teenagers. This is as a result of what we watch or what the audience watch and decide to practice in their daily lives has tendency to affect in the long run but not everyone does. There are Nollywood movies with suicide scene and from this, it can be deduced that Nollywood movies contribute to the increase in suicide rates.

From the in-depth interview, majority of the interviewees (s) specified that Nollywood contents mainly depicts negative social behaviour on youths. Also, the interviewee(s) specified that they have watched a Nollywood movie where there was a suicide scene in it and it leads to the increase in suicide rates as it is a contributing factor.

RELATED TO LITERATURE

The result of this research can be related to a study put forth by J. O. Nnabuko (2012), which is titled NOLLYWOOD MOVIES AND NIGERIAN YOUTHS-AN EVALUATION, It claims that since its founding, it has substantially aided in the development of talents and served as a platform for communication and enjoyment. It also cites a number of critics who had previously lauded the talent of the Nollywood industry and expressed concern about the industry's recent shift toward focusing on unfavorable subjects and its detrimental effects on young people's behavior and the country's reputation. From this study, it can be concluded that Nollywood films are bad for Nigerian teenagers and young adults.

RELATED TO THE SOCIAL COGNITIVE THEORY

The result of this research can be related to the Social Cognitive Theory and this idea states that individuals learn by seeing others, particularly when it comes to television. Imitation and identification are two methods in which individuals model (copy) the behavior they perceive, according to the social cognition theory. But in the study of television influence, mass communication theorists find importance in the concept of identification. People can replicate what they see on TV, but not everyone does. Therefore, people can see a movie character commit suicide and choose to model such character or choose to ignore and not carry out the activity just as the character has done. They prefer doing what they desire or will.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0. Introduction

This study looked at **NIGERIAN MOVIES AND THE INCREASE IN SUICIDE RATE AMONG NIGERIAN YOUTH AND TEENAGERS**. The descriptive survey research design

was used to collect quantitative data, while the in-depth interview was used to gather qualitative data for this study. Statistical Product and Service Solution (SPSS) was used to analyse the data gotten from the field. Conclusive statements and recommendations are made which will help in understanding the influence of Nollywood movies on the social behaviour of the youths and teenagers.

The study began with a clear introduction into the background of the use of social media as a tool for information dissemination. The problem was clearly highlighted; objectives and research questions were drawn for the sake of the study.

Chapter two opens with various concepts like history of Nollywood movies in Nigeria, development of Nollywood, meaning of suicide and its causes, and review of selected Nollywood movies and the theories reviewed were cultivation theory and social cognitive theory respectively, to build a theoretical framework. Relevant literature from different communication scholars and researchers was also reviewed and analysed.

In chapter three, the design and the method utilized in this study were discussed. The adopted research design was an explanatory design mixed method (survey and in-depth interview). The sample size was 382. 376 questionnaires were administered to 376 students of Covenant University and 6 interview guides were administered.

Chapter four focused on interpretation, analysis, and discussion of data gathered in the course of this study. This was done by presenting data gathered in tables and charts. Each research question was answered using the analysed data.

Chapter five discussed the summary of the whole project; the conclusion and the researcher's recommendation concerning Nollywood and the increase in suicide rate among Nigeria Youths and teenagers.

5.1. Summary of findings

The findings among others showed that;

1. Majority of students in Covenant University are exposed to watching Nollywood movies for relaxation that they spend 12-15 hours watching movies.

2. The students prefer watching romantic/epic/crime movies; they do so because they find it interesting and entertaining.
3. The study has proven that Nollywood movies can contribute suicide among Nigerian youths and teenagers and it is a contributing factor to the increase in suicide rates among Nigerian youths and teenagers. Though, majority of the students suggests that they have never attempted committing suicide like a movie character did in a Nollywood movie scene.

5.2. Conclusion

The results of this study show that while people watch Nollywood films for entertainment, they also do so to unwind, learn, and keep up with current events.

According to the findings, majority of these students watch Nollywood films, and a significant portion of them do so twice every week.

Nevertheless, Nollywood have the tendency to contribute to suicide and it also facilitates the increase among students negatively who are teenagers and youths to commit suicide and if otherwise, the impact would be short term.

5.3. Recommendations

The study therefore recommends that:

1. Media and film regulatory frameworks (Actors Guild of Nigeria) should stay vigilant in screening Nollywood movie content to ensure the preservation of our current societal norms and values. Producers also need to reorient themselves ethically through seminars, conventions, and awareness campaigns about the different kinds of movies they make.

2. Regulatory agencies should continue to review the educational curriculum of film training institutes in the country, with a focus on the promotion of films that are educational and moral in nature. Given that a significant portion of Covenant University students are exposed to Nollywood films, government organizations like the National Orientation Agency should use this medium to address issues of defiance in order to instill positive attitudes and patriotism among Covenant University students.
3. That educational leaders, the government, family members, school psychologists, and teachers retain colloquia, seminars, and conventions for students on a regular basis to raise awareness about the influence of Nollywood movies (with negative themes) on our youth.

5.4.LIMITATIONOFTHESTUDY

During the course of this research work, a lot of limitations were encountered. Time limitation was a challenge during the course of this work, and the collection of data was also a major challenge. Despite all these difficulties, an effort was made to ensure the project was carried out to meet the objectives.

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APPENDIX

QUESTIONNAIRE ON ‘NOLLYWOOD AND INCREASE IN SUICIDE RATES AMONG NIGERIAN TEENAGERS AND YOUTHS’

Dear Respondents,

My name is Apeji Omeiza Andrew, a final year student of Mountain Top University, Ibafo Ogun State, Nigeria. And I have prepared this questionnaire to support my research into “NIGERIAN MOVIES AND THE INCREASE IN SUICIDE RATE AMONG NIGERIAN YOUTH AND TEENAGERS” in partial fulfilment of the award of a Bachelor of Science (B.Sc.) degree in Mass Communication. Kindly tick and fix in your sincere responses. All answers will be treated with strict confidentiality and used only for academic purposes. Thank You.

SECTION A: Bio Data (Please tick the appropriate option)

1. Gender.
 - a. Male ()
 - b. Female ()

2. Indicate your age bracket.
 - a. 16 - 20 ()
 - b. 21 - 30 ()
 - c. Above 30 years ()

SECTION B: Questions

3. Do you watch Nollywood (Nigerian) Movies?
 - a. Yes ()
 - b. No ()

- c. Not sure ()
4. What's the major reason why you watch Nollywood movies?
- a. To get relevant information ()
 - b. For relaxation ()
 - c. For educational purposes ()
 - d. For personal reasons ()
5. How do you feel watching Nollywood movies?
- a. Very satisfied ()
 - b. Satisfied ()
 - c. Not satisfied ()
6. How often do you watch Nollywood in a week?
- a. Daily ()
 - b. Twice ()
 - c. 4 times and above ()
7. How many hours do you spend watching Nollywood movies in a week?
- a. 10-12 hours ()
 - b. 12-15 hours ()
 - c. 15 hours and above ()
8. What type of Nollywood movies do you enjoy watching?
- a. Romantic / Epic / Crime ()
 - b. Comedy ()
 - c. Action / Adventure ()
9. Do you have a Nollywood favourite actor/actress?
- a. Yes

- b. No
- c. Not Sure

10. Do you like imitating your favourite actor/actress?

- a. Yes
- b. No
- c. Not Sure

11. Do you think Nollywood movies have a negative influence on youths?

- a. Yes
- b. No
- c. Not Sure

Do you think Nollywood movies contribute to the following social behaviours?

12. Suicide

- a) Yes
- b) No
- c) Not sure

13. Drug Abuse

- a) Yes
- b) No
- c) Not Sure

14. Sexual Violence

- a) Yes
- b) No
- c) Not Sure

15. Use of vulgar languages

- a) Yes
- b) No
- c) Not Sure

16. Cultism and Violent conduct

- a) Yes
- b) No
- c) Not Sure

17. Do you feel Nollywood movies are contributing factors to the increase in suicide rate among Nigerian youths and Teenagers?

- a) Yes
- b) No
- c) Not Sure

18. Have you watched a Nollywood that has a suicide scene

- a) Yes
- b) No
- c) Not Sure

19. Have you in any way had the thought of attempting suicide the same way a movie character committed suicide in a Nollywood movie you watched?

- a) Yes
- b) No
- c) Not Sure

INDEPTH INTERVIEW GUIDE: ‘NOLLYWOOD AND INCREASE IN SUICIDE RATES AMONG NIGERIAN TEENAGERS AND YOUTHS’

Questions

Research Question 1:

To what extent are Nigerian teenagers and youth exposed to Nollywood movies?

- Do you watch Nollywood movies?
- What is the major reason why you watch Nollywood Movies?

Research Question 2:

What type of content in Nollywood movies do Nigerian teenagers and young people prefer?

- What type of Nollywood movies do you enjoy watching?
- Do you think Nollywood movies have negative influence on you as a youth?

Research Question 3:

How do Nollywood movies contribute to the increase in the suicide rate among Nigerian teenagers and young people?

- What social behaviour do you think Nollywood contribute to the society either positive or negative?
- Have you watched a Nollywood movie with a suicide scene in it?