

# CHAPTER ONE

## Introduction

### 1.1 Background to the study

Nigeria's Nollywood industry is one of the largest movie industries in the world. Other notable movie industries in the world are Hollywood in the U.S and Bollywood in India. Nigeria's Nollywood movie industry effectively commenced in the early 90's and has developed over time since then. Many people have identified with the movie industry by associating with the first movies that marked the beginning of the industry. One of the movies that heralded the beginning of Nigeria's Nollywood industry is *Living In Bondage* produced by Kenneth Nnebue and directed by Chris Obi Rapu, a movie which x-rays the futility of inordinate material acquisition and cravings for money. Today, there are over two million Nigerian movies since *living in bondage* was produced. The industry employs over 250, 000 persons who work in different categories as directors, actors, producers, script writers etc. It is believed that Nigeria's Nollywood industry makes a turnover of \$20,000,000 annually as an arm of art and entertainment. Nollywood has helped to address many social issues ranging from love, revenge, marriage, jealousy, poverty, power and rape

Cases of rape and violence against women are increasing everyday in Nigeria. The Latin root word "rapere" (which means "to seize or take by force") is where the term "rape" originates. It is compelled, unwanted sexual activity. Sexual assault, which can affect both men and women of any age, is another name for it. As a result, according to Patricia Martin, "rape is the sexual violation of another person, a situation in which a person is forced to have sexual intercourse without giving consent."(11). Sometimes attackers force the victim to perform oral sex, use items for penetration, force the victim to penetrate the attacker, or utilize anal penetration to abuse the victim. Additionally, according to Widman and McNulty,

"those experiencing non-consensual, forced sexual experiences and sexual assault include women, heterosexual men, homosexual men, boys, adolescent males, spouses, girlfriends, boyfriends, prepubescent girls and boys, adolescent girls, children, the elderly, and even infants."(2). Forced sex can be performed over an extended length of time with minimal or no physical harm. Language, context, culture, and sexual orientation can all complicate the problem of consent in sexual settings. Rape happens all around the world, but it is more common in developing nations because the upper class most times use their influence and power on the lower class thereby sexually abusing them and walking away freely with the use of their possessions.

The terms "rape" and "sexual assault" are sometimes used interchangeably. According to Petrak and Hedge "post-traumatic stress disorder (PTSD) can be traumatizing for rape victims"(9). Along with the possibility of pregnancy and sexually transmitted diseases like HIV/AIDS, serious injuries can also happen. The rapist, as well as, in some cultures, the victim's family and relatives, may threaten or use violence against the victim. Cultural expectations of women, which includes prejudice against women, are used to interpret refusal or lack of consent. This is illustrated by the widespread belief that a woman's refusal or lack of consent to sex might be taken as "keep trying" or even "yes." According to Petrak and Hedge, the terms "rape" and "sexual assault" are occasionally used interchangeably. In a way, this forces the males to complain that the women don't communicate with them in a way that allows them to be forced into giving consent. The reason these movies, *The Delivery Boy* and *Dry* were chosen is that they both deal with rape concerns, and once again, the producers are Nigerians who concentrate on Nollywood drama in the hope that those already involved in the system will be able to understand it the best. There won't be any significant or long-lasting national progress until there is justice, equity, and equality for all people.

According to recent statistics found in the internet, two out of every fifty rape cases are reported in Nigeria each month, and despite cases of rape consistently on the rise, the percentage of recorded instances has been steadily declining over time. Most rape cases are propagated or prosecuted by women because they do not have an equal power relationship with men. Nevertheless, this subject has always been covered in numerous Nollywood movies. The movies under scrutiny in this study are Adekunle Adejuyigbe's *The Delivery Boy* and Stephanie Okereke's *Dry*. The two movies were chosen because of their blunt depictions of rape. Findings, however, suggest that there is a silent conspiracy regarding rape incidents. Additionally, rape victims are discouraged from coming forward to report their experiences out of concern for their mental health and social standing. It is also extremely concerning that rapists escape punishment, which leads to the conclusion that Nollywood content creators should use their works to increase Nigerians' awareness by encouraging rape victims to report instances as soon as possible so that criminals can be brought to justice.

According to the 2008 Uniform Crime Reports posted on the internet:

The rate of women raped by men reported to the police was 29.3 per 100,000 inhabitants (UCR, 2008). The rates are much higher in the Midwest (34 per 100,000) than in other parts of the US. In the Northeastern part of the US it is the lowest at 20 per 100,000 inhabitants. The rates in the South (30.4 per 100,000) and West (30.2 per 100,000) are very similar. Rape is also more prevalent in cities (38.2 per 100,000 inhabitants) than in either metropolitan areas (29.3 per 100,000) or non metropolitan areas (23.4 per 100,000).

According to UNICEF data posted on the internet, “1 in 4 Nigerian girls are sexually assaulted before the age of 18.” (11).

Majority of the victims knew their perpetrators and the assault occurred inside uncompleted buildings and the victim's or perpetrators residence. There are numerous myths surrounding rape, and the majority of people feel that it is solely related with violence, harassment, and harshness. Despite this, the problem of rape is generally ignored. Rape, though, goes beyond that. Rape ought to be viewed as a type of sexual conduct in which the subject's consent or will is in opposition to the act. The majority of the time, it is assumed that a victim of rape will have bruises and injuries after the act has been committed. However, not all rape cases demonstrate this. On occasion, a victim may consent to the act in order to avoid bruises and injuries. This does not imply that the victim did so of his or her own free will.

Due to the major issue of female virginity loss, rape was traditionally perceived less as a kind of assault on women and more as a crime against men. In these situations, the law would nullify the engagement and demand money from the rapist to be paid to the woman's household, whose "goods" were "damaged". Omoera and Akinwole claim that “sexual infidelity is seen as a serious transgression of the accepted social standard of morality in the majority of Nigerian traditional societies” (12). As a result, criminals receive harsh punishment. Sadly, the punishment frequently given is biased in favour of the male criminal. The female victim is frequently permanently stigmatized, which may result in her getting divorced or neglected by her husband if she is already married, being socially shunned, which may prevent her from finding a husband-to-be if she is still single. Where the community is still firmly rooted in its long-standing customs, the lady may occasionally be given the death penalty. Due to parents' desire to preserve their daughters' honor and keep their family out of the public eye, many incidents go unreported. This finding was supported by the 2006

Amnesty International Report on Nigeria, which described the judicial and legal system in Nigeria with regard to rape. Many rape victims remain silent and avoid talking about the incident in order to prevent this socio-cultural effect frequently referred to as stigmatization. Instead, they suffer the physical and psychological consequences in silence. Rape victims continue to practice a culture of silence in the absence of any support from the law or society. Authorities in Nigeria, both at the federal and state levels, seem to have failed to appropriately handle gender-based violence, including rape. There are not many federal or state laws that make violence against women illegal, and the majority of the legislation that non-governmental organizations have started are still pending. Media representation, particularly the creation of numerous rape-related Nigerian films, graphically reflects lax legal standards, socio-cultural complacency, and victim silences. The movie *The Delivery Boy* by Adekunle Adejuyigbe demonstrates that the female gender is not the only victim of rape, males get raped too

## **1.2 Statement of the problem**

There is a general consensus in research especially in the humanities that whenever the word rape is used, the understanding is that an adult male has violated a young girl. This kind of skewed presentation and understanding of rape gives a limited overview of the real meaning of rape. While we agree that girls constitute a larger percentage of rape victims. However, this study using Adejuyigbe's *The Delivery Boy* argues that the boy child can also be a victim of rape. In addition, many writers argue that perpetrators of rape are never caught therefore they walk away free. This study also demonstrates that rapists walk away free because the victims are always unwilling to talk about their experiences or reveal the identity of those that raped them. Generally, this study maintains that rape cut across genders and that justifies the title of this study.

### **1.3 Aim and objectives of the study**

The aim of this study is to demonstrate that rape and sexual violence cuts across different genders either as victims or perpetrators using two Nollywood movies, *The Delivery Boy* and *Dry*. The specific objectives are:

- i. To demonstrate that male and female are often victims of various forms of sexual violence
- ii. To show that rape victims always maintain silence for fear of losing their mental wellbeing and status in the society
- iii. To demonstrate that through the movie industry in Nigeria, rape and sexual violence can be exposed, and
- iv. To show that sexual violence contributes to trauma and death in the society.

### **1.4 Significance of the study**

This study is significant because it demonstrates that rape cuts across all the different genders. According to the statistics found on the internet, ages 12-34 are the highest risk years for rape and sexual assault. Concern is being raised since the topic of rape has been present in Nollywood movies for so long. Since the media always draws inspiration from social trends, the fact that the Nigerian movie industry creates movies with rape as a central theme demonstrates the pattern of events within Nigeria's socio-cultural development. As was already said, rape is a sort of sexual assault that typically involves sexual contact or other types of sexual penetration carried out against a person without that person's consent. The act may be carried out by the use of physical force, coercion, abuse of power, or against a person who is unable to provide valid consent due to being unconscious, disabled, intellectually

handicapped, or being younger than the legal consent age. The choice of these movies, *The Delivery Boy* and *Dry* is because these movies address rape issues and again the producers are Nigerians whose works focus on Nollywood drama with the belief that it can be best understood by those in the system.

### **1.5 Research questions**

This research is guided by the following questions:

- i. Is the female gender the only victim of various forms of sexual assault?
- ii. Does rape play a tragic role in the victim's life?
- iii. Does the movie industry in Nigeria project rape and sexual assault?
- iv. Do sexual violence and rape contribute to trauma and death in the society?

### **1.6 Definition of terms**

For clarity purposes, the key words in this research are hereby defined as follows:

**Rape:** Rape is an unlawful sexual activity, usually involving sexual contact, carried out against the victim's will, either by force or the threat of force, or in the presence of a person who is incapable of giving their consent under the law due to their age, their status as a minor, a mental illness, a mental deficiency, intoxication, unconsciousness, or deception.

**Gender:** Gender refers to the characteristics of women, men, girls and boys that are socially constructed. This encompasses the expectations, mannerisms, and roles that come with being a woman, man, boy, or girl as well as how they interact with one another. Despite being born both male and female, people learn to be boys and girls who later develop into women and men.

**Violence:** Violence is when someone causes harm or distress. It can take many different forms, from showing someone disrespect to causing them emotional or physical harm. The perpetrators of abuse frequently prey on the victim.

**Silence:** Silence means complete absence of sound. It means to be prohibited or prevented from speaking.

**Victim:** Victim is a person who has come to feel helpless and passive in the face of ill-treatment. It is a person harmed, injured or killed as a result of an accident, event or action.

## **1.7 Research Methodology**

This study uses qualitative and descriptive method using movie thematic analysis derived from the scenes on screen. In the movies, themes of sexual abuse and rape are thoroughly investigated and interpreted. The study uses the theory of feminism which argues for fairness in the treatment of women and girls and also for men and boys. The primary source of analysis for this study is the two movies, while the secondary sources are derived from the internet, magazines and other critical works based on film studies.

## **1.8 Theoretical framework**

### **Feminism**

Feminism is an aspect of gender studies that focuses on analyzing gender inequality. Promise Adiele contends that feminism is more about "fair treatment than equality"(10). Sojourner Truth addressed that "the issue of women having limited rights due to men's flawed perception of women"(12). She claims that "the main cause of rape is the "domination and objectification of women." (37). Chaman Nahal in his article, *Feminism in English fiction*



defines feminism as “a mode of existence in which the woman is free of the dependence syndrome” (12). Many people mistakenly think that feminist thought primarily focuses on girls and women and that its fundamental purpose is to advance the idea that women are superior to males. In actuality, feminist theory has always been about examining society from a perspective that sheds light on the factors that contribute to oppression, inequality, and injustice and, in doing so, encourages the quest of justice and equality. That being said, much feminist theory has focused on how women and girls interact with and experience society because their perspectives and experiences have historically been excluded from social theory and social science for years. This has helped to ensure that the other half of the world's population is included in how we perceive and comprehend social forces, relations, and issues. While most feminist theorists throughout history have been women, people of all genders can be found working in the discipline today. By shifting the focus of social theory away from the perspectives and experiences of men, feminist theorists have created social theories that are more inclusive and creative than those that assume the social actor to always be a man. Part of what makes feminist theory creative and inclusive is that it often considers how systems of power and oppression interact, which is to say it does not just focus on gendered power and oppression, but on how this might intersect with systemic racism, a hierarchical class system, sexuality, nationality, and (dis)ability, among other things. Some feminist theory provides an analytic framework for understanding how women's location in and experience of social situations differ from men's.

Both females and males who identify themselves as feminists disagree on many things. That being said, most feminists agree on five basic principles: working to increase equality, expanding human choice, eliminating gender stratification, ending sexual violence & promoting sexual freedom. There are three basic forms of feminism: liberal, social and radical feminism. Throughout most of Western history, women were confined to

the domestic sphere, while public life was reserved for men. In medieval Europe, women were denied the right to own property, to study, or to participate in public life. At the end of the 19th century in France, they were still compelled to cover their heads in public, and, in parts of Germany, a husband still had the right to sell his wife. Even as late as the early 20th century, women could neither vote nor hold elective office in Europe and in most of the United States where several territories and states granted women's suffrage long before the federal government did so. Women were prevented from conducting business without a male representative, be it father, brother, husband, legal agent, or even son. Married women could not exercise control over their own children without the permission of their husbands. Moreover, women had little or no access to education and were barred from most professions. In some parts of the world, such restrictions on women continue today. Influenced by the postmodernist movement in the academy, feminists sought to question, reclaim, and redefine the ideas, words, and media that have transmitted ideas about womanhood, gender, beauty, sexuality, femininity, and masculinity, among other things. There was a decided shift in perceptions of gender, with the notion that there are some characteristics that are strictly male and others that are strictly female giving way to the concept of a gender continuum. From this perspective each person is seen as possessing, expressing, and suppressing the full range of traits that had previously been associated with one gender or the other. Feminism has altered predominant perspectives in a wide range of areas within western society, ranging from culture to law. Feminist activists have campaigned for women's legal rights for women's right to bodily integrity and autonomy, for protection of women and girls from domestic violence, sexual harassment and rape. The underline premise of feminism is to seek women's equality and justice in every sphere of life and create opportunities for women to have the same access to the resources that are otherwise freely available to men. The history of every civilization shows that women have always been subordinated to a position where they have no means to

re-claim their unique identity unless and until they revisit the history, explore it and finally re-establish it through their own experiences and insights. In order to explore their own unique identity, women have to define themselves against the male informed ideals and beliefs that are passed down from generation to generation. These beliefs have produced dominant system by creating female subjects who are conditioned to accept the values of the system. The feminist thinkers call these notions into question by showing a protest and resistance to masculine coded codes of conduct. They ground their counter arguments in the theoretical and philosophical framework while taking historical revision of the history to re-establish nascent feminist literary canon. Therefore, feminist literary theory is the extension of feminism into theoretical or philosophical frame work to analyse causes behind. Since women's writing was marginalized from mainstream culture and literature, the fundamental tenet of feminist theory continues to be that male writers have dominated the field of literature since the dawn of human civilization. In fact, women were stigmatized from taking on social duties in the public or private sector that would have improved their financial situation. Furthermore, patriarchal social norms and the notion that males are naturally superior to women prevented them from pursuing their creative aspirations.. Women needed to resist the repressive ideology and practice of patriarchy through alternative narratives that would give women a safe space for experimentation and the development of a unique artistic genre. A number of resistance efforts against the idea of patriarchy, social injustice, and the role of capitalism in the oppression of women gave rise to the social movement known as feminism.

## CHAPTER TWO

### 2.0 Literature Review

Connell and Cassandra, state that "our ultimate goal is to eliminate rape, and that goal cannot be realized without a dramatic overhaul of our society," (16). The tools and plans to overhaul the society which will eliminate rape were not stated by Conell and Cassandra. However, there is no assurance that if the society is overhauled, rape will be eliminated completely because the psychological state of the rapists cannot be changed by this. Brownmiller writes that women never talk about rape because they do not want to be open about a "crime against their physical integrity,"(12) which explains why the public is unaware of the prevalence of rape. It has been observed that victims refuse to share their experiences or report the incident because people do not tend to believe them especially when bruises and injuries are not sustained on the body of the victim and in most cases when the perpetrator belongs to the upper class, power and influence are used to oppress the victim. Brownmiller, claims that "both academia and the general public disregard rape instances" (20). Rape cases are most times disregarded because the victims do not want to share their experience, evidences are however not present even if the experience is shared, the fear of losing the case causes most people to disregard certain rape cases. It can be worsened by police complacency in handling rape cases, as well as victim blaming, authorities' reluctance to go against patriarchal cultural norms, and rape victims' and their families' worries of stigmatization. Brownmiller argue that "rape is woven into the social fabric of a society, where patriarchal worldviews laced with misogyny and gender inequity are passed down from generation to generation, resulting in widespread social and institutional acceptance of rape" (10). One explanation for the ubiquity of these misconceptions is that only "bad" or "misbehaving"

women are raped. If this notion is true, kids below the age of five should not get raped because they have committed no harm nor damage. It should be understood that rape deals with the psychological state of the perpetrator therefore, one does not have to commit an offence before a victim can get raped. One widespread rape myth is that no rape occurs at random. This fosters the notion that raped women were raped for a cause, and that they deserved it. It is mostly believed that a woman gets raped because of her mode of dressing and lifestyle. It is believed that the woman must have seduced her perpetrator before such an action can be carried out on her. If this notion is true, females who go through slow growth and cover up their entire body should not get raped but we have these cases which shows us that the act of a perpetrator on the victim deals with the mind and not the physical features of the victim. Due to the belief that sharing their experience would ultimately injure or penalize them, women often chose not to report rapes after they had already occurred or after the victim acknowledged having been violated. Women do not disclose their rapes for a variety of reasons, including not wanting to bring attention to themselves, not wanting to have to recall what had happened, and not wanting anyone to find out and ruin their reputation. The victims tend to live with rape trauma all through their life time, the only pacification they tend to get is if the perpetrator is brought to justice, this can only be done when the rape experiences are reported to the right people who are ready to fight without looking at the risks. Brownmiller clearly presents that “any woman, regardless of age, size, form, ethnicity, or social status, can be a victim of rape. Second, any guy, not just "evil" or "mentally ill" males, can be a rapist, contrary to popular belief in prior decades” (24). Because rape can now harm anyone, there is no safe way for men and women to avoid it. According to a study posted on the internet, some rape myths that were generally held on the basis of who would be raped were that the victim is always "young, irresponsible and beautiful," or that they are "lose" women who "welcome rape" by agitating men." (31). On a yearly basis, we come

across thousands of cases on little kids and infants, we cannot say children of this age range welcome rape which makes this notion false. According to Diana Russel “rape cases in which both parties previously knew one another were coined as "acquaintance rape"(33). According to Ann Burnett, the concept of rape explains “how society perceives and behaves towards rape victims and rape perpetrators”(31). A number of rape myths that are held are "no means yes”, women can resist rape if they really wanted to," "women who are raped are promiscuous therefore "asking to be raped," and "women who are raped are promiscuous therefore "asking to be raped." In addition, many women falsely report rape to protect their own reputations or because they are angry with the "perpetrator" and want to. A lot of women lure men into raping them to blackmail them or satisfy their sexual fantasy. One argument why rape myths are so prevalent in society is that they are maintained by societal norms. Men in positions of power influence how women are portrayed in the media, women's censorship of their bodies and voices, and so on, forcing women to conform to gender stereotypes produced by the dominant culture. The male’s language dominance in society generates the concept of a "slutty lady," forcing women to begin to regulate their behavior in fear of how they would be seen within the rape culture. One effect of rape on women is a lack of awareness or ambiguity surrounding the concept of permission and rape. Burnett's study examined college women's rape experiences, indicating that |”many students couldn't define the term rape, didn't feel consent had to be verbal, and thought sexual consent was always imprecise and difficult to determine” (15). In most cases when a perpetrator is carrying out the abuse on a victim, it doesn’t come to realization that he is abusing a victim until he is being told so verbally. Most victims feel the need not to make an attempt to stop the perpetrator so as not to get killed or suffer from injuries and further pain that can be inflicted on them by the perpetrator. Women in the survey also assumed that males expected sex in exchange for drinks or dinner so when they do not get that willingly, they venture into force

and abuse. Women believe they had caused the rape because they were unaware of what it was and because of how they were acting or what they were wearing. Some women did not report rapes if they did not meet the stereotype of rape, bodily injury, and force committed by a stranger because their stories will not be believed. When raped by someone they knew, women were less likely to classify the incident as rape. As a result, they were unable to report the event or rape because they were either confused about what had occurred or believed it was their responsibility.

Finally, rape can be traced to the historical treatment of women as a mechanism used to oppress and control women.

## CHAPTER THREE

### 3.0 Movie analysis

In *The Delivery Boy*, after the opening credits, two men are seen seated next to each other in a small room. Jamal Ibrahim is one of them and he is looking out of the window. The other, Charles Etubiebi, is eating something and conversing, and the first man just occasionally joins in. The men enter the next room to pray after hearing the call to prayer. During prayer, the second man begins to tremble and tells the first man, whom he addresses as Amir, that he has been poisoned. The first man discovers that Amir poisoned him when he refuses to get the first aid kit. Amir and the other man battle over the key to the diary, which is locked in the same cabinet as the first-aid kit. Amir is irritated by the second man because he locks the cabinet and swallows the key before falling asleep. He approaches a barrel, retrieves a suicide bomber vest, and fastens it to himself. Amir departs the structure. The scene shifts to a car on a city street where a man engages a sex worker (Jemima Osunde). After finishing, the man gives the sex worker some money, and she enters the adjacent St. Luke's Hospital. There is a contribution box for "saving Chidi's life" on the desk of the receptionist (Aina Oladeji), and it says on the box that only a small percentage of the required monies have been given. The woman updates the sign and donates 1,000 Nigerian Naira, firmly setting the film in that country. The camera reveals a significant amount of swelling on the right side of the sex worker's face, and she declines the receptionist's invitation to visit "him," Chidi, whom she just donated blood to save. Amir is seen reading a piece of paper he is holding as the camera wanders down a city street before hiding under a car. When Amir gets a call, a flashback of a



much younger Amir (Master Adebulugbe) hearing a ringtone in the space as a child occurs. Young Amir grabs a piece of paper and hastily hides it in his palm before a man (Jude Chukwuka) enters the room to answer the phone. The camera then cuts to a car on a city road where a man is talking on the phone. The caller introduces the person as Mallam Sadan, and he is speaking with Sister Dorcas (Kehinde Fasuyi), who tells him that "the documents are ready," over the phone. Mallam Sadan orders that she "take them to Ofili at the new residence," but she is unable to discover the location. Amir is holding the paper with the address on it, so she is unable to find the address anywhere. Ofili will send Sister Dorcas the address, according to Mallam Sadan. Amir replies that his name is Joseph when Mallam calls for him. According to Mallam, Amir is his new family's name, and the two are now "father and son." Amir is hugged by Mallam, and the flashback is over. Amir is hiding in the vehicle as a car comes up next to it. The gate of the building he has arrived at is closed, the driver (Chris Iheuwa) laments. The driver of the automobile freezes in fear as Amir approaches and places a knife to his throat. Amir requests to know the location of Mallam Sadan. Amir stabs the driver in the leg after hearing him argue. The driver claims that he is unaware and simply manages "small logistics." The driver suggests Sister Dorcas to Amir because she might know.

The driver calls the other man (Abiodun Falana) Sule as he leaves the building, but Amir warns Sule not to come near him or the driver otherwise he will murder him. The driver sobs even harder as Sule comes back inside. For Sister Dorcas, Amir asks the driver's address. As soon as Amir receives the address, the driver offers to take him to Sister Dorcas' home in exchange for his life by using his truck. Some sex workers are patrolling the city's red light district in a different part of town. Nkem is dissatisfied with the money given to her by her customer, she then snatches all of her customer's money, and flees. The driver, who is pleading with Amir to go to the hospital because he is losing a lot of blood, is leading him

along a dark road. The driver smashes the automobile after passing out from blood loss. This is seen by nearby bystanders. Amir stabs the driver after feeling for a pulse, then flees. Collectively, the onlookers decide to pursue Amir after observing him knife the driver. The client of the sex worker is pursuing her to recover the money she stole from him. The sex worker and Amir both concealed in the same compact, exposed wagon. They stare at each other serenely for some time. The sex worker's name is Nkem. Amir declares his self. Amir asks if she is aware of the address he forced the driver to give him. When Nkem inquires as to "What's in it for me," Amir offers her money. Nkem tells the woman that she needs to change out of her sex business outfit before they arrive at the place. Amir refuses to tell her what the address is for.

Amir's poisoned victim, who is still conscious, contacts Mallam Sadan from the house where the movie started. He tells Mallam that Amir has left the structure and that the poison Amir slipped him was only a sedative, not a lethal dose. Mallam claimed that Amir "lost his nerve." Mallam insists that everything proceed as planned and that "the package" be delivered by tomorrow am. According to Mallam, a different delivery lad would be dispatched to pick up the parcel. However, he informs him that Amir has left with the item. At this point, it is clear that "the package" refers to Amir's suicide bomber outfit. Amir and Nkem arrive at Nkem's residence. Amir calls Nkem a "shameless woman" in Hausa and reprimands her for changing in front of him. Nkem responds, displaying her command of Hausa. As Amir adjusts his outfit, Nkem notices the suicide bomber vest he is wearing. She wonders why she doesn't feel scared now that she knows he's a suicide bomber and that she's been paid to take him to the place given to her. She has no intention of interfering with his business once he arrives here. Amir and Nkem are the drivers of a calm man's taxi (Muyiwa Ayoola). Amir is becoming agitated. Nkem informs him that having patience is a virtue. Amir's retort, "What does a whore know about virtue?" offends Nkem. She tells Amir that she is powerless to

switch careers. She asserts that her dying brother, Chidi, who she has previously donated to, is her brother and that the operation will cost 5 million naira. She asks Amir about potential financial sources. Amir points out that the individual selling recharge cards on the side of the road is earning money without becoming involved in prostitution. Nkem asserts that she can't rapidly enough make \$5 million in that manner. When Amir asks if she has made \$5 million by prostitution, he implies that her current strategy is useless. Nkem's brother Chidi ought to look after himself, says Amir. Chidi is just 13 years old, which Nkem complains to, but Amir responds that he was capable of controlling himself at age 11. Chidi tried to defend Nkem when he saw his uncle having sex with him when he came home from school early, according to Nkem, but was pushed down the stairs and fractured his skull. Nkem claims that since she was eight years old, her uncle has been groping her and that he only paid for Chidi's tuition if she consented to have sex with him. She should have stopped the uncle, according to Amir, as soon as she understood what he was doing was wrong. Nkem allegedly burned her face with a waffle iron when she was having her period and tried to stop him, giving her a scarred appearance. Nkem asks rhetorically how she could have stopped her uncle. If Chidi dies, Nkem claims that everything she has endured in order to help her will have been in vain. According to Amir, Nkem died as a result of whoring herself off and is no longer alive. Nkem and Amir have already gotten out of the car and are where they need to be. Amir compensates Nkem for his efforts. When questioned if he knows the residents, Amir avoids answering. The Little Saints Chapel and Orphanage is the building that Amir approaches. Amir has a striking crimson bag with him. He knocks on the metal door as he approaches. The man who opens the door instructs Amir to wait inside the chapel while he goes to find Sister Dorcas and inform her of Amir's arrival. Sister Dorcas enters the orphanage. She is a frail, short woman. Amir is both Joseph and Amir to her, and she is pleased to see him. The person who allowed Amir inside approaches him from behind and prepares to stab him with a

large machete. Amir removes the machete from its sheath and rips the attacker's head open as soon as Sister Dorcas grants the man permission to assault Amir. Amir inquires since Sister Dorcas only gave him that name after he left her orphanage as a little boy. Through his inquiry, Amir learns that Mallam and Sister Dorcas are working together. Sister Dorcas shoots Amir while concealing a small weapon in her baggy clothing. Sister Dorcas regrets having to fire a gun."one of my own children." Amir is accused of being unappreciative of Mallam by Sister Dorcas. Sister Dorcas tells Amir that she works with Mallam to get the money needed to feed all the children at the orphanage. Amir notifies Sister Dorcas that he is no longer accepted by Mallam's group. Amir's mother is allegedly to blame for putting him in the orphanage in the first place, according to Sister Dorcas. He snatches her gun and stabs Sister Dorcas as she is explaining why she must murder Amir. Amir falls to the ground and is immobile. Nkem walks into the chapel. She takes Amir's knapsack and opens it. It has a lot of money in it. The man that Amir sedated arrives on a motorcycle outside the orphanage just as Nkem is gently, painstakingly guiding Amir out of the premises. The man phones Mallam to give him an update. Mallam orders the man to follow them, make sure they're alone, and then murder them. Nkem claims she is taking Amir to the only healthcare worker she knows because they are unable to get him to the hospital. He'd get in problems because of his suicide bomber outfit. Nkem emphasizes that the healthcare professional in question is an abortion specialist. Nkem and Amir come to a halt before the abortion doctor's house, and Nkem instructs Amir to take off "that thing under your clothes," the suicide bomber vest. Nkem discovers a map in Amir's bag that shows the location of the hospital where Chidi is being treated. Amir collapses due to blood loss. Amir awakens inside the building, shirtless and without his suicide vest, with an IV drip in his arm. In the next room, the abortion doctor (Mahin Nosa Itotoi), a middle-aged lady, is watching television and laughing with Nkem, who is far more concerned about Amir's survival. A curtain separates the two rooms. The

abortionist has discovered that Amir intends to commit a crime, but she is unconcerned because she believes she will be paid in full. Amir walks into the same room as Nkem and the doctor, and the doctor returns him to the bed where he awoke. "Matron Dora of the Matron Dora Specialist Hospital," the doctor introduces herself. The man Amir sedated is standing outside Matron Dora's house. He phones Mallam and informs him that Amir and Nkem have been inside the building where the man is for some time. The man advises that they try to reason with Amir, but Mallam orders that Amir be killed on sight. The man points out that Amir had the ability to kill him but chose not to. Mallam claims that if given the chance, Amir would still kill the man. The man declares that he will follow Mallam's commands. Amir tries to leave Matron Dora's house, but she informs him that it will break the stitches and she will charge him double money from Nkem, who tells Amir that she wants to talk to him before he leaves to perform his business.

Nkem demands privacy from Matron Dora before asking if he was ordered to bomb St. Luke's Hospital, where Chidi is recovering from his injuries. Amir informs her that he does not intend to carry out his orders, despite the fact that his orders were to bomb St. Luke's Hospital. Nkem is overjoyed. Amir tells her that Mallam has most likely already dispatched another "delivery boy" to blow the hospital. Nkem believes Amir must assassinate Mallam. Amir hushes Nkem, suspecting Matron Dora has been quiet for some time. Nkem enters the adjacent room, insisting that Matron Dora is only sleeping. From Nkem's perspective, Matron Dora looks to be sleeping on the couch, but she soon learns that Matron Dora is no longer alive. When Amir hears the man move, he dashes into the adjacent room, grabs Nkem, and pulls her into the room with the hospital bed, saving her life. When the man enters the room, the three start fighting. Nkem attempts to strike the man, but he slices her with the knife and shoves her to the ground. Nkem descends and comes to a halt. He calls the man Kazeem just before he tries to stab Amir. Kazeem, the man, does not listen and tries to stab Amir. Amir,

on the other hand, stabs Kazeem with a knife he discovers in the room. Amir begins to persuade Kazeem . Amir, like Kazeem, points out that Amir could have murdered Kazeem but chose not to. Amir confesses that his purpose is to assassinate Mallam Sadan. Kazeem wonders why Mallam, who serves God, is Amir's adversary. Mallam, according to Amir, serves just himself and is "filthy." Amir claims that Mallam taught his young disciples everything they know about the Qur'an and their religion. Mallam phones Kazeem, but he does not answer. Amir indicates that Mallam perverted Islam to suit his needs and claims that Malik was one of Mallam's victims. Amir regrets reporting Malik for allegedly telling lies. The phone continues to ring. Kazeem answers the phone and tells Mallam that he has murdered Amir. Amir is told by Kazeem to "disappear." Kazeem claims he will meet Mallam and other followers in a mosque on Fatai Street. Amir instructs Kazeem to return home, hinting that Amir intends to bomb the mosque. . Amir awakens Nkem and informs her that he intends to murder Mallam, which makes her glad, and she hugs Amir. Nkem is perplexed when Amir recoils. She asks if he's ever been "intimate," and he answers he has, but not with a woman. Amir claims that the individual who organized his adoption from the orphanage was named Ofili. Amir recalls threatening the driver whom he later stabbed, hinting that Ofili is that driver. Amir claims that Ofili took him to meet his new father, Mallam Sadan, in the present Amir recalls the earlier scene in which Amir addressed himself as Joseph and Mallam spoke with Sister Dorcas. According to the adoption documents, Amir is Mallam's father, yet "we did things that a father and son should never do!" He went on to allege that he, too, had been sexually abused, but by Mallam. The sexual abuse persisted over the course of the weekend. Amir, on the other hand, does not consider it abuse because Mallam treated him with kindness. Mallam then incarcerated him in a religious camp to indoctrinate him where Amir met Malik. After Amir and Malik became friends, Malik told Amir about being sexually abused by Mallam. This implies that the "lies" described earlier by Amir were

Malik's accounts of sexual abuse at the hands of Mallam. Amir got envious because he saw the abuse as a sign of love, and he assumed Mallam only loved him. Nkem gently tells Amir he was never special to Mallam. She explains that Amir was manipulated. Amir tells Nkem when and where he intends to assassinate Mallam. Nkem hands up the suicide vest to Amir. Amir explains that the man he fought was not Malik, and that Malik came from a different orphanage. Amir admits that after reporting Malik's "lies" about abuse, Amir and the other kid followers stoned Malik via shame and need for affection. Amir hides himself behind a robe, including his face, so Mallam cannot see him. He offers Nkem enough money to pay for Chidi's procedures before leaving the premises, which causes her to cry. Amir collapses again, making Nkem cry even harder.

When Amir comes to, he discovers a note from Nkem. She had taken the suicide vest and all of the money that Amir had given her. She also seized Amir's white robe, which he intended to use to cover the vest. The letter makes it plain that Nkem intends to commit herself, and she requests that Amir spare Chidi and himself. The camera cuts between Amir reading the letter and Nkem approaching Mallam and detonating the vest. Mallam remains still until the vest detonates, implying that he will almost probably perish in the explosion. Amir is knocked down by the blast's shockwave. He gets to his feet and stares out the window

*Dry* as a film tells the story a thirteen-year-old girl who was compelled by her parents into marriage to an older man. Her opposition to the marriage is insufficient; they take the money, and when she moves to her husband's residence, she is raped on the first night, resulting in her pregnancy. She is too young to have a child, the child dies during birth, and she has VVF. The sickness finally stigmatizes her; her community accuses her of witchcraft and infidelity. All because of a lack of understanding of what VVF is. For many young girls in our society, forced marriage is a reality. When adolescents reach a certain age, society believes it is appropriate to discuss marriage with them. They believe it is proper to marry them off, which

is the terrible error Halima's parents make. Despite her protests, they release their daughter. When she tears, her mother tells her, "Stop crying, you are too young to understand," implying that she is too young to understand marriage but not too young to be a wife, which is both convenient and culturally acceptable.

The narrative we are told involves a sixty-year-old man who has a crush on a thirteen-year-old girl. He can't help but smile as Halima goes past him. When he tries to rape her, she repeatedly calls him uncle; he chooses to disregard her appeal. He continues notwithstanding because he is sick in the head. Nobody asks him when he rapes her and she misidentifies it as a beating; it is her role as a wife, so they instead ask her what she did to overwork him. The monologue at the Senate House perfectly captures the film. Child abuse, in any form, is difficult to discuss. Children require protection, and there are many more girls with promise and strength like Halima, but there are factors at work, including family. They don't want them to get better, to be better. They desire to be included in society's definition of life. They are not given the opportunity to excel on their own terms. VVF is misinterpreted as adultery by Halima since her people adhere to an old belief. The wound Halima bears will never heal because it was started with no intention of being completed. Her purity was traded for the sake of culture; her family decided to give her to a husband rather than to school. It destroys them and, most importantly, it causes more grief to Halima's birth mother, played by Stephanie Okereke. It completes a circle from which Halima's mother previously escaped. As Dr. Zara, Stephanie Linus is flawless in *Dry*. It is Dr. Zara's story, as well as Halima's, as played by Zubaida Fagge, and they work so hard to create such believable characters that it crushes the heart. They are amazing. The performance is excellent, and it is evident how much effort was put into it. It is not one of those hurried undertakings designed to satisfy our appetite for activity. It is a film that is passionate but controlled. This film will be relevant for



a long time, particularly if the government does not impose stringent regulations against underage marriage. It is past time to abandon antiquated culture.

Both films address the subject of silence and abuse, and because society is defined by anyone, it is vital for us to work society to comfort us, to move for us, and one way we can do so is by eradicating early marriage, which is the teaching Stephanie Linus presents us with *Dry*. The story begins in Katsina-Ala with the family of Alhaji Sani and Mallam Ibrahim (Rabiu Rikadawa) negotiating the marriage of Halima, a 13-year-old girl. Halima hates the proposal but is powerless to oppose the patriarchal hegemonic powers that weigh over her. She confides in her mother thus:

Halima: M'ma, I don't want to marry now...

Hadiza: Halima, you are too young to understand these things. You are young and this is the right time; when you are old and worn out, who will marry you? ... Your father wants the best for you.

Halima: Why me? I don't want to go with him... Mother please!

Hadiza: Aha! You are very young and healthy. Very soon you will become a mother

(03:25)

In the film story, all the women in the traditional scenery are self-effaced victims of this patriarchal contraption. Hajia, Hadiza, Bilikisu, Dilialiya all are victims of abuse. Sani justifies his constant rape and abuse of Halima thus: Did your mother not prepare you for the role of a wife, eh? Don't be stubborn with me; when I come here next time I expect complete submission! (*Dry* 00:13:00). The conversation that ensues after Halima's molestation in the hands of Sani and her escape to her father's house reveals the role the women in *Dry* play in maintaining their subordination.

Halima: He beats me. All my body is paining me. I don't want to see him again.

Fatima: He didn't beat you. That is his own way of showing how much he loves you.

Halima, you are young; you will understand soon enough (13:30).

Hadiza (HauwaMaina) and Ibrahim, Halima's parent further certify the constant molestation of

their daughter thus:

Halima: He beats me. My whole body is paining me...

Hadiza: Halima, he's your husband he can do anything.

Ibrahim: He beats you? How can he beat you? He's your husband Halima (Dry 00:14:46  
– 00:14:58)

Hajia advices Halima:

I was exactly like you when I married my first husband that was before he died. Poor man, he had a fragile heart. But after then, I married my second husband, who is Sani's father, Sani your husband, but after a while he too died. He also had a fragile heart. But don't worry, I like you. You are very strong. Look at your bones, you will give me a lot of grandchildren.

### **3.1 The Delivery Boy**

Amir is sold from an orphanage to Mallam Sadan, a Muslim scholar and leader, and leaves the orphanage to become the elder man's toy, after which he is taken to a camp for young Islamic "scholars." His life takes an unusual turn when he becomes a dagger-for-hire, eking

out a meager existence on the streets of an unknown city and carrying out homicides on his master's orders. By the time *The Delivery Boy* begins, Amir has realized that he needs to make a change, and the time has come. His first words are, "Go be, Hausa for Tomorrow." Amir is damaged goods. Sexually abused and forced to become who he is not, the young man has lived many lives beyond his age. He is angry, confused, conflicted and ready to explode. This is a film with a dark theme and that darkness is evoked all through. The film is never fully light or fully dark which is understandable since the whole action takes place between dusk and dawn but the "darkness" hints at more than time, it is evocative of Amir's tortured soul. As his path collides with that of a prostitute, Nkem, played by Jemima Osunde, the plot changes gear, becoming a vehicle for telling the story of two survivors preyed upon by father figures; two people from disparate sides of the track who have to forge an unlikely alliance. They are united only by their rage and desire to destroy one in order to save another. But Amir is not a murderous villain. He is an avenging angel intent on righting wrongs and working with Nkem, they make a formidable team but it is an alliance lubricated with blood. People die and lives are ruined but all is fair in love and war. But at the heart of *The Delivery Boy* are urgent social and existential questions. How far can we go to protect our secret shame? How come those who speak about paradise and the after-life make a cushy home for themselves here? But the biggest question is where does evil come from and how do we allow ourselves to become willing incubators of evil from Mallam Sadan to Ofili, Auntie Dorcas to Nkem's uncle. Watching Mallam Sadan, one sees a teacher and a leader while a consideration of his beautiful home throws into stark relief the poverty and deprivation of Amir and Kazeem's digs. The contrast brings to mind Fela Kuti's lyrics: Archbishop na milki/Pope na enjoyment/Imam na Gbaladun. When Amir accosts Sister Dorcas at Little Saints Chapel and Orphanage she tries to explain away why she has to do what she does – "If you had to give one of your children to the devil in order to save the rest, won't you do it? I

feed 50 children with food that is barely enough for 20. Where do you think the money comes from or do you think it is the Indomie and Bournvita celebrities bring that runs this place?”(2:25). With the insurgency raging in Nigeria’s North East with huge human and material costs one wonders when we shall begin to mine the devastation in our books and movies.

### **3.2 Dry**

*Dry* tells the tale of Halima, a 13-year-old who is engaged to Alhaji Sani, a 60-year-old man, in the film. Halima is played by Zubaida Ibrahim Fagge. Halima's father, Ibrahim (Rabiu Rikadawa), is under pressure from Alhaji Sani to wed her to him because she has reached the traditional marriageable age. He reminds Ibrahim of the custom that binds Halima to him when he becomes hesitant. Ibrahim gives in and weds Halima to Alhaji, who repeatedly rapes her. One of her co-wives, who has learned to accept rape as the standard in marriage, listens as she describes her experiences. Halima conceives a child. Alhaji Sani and his mother, Hajia (Rekia Attah), exert their dominance over their female and female-born offspring, but not necessarily over Islam. After Alhaji had just finished raping Halima and interrogates her on her mother’s failure to adequately prepare her for a wife’s duties, he warns her not to resist him again and demands total submission. Halima's pregnancy is managed by Alhaji using a traditional birth attendant.

After giving birth to a stillborn child, Halima develops a vesico vaginal fistula (VVF). She is left behind by both her husband and her father due to the taboo associated with her illness, and society openly discriminates against her. Her co-wives give her the nickname Ambalala, which is a jesting Hausa term that roughly translates to "one who has no control over her urinary tract.” At the market, she is surrounded, stoned, and shunned at all social gatherings. She turns into a living corpse as a girl child and child bride. Her husband and

mother-in-law are forced to evict her due to her illness. She seeks refuge in a shanty after being abandoned by her community, but before receiving medical assistance, she passes away from her illness. By portraying her main characters in such a way, Stephanie Linus has arguably put Islam and Hausa Muslims on trial in her film *Dry*. She sees the child-bride as a young woman whose fitness for marriage is purely based on the norm that she is under the age of eighteen. Although it is usually accepted that a girl's preparedness for marriage is determined by whether or not she has reached the age of eighteen, Islam places a strong emphasis on maturity as a primary requirement. Age is crucial, but so is the girl's physical and mental development. Thus, it may be argued that Stephanie Linus' reinterpretation of the main character and family in *Dry* as practicing Muslims undermines the true meaning of Islam. From this line of reasoning, it may be concluded that the Islam the film's director shows in *Dry* is merely an application of the faith by the guys who inhabit the environment of the movie.

## CHAPTER FOUR

### 4.0 Abuse and silence on rape

Rape is rarely reported in many parts of the world because of the tremendous social stigma attached to persons who have been sexually assaulted, or because victims fear being abandoned by their families or facing violence. In addition, victims of rape may be prosecuted under similar laws in nations where adultery or premarital sex are prohibited even when there is insufficient evidence to establish a rape in court. Even if they are able to establish their rape case, investigation may turn up evidence that they were not virgins at the time of the rape. More than 250,000 instances of rape or attempted rape were reported to the police each year, according to figures on rape incidents obtained by the United Nations from official sources. The published data included Nigeria as one of the 65 nations covered. Thus, the research makes an effort to investigate the occurrence of rape and its impact on Nigeria's socioeconomic development. This initiative seeks to promote awareness by highlighting its presence in movies. It should be understood that people use rape as a form of blackmail in all parts of the world. However, It doesn't stop the fact that boys and girls get raped and such issues shouldn't be pushed aside. In most cases, the effect of rape on boys causes hatred for women which is known as misogyny. Society has stereotypes about how males ought to act. However, many people do not believe men who report being sexually attacked. Many individuals believe that because men commit sexual assault so frequently, they cannot be victims. In the face of such activities, men are portrayed as being strong, tolerant, and

emotionally resilient. Male rape victims are frequently chastised and told that by not fighting back strongly enough, they allowed it to happen. When a guy has been sexually attacked, there have been numerous documented instances of negative consequences that burden their future relationships, including suicidal thoughts, depressive episodes, sexual dysfunctions, feelings of self-worthlessness, excessive worry, and guilt. This shows that both men and women experienced the trauma associated with rape victims in ways that were similar. Due to their belief that doing so would ultimately injure or penalize them, women often chose not to report rapes after they had already occurred or after the victim acknowledged having been violated. Women did not disclose their rapes for a variety of reasons, including not wanting to bring attention to themselves, not wanting to have to recall what had happened, and not wanting anyone to find out and ruin their reputation.

According to studies shown on the internet, rape has a psychological impact on the victims who are female. Victims of rape who are female teens may experience an inferiority complex. They frequently believe they are dirty and unclean. Their interactions with those around them are impacted by this. Because they feel worthless and useless following the sexual attack, their confidence is severely damaged. Most rape victims live with the terrible memory of the incident haunting them. If they don't receive the right assistance, some may even turn to suicide. Our society and institutions frequently pay little to no attention to the occurrence of rape. Authorities in both the government and schools appear to have a frigid response to it. Authorities from the government, the community, and the schools were discovered to be silent on the subject of rape and sexuality. Rape's effects on psychosocial adjustment include eating disorders, low self-esteem, anxiety disorders, general psychological distress, and disorders including somatization, neurosis, chronic pain, and sexual behavior (i.e. having no interest in sexual intercourse in the future), Students' aspirations may be severely hampered by academic or behavioral issues, including substance misuse, self-

destructive behavior, adult crime, and suicide, putting their future life in danger. Many children have left school, have left their environment, and many may not return because they fear being sexually assaulted, raped, and made fun of by their peers or friends as a result of the negligence from the government, community, parents, and school officials.

It should be understood that people use rape as a form of blackmail in all parts of the world most times by luring men to have sex with them, some use it as a medium to satisfy their fantasy because they enjoy aggressive sex. However, It doesn't stop the fact that boys and girls get raped and such issues shouldn't be pushed aside. In most cases, the effect of rape on boys causes hatred for women which is known as misogyny. However, many people do not believe men who report being sexually attacked. Many individuals believe that because men commit sexual assault so frequently, they cannot be victims. In the face of such activities, men are portrayed as being strong, tolerant, and emotionally resilient. Male rape victims are frequently chastised and told that by not fighting back strongly enough, they allowed it to happen. When a guy has been sexually attacked, there have been numerous documented instances of negative consequences that burden their future relationships, including suicidal thoughts, depressive episodes, sexual dysfunctions, feelings of self-worthlessness, excessive worry, and guilt. This shows that both men and women experienced the trauma associated with rape victims in ways that were similar.

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Women were aware that reporting rape could make them appear "slutty" or "easy," and earn them a reputation that would affect how other people perceived them because of the rape myths stated above. Many women admitted that they were fearful of the repercussions if they confessed the rape to their closest friends and relatives. Women were worried that they wouldn't receive support, that people would doubt their veracity, or that people would accuse them of being responsible for the incidents that happened. Rape afterwards might result in a woman losing faith in other people and feeling alone. Another effect of rape culture on young women is self-reflection. Women reported feeling dirty after a rape, thinking of themselves as promiscuous, and believing they had "used or destroyed things." Women were ashamed of what had occurred to them and thought that they no longer matched the ideal "pure and virginal" archetype that men seek (84).

Victims experienced sadness and anxiety as a result of their women's thought that they were rotten and that no one would want to be with them after the rape. If a woman chooses to discuss her rape with others, she may face further scrutiny unless it is confirmed that she is telling the truth. Men in the college research reported that they believed the rape was validated if the woman took the claim to court and won. Men only took the rape seriously after that. Men were also more likely than women to blame the rape on the victim, especially if the event went unreported. When others learned about the rape, women who decided not to inform or opted to tell just those close to her were frequently labeled liars or exaggerators. Based on observations, It has been examined that there is something fundamental about the age 'thirteen' in the life of a girl child. In most literature texts written by Africans on rape, the age 'thirteen' has been constant. A typical example is Amma Darko's *faceless* which tells the story of Baby T who got out of her home at the age of thirteen to become a child prostitute on the streets. Another is, *Beloved* which tells the story of a thirteen year old girl sold into slavery as a sexual instrument. The age 'thirteen' can also be found in Stephanie Linus' *Dry*

which tells the story of Halima who has been betrothed to an Alhaji against her own will which would be properly analyzed in this research work. Rape is frequently a violent sexual act done with the victim's dehumanization in mind. According to Cooper-White, "rape is typically inspired by intense resentment toward the victim or a desire to dominate the victim"(12). Additionally, it has been argued that the punishment is frequently skewed in favor of the male offender while the female victim is frequently stigmatized for life, which may result in her being socially branded, getting divorced or neglected by her husband if she is already married, or being shunned, which may prevent her from finding a suitor to marry if she is still single. Serious anxiety, depression, trouble concentrating or sleeping, unwarranted guilt feelings, emotional numbness or irritability, negative flashbacks, nightmares, and extreme fear are some of the psychological effects that rape victims experience. However, many cases in Africa go unreported because parents wish to preserve their daughters' honor and spare their family any humiliation. Many rape victims do decide to endure their suffering in quiet in an effort to prevent stigmatization. Awosusi and Ogundana note that due to the need to protect their identity or family name, many sexually traumatized victims in Nigeria find it difficult to disclose the incident or the perpetrator. It is this kind of thinking that allows the pervasiveness of sexual violence to remain on the continent. They go on to say that silence may be influenced by the double standard that exists in society for girls' and boys' social and sexual behavior. For instance, in poor nations like Nigeria, a male child is seen as the prized heir. The society allows boys to accomplish everything they want, while girls are viewed as commodities or properties who must serve the demands of the males in the household. The idea that males can't control their sexual appetites and that women are to fault for igniting that desire can be attributed to this culture. Another justification for non-disclosure could be found in the cultural response to sexual assault, which calls for the victim to be encouraged or coerced into marrying the offender in order to maintain the integrity of

the victim and her family. It has also been noted that silences on rape in Nigeria may have been facilitated by circumstances where the rape victim is related to the attacker, who is the breadwinner, who is socially influential, and who has strong community links in rural regions. Rural communities are typically conservative, close-knit, and self-contained, which makes it difficult for victims of sexual assault to seek help from outsiders. If a woman chooses to discuss her rape with others, she may face further scrutiny unless it is confirmed that she is telling the truth. Men in the college research reported that they believed the rape was validated if the woman took the claim to court and won. Men only took the rape seriously after that. Men were also more likely than women to blame the rape on the victim, especially if the event went unreported. When others learned about the rape, women who decided not to inform or opted to tell just those close to her were frequently labeled liars or exaggerators.

#### **4.1 Findings**

In the course of carrying out research on this study, the following findings were made:

Firstly, the struggle to control the source of rape has seemed impossible in society. The state thus maintains a clear division of man's society into two major classes; the strong and the weak. The weak being the victim and the strong being the perpetrator in most cases. Due to the absence of civil law, order, and respect for the rights of others, the state thrives mainly on raw and physical power. Thus, the strongest had it all and the weak is trampled upon as their survival is at the mercy of the strong. A lot of victims have been largely dominated by their counterparts. Victims are subjected to their perpetrators at various stages of their life. This situation makes it seem impossible for victims to seek ways of liberating themselves. This can be portrayed in the movie, *The Delivery Boy*.

Secondly, girl child marriage is a prevalent practice in Nigeria, especially in the Northern region of the country. Girls most times are betrothed to a man at birth and given to the man in marriage when the girl can barely take care of herself. According to Ephraim Elizabeth, “In the North, little girls who have started menstruating are considered mature for marriage” (17). Girl child marriage is constituted violence against the female child. It robs the girl of her childhood and traumatizes her adulthood. The decision to out the girl at a premature age is made by the parent of the child who cares little about the girl’s concerns and opinion. This decision is mostly influenced by material benefits that are endowed on the bride’s family by the groom. An example is the 13- year old Halima in the movie, *dry*.

Thirdly, The concept of voice by the victims is not mere speaking but speaking to be heard and taken seriously in such a way that the voice brings the desires and expectations of the victims. Film is one medium which offers itself both as a voice and as an agency for speaking for the survival of victims. In the movie *dry*, Halima shared her experience with her mother and mother-in-law expecting that a voice will be raised for her to change the situation she was in but nothing was done.

Fourthly, It has come to the realization that rape victims come to accept their condition because they are helpless and cannot do anything to help the situation. An example is Halima in the movie, *Dry* who accepted her condition right after she shared her experience with her mother and mother-in-law who did nothing to bail her out of the bondage she was in.

#### **4.2 Recommendations**

The study recommends the following after a careful research of rape and gender violence in the movies *The Delivery Boy* and *Dry*.

1. The society should know that the victims are not responsible for the event therefore emphasis should not be placed on the mode of dressing or way of life of the victim.

The offender is guilty and responsible for what has happened because rape deals with the psychological state of the perpetrator and not by judgement of the victim's physical features. Therefore, actions are meant to be taken to bring the victims to justice and not put blame on the victims.

2. There is a general consensus in research especially in the humanities that whenever the word rape is used, the understanding is that an adult male has violated a young girl. This kind of skewed presentation and understanding of rape gives a limited overview of the real meaning of rape. While we agree that girls constitute a larger percentage of rape victims. However, this study as well addresses that the boy child can also be a victim of rape. Therefore, when male victims share their experience or report a sexual offence, the matter should be examined properly and taken seriously. Rape however cuts across different genders. A man can rape a woman, a woman can as well rape a man likewise a man can rape a man and a woman can rape a woman. Therefore, no gender is exonerated in the discussion of rape.
3. Leaders, politicians and wielders of power in any country must endeavour to embrace the voices of the victims at all times, when rape cases are reported, they should ensure adequate actions are being taken in order to bring the perpetrators to justice. Deserved punishments should be given to perpetrators which will help to reduce the high rate of rape cases. As well, tools and equipment that can prevent the act and as well be used for defense against perpetrators should be provided by people in power.
4. Non-governmental organizations should stop focusing on grants being donated to them by many but they should also play more positive roles by visiting secondary schools and universities to educate students on the issue of rape and gender violence, and as well providing therapists and counsellors for those who have been victims.

### 4.3 Conclusion

The term "rape" refers to a specific constellation of crimes including sexual harassment and sexual assault. The person who commits this crime may be a stranger, acquaintance, friend, family member, or intimate partner. Researchers, practitioners, and policymakers agree that all forms of sexual violence harm the individual, the family unit, and society and that much work remains to be done to enhance the criminal justice response to these crimes. The majority of laws today define rape as the forced oral, anal, or vaginal penetration of the victim by body parts or objects, the threat of bodily damage, or the exploitation of a victim who is incapable of giving permission due to incapacity or another reason. Incapacitation can be caused by a mental or cognitive impairment, self-inflicted or forced intoxication, being a minor, or any other legally specified circumstance that makes it impossible for someone to provide their consent.

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