

REPRESENTATIONS OF DOMESTIC VIOLENCE IN SELECTED YORUBA NOLLYWOOD FILMS: A CRITICAL CONTENT ANALYSIS

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DOI: <https://doi.org/10.5281/zenodo.22849812>

Abstract

This study scrutinizes the portrayal of domestic violence in four selected Yoruba language films, contextualized within their alarming prevalence in Nigerian society. This unsettling reality intersects with other forms of human rights abuses that manifest in political, social, cultural and gender inequalities associated with unwholesome power relations that subordinate vulnerable spouses in spousal relationships and children. Employing a qualitative content analysis methodology, the research examines the thematic representation of these issues, their impact on victims and society, and the potential solutions the films suggested. Grounded in the sociology of literature theory, which frames films as reflections of societal realities, and the psychological attachment theory, the analysis concludes that the scholarly study of domestic violence genre is both a symptom and a cause of the difficulties in combating these social problems. The findings reveal that while some films challenge cultural norms by condemning abuse and advocating for victims, others reinforce stereotypes or minimize the severity of domestic violence. The study highlights the dual role of Yorùbá Nollywood films as both mirrors, emphasizing the need for more nuanced and responsible portrayals to foster awareness and social change.

Key Words: Domestic Violence, Nigerian Society, Parents, Yorùbá Nollywood Representation

Introduction

In the Nigerian society, particularly the Yoruba southwest region, domestic violence both to within and outside spousal relationships have reached epidemic proportions. Every community and institution is enmeshed with violent reports of domestic violence and entangled in their corollary, the struggles for self-determination and demands for respect for the values of human dignity and equal rights. All these have in consequence left in their wake social and gender problems that has nurtured extremely resentful sentiments to the detriment of societal peace and well-being.

Institutionalized husband and wife(s) abuses remain deeply embedded across the society, correlating to gross human right violations. Adébáyò (2010) notes that domestic violence often directly impacts on women's risk of emotional and psychological breakdown. He opines that there is a demand for the formulation of template for effective responses to domestic violence particularly targeted at women.

Olufemi (2020) states that domestic violence must be recognized in the Nigerian nation as an obstacle to the achievement of national development. He contends further that various forms of abuses being perpetrated in Nigeria are condoned by the state leading to a routine failure by government to protect the inalienable rights of citizens as guaranteed in the nations constitution. He concludes that protection against husband/wife(s) abuses is obviously limited at best, hence, perpetrators of these abuses continue to enjoy widespread impunity.

The question that readily comes to mind is how can the generality of the people in the society be brought to the awareness of this phenomena?. This is where film making enters relevance. It is note worthy that in films, external features such as the physical attributes in support of the understanding of the characters in the films are made visible. The result is always that the audience is left with no option but to fall in line with the themes of the film. Consequently, the visuals of the film leave a deep impression on the audience, basically because the actors who portray the characters appeal to the viewers. In other words, film always command direct sensory experience. The implication from the above is that films can always be seen to serve best as vehicle for the representation of happenings in the society including such vices as domestic violence and other family challenges.

Domestic violence is also known as domestic abuse or Intimate Partner Violence (I.P.V). The Merriam Webster Dictionary defines domestic violence as “abuse behaviour directed by one member of the family or household member against another” it is any behaviour intended to gain or maintain power and control’s spouse, partner, or any family member violently. Many scholars, group of people, national and international bodies have defined domestic violence in various forms. For instance, Kristen (2019:58) opines that “Domestic violence or family violence includes economical, physical, sexual, emotional, psychological and physical health, decrease productivity and in some cases result to mortality”.

Kristen’s (2019) definition connotes domestic violence is an intentional behaviour aimed at establishing and exerting power and control over another person. This exertion of power over a partner could be dangerous indeed because it may even result to premature death of a spouse. Also Flood (2023:26) defines domestic violence as “abuse in physical, sexual, emotional, economical and psychological actions or threats of actions or other partners of coercive behaviour that influence another person within an intimate partner relationship” This excerpt connotes domestic violence as negative behaviour against a partner or intimate person. This kind of behaviour is not suitable for friendship or partnership in life. The World Health Organization (2004) defines domestic violence as “the intentional used of physical force or power, threatened or actual, against one self, another person or against a group or community

that either resulting in injury, death, psychological harm”. This excerpt above connotes the use of physical or power negatively that result to injury, psychological harm, or death. The three definitions are saying the same thing but in different forms and pointing to the same directions. One can denote from the three definitions that domestic violence is an abuse in economic, physical, sexual, emotional, psychological action or threat of action against an intimate person. Serious domestic violence can lead to separation, divorce, loss of lives and properties.

Any member of the family can be a victim of domestic violence, regardless of age, race, gender, sexual orientation, faith or class. It usually happens in the context of a home, particularly within family members. Hence, it is called domestic violence. It could be violence from the husband to the wife, father to the children, wife to the husband, children against their parents or siblings against siblings. It can also be from madam to the house help (either male or female). The focus of this paper is domestic violence between husband and wife(s) or vice versa and how it could be reduced, if not totally brought to an end in our contemporary society.

Yoruba Nollywood films occupy a central place in this discussion because, as a leading segment of the Nigerian film industry, they dramatize the lived experiences of the Yoruba South-West region with a realism that resonates widely with audiences. It is precisely this capacity to mirror everyday life that makes Yoruba Nollywood films a fitting vehicle for representing domestic violence: the abuses of power, control and gender inequality earlier discussed do not merely exist as social facts but are re-enacted, dramatized and given visual form in these films, thereby shaping how audiences perceive, normalize or condemn such conduct. It is this intersection of Yoruba Nollywood filmmaking and the phenomenon of domestic violence that forms the central concern of this study.

Statement of the Problem.

One of the major functions of film is that it enables the human mind through action, images and words and replicating life of human beings. It is also beyond argument that for any society to gain a better understanding of the experiential life of that society, the films and literary works including research studies in the society must necessarily enjoy cross fertilization.

However, the Yoruba South-West region of the Nigerian nation has been grappling with the problem of the paucity of scholarly works on the representation of domestic violence in various forms in Yoruba Nollywood films. This is against the fact that research studies on domestic violence and other abuse as they are portrayed in films can provide a sense of the extent of the problems and some of the associated consequences both to the authority of state and the generality of the people of the society.

It therefore stands to reason from the above that the absence of buoyant conducted research studies on the representation of the prevalence of domestic violence and family vices, particularly in Yoruba Nollywood films is highly problematic. The result is that the reality of these problems in the society has not been highlighted enough and therefore it has been highly difficult for greater accountability to be demanded both from the authority of the state; and members of the society for the fulfillment of their obligations and human rights respectively. These are some of the problems that this study sets out to attempt to tackle.

The study is premised on the need for a research to be carried out on the representation of domestic violence in four selected Yoruba Nollywood films. The objectives of the paper were to:

- i. examine the representation of the multi-faceted dimensions of domestic violence in the selected Yoruba Nollywood films
- ii. assess the impact of the problems of domestic violence on the victims themselves; and the consequences of the problems on the well-being of the society in so far as they are portrayed in the selected Yoruba Nollywood films.
- iii. examine if from the selected Yoruba Nollywood films, we can discern some integrated measures that can be taken to prevent and eliminate or reduce domestic violence from the society.

Methodology

The study adopted a descriptive research methodology with a purposive sampling technique as research design. To generate primary data, four Yoruba Nollywood films were purposively selected from a pool of similar films, consistent with the purposive sampling technique adopted for this study, which prioritizes the deliberate selection of a manageable number of information-rich cases over a large but superficially analysed sample. The films were selected based on their correlation of their thematic concepts to the focus of this study i.e domestic violence. The four selected films for this study are Kúléndé (2021), Firesola (2022), Tèminikan (2022) and Ifẹ̀olúwa (2022). The content analysis and corpus study of the selected films yielded data which is considered adequate for this study (Holsti, 1968 cited in Adéyẹmọ, 2015). The primary data was expanded to include examination of relevant text, journals, articles, thesis, etc for the collation of secondary data (Miles & Huberman, 1994).

Literature Review

Scholars are unanimous in their opinions that film and literature inspire and enrich each other, as both are complementary of each other such that one is no substitute to the other. The deduction one can make from this is that film and literature will continue to enjoy the exchange of ideas both in societal consciousness and scholarly discourse.

Writing on the importance of film in the society, Adésínà (1992) sees film as one of the potent mediums for the moral of upbringing of members of the family. Charles (2000) tends to concur when he opines that filmmaking has become one of the highest social values and the idealized spirit of many human societies.

Adéyemí (2013) posits that many films particularly Yoruba films can be seen to reflect the surreal experiences of people in the society. He contends that film writers often generate materials for their works from happenings in their particular societies. He particularly notes in conclusion that many Yoruba films often capture the contemporary events and problems in the society, from which people in the society can learn one lesson or the other, and also gain insight into certain phenomenal or general interest.

Benson (2008) notes that filmmakers often exploit and create fictitious scenes for presentation to the audience as real in order to awaken their consciousness to certain challenges in the society at a particular time, is faced with. On the relationship between literature and film, Jemiriu (2019) states that literature and film are siamese twins in the business of public enlightenment, education and entertainment. This means that film and literature are so intertwined that they cannot be separated.

Òkè (2022) is not too different in his perception of the interrelationship between film and literature. His contention is that: One thing is very clear and one has to accept it that literature gives verbal literacy while films give visual literacy, thus there is a link between literature and film. In the same vein, Omolola (2013) sees the adaptations of some Yoruba Legends and ancient novels into films in the contemporary era, as aptly underpinning the relationship between literature and films.

Táíwò (2019) also notes that many Yoruba historical events have been adopted into films for the purpose of providing moral compass for today's generation as they navigate life. He contends therefore that it is the mode of presentation that distinguishes films from literature.

Olúfẹmi (2018) notes that Yoruba films with themes of domestic violence and crimes against humanity are not in short supply in the Nigerian movie market and laments the little attention that this has commanded in scholarship. McNeil (2020) concurs, his contention is that many studies that have been carried out on crime scenes in Nigerian home videos are quite outdated. He concludes that the portrayal of all manners of crimes in Nigerian home video films with themes of crime are deserving of scholarly interrogation.

What has come to our understanding from the totality of what we have so far discussed, is that film and literature as mediums of artistic expressions, have continued to make strides to register great impact on human psyche in the continuous process of societal progression. The fact remains that films and

literature as binary pairs have marginalized the intertextuality of film adaptation along with its textuality.

There are scholarly works on filmistic representation of phenomenon of public interest in the society such as domestic violence and family crime can only be ignored at the direst peril of the society.

Theoretical Framework

Sociology of literature theory underpins this study. As its name implies, Sociology of literature is a merger of two academic disciplines namely sociology and literature into one. The theory of diverse approaches. The approach considered best suitable for this study is the mirror image approach, which sees literature has documentary. It's basic postulation is that every work of literature represents a mirror of the age through creative works.

In other words, the mirror image approach to the sociological theory, always serve to help in bringing the realities in any given society to limelight through creative works such as films and novels. Rushdie (1998) notes that the human society can only be better understood and studied as a sociological interpretation of people and things. Fág̀bà̀mígbé (2005:115) aligns with this position when he argues thus:

Sociology theorists is most often to make the bulk of the populace understand the society in which they find themselves, so that they can cope with it and maybe control or change it.

What this means understandably, is that man is always the central concern of the sociological theory; man in groups and man in society. In other words, the question of man's'' nature or rather man's image is of crucial importance to sociological theory.

The views of McIntosh (1990) and Caudwell (1977) are not too different to the position of Fagbamigbe (2005) above. McIntosh (1990) writes:

The influence of sociology on contemporary thought is undeniable.... educators, lawyers and of course social workers all turn to sociology in their search for a better understanding of the society in which they live.

In the same vein, Caudwell (1977) writes:

At one time, men were doing different things and therefore stand in relation to one another; the study of these human relations in a general form is sociology.

It is noteworthy to say that the thinker whose influence has been most pervasive in the sociological domain is Karl Marx (1818-1883). He saw all sociological categories as inherently and inescapably value loaded. His basic contention is that all areas of sociological concern such as the family, industry

or education, or concepts such as socialization, are bristling with value positions and value conflicts. So the task of sociology must begin with a recognition of these facts.

It is against the backdrop of the totality of the above that the sociological theory, particularly its mirror image approach, is considered best suited to the focus and concern of this study.

Synopsis of the Four Selected Yoruba Nollywood Films.

The four selected Yoruba Nollywood films for this study are: (i) *Kúléndé* (2021) produced and directed by Adebayo Salami (ii) *Fíresọlá* (2022) produced and directed by Márindòtí Hammed (iii) *Ifẹ́olúwa* (2022) produced and directed by Muyideen Àyíndé and (iv) *Tèminìkan* (2022) produced and directed by Kóláwọ́lé Ajéyemí.

(i) Kúléndé (2021)

Dèlékè and Sùbòmí are husband and wife, subject Lóládé a teenager, (a house maid) to hard labour, after conniving with an herbalist to manipulate her destiny in their own favour. They become economically buoyant with a couple of thriving businesses. Dèlékè later seduces Lóládé and gets her pregnant this infuriates Sùbòmí, so Dèlékè relocates her to another place. The relocation of Lóládé outside the home of Dèlékè and Sùbòmí leads to the crumbling of their thriving businesses. Sùbòmí resolves to take vengeance on Dèlékè (by making him blind) but dies in the process and Lóládé also loses her pregnancy.

(ii) Fíresọlá (2022)

Bòsún as the husband of Fíresọlá is fond of always beating her over the most trivial of issues with all appeals to him from Fíresọlá's parent falling on his deaf ears. Fíresọlá therefore continues to live under emotional trauma. The housemaid of the couple Sidi schemes to eliminate Fíresọlá so as to marry Bòsún, by poisoning Fíresọlá's food, but fails. Bòsún later turns a new leaf by showering love, care and affection on Fíresọlá. However, Fíresọlá's mother not knowing that Bòsún has become a changed man, stabs him to death and she is arrested and imprisoned. Fíresọlá who has been barren all the while, discovers that she is pregnant but she dies in the hospital while receiving treatment, with the cause of her death later traced to some broken bottles injected into her food by Sidi.

(iii) Ifẹ́olúwa (2022)

Ayòdélé cultivates the habit of beating and bullying his wife because of her repeated birth of female children over his own preference for male children. He later marries another wife Dárasími in his desperate bid for a male child but because of her past wayward lifestyle, Dárasími could not get pregnant. Ifẹ́olúwa the daughter of Mrs. Ayoade is impregnated as a teenager while still in the secondary school. She fears the likely punishment her parents may impose on her, so she seeks solace

from Dárasími who then schemes to assassinate Ifẹ́olúwa, so as to lay claim to the twins she delivers. Dárasími is caught in her scheme. When the secret of Dárasími is discovered, Ayòdélé feels ashamed. He begs for forgiveness and pardon from his first wife, Mummy Ifẹ́ that he has been oppressing and afflicting.

(iv) *Tèminìkan* (2022)

Ọláítán and Jádésọlá are happily married to each other but they are not economically independent. Jádésọlá is employed by Arẹgbẹsọlá who continues to make sexual overtures to her. In order not to lose her job, Jádésọlá accedes to the sexual demand of Arẹgbẹsọlá leading to a blossoming illicit sexual relationship between the duo. Ọláítán later gets to know of Jádésọlá's infidelity and traces her to an hotel where Arẹgbẹsọlá and Jádésọlá agreed to meet. Arẹgbẹsọlá is enraged by the appearance of Ọláítán, so he stabs Ọláítán, inflicting serious injuries on him and thought him dead. Ọláítán however recovers after being hospitalized for two weeks, return home, reunites and reconciles with his wife Jádésọlá. Arẹgbẹsọlá is later arrested, prosecuted and jailed.

Analysis of the Representation of Domestic Violence in the Four Selected Films.

Domestic violence occur in multiple forms in the films selected for this work. Among them are physical abuse, psychological, emotional abuse, financial abuse, oppressive cultural beliefs and many others various forms. Some of these will be analysed in this section of the study relative to their representation in the selected films.

(a) Physical Abuse: This perhaps is the most recognizable form of domestic violence. Examples of these are when someone is slapped, beaten, stabbed or taken undue advantage of. In *Fíresọlá*, *Ifẹ́olúwa* and *Tèminìkan* films, this form of domestic violence is profoundly represented. For example, in *Fíresọlá*, Bòsún always beat his wife Fíresọlá over trivial issues. He can be seen in the film many times beating, slapping and kicking Fíresọlá. (The sister of Fíresọlá comes and attests to what she has been hearing concerning her sister)

Şayò- Şe lóòótó ni ọkọ rẹ má a n nà ẹ?

Fíresọlá-	Bẹ̀n ni, Ó máa n nà mí Ó máa n gbá mi lẹ̀şẹ̀ Ó máa n fọ mi létí Ìgbà m̀ìràn, ó ma n kígbe mọ mi Ó máa n dá mi kúnlẹ̀ <i>Fíresọlá</i> (2022) Marindoti Hammed
(Sayò-	Is it true that your husband used to beat you?
Fíresọlá-	Yes, he beats me He used to box me He slaps me

At times, he shouts at me
He forces me on my knees.)

The excerpts above connote the physical ill-treatment of Firesqlá, from her husband-Bosún. This kind of treatment results to psychological and emotional problems. For instance, Firesqlá did not conceive after many years of marrying Bosún, her husband. Her private life is dominated by anxiety. Fears and sadness from morning till sleeping hours is her daily experience, no wonder! Her childlessness is destined.

The story is similar in *Iféolúwa* film. Ayòdélé is fond of battering his wife at every opportunity, just because she could not give him a male child he earnestly desires.

Also in *Tèminikan*, Arégbésolá slaps, beats, and stabs Oláitán because he intrudes on his unwholesome privacy on his wife (Oláitán's wife). He has no shame! (In Executive Conference Hotel at Abuja, Arégbésolá and Jádésolá staying in the same room)

Jádésolá- Chief! *life wà níbí gan an*

Arégbésolá- *Mo fẹ kó wá jẹ gbádùn ni*
(Arégbésolá jade lo sí yàrá miiran)
(Oláitán yọ wolé sí iyàrá tí Jádésolá wà)

Jádésolá- *E gbà mí o o o o o o o!*
(Arégbésolá sàré padà wolé pèlú ibèrù)

Arégbésolá- *Ó Kàgbàkò!*
(Arégbésolá gún Oláitán ní ọbẹ pa)

Jádésolá- *E gbà mí o o o o o o, mo dáràn an an- (Pèlú gbogbo agbára rẹ)*
(Ojúpé, ẹsẹ pèlé, àwọn Olópàá ló pètù sí aàwọn náà)

Tèminikan (2022) Ajéyemí

(Jádésolá- Chief! There is life here

Arégbésolá- I want you to come and enjoy life
(Arégbésolá went to another room)
(Oláitán sneaks into the room where Jádésolá is)

Jádésolá- (Screams greatly when she sighted Oláitán)- *Ye e e e e e!*

(Arégbésolá rushes back to where Jádésolá is)

Arégbésolá- (to Oláitán) You are finished!

(Arégbésolá stabs Oláitán to death)

Jádésolá- (She cries with all her strength)

Ye eeeeeeeee!

(People gather to watch the scene, it is policemen that comes and settle the matter by carrying the injured person-Oláitán to the hospital. Jádésolá and Arégbésolá are arrested).

The above scenario showcases one of the highest physical and psychological breach of trust between two lovers (couple) that are common in the contemporary society. The indisciplined attitude of Jádésolá melted with Arégbésolá's womanizing life. He schemes to devilishly cut the life of Oláitán, an innocent husband, short. What a tragedy!. The scenario vividly represents the present order of the day of the contemporary society in Nigeria. Therefore, in *Tèminikan*, Arégbésolá uses economic power; as the

employer of Jádésolá, he coerces her into illicit sexual relationship. In more than two scenes in the film, he can be seen threatening to sack Jádésolá if she refuses his sexual overtures to her. This is pure domestic violence. The theory employed for this study does not support this kind of treatment.

(b) Emotional Abuse: This often involves threats of physical or sexual abuse, such as being constantly criticized, controlled and monitored.

In *Fíresolá* film, Bòsún is always criticizing his wife Fíresolá, so much so that Fíresolá becomes emotionally traumatized, manifesting in her living a withdrawn life which prompts her mother to embark on a revenge mission for her (Fíresolá) sake.

(c) Financial Abuse: This is a form of domestic violence in which the abuser uses money as a means of controlling his spouse. The aim is often to isolate a woman into a state of complete financial dependence, such as not being allowed to have independent source of income.

In *Ifẹolúwa*, we see an example of financial abuse. Ayòdélé deprives his wife of engaging in any commercial activity, so that she can be perpetually dependent on him for all her needs. He insists on making her a full housewife despite her desires to engage in petty trading for extra income to complement what she is being given by Ayòdélé which is grossly inadequate to meet her daily needs.

In most cases, when Ìyá Ìfẹ wants to discuss any issue with her husband (Ayòdélé) she use to be on her knees, being an housewife. The excerpts below attest to this:

Ìyá Ìfẹ-	(wà ní orí ikúnlẹ) Ẹ jòwó mo fẹ bá yín sòrò
Ayòdélé-	Tètè sọ n tó ní n sọ kíá
	Torí mi ò ní time
Ìyá Ìfẹ-	Ẹ jòwó, mo fẹ kí ifẹ àkókò padà sí inú ilé yìí
	Gbogbo ẹsẹ tí mo bá sẹ e dárí jì mí
	A tilẹ gbọ ìgbà tí àwọn ọmọ wà ní kékeré
	<i>Ifẹolúwa</i> (2022) Ayinde
(Mummy Ìfẹ-	(on her knees) Please I have something to say
Ayòdélé-	Quickly say what you want to say
	I don't have time
Mummy Ìfẹ-	I want the first love experience in our family
	all my offences, I plead for your forgiveness
	When our children are young, it is understandable.)

The quotation above connotes the in-depth of heart of Mrs. Ayòdélé concerning their family. She is very submissive to her husband because economic power is from her husband. Ayòdélé, from his patriarchal and economic dominance, coupled with ego, ignorantly oppressing everybody in the family. His colonial and tyrant attitude is a representation of many fathers in the present contemporary society. It is a blockage to progress. This kind of attitude must not be encouraged. Charisma and transparent type of attitude that is progressive must be encouraged by the householders.

There are harmful norms and patriarchal superiority that reduces wives to second class citizens. The belief that men are naturally superior is used to justify controlling behaviour, thereby eroding women's self-worth.

In the films selected for this work, *Ifeoluwa* (2025) film mirrors this attitude in the life of Ayodele, the husband of mummy Ifeoluwa. There are occasions where Ayodele verbally abuse and intimidates his wife Mrs. Ayodele. This untold hardship includes constant criticism, yelling and threatening behaviours. The excerpt below attests to this.

Ayodele- Gbogbo ounje, ile mi lo mu je tan
Lai bi okunrin Kankan fun mi
Ta lo mo pe obinrin ni wa'a ma'a bi jo?
Ta ni yoo wa fe o sile?
Iya-Ife- Olorun, oba nin somio, kii se eniyan
Ifeoluwa (2022) Ayinde
(Ayodele- (You have eaten all food in my house
Yet, you did not give birth to a single male child
If I had known that you will be givieng birth
to female children only?
Who would have married you?

Mummy ife: It is God that creates children and not men.

The excerpt above is part of chronic verbal abuse and a serious intimidation that has no parallel from Ayodele to his wife –Mrs. Ayodele. Oppressive proverbial from Ayodele to his wife are endless. The victim- mummy Ife is constantly in serious anxiety and agony from morning till bed time. This is exactly what many wives are experiencing in the contemporary society. Unfortunately, it is a cycle that is difficult to break because of the patriarchal support and belief.

Keeping wife(s) indoor unnecessarily (isolation), some women are prohibited from meeting or visiting friends and relatives. Neither their voice must be heard in the public. Some men regards their wives as property or material to be kept. They are denied of interaction or communication with other human beings in the community or in larger society. This was the experience of Firesola in *Firesola* (2020) film and mummy Ife as well in *Ife-Oluwa*(2022) Bosun the husband of Firesola did not allow free movement for his wife Firesola. The excerpt below attests to this statement.

Bosun – (N ba iyawo re soro)
Oo gbudo jade
Je ki n ba o nile
Mo fe de odo ore mi
Firesola – E ma pe sa
Firesola (2020) Hammed \

(Bosun – (He is talking to his wife)

You must not go out!
Wait for me in the house
I want to pay a visit to my friend.
Firesola – Don't keep late sir.)

The excerpt above connotes that Firesola is caged like a hen or chicken.

She is not independent there is no free movement for her. Infact to see her parents (Mummy and daddy) and her blood relations often, as she pleases is not possible for her. She has to beg for permission from her husband before she can even exchange visitations. This is a harmful norm. The patriarchal superiority supports this. This look like modern slavery. Women are subjected to inferiority beings.

All these cultural vices and beliefs do militate against the social, political, health and economic upliftment of women in the society. Many women are denied of executive position because of gender purpose. Men justify their control over women because of patriarchal belief and egocentrism. The recycling of impoverish in the lives of women in society remain in the same position, despite series of empowerment programme from all levels of stages by the government and NGOs, both at the national and international levels.

Ironically, domestic violence against men is real and significant but often an invisible among families in Nigeria, most especially in the south west (Yorubaland). Victimization between men and women are similar from the films selected for this paper. Some wives perpetrates violence against their husbands that leads to profound psychological/emotional, social and even physical setbacks for them in the society.

A typical example is Subomi, the wife of Deleke in the Kulende (2021) film. She carries psychological and physical violence against her husbad – Deleke. She does not perform her duties at home as house wife. She even accused her husband, to damage his reputations and also deliberately sabotaging his efforts, career, and his health. The excerpt below attests to some of these.

Subomi- Deleke! Deleke!! Deleke!!!
Bi a ba bimo, nse la'a ran mode nise
Oju re mejeeji ni mo fe ran nise
Ki oju re mejeeji lo, sajule orun
Ki oju re mejeeji fo mo o lagbari
Bee ni ase gun un!
Kulende (2021) Adebayo
Subomi- (Deleke! Deleke!! Deleke!!!
When we give birth, we send the child on errand
I want to send your two eyes on errand
Your two eyes should go off from you
Your two eyes must be blinded
Yes, it is confirmed!).

Subomi, the wife of Deleke diabolically commanded the two eyes of her husband to be blinded completely. The filmmaker reflects the high level of wickedness of some women, which is prevalent in the contemporary society. Her conduct is a disservice to women globally. She supposed to stand for safety and well-being of her home and husband but she decide to punish her husband. This type of attitude is common with many women in the contemporary society.

The theory employed for this study is totally against this form of treatment. It is greatly suicidal!

In the same venue the mother in-law of Bosun in Firesola (2020) film, stabbed the husband of her daughter (Firesola) to death. The secret reveals from one of the sisters, attests to this.

Sola – (Egbon Firesola tu asiri baba re)
Mummy mi lo pa oko aburo
Oun lo fi Obe gun un lati eyin
Nigba ti oko aburo mi n sin mummy mi jade nile won
Mummy mi so pe oun se eleyii lati gbesan
Fun nina ti oko aburo mi maa n na aburo mi”

Baba- (Baba Firesola ya enu)
Se looto?
Asiri ika ki bo!
(Baba mura, o’lo sodo awon olopaa lati tu
Asiri fun won)
Firesola (2020) Hammed

Sola – the sister to firesola reveals secret to her father)
My mother kills my sister’s husband
She used knife to stab him from the back
When the husband of my sister was taking her out during visitation
My mother say’s “she did this to avenge the ill-treatments and
Suffering that sister has been facing from his house.

Daddy- Firesola – (The father opens his mouth with great surprise)
Could this be true?
Wickedness can never be covered forever.
(Daddy firesola gets prepared to inform the police about the secret he discovered).

The quotation above revealed wickedness of a mother in-law to her daughter’s husband. A woman stabbing a man to death! The rate by which many women perpetrate wickedness by victimizing their husband is unprecedented. The belief is that, husbands are always the aggressor and wives the victims before, this bring a cycle of share which husbands experience silently. Actually this suffering leaving husband to cry silently without anyone to turn to. The cases of wives suffering and torturing their husbands in the contemporary society is higher than before. Many wives would totally cheat their maids or house-helpers.

Also in the *teminikan* (2022) film, the wife of Olaitan Jadesola recklessly shares her body with her boss at everywhere, both in the office and in Hotels. Despite the fact that, her husband is a disciplined man,

who dedicates his life (to his family Olaitan almost lost his life) when he wanted to claim his wife (Jadesola) from her man friend (womanizer) Aregbesola.

It could be deduced from this study that in the contemporary society, domestic violence affects both husbands and wives and house-helps too. In fact cultural belief has not permitted men (husbands) to cry out because of shame. Any of the two pillars (husband and wives) are perpetrators of domestic violence against themselves. They are also the receivers (victims) of domestic violence and other vices in the society. The result of domestic violence is retrogressive to the lives of husbands and wives in the society. No wonder then, this is probably why Olufemi (2023) surmises that domestic violence in various form need to be understood in a wider social context which permit the perpetrator to assume the right to use violence and abuse as a means of exercising dominance. He therefore sees the key components of the dynamics of domestic violence and other family abuse as the concepts of ego and economic power.

Summary and Findings.

The findings from this study can be briefly put as follows:

- (i) The four selected films for this study succinctly capture themes of domestic violence vividly which could be seen to conform to the experiential life of the Nigerian Society particularly the Yoruba South West region.
- (b) Research studies on domestic violence and other family vices in terms of their representation in Yoruba Nollywood films can provide a sense of the extent of the problems in the Nigerian society.
- (c) While there are a body of public knowledge about certain forms of domestic violence and other family crimes such as physical, emotional, financial and beliefs/ego abuses, as well as sexual abuse, there are even within this, noticeable gaps and silences. Hence the need for intensification of scholarly efforts at more public awareness.
- (d) The vulnerability of women in particular to domestic violence in various form is due to the chief factors of unequal gender and economic imbalances in the Nigerian society. In other words, many women are continue to be caught in the spiral of powerlessness and poverty, regardless of their constitutional rights to human dignity and the right to be free from all forms of violence and abuses.
- (e) Husband and wives in many families carry domestic violence against one another and this style of live is an enemy to progressive living in the society

These findings align with, and extend, already established positions in the literature. Adébáyò (2010) had earlier established that domestic violence directly impacts women's emotional and psychological well-being and called for a formulated template of effective responses; the present findings reinforce

this by showing, through the sampled films, how such impacts play out concretely in the domestic sphere. Similarly, Olufemi (2020) argued that impunity for perpetrators persists because the state routinely fails to protect citizens' rights; the finding that both husbands and wives in the sampled films act as perpetrators without consistent consequence corroborates this position. The finding on the gendered and economic dimensions of vulnerability also resonates with Olufemi Omolade (2023), who links domestic violence to the wider affective domain of child upbringing and family relations, and with Olufemi (2018), who laments the scholarly neglect of domestic violence themes in Yoruba films despite their prevalence in the Nigerian movie market. Taken together, these correspondences suggest that the representations found in the four selected Yoruba Nollywood films are not merely fictional exaggerations but reflect, and reinforce, patterns already documented in the domestic violence literature.

Conclusion and Recommendations

This study has attempted to examine the representation of domestic violence in various forms of abuse in selected Yoruba Nollywood films. From the findings grounded, the study has come to the conclusion that the paucity of research studies on the representation of domestic violence in various form can be identified as a cause and consequence of the difficulty associated with the monitoring, evaluation, prevention and response to the challenges of domestic violence and other abuses the Nigerian society is faced with. There is therefore the compelling need to speak out forcefully through scholarly works on the need to reduce domestic violence and child abuse from the society; and ensure societal accountability for all instances of domestic violence and other family abuses if we must attain a better society of our dream. Husband and wives have to live in harmony and see themselves as partner in progress.

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