

Perception of Nigerian Audience on Real-life of Nollywood Artistes Repeatedly Characterized as Villains

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Abstract

Research on mere exposure effect indicates, message repetition not only results in higher credibility ratings of a message but also can influence attitudes of the recipients. The mere exposure effect suggests that message repetition can have a direct effect on attitudes. This study assesses movie audience in Nigeria to determine their perception of Nollywood artistes that have been frequently characterized as villains. The study draws from reception theory as its theoretical base. The population of study is limited to movie audiences drawn from the different cardinal regions in Nigeria which include Abuja, Lagos, Anambra and Rivers states,. Seven Nollywood movies were studied using textual analysis and a sample of 400 respondents was drawn and studied using the survey method. The results from the data collected show that there are various villain portrayals in Nollywood films. Statistics derived from the study show that majority of the respondents are aware of Nollywood villain artistes. Also, majority of the respondents are of the opinion that these artistes are not villains in their true and real nature despite the repeated villain role casting and the perfect interpretation of the roles by these artistes.

Keywords: *Movie Audience, Nollywood films, Nollywood Artistes, Villain, Media literacy*

Introduction

Nollywood is a name coined to classify Nigerian home videos. The general function and influence of film as a mode of communication, education and entertainment is a known concept. Zur,O & Brigit, W. (2011, p.2) stress that “movies affect many of us powerfully because the combined impact of images, music, dialogue, lighting, sound and special effects can elicit deep feelings and help us reflect on our lives. They can help us to better understand our own lives, the lives of those around us and even how our society and culture operate”. Alawode (2007) opines that the home video has become a popular information and entertainment medium all over the world which comes in form of media messages and the consuming rate of media contents seem

to have outstripped reading story books and playing dress up as favorites (Clay, 2003). Nollywood does not only entertain but also inform and expose the ills of the society. The way Nollywood producers present ideologies to their audience through the acts of the artistes can have a huge social impact on them about the artistes especially when a particular artiste plays a certain character repeatedly in different movies. This study is aimed at finding out movie audience real-life perception of Nollywood artistes who regularly play the role of villains in Nigerian home movies/films.

Background of Study

From the onset of Nollywood films, there have always been portrayals of villains. Villains are the antagonists of movies. According to Beam (2014), “villains are usually wicked enough to excite audience aversion, strong enough to arouse fear in audience, human enough to awaken some transient gleam of sympathy”. In Nollywood movies, villains are usually in control until towards the end of the movie when they meet their downfall in forms of madness, strange sicknesses, shame or even death. In as much as audience despise villains, they give life and beauty to the story. It is because of them that lessons are drawn from such movies. The role of villains is a critical one and must not be given to just any person. They sustain the interest of the audience, create curiosity in them and keep their eyes and focus glued to the screen in anticipation to see how they would finally be put to shame. A villain must be a thing of power handled with delicacy and grace. It is given to one who can interpret the role in actions and words. He must be able to make it look real, only then will it be believable. This has led movie directors to give the villain role to specific actors over and over again because they interpret the role perfectly. Such movie actors are usually the popular Chinwetalu Agu, Patience Ozokwor, Kanayo .O. Kanayo and their likes (Mayer- Course, 2008; Tukachinsky, 2011). Due to the perfect interpretation of the role and repeated character casting, audience might have built a perception in their minds concerning these artistes. This perception might have gone beyond just the screen, it may now affect reality. These artistes have in one way or the other especially through interviews try to debunk that they are not wicked or villains in real life but they are only acting out some assigned roles and making a living. Chiwetalu Agu in an online interview with Showtime celebrity (2015) has spoken regretfully on how the villainy has caused him a lot of good things. In an article, “Why I play bad roles” in nigeriafilm.com (2014), Patience Ozokwor spoke in excitement of how she has successfully depicted the evil of the society by acting such roles.

Statement of Research Problem

In the sense of media reality and social reality, the audience with limited media literacy might be disposed to see movie artistes who are portrayed as villains to be real indeed. Thoughts on villainy as Nollywood productions content have remained a bit inconsistent. It seems the film makers want so much of it. Audience perception on the face of it seems to be motley. Like in all things, some like it; some don't. It is therefore difficult to know from the ensuing dialectics to what extent the villain characters in Nigerian home videos depict the actual life style of artistes in the eyes of the audience. Also of dire concern is the extent to which the audience who watch these movies are aware of how same actors are used frequently by film producers. The idea of the stereophonic effect, whereby the portrayal of a villain is radically different from the real-life character of the artist might be lost on the audience. How this is true in terms of audience

disposition is the present worry of this study.

Purpose of the Study

The study sought to establish the real-life perception of the movie audience regarding Nollywood artistes who play the role of villains in Nigerian home movies. In line with this, the specific objectives of the study are;

1. To find out the various villain portrayals in Nollywood movies.
2. To find out if Nollywood audience are aware of artistes who play the role of villains in movies.
3. To ascertain the movie audience perception of these Nollywood artistes characterized as villains in real-life.

Research Questions

Research Question 1: What are the various villain portrayals in Nollywood movies?

Research Question 2: Are the movie audience aware of these artistes who play villain characters?

Research Question 3: What is the movie audience perception of the real-life of Nollywood artistes characterized as villains?

Villains in Movies

Villainy is a vicious or treacherous act. A villain is a person who acts in a villainy manner. Villains are the antagonists in movies. He/she usually scheme evil plots against the hero. He works towards the downfall of the hero, if he succeeds he is fulfilled but a villain is not always successful, he/she sometimes suffer from failed expectations. According to Oxford Advanced Learners Dictionary “a villain is a character whose evil actions or motives are important to the plot”. Despite the fact that villains perpetuate evil, they give meanings to movies, captivate the interest of audiences and leave them in suspense. In writing a story for a movie, the script writer should be able to create villains that will supercharge the plot. Bunting (2016) observes that villains are not necessary evil, instead they are opposite. They can sometimes be more than one villain per story, however, there is always only one internal villain, this internal villain is projected as a character or multiple characters. Thus, the villain is the shadow form of the character and often the way to defeat the villain is by making peace with it. Since the beginning of Nollywood, there have always been portrayals of villains and they come usually in form of wickedness, diabolic activities, occultist activities, murderers and gangster portrayals. Nollywood villains usually cause death, sicknesses, disappointment and other forms of misfortune to the protagonist. Villains have a mission, and this mission is usually backed by an evil intention which they want to achieve.

Who are the Most Known Villain Characters in Nollywood?

Seven popular artistes that usually exhibit the villain roles in Nollywood are thus: Patience Ozokwor, Kanayo O. Kanayo, Chinwetalu Agu, Uche Anyamele, Casmilla Mberekpe, Zulu Adigwe and Pete Edochie

Mission of Villains in Movies

Villains do not just exist but they usually have a mission in the movie they exist in, just as the

devil, the originator of all evil moves to and from the earth looking for whom to destroy, villains exist in a movie to frustrate, destroy and even kill other characters, most importantly the protagonist and also cause tension to the audience. They frustrate by becoming thorns in the flesh of other characters. They inflict wickedness on them leading them to pain and suffering. They destroy people's lives and destiny usually through diabolic, witchcraft and occultic means. They do this by causing accidents, strange sicknesses and even madness to other characters. They kill but usually not causing an ordinary death. They love to suppress and cause a painful and slow death to their victims. The storyteller who generates the villain characters gives them so much strength and power to perpetuate their evil, Until towards the end of the movie, then the writer takes away the strength and will from them and they meet their downfall but in some other cases they remain in charge even till the end of the movie. Such movies are usually called tragic movies.

Nollywood and its Audience

The release of the box-office movie *Living in Bondage* in 1992 by NEK Video Links owned by Kenneth Nnebue in the eastern city of Onitsha set the stage for Nollywood as it is known today. The story goes that Kenneth Nnebue had an excess number of imported video cassettes which he then used to shoot the first film. The huge success of this film set the pace for others to produce other films or home videos. Through the business instincts and ethnic links of the Igbo and their dominance of distribution in major cities across Nigeria, home videos began to reach people across the country. Nollywood exploded into a booming industry that pushed foreign media off the shelves, an industry now marketed all over Africa and the rest of the world. The use of English rather than local languages served to expand the market and aggressive marketing using posters, trailers, and television advertising also played a role in Nollywood's success.

Audience is a number of people who watch, read or listen to the same medium. Agba & Inej (2011) opine that Nollywood has been adjudged to be the third largest class of movie globally. Nollywood has over the years been having massive production of movies in different languages such as, Hausa, Igbo, Yoruba, Efik, Edo, Ibibio, Igbira, Tiv and many others even in the indigeneous pidgin language of the country. The audience include children, youth, men and women at all ages in the country. Some participate fully by getting and seeing movies as soon as they are released in the market, others are not full participants; they get to see them once in a while. Whether full or not full they form the Nollywood movie audiences. Put together, it is expected that those viewers with a lot of information and enlightenment can essentially become their own editors as far as these films are concerned, but the less endowed may run the risk of taking in these Nollywood messages hook, line and sinker as approximating reality. One's contact with Nollywood audience on a regular basis has informed the choice of this study. One runs a video shop and frequently some of the customers openly discuss the films they watch. They often cross reference the scenes in those films. Sometimes they give the impression that the video films are the finest evidence which support their personal opinions or viewpoints.

Theoretical Framework

The study is anchored on reception theory. It is a version of the reader response literary theory that emphasizes each particular reader's reception or interpretation in making meaning from a literary text. Stuart Hall developed this theory for media and communication studies. His approach is called Encoding/ Decoding Model of Communication and it is a form of textual

analysis that focuses on the scope of the ‘dominance’, ‘negotiation’ and ‘opposition’ by the audience (Eco, 1972). Within this framework, there are three types of audiences. First, is the audience who is dominant, the audience in this category watches home video and have built a perception of villainy on an artiste, even when they watch another film with same character or are faced in real life situations with the artiste they expect a portrayal of wickedness from them. Secondly, are the audience who fall under the negotiation category; these audience negotiate with messages they receive from films. They are rational, they reason if the portrayal of the artiste is realizable in real life situations based on what they have seen in films. After negotiating, some agree totally, some others disagree and some others are not too sure. Finally is the oppositional audience. They receive the villainy messages from these characters but they totally reject it as obtainable from the same character in real life. These audiences are usually family members, friends or people who have had personal real life encounters with the artiste. They could also be those who have high media literacy and see the differences between the media world and the real world.

Methodology

This study employed mixed research design which entailed, survey and textual analysis. The survey questions were in regards to the respondents’ exposure to Nollywood films and their perception of Nollywood artistes characterized as villains. 400 respondents from four cities in Nigeria which include, Abuja representing North, Lagos representing West, Awka representing East and Rivers representing South, formed the population for this study. These cities were purposively selected because they are in the different geographical zones and host people from all tribes of the country. A 24- item questionnaire was used as the data collection instrument. These items addressed variables directly related to research questions that have been developed for this study. The textual analysis was carried out to find out the various villain portrayals in Nollywood movies and five Nollywood movies were analyzed.

Data Presentation

Textual Analysis of Nollywood Villain Movies Used in the Study

Heart of the Blind, God of Abraham, Omereme, Blood Apart and Billionaires Club were the movies analyzed to show the various villain portrayals in Nollywood movies. The analyses emphasizes on how the movie as a text portrays the act of villainy by examining the characters as well as the plot of the movies.

Heart of the Blind

The film centers on a family whose head of the family is a blind man; his blindness was caused by an accident. He is married to Chinwe and they had an only child, Amara. Amara usually accompany her father every day to beg for alms. He plays his igba and flute while she dance to attract people whom would appreciate and have mercy on them, while Chinwe worked on her little piece of land. That was how the family survived. Uzoamaka (the role Patience Ozokwor played) was a torn in the flesh of this poor family. Uzoamaka dragged the only piece of land they had with them despite her riches. She started by bringing in boys, who threw Chinwe out of her land, she also uprooted all the palm trees Chinwe planted. When the matter was brought before the chiefs, she paid them off so that judgment could be made in her favor. She went as far as going to their family house, pushed the blind man and Chinwe, choked him with his guide stick

and called him names like, 'Onye osi ojoo, Blind Bartimeous'. She arrested Chinwe and had her sleep in jail. She was so evil that she was referred to as a dangerous viper. Her fall started when her son in whom she had her financial source from returned to the village and fell in love with her core enemy's daughter. Even when it was clear to her that her son loved Amara, she decided to stand in the way to her son's happiness. Over her dead body was her son ever going to marry her. Nature took its course and she became very ill, Amara was the one who saved her life. She became sorry for all she wickedness she has caused her and her family. She apologized to the family and supported her son in his decision to marry Amara. Now, we have seen the portrayal of wickedness as a form of villainy perpetuated by Uzoamaka (Patience Ozokwor). Her mission was to make sure the family suffered even though she transformed as a result of the kindness shown to her by her enemy's daughter which if not shown could have taken her life.

God of Abraham

Chiwetalu Agu is the movie's villain. He is Udene, the eye of the goddess of Ibe Ititi village. He was very wicked and used his position as the mouthpiece of the gods to perpetuate his evils. He started by asking the gods to take the life of his brother so that all his family's properties would become his. He destroyed Ike Nwafor, a young business man; he killed Odera regardless of the fact that Odera was ignorant of his actions. He was not satisfied with the response of the gods to the killings and destructions by his order so he appealed to the gods 'Agbala' to be more destructive than it already was. When the time came for the usual atonement of sacrifice to the gods, he chose the last daughter of his late brother, Oluchi to be used for the sacrifice. The mother of the child, Chika pleaded but he lied that there was nothing he could do about it. Again, he ordered that Ifenna the only son of his late brother be used for atonement, Ifenna ran away but was later captured and brought to the shrine. He was used as well. Chika was left with just one daughter to suffer the pains of losing three family members almost at the same time. Nemesis eventually caught up with Udenu (Chiwetalu Agu) after the power of the gods was challenged by the power of the God of Christians. The entire shrine including Udenu was destroyed. Diabolism was the form villainy in this text. Udenu (Chiwetalu Agu) achieved all his evil plans through diabolic means.

Omereme

Patience Ozokwor screened as Nwanyi Ike. She was one of the three wives of her husband alongside Ngozi and Theresa. Ngozi was the husband's best and Nwanyi Ike became jealous which led to her consulting diabolic ways, in the process she was initiated into the witchcraft world. She became a terror in her family, she killed Ngozi's children who were doing well, and she killed one of Theresa's sons and even went as far as killing her own children. She made Ngozi cripple and blind. Theresa's only surviving son abroad heard about all that has happened to his family and decided to return home with his prayer team. Power jammed power and the lesser power bowed. Nwanyi Ike (Patience Ozokwor) began confessing and she ran mad. Ngozi received her sight and could walk again. Nwanyi Ike (Patience Ozokwor) used witchcraft to kill. Even though she was destroyed at the end but the lives of those whom she killed couldn't be restored back.

Blood Apart

Patience Ozokwor is married to Pete Edochie with three children. Pete maltreated his wife, he

comes back home every day very late, he rejects her food and beat her up at every slightest provocation to the extent that she had three miscarriages, he made her live in misery. He soon realized his mistakes and turned a new leaf, he became lovely and did all he could to make his wife forgive him but she never did. She detested him even after more than twenty five years after, for all he made her go through. She became a thorn in his flesh, she never cooked his meals and she tried all she could to make her children hate their father. She bombarded her children everyday with stories of how their father treated her badly; she was able to convince the youngest child to hating his father while the older children hated what their mother did. On one of the occasions she showed wickedness to her husband, he had a heart attack, he was rushed to the hospital where he was confirmed dead. Patience wept the loudest, she realized her wrongs and wished she had forgiven him earlier but it was too late. Her eldest child hated her badly for this; he banned her from putting on a mourning garment for their father. He insulted her all the time and even drove her out of his father's house (now his house because it was willed to him) but through the intervention of kinsmen she returned back to the house but he denied her a lot of privileges. All she did was sob and felt sorry for all her wrongs. Her youngest son on the other hand was spoilt and tried fighting his elder brother because of the bitter treatment he gave their mother; while they fought he got a knife and stabbed his brother. His brother died and Patience had a heart failure and she died. The youngest child was jailed and only their daughter was left with no one to call family. We have seen how unforgiveness was portrayed in the movie. Every evil happened as a result of unforgiveness. Patience could not forgive her husband and her son could not forgive his mother.

Billionaire's Club

Pete Edochie, Kanayo O. Kanayo, Clem Ohaneze, Tony Umez among others starred in the film as cultists and money ritualists.

Tony Umez lost his job and remained at home with his pregnant wife, things were not easy at home and the thought of bringing forth a child in that hardship was unbearable. He met an old time friend whom he narrated his predicament to. His friend invited him to his house and asked him to come along with his wife. He came with his wife and his wife admired the building so much. She was taken upstairs to a room where she was stabbed with a knife and pounded her with her baby, that was the price Tony had to pay to become rich. He joined their cult where Pete Edochie was the leader, Kanayo and Clem were members. He was very rich and began to command respect but he did not enjoy the wealth, his dead wife and baby cried out to him every night. He reported the situation to the cult but nothing could be done about it. The spirit of mother and child sought vengeance and eventually got it as not even one of the cult members survived it.

Occultism is portrayed in the movies above; because of the love and the desire for money these men sold their souls, killed loved ones and did all sorts of evil for ill-gotten wealth. A wealth they enjoy only for a while and suffer there in.

Survey

Out of 400 copies of the questionnaire distributed, only 340 were found useable as 60 were not either returned or well filled by respondents. The results of the study were presented under the following headings:

- Demographic description of respondents.

- The various villain portrayals in Nollywood movies.
- Respondents' awareness of Nollywood villain artistes.
- Respondents' real-life perception of artistes characterized as villains.
- The extent villain roles have affected the artistes characterized as villains.

Table 1: Description of the Demographic variables of the Respondents

Description	Variables	Frequency	Percentage (%)
Sex	Male	148	44%
	Female	192	56%
	Total	340	100%
Age	11- 19	114	33.5%
	20- 28	151	44.4%
	29- 37	51	15%
	38- 45	14	4.1%
	46- 54	5	1.5%
	55 & above	5	1.5%
	Total	340	100%
Residence	Abuja	111	32.6%
	Lagos	87	25.6%
	Anambra	74	21.8%
	Rivers	68	20%
	Total	340	100%

Field survey, 2019

Table one indicates the demographic features of the respondents. Male respondents are 44% and female respondents are more with 56%. The age bracket indicates that majority of the respondents are within the ages of 11- 19 and 20- 28. Respondents reside in Abuja with 32.6%; respondents in Lagos are 25.6%; respondents in Anambra are 21.8% and respondents in Rivers are 20%.

Table 2: Respondents' response to the open- ended question as regard their awareness of Nollywood villain artistes

Patience Ozokwor	Pete Edochie
Chiwetalu Agu	Kanayo O. Kanayo
Clems Ohaneze	Zuby Michael
Jim Iyke	Hanks Anuku
Fathia Balogun	Alex Usifo
Clarion Chukwurah	Odunlade Adekola
Casmila Mberekpe	Zulu Adigwe
Segun Arinze	Amaechi Muonagor

Field survey, 2019

The above is a list of artistes whom the respondents have characterized as villains.

Qualitative Analysis of the Real-life Perception of Movie Audience towards Artistes Characterised as Villains.

The analysis was done from three perspective and they include: positive reactions, negative reactions and ambivalent reactions.

Positive reactions of respondents:

From the analysis above in Figure 9 we can see that most respondents believe that these artistes who usually play villain in movies are not wicked in their true and real nature. Respondents are able to recognize the clear difference between the movie and real world. According to one respondents, "Acting remains acting while real life remains so; they are two parallel lines that will never meet. The former is a function of the instructions given by the director while the latter is the function of circumstances of life". The respondent was able to establish the difference between the two entities. Another respondent says, "They are very nice people and are only doing their jobs. The roles they play do not define who they are.....". The same respondent explained further by saying, ".....for instance, Chioma Chukwuka acts as a good girl but I think she is nice in real-life". This could as well pass for these 'villain' artistes; they could be nice in real-life. Another respondent came from another angle that, "they are paid for what they do in movies and professionalism demands they do so as requested by their employees". He is of the opinion that, the fact they do it so well does not make it their real character but they do it because it is a job they are paid to do. Another respondent says, "I think they are not villains in real-life. Most of them are good but someone has to act the villain role and the fact that they act it does not mean they are bad". If everybody act the good roles who then will act the bad ones?. A respondent says, "they are not villains in real-life they only act to reveal the secrets of the devil over the life of God's children and also show that all powers belong to God Almighty" the roles especially the diabolic one is more like an eye opener to the audience. Another respondent says "for me, I see them as stars and the roles they play should not be used to judge them". Another one believes that "a good actor or actress should be able to fit into any role whether good or bad and that their roles should not define their real characters". Another respondent says, "I think it is much easier to act/play what one is not. I do not believe these artistes would be comfortable with those roles if it depict who they really are". And finally, a respondent says, "like the word is used 'ROLE', I believe it ends in the movie and they represent a different image or personality outside the camera".

Negative reactions of respondents

In as much as most respondents believe they are not villains in real-life, some of them still are of the opinion that they are villains and product of what they act. A respondent says, "I think they are what they are in real-life, if not so they would not be good in acting such roles". Another respondent is just too convinced, he says, "when you are evil you are evil, no two ways about it". Another believes that, "it is either the role influences them or it is who they truly are". A respondent says, "one thing I am sure of is that since they tend to act those parts well or rather perfectly those traits can be found in them". Another respondent simply put, "I feel that no one will give out what he does not have". And finally, a respondent says, "I believe as they keep playing these evil roles unconsciously they begin to exhibit it in real-life situations. It has a side effect on their life over-time".

Ambivalent reactions of respondents

As seen in the analysis in Figure 9 some respondents are sitting on the fence. They have reasons for their uncertainty. A respondent says, ‘I would not draw the conclusion that they are villains in real-life. It is just an act, but, at a second glance, if an actor/ actress plays almost the same role in every movie, then I think questions should be asked’. A respondent believes that some are villains in real-life and some others are not. She says ‘I believe Chiwetalu Agu is naturally wicked, I believe Patience Ozokwor might be lovely just that she plays evil role but Pete Edochie is a lovely person’. Another respondent still hold same belief, he says, ‘some of them (Chiwetalu Agu) seems to be evil both on and off set. Some I hear are philanthropists (Patience Ozokwor). Another respondent says ‘ they might not be wicked but can be wicked if they want to be because for them to act it means it is in them’.

Analysis of Research Questions

Research question 1: What are the various villain portrayals in Nollywood movies?

The first research question of this study sought to determine the various villain portrayals in Nollywood movies. This was achieved by analyzing selected Nigerian movies such as, Heart of the blind which portrayed wickedness; God of Abraham which portrayed diabolism; Omereme which portrayed jealousy, murder and witchcraft; Blood apart which portrayed unforgiveness, malice and murder and Billionaire’s club which portrayed greed and occultism.

Therefore, Diabolism, wickedness, jealousy, murder, occultism, are the various villain portrayals in Nollywood movies.

Research question 2: How much are the movie audience aware of these villain artistes or characters?

The second research question sought to know how much the respondents are aware of villain artistes in Nollywood films and who these artistes characterized as villains are. From the data generated in Table 2, a list of Nollywood artistes characterized as villains was given, Patience Ozokwor, Pete Edochie, Chiwetalu Agu, Kanayo O. Kanayo, Clems Ohaneze, Hanks Anuku, Jim Iyke, Alex Usifo, Fathia Balogun, Odunlade Adekola, Clarion Chukwurah, Zuby Michael, Casmila Mberekpe, Zulu Adigwe, Segun Arinze and Amaechi Muonagor.

This shows that the respondents are aware of Nollywood artistes characterized as villains and the names above are the ‘villain artistes’. In conclusion, the movie audiences are very much aware of villain artistes.

Research question 3: what is the movie audience real- life perception of these Nollywood artistes characterized as villains?

The third research question sought to know if movie audience think these ‘villain artistes’ are wicked in their true and real nature or if they are not. From the qualitative analysis, respondents gave number of reasons for their decision. The respondents that say they are villains in real- life believe so because, ‘you cannot bring forth what you do not have’ and the respondents who do not believe that they wicked say, ‘they are only acting given roles which makes it their profession’. We have seen that majority of the respondents do not believe these artistes are wicked in their true and real nature. Therefore, we can say they are not villains because they are only acting their roles.

Discussion of Findings

The data analyzed in this study was obtained from 340 respondents spread across Abuja, Lagos, Rivers and Awka, Nigeria. The overall results offer a wide range of conclusions. The research

questions were in line with the objectives, which were, 1) to find out the various villain portrayals in Nollywood movies, 2) to find out the extent to which the Nollywood movie audience are aware of artistes who play the role of villains in movies, 3) to ascertain the movie audience real-life perception of these Nollywood artistes characterized as villains, 4) to determine the extent to which the villain characters played in movies by some artistes reflect their real-life characters. Analyses from text (movies), quantitative as well as qualitative data led to some conclusions.

- The various villain portrayals in Nollywood movies are diabolism, wickedness, murder, witchcraft, occultism, rape, unforgiveness, robbery, infidelity, betrayal, sexual immorality, greed and kidnap.
- Movie audiences are very much aware of these villain characters.
- Majority of the movie audience believe that the villain characters are not wicked in their true and real characters.

Conclusion

The major findings of the study suggest that there are various villain portrayals in Nollywood movies and some artistes have repeatedly played the villain roles which has made them to be stereotyped as 'villain artistes'. Despite the fact that they are known as 'villain artistes' the respondents are still able to recognize that it is just an act and do not believe those artistes are truly villains in real-life.

Recommendations

In as much as majority of the respondents do not see these artistes as wicked in their true and real nature, minority does and it is still very much important that the society be taught the differences between the media and the real world. Discretions should be made before the movie commences, like, 'this film is purely fiction' or in some other ways. Again, theatrical subjects/ courses should be introduced in secondary schools and be made one of the general courses in the Nigerian tertiary institutions to enhance media literacy.

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