

Nollywood, Cultural Preservation and Social Influence in Contemporary Nigerian Films: A Qualitative Study of a Tribe Called Judah

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Abstract

Nigerian films have become an integral component of the country's cultural scene, serving as influential platform for the transmission of social values, cultural norms, and behavioural expectations. Beyond entertainment, Nollywood through films incorporates moral lessons intended to educate audiences, promote social awareness, and stimulate public discourse on issues affecting Nigerian society. Contrarily, many films depict themes of witchcraft, ritual practices, violent crime, kidnapping, corruption, and illegal pursuit of wealth, reflecting both contemporary social realities and prevailing cultural beliefs. There is a gap in literature on whether these themes portrayed in films constitute an accurate representation of contemporary Nigerian society and the extent to which these portrayals shape audience behaviour and perceptions of cultural identity and social realities. This study examined the influence of Nigerian films on society, using A Tribe Called Judah. Anchored on Social Learning and Cultivation Theories, the study adopted a qualitative research design, employing content analysis and focus group discussions (FGDs). Data were collected using a coding sheet for the content analysis and a structured discussion guide for the FGDs. A Tribe Called Judah was purposively selected from films released in 2023 based on its cultural relevance and widespread public reception. Seven participants were purposively selected to participate in the focus group discussion. Findings showed that the film positively influenced viewers' understanding of cultural identity, social behaviour, and attitudes toward societal norms by portraying themes that promote family cohesion, resilience, and cultural values. The study concluded that Nigerian films serve as important agents of socialisation and cultural preservation, with the capacity to shape public attitudes and reinforce societal values. The researchers, therefore recommended that filmmakers continue to produce culturally relevant and morally grounded films that promote positive social values while preserving Nigeria's rich cultural heritage.

Keywords: Cultural Identity, Cultural Preservation, Films, Family Cohesion, Nollywood

Introduction

The Nigerian entertainment industry has evolved into a significant contributor to the country's socio-economic development, serving as an important driver of economic growth, while

promoting social sustainability through employment generation. Central to this transformation is Nollywood, the Nigerian film industry, which has experienced remarkable growth since its emergence in the early 1990s. Today, Nollywood is recognised as one of the largest and most prolific film industries globally, producing thousands of films annually. Its rapid growth has been attributed to the decreasing patronage of conventional cinemas, the affordability of home video productions, and the increasing accessibility of the medium for the representation, preservation, and dissemination of Nigeria's cultural heritage (Alawode & Uduakobong, 2013). The cultural orientation of Nollywood productions, which frequently emphasises shared African traditions, customs, and values, has strengthened intercultural understanding across the continent by challenging stereotypes, reducing mistrust, and fostering a shared sense of African identity. Through the widespread circulation of locally produced films, Nollywood has enabled African audiences to engage with authentic narratives that reflect their own histories and cultural experiences. As a result, the industry has not only enhanced cultural integration but has also stimulated intra-African tourism, cross-border collaborations, trade, and investment, thereby contributing to regional economic integration and sustainable development.

With this, Nollywood cultivated a substantial audience across Africa and the African diaspora. The industry's classic productions are distinguished by their originality, creativity, cultural authenticity, and accessibility, and qualities that have sustained their relevance over time. The growing popularity of Nollywood is attributable not only to the accessibility of its productions but also to their ability to address issues that resonate with audiences by reflecting contemporary social realities. Within this context, Nollywood has become a powerful cultural institution that exerts considerable influence on social norms, values, and behavioural patterns in Nigeria. Its impact extends beyond the country's borders to audiences across Africa and the global diaspora, where Nigerian films- acknowledged as a powerful instrument for communicating the values, traditions, and identities of societies are widely consumed and appreciated (Haynes, 2016; UNESCO, 2009). As they reflect the everyday realities of Nigerian society by portraying familiar social experiences, cultural values, and moral dilemmas that resonate with diverse audiences (Emeagwali, 2004).

Film occupies a central position within the field of mass communication, functioning as an influential medium for the dissemination of information, education, entertainment, and other forms of social messaging to large audiences. As an influential form of popular culture, film extends beyond storytelling by portraying the lived experiences, social attitudes, environmental contexts, and everyday practices that characterise a society (Alawode & Uduakobong, 2013). It functions as a medium through which cultural beliefs and social norms are transmitted, while simultaneously. Also, beyond its entertainment value, film serves as a cultural artefact that represents societal norms, beliefs, and value systems while simultaneously shaping public perceptions, attitudes, and behaviours thereby facilitating social mobilisation and reflecting the political, economic, and social realities of a nation (Kirsten et al., 2007). As an audio-visual medium, film contributes significantly to the construction and reconstruction of social realities by framing issues, influencing public discourse, and reinforcing or challenging prevailing ideologies. According to Getalem and Armaye (2015), the globalisation of media, including film, has intensified the exchange of information and culture across national boundaries, exposing societies to diverse foreign influences. Roberts and Christensen (2012) argue that the increasing interaction between local traditions and external cultural influences has generated a multiplicity of lifestyle choices, leading to the emergence of hybrid identities that integrate elements from both indigenous and foreign cultures. Therefore, established cultural identities and traditional ways of life are continually being reshaped by globalisation and media exposure. However, through their narratives, films stimulate critical reflection, raise public awareness, reinforce cultural consciousness, and foster a sense of identity and belonging among viewers.

While some studies suggest that films can reinforce positive moral values and encourage social responsibility, concerns have also been raised about the potential normalisation or reinforcement of antisocial behaviours through repeated exposure to narratives involving violence, ritual crimes, and other forms of criminality.

Nigerian film has frequently been criticised for its recurrent portrayal of themes such as witchcraft, ritual killings, occultism, nudity, and the pursuit of wealth through illicit means. These themes may mirror certain social concerns, questioning the extent to which they accurately represent Nigerian society and the implications of their repeated portrayal for audience perceptions and behaviour. There remains a need for empirical research to examine how audiences interpret these portrayals and whether they contribute to shaping perceptions, moral reasoning, and behavioural dispositions within the Nigerian society. Against this background, the present study examines the influence of Nigerian Nollywood films on societal attitudes, human behaviour, cultural identity, and intercultural relations. To achieve this, the study adopts *A Tribe Called Judah*, produced by Funke Akindele, as a study. The film provides a compelling representation of contemporary Nigerian society through its exploration of family dynamics, socioeconomic realities, communal relationships, and cultural diversity. Its critical and commercial success has generated considerable scholarly and public interest regarding its portrayal of Nigerian social life and cultural identity (Okome, 2013). Given Nollywood's extensive reach and cultural influence, an examination of *A Tribe Called Judah* provides a valuable opportunity to assess how Nigerian films shape societal attitudes, reinforce or challenge cultural values, and contribute to broader discourses on identity, social cohesion, and intercultural understanding. the objectives of study are to: determine the major themes in the film *A Tribe Called Judah*; ascertain viewers' perception of the film *A Tribe Called Judah* on tribal relations and cultural identity and; evaluate the social implications of the film *A Tribe Called Judah* on social cohesion.

Literature Review

Origin and history of Nigerian film

The history of film traces back to the evolution of cinema from a technological innovation in the late nineteenth century to one of the most influential forms of artistic/ mass communication. Although several inventors contributed to the development of motion picture technology, the public screening organised by the Lumière brothers in Paris on 28 December 1895 is widely regarded as the beginning of commercial cinema. Early films were short, silent, and produced in black and white, but rapid technological advancements transformed cinema into a global entertainment industry with established production studios and standardised filmmaking techniques. The development of film language through innovations in editing, cinematography, and narrative structure significantly enhanced cinema's artistic and communicative potential. During the early twentieth century, the industry expanded rapidly despite disruptions caused by the First World War. Landmark developments included the emergence of feature-length films, the rise of influential filmmakers such as David W. Griffith, the introduction of synchronised sound with *The Jazz Singer* (1927), and the establishment of the Hollywood studio system. At the same time, the German Expressionist movement made enduring contributions to cinematic aesthetics through its distinctive visual style and psychological narratives, influencing filmmakers worldwide.

The latter half of the twentieth century witnessed further transformation through the introduction of television, home video, and digital technologies, all of which reshaped film production, distribution, and audience consumption. Since the late 2000s, online streaming platforms and digital media have revolutionised access to films, expanding global audiences while intensifying competition with other forms of entertainment. In response, the film industry

has increasingly relied on technological innovations, including digital filmmaking, three-dimensional (3D) cinema, and large-scale franchise productions, to sustain audience engagement. Consequently, cinema has evolved into a dynamic global medium that continues to shape cultural expression, social values, and public discourse. The history of the Nigerian film industry can be divided into four major phases: the Colonial Era (1903–1960), the Independence Era (1960–1972), the Indigenisation Era (1972–1992), and the Nollywood Era (1992–present). Cinema was first introduced to Nigeria in 1903 with film exhibitions at the Glover Memorial Hall in Lagos during the colonial period. These early productions, mainly documentaries and newsreels, were used by the British colonial administration for political and educational purposes. Following Nigeria's independence in 1960, government-owned film units continued producing documentaries and newsreels aimed at nation-building. The 1972 Indigenisation Decree transferred ownership of many cinemas from foreign investors to Nigerians, increasing indigenous participation in film production and exhibition. Despite these efforts, the industry faced challenges, including limited funding and the dominance of foreign distributors. Beyond its entertainment function, film serves as a vehicle for cultural expression, social critique, and the transmission of values. It reflects societal realities, preserves cultural heritage, and shapes public opinion by influencing attitudes, beliefs, and behavioural patterns (UNESCO, 2009). According to Bordwell and Thompson (2020), films construct meaning through narrative and visual representation, making them powerful instruments for communicating cultural identities and addressing social concerns. As a result, films not only mirror society but also contribute to the construction and reconstruction of social realities. Okome (2007) adds that Nigerian films function as mirrors of society by portraying everyday experiences and stimulating discussions on national development and social transformation.

Nollywood and the portrayal of socio-cultural values

The emergence of Nollywood in 1992, marked by the release of *Living in Bondage*, transformed the Nigerian film industry. Driven by the affordability of video technology and increasing demand for locally relevant stories, Nollywood rapidly became one of the world's largest film industries. According to Haynes, the term *Nollywood* was first used in a 2002 *New York Times* article by Matt Steinglass. Nollywood films typically explore themes such as family, love, culture, religion, corruption, witchcraft, crime, and social justice, reflecting the realities and values of Nigerian society. Since the early 2000s, the industry has undergone significant modernisation with the emergence of multiplex cinemas, digital filmmaking, improved production quality, and online streaming platforms such as iROKOTv and Africa Magic. Landmark films, including *The Figurine*, *October 1*, *The Wedding Party*, and *A Tribe Called Judah*, have demonstrated Nollywood's commercial viability and global appeal. The industry has also diversified into regional sectors such as Kannywood, the Yoruba-language film industry, and Callywood, broadening its cultural representation. Today, Nollywood is the largest film industry in Africa and one of the most prolific globally. Its films are showcased at major international film festivals, while digital streaming services have expanded their accessibility to audiences worldwide. Through continuous technological innovation, improved storytelling, and growing international recognition, Nollywood has established itself as a significant contributor to Nigeria's creative economy and an influential platform for promoting African culture and identity.

Socio-cultural issues refer to the social and cultural conditions, values, beliefs, norms, and practices that shape the behaviour, relationships, and identities of individuals within a society. They encompass the interactions between social institutions, cultural traditions, and contemporary societal challenges, influencing how people perceive and respond to their environment. Socio-cultural issues are dynamic and evolve in response to political, economic,

technological, and demographic changes (Giddens & Sutton, 2021). Consequently, they remain central to understanding societal development and are frequently reflected in cultural products such as literature, music, and film- widely recognised as an important medium for representing and interrogating socio-cultural issues. Within the Nigerian context, Nollywood has emerged as a significant cultural institution that documents and interprets the country's socio-cultural experiences. Since its emergence in the early 1990s, the industry has consistently addressed issues such as poverty, unemployment, corruption, ethnicity, religion, gender relations, family conflict, migration, youth unemployment, crime, and social inequality (Haynes, 2016). Through these narratives, Nollywood provides audiences with opportunities to reflect on contemporary social realities while reinforcing or challenging prevailing cultural norms and values. One of the most prominent socio-cultural institutions portrayed in Nollywood films is the family. As the primary agent of socialisation, the family transmits cultural values, moral principles, and social responsibilities from one generation to another (Haralambos & Holborn, 2013). As such, many Nigerian films depict themes of parental responsibility, sibling relationships, inheritance disputes, family solidarity, and sacrifice, emphasising the family's role in maintaining social cohesion and cultural continuity. Ethnicity and cultural diversity also feature prominently in Nollywood productions. Nigeria is home to over 250 ethnic groups, each with distinct languages, traditions, and cultural practices. While this diversity enriches the nation's cultural heritage, it also presents challenges relating to tribalism, prejudice, discrimination, and social exclusion. Nollywood frequently explores these issues by portraying intercultural interactions, promoting tolerance, and emphasising national unity despite cultural differences (Omoera, 2014). Such representations contribute to fostering intercultural understanding and strengthening social integration.

Further, Nollywood increasingly addresses pressing social issues such as corruption, kidnapping, ritual killings, cybercrime, unemployment, gender inequality, and the widening gap between the rich and the poor. These narratives often highlight the consequences of unethical behaviour while advocating values such as honesty, justice, resilience, and social responsibility (Haynes, 2016). Through these portrayals, the industry encourages audiences to critically evaluate societal challenges and their implications for national development. *A Tribe Called Judah* exemplifies the representation of socio-cultural issues in contemporary Nigerian film industry. The film explores themes of family solidarity, economic hardship, youth unemployment, crime, resilience, and cultural diversity within the Nigerian context. By portraying the struggles of a family navigating socioeconomic challenges, the film reflects the realities experienced by many Nigerians while encouraging critical reflection on issues of morality, survival, and social responsibility. As such, the film demonstrates Nollywood's capacity to function not merely as a source of entertainment but also as a medium for cultural preservation, social commentary, and public engagement with contemporary socio-cultural issues.

Theoretical Orientation

The study was hinged on the social learning and cultivation theories. Social Learning Theory, developed by Albert Bandura (1977), explains how individuals acquire behaviours, attitudes, and beliefs through observation and imitation. The theory serves as a link between behaviourist and cognitive approaches by emphasising the role of mental processes in learning. Bandura argued that learning occurs through observational processes in which individuals observe models, evaluate their actions and consequences, and adopt behaviours they perceive as meaningful or rewarding. The theory identifies three major forms of observational learning: the live model, where individuals observe actual behaviours performed by others; the verbal instructional model, where behaviours are learned through descriptions or explanations; and

the symbolic model, where learning occurs through media representations such as films, television, and online platforms. This study is anchored on the symbolic model, as it explains how audiences may learn from what is portrayed in the film.

Cultivation Theory on the other was developed by George Gerbner in the 1970s. He examines the long-term influence of media exposure on individuals' perceptions of social reality. The theory proposes that frequent media consumption can shape audiences' beliefs about the world by aligning their perceptions with the realities portrayed in media content. It is believed that heavy viewers are more likely to perceive social reality in ways that reflect recurring media representations (Gerbner, 1973). The theory consists of three major areas of analysis: message system analysis, which examines patterns and themes in media content; cultivation analysis, which explores the relationship between media exposure and audience perceptions; and institutional process analysis, which investigates the structures responsible for producing and distributing media content (Signorielli & Morgan, 2011). Although, initially developed to study television, Cultivation Theory has been extended to other forms of media, including films and digital platforms. This theory is relevant to this study because it provides insight into how repeated exposure to Nigerian films may influence audience perceptions, cultural understanding, and social attitudes. By applying Cultivation Theory, the study examines how the messages and representations in *A Tribe Called Judah* contribute to shaping viewers' interpretations of social realities, cultural identity, and behavioural patterns.

Empirical Review

Onyenankeya and Osunkunle (2017), in their study titled "*The persuasive influence of film in cultural transmission: Negotiating Nigerian culture in a South African environment*," examined the role of Nollywood films in transmitting Nigerian cultural heritage to South African audiences. Using observation and Likert-scale surveys among college students in South Africa, the study found that exposure to Nollywood films improved participants' knowledge and appreciation of Nigerian culture, with some participants adopting Nigerian expressions and language elements.

Similarly, Akpan and Anyianuka (2010), in "*The social construction of reality: Analytical study of the effect of Nollywood movies*," investigated how Nollywood films influence viewers' perceptions of reality. Using questionnaire administered to Nollywood viewers in Enugu, the study revealed that film themes, particularly those relating to rituals and success, influenced audience perceptions and interpretations of social realities. These studies demonstrate the influence of Nigerian films on audience perceptions and cultural understanding. However, while they relied primarily on survey methods, the present study adopts content analysis and focus group discussions to examine the influence of Nigerian movies through the specific case of *A Tribe Called Judah*. This approach provides further insight into how film narratives shape societal attitudes, cultural identity, and behavioural patterns.

Methodology

This study adopted a mixed-method research design, combining content analysis and focus group discussion. Content analysis was used to examine the themes and representations in *A Tribe Called Judah*, while the focus group discussion explored viewers' perceptions of the film. The study population comprised Nigerian films produced in 2023 and their audiences, with *A Tribe Called Judah* purposively selected as the sample due to its popularity, social relevance, and portrayal of Nigerian cultural diversity.

Seven viewers from different regions of Nigeria (South-West, South-South, and South-East) were selected through purposive sampling for the focus group discussion. Data were collected using a coding sheet, field notes, and structured discussion questions. The collected data were

analysed through textual analysis, involving the interpretation and description of themes emerging from the film and audience responses.

Results and Discussion

Objective 1: Ascertain the themes in the film *A tribe called Judah*

A Tribe Called Judah provides a significant representation of Nigerian culture and inter-ethnic interactions by exploring the traditions, values, and social relationships that shape contemporary Nigerian society. As a cultural product, the film reflects the role of Nollywood in representing everyday experiences, social realities, and cultural identities within Nigeria (Haynes, 2016). Through its narrative structure, the movie examines the complexities of cultural diversity and demonstrates how shared experiences, beliefs, and social practices influence relationships among different ethnic groups. Film, as a medium of cultural expression, plays an important role in preserving and communicating the values, traditions, and identities of a society (UNESCO, 2009). From the analysis, it showed that a central cultural theme portrayed in *A Tribe Called Judah* is the importance of family and communal solidarity. The film emphasises kinship ties, collective responsibility, and mutual support, which are significant elements of Nigerian social organisation. In many African societies, the family extends beyond biological relationships to include broader networks of social obligation and communal cooperation (Gyekye, 1997). The characters' commitment to supporting one another during periods of hardship reflects the communal values that continue to influence social interactions within Nigerian communities.

The film also explores the influence of traditions and cultural practices on individual behaviour and social relationships. Nollywood productions frequently incorporate cultural beliefs, rituals, and social institutions to reflect the realities of Nigerian life and provide audiences with opportunities to engage with questions of identity and morality (Okome, 2007). Through its portrayal of customs, family expectations, and interpersonal conflicts, *A Tribe Called Judah* demonstrates how cultural traditions continue to shape social identities and behavioural patterns. Furthermore, the film highlights Nigeria's ethnic diversity by presenting different cultural expressions, languages, and social experiences. Given Nigeria's multicultural composition, interactions among ethnic groups often involve both cultural exchange and tensions arising from differences in values, traditions, and identities (Falola & Heaton, 2008). By depicting these interactions, the movie contributes to discussions on cultural coexistence, unity, and the complexities of identity formation in a diverse society. Overall, *A Tribe Called Judah* offers a nuanced portrayal of Nigerian cultural identity through its exploration of family values, traditional practices, and inter-ethnic relationships. The film demonstrates Nollywood's capacity to function as both an entertainment medium and a platform for cultural representation, social reflection, and the preservation of Nigerian heritage (Haynes, 2016; Omoera, 2014).

Objective 2: Establish the perceptions of the viewers about the film on cultural identity and tribal relations

Funke Akindele's *A Tribe Called Judah* provides a representation of cultural identity and inter-ethnic relations within the Nigerian sociocultural context. The film explores the complexities of belonging, heritage, and identity formation in a multicultural society where individuals negotiate personal experiences alongside broader ethnic and cultural affiliations. Through its narrative, the film reflects the role of Nollywood in portraying social realities and encouraging discourse on identity, diversity, and cultural coexistence (Haynes, 2016; Okome, 2007). Audience perceptions of the film indicate an appreciation of its portrayal of Nigeria's cultural diversity. Viewers recognise the film's representation of different cultural expressions, traditions, and social practices as a reflection of Nigeria's multicultural character. Such

representations demonstrate the capacity of Nollywood films to preserve cultural knowledge while promoting awareness and appreciation of diverse identities (UNESCO, 2009). By incorporating elements of Nigerian cultural life, the film provides audiences with familiar experiences that strengthen cultural recognition and social connection.

Furthermore, viewers perceive the film as a meaningful exploration of inter-ethnic relationships. The portrayal of interactions among characters from different cultural backgrounds challenges negative stereotypes and emphasises the importance of mutual understanding, cooperation, and social cohesion. Film narratives that engage with ethnic relations can contribute to shaping audience perceptions by encouraging reflection on issues of tolerance and national unity (Omoera, 2014). In this regard, *A Tribe Called Judah* presents cultural differences not only as sources of diversity but also as opportunities for dialogue and collective identity formation. The film's emphasis on cultural identity also resonates with audiences through its depiction of belonging and self-understanding. The characters' experiences reflect broader questions of heritage, family ties, and social responsibility, themes that are central to identity construction within Nigerian society. According to Gyekye (1997), cultural identity is closely connected to communal values, traditions, and social relationships, which influence how individuals understand themselves and their place within society. In sum, audience perceptions of *A Tribe Called Judah* highlight the film's contribution to discussions on cultural identity, ethnic relations, and social cohesion. Through its portrayal of Nigeria's cultural diversity and the complexities of inter-group interactions, the film demonstrates Nollywood's capacity to function as a medium of cultural representation and social commentary. It encourages audiences to reflect on the importance of tolerance, acceptance, and unity within Nigeria's diverse sociocultural environment (Haynes, 2016; UNESCO, 2009).

Objective 3: Ascertain the social implications of *A Tribe Called Judah* on society

The findings indicated that *A Tribe Called Judah* has influenced society in both positive and critical ways by addressing cultural, social, and moral issues within the Nigerian context. One significant influence of the film is its contribution to cultural revival, as it encourages renewed appreciation of Nigerian traditions, heritage, and collective identity. Films often serve as cultural texts through which societies preserve, negotiate, and transmit values, beliefs, and historical experiences to audiences (UNESCO, 2009). Through its portrayal of family values, communal relationships, and cultural practices, the movie reinforces the importance of maintaining connections with indigenous identities. The film also promotes social unity by highlighting cooperation among individuals from diverse ethnic backgrounds. Despite their tribal differences, Jedidah's sons work together to address their mother's medical challenges, demonstrating the importance of collective responsibility and solidarity. This representation reflects the communal values often associated with Nigerian society, where cooperation and social support remain important aspects of interpersonal relationships (Gyekye, 1997). By presenting unity beyond ethnic boundaries, the film encourages audiences to reconsider tribal divisions and embrace social cohesion.

More so, *A Tribe Called Judah* stimulates public discourse on social issues such as tribalism, inequality, and corruption. The portrayal of Emeka's employer, who uses his business establishment as a cover for money laundering activities, reflects broader concerns about unethical practices and economic crimes within society. Nollywood films frequently engage with social realities by presenting narratives that encourage audiences to critically examine societal challenges (Haynes, 2016). Through such representations, films can create awareness and promote discussions on issues affecting communities. The influence of the movie can also be understood through the concepts of acculturation and Social Learning Theory. Acculturation explains how individuals and groups from different cultural backgrounds interact and adopt

elements of other cultures through continuous contact and shared experiences (Berry, 2005). In this regard, the film promotes cross-cultural understanding by portraying cooperation among diverse Nigerian ethnic groups. Similarly, Social Learning Theory suggests that individuals can learn attitudes, values, and behaviours through observation and imitation of models presented in the media (Bandura, 1977). Therefore, viewers may adopt positive behaviours portrayed in the film, such as tolerance, cooperation, and respect for cultural diversity.

The movie emphasised the importance of unity among diverse ethnic groups in Nigeria; it was seen in the movie how one mother (Jedidah) birthed five children for different fathers, who are from different tribes in Nigeria. The children lived together as one, this promoted unity by highlighting the need to look beyond tribal differences. The movie also showcased Nigerian culture and values, promoting cultural understanding and appreciation among different ethnic groups; it fostered social cohesion by celebrating the country's rich cultural diversity. The movie explored what it means to be Nigerian, promoting a sense of national identity and shared citizenship. The movie addressed social issues like inequality and discrimination. When Emeka asked for assistance from his boss, he refused to help but insulted him. This is a form of discrimination. The movie raised awareness about the importance of equality and a stop to discrimination, and promoted social cohesion by encouraging understanding and empathy. Funke Akindele is known for promoting women's rights through her work. *A Tribe Called Judah* featured a strong female character, addressing gender equality, female empowerment when Jedidah supported Linda a woman in the community to start up her small pepper business and how Jedidah intervened when Linda's husband (papa Michael) scattered her pepper business shows how the movie addressed gender equality and challenging patriarchal norms in the society, this is a major contribution to society. It promoted greater understanding and respect between men and women.

Discussion

The movie portrayed Nigerian culture, traditions and languages. *A Tribe Called Judah* portray Nigerian culture quite vividly. The film incorporates elements such as traditional music, dance, and clothing, which reflect the rich heritage of Nigeria. It also highlights communal values, family ties, and the significance of spirituality in everyday life. The characters often engage in cultural practices that showcase their connection to their ancestry, making the portrayal authentic and relatable. To achieve the objective of this study structured questions was given during the focus group discussion to gather the audience perceptions. The findings showed that the film serves as a celebration of Nigerian culture and its complexities. Also, the findings showed that there is good relationship between different ethnic groups in Nigeria which brings about unity among the tribes in the movie.

The movie presents a nuanced view of cultural identity and tribal relations. It emphasises the importance of understanding and embracing one's heritage, while navigating the complexities of modern society. The characters often grapple with their tribal affiliations and the expectations that come with them, showcasing the tension between tradition and change. The film also highlights how these tribal relations can foster a sense of community and belonging, but can also lead to conflict and division. In a nutshell, it invites viewers to reflect on the significance of cultural identity in shaping personal and communal experiences. The perception of the audience prove that the movie helps to spark tribal interactions and relations, showing that all the different tribes are from a source and there is need for us to come together as one. The concept of acculturation was in used for this question, stating the coming together of different culture to adopt a particular culture which is the dominant culture of the environment or society. With this, the film influences both individuals and society, by fostering a deeper understanding of cultural heritage and the importance of community. It

encourages viewers to appreciate their roots and the values that come with them, promoting a sense of pride and belonging in one's identity.

A Tribe Called Judah also serves as a teaching tool, educating viewers about challenges Nigerians face in their everyday activities and give insight on the need to strive hard to survive, and it educates viewers on culture and a communal way of living. The film makes the audience to realise that there is a need for unity in the country. It also influences society and individual by making them have conversations about social issues, such as conflict, tribalism, corruption and inequality and creates a way in which the issues can be addressed properly to the audience by opening the eye of the viewers to some hidden corrupt acts in the movie like, money laundering, thuggery and stealing, giving the reason for disengaging oneself from such acts. Additionally, by addressing contemporary issues within the context of traditional values, the film sparks conversations on how to balance modernity with cultural preservation, inspiring positive change in societal attitudes. The social learning theory was used to assess this question because the theory shows how people can be easily influenced by what they see or observe in their environment.

The social implications of the movie are quite significant. It highlights the importance of community and the role it plays in individual identity. By showcasing the struggles and triumphs of the characters, which reflect how Nigerians survive in situations they find themselves in the society, the film encourages viewers to find means of survival in a country where government did not provide a means of survival for the people. Also, the film guides the viewers to reflect on their own relationships and the impact of cultural heritage on their lives. It also addresses issues like tribalism and the need for unity in diversity, promoting dialogue about acceptance and understanding among different groups, this can ultimately promote social cohesion. Audience also reported increased tolerance and acceptance of diversity. Further, the film can inspire younger generations to appreciate their culture while navigating the challenges of a modern world, fostering a sense of responsibility towards preserving their traditions, as the film can enlighten youth on the major societal issues and the need for societal change, that will keep preserving peace and unity in the society, so as to promote social cohesion.

Conclusion and Recommendations

The findings in this study conclude that Nigerian films entertain, educate and inform at the same time influence the behaviour of an individual and society at large. The study showed that most of the audience are influenced by the movie, that makes them cultivate the habit of watching the movie over and over again which brings about imitation of action and attitudinal change. However, the movie has influenced members of the society by picking some social values from the movie that promotes culture, norms, beliefs and values of the society.

The study therefore recommends that filmmakers should continue to produce movies that will ensure the preservation of our culture, norms and values of our society. Also, film writers need ethical re-orientation that will be guiding them on how to continue writing morally inclined stories. Government should create awareness on the need for identity- national, cultural and community, using movie medium to create the awareness to the members of the society. Government should also organise seminars, conferences or symposia that will be use to address social issues such as, corruption, inequality, discrimination etc. and the punishment for it. Individual and society should expose themselves to morally inclined movies that will Influence, their morals, behaviour and attitudes that will result to societal change. They should also have a sense of identity that will foster unity, love, tolerance in the society looking beyond the tribal difference.

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