

THE FILM MEDIUM AND CONFLICT RESOLUTION: AN EVALUATION OF THE NIGER-DELTA CRISIS

Nkemakonam ANIUKWU

Department of Theatre and Film Studies,
Nnamdi Azikiwe University Awka, Nigeria

**<http://www.ajol.info/index.php/cajtmms.v.13.1.7>*

Abstract

*The world saddled with technological advancements, could be a haven for some members of a society and at the same time it could become uncomfortable for some individuals of the same society. The Niger-Delta crisis borne out of inhuman treatment orchestrated by oil spillage every now and then presented such world where oil excavation meant to bring succor and development to the people now brings untold hardship on them. Meanwhile, the problem of insecurity amongst the youths is spreading like wildfire in the Niger Delta just as it is spreading in some parts of the world. One may say without any shade of doubt that most African countries are riddled with conflicts. Inter-communal wars, inter and intra-state crises, the ruled fighting their rulers and so on and so forth. Although the media has continued to serve as an invaluable means of informing the public about the events happening around them, nevertheless, more needs to be done to bring all stakeholders onboard. The conflict in the Niger-Delta region of Nigeria has hampered progress and development in the area in particular and on Nigerian economy at large. How does one bring all stakeholders together to see the problems faced by the Niger-Deltans? This study focuses on two films titled **Black November** and **Black Panther**, whose narratives capture the crisis in the Niger Delta, for purposes of engaging in critical analysis and **THE** initiating lasting solutions. The researcher adopted the content analysis approach of the qualitative research method. An analytical interrogation of the two films shows that while the Nigerian government neglects the plight of the youths as shown in **Black November**, the youths are given the opportunity to showcase their talents in **Black Panther**. Also, the research affirms that film has the potential of reaching a wider audience and, providing solutions to conflicts, while creating a more versatile form that would cater for all and sundry, and thus break new grounds in conflict resolution.*

INTRODUCTION

Security crisis in different parts of the world has increased intra and interstate conflicts and communal clashes leading to the proliferation of weapons in vulnerable places. On 18th May, 2020, *News Express* reports that 30 persons were killed and 40 houses destroyed in the recent inter-communal war between Omor and Umumbo communities in Ayamelum Council area of Anambra State” (1). It was also gathered that "about 1000 persons were displaced from their homes as a result of the conflict". *The Nation* Newspaper on 22nd May, 2020, also reports that “Barely 48 hours after they returned from the High Court in Anambra State over their age long land tussle, indigenes of Abba and Ukpo have resumed hostilities in the area” (1-2) In the same vein, on 22nd May, 2020, *News Express* reports that:

Tension is brewing between Awba-Ofemili in Awka North Local Government Area of Anambra State and Ibite-Olo in Ezeagu Local council area of Enugu State following a land dispute between the two. Already six persons from Awba-Ofemili, according to the Traditional Prime Minister of the community, Chief Anaelo Nwanelo have been missing and have not been found over six months (3)

The inter-state and inter-communal conflicts reported above are all associated with farmland disputes amongst the communities involved. These are just reports of conflicts happening in different parts of the country but no solution is offered by the reporting media houses thereby leaving a lacuna which the researcher believes could be filled with the film medium. The activities of the herdsmen in Nigeria, the Boko-Haram mayhem in northern Nigeria, the Niger-Delta Avengers/militants in the southern part of the country are all examples of numerous conflicts that ravage Nigeria as a country and thus inadvertently affect other parts of the world

who also are not left out of the conflict quagmires. The ISIS in Syria, the post Gaddafi war in Libya, the China-Russia battle over the China sea and so on and so forth are evidences that the lives of the masses are in a perilous situation in recent time. Nevertheless, this paper limits its focus on the Niger-Delta crisis, using *Black November* and *Black Panther* to evaluate the conflict in the area and also explore possible solutions found in the two films. What is conflict one may ask? The literature on conflict and its resolutions contains a lot of definitions. Some ^{scholars} see conflict as a pathological condition characterized by lack of co-operation, hostility, struggle, breakdown of law and order leading to the destruction of lives and property. Some others see conflict as a necessary part of our everyday living which is inevitable in people's social lives. To this end, Jan Schakowsky avers that:

There is a lot that happens around the world we cannot control. We cannot control earthquakes, we cannot prevent all conflicts, but when we know the hungry, the homeless and the sick exist, then we can help (n.p)

The Niger-Delta crisis like most crises in different parts of the world is orchestrated by disagreements amongst the parties involved, therefore it could be right to say that those conflicts would be settled amicably if the parties involved enter into agreements without violating truce as often witnessed in the Libyan conflict resolution approach. The Niger-delta conflict cruxes on the clash of interest between the oil companies and the host communities, and the peoples feeling of being marginalized by the federal government. In the present dispensation, conflict can also be seen as a necessity for change and sometimes this necessity results to violent conflict, when a conflict becomes violent it poses serious threat to the society, it weakens the national stability, social and economic activities, examples abound in Northern Nigeria

where many families now live in IDP (Internally Displaced Persons) camps. Conflict as a cankerworm has eaten deep into Nigerian economy, social and cultural systems and the resolution is still far-fetched, as is often the case, the notion of conflict resolution can either materialize through violent means or peaceful measures. However, adopting the former has led to the destruction of lives and property. Over the years, movie makers have proffered solutions on peaceful resolution of conflicts through their narratives and critical stances and in the light of this, the study is geared towards a critical evaluation of Jeta Amata's *Black November* and *Black Panther* in a bid to engage the different issues that cause conflicts and proffer possible solutions based on critical appraisal of the issues highlighted.

THEORETICAL FRAMEWORK

Conflict in most cases arises out of frustration, when well-deserved rights, social amenities and fundamental rights of some groups or individuals are denied directly or indirectly. Aggrieved groups could resort to conflict in order to register their grievances. Olusegun Adeyeri asserts that:

The Niger Delta people are also aggrieved by environmental degradation and the attendant disruption of farming and fishing which are their major occupations. Due to oil exploration, oil spillages unto land, swamps and offshore areas over the decades have had serious adverse effects on the economic welfare and health of the inhabitants. (100)

The Niger-delta conflict is an evidence of the above claims. Conflict theories are surplus, such as Marx theory of social class, structural theory of conflict, the realist theory, among others. However, this study is anchored on the Frustration-Aggression Theory which one could say is a psychosomatic hypothesis that claims that it is only

natural for men to react to unpleasant situations. Frustration-Aggression theory was propounded by Dollard and Doob, nevertheless, Miller, and Berkowitz further developed the theory. Judging from the postulations of the above theory, when peoples' objectives and goals fail to materialize, there is a tendency to hold or carry out their anger and frustration on those they feel are responsible for such failures. This is evident in the Niger-delta conflict, as some of the youths continue to unbridle their anger and frustration on the oil companies and also on the government.

FILM MEDIUM AND CONFLICT RESOLUTIONS

Film as an agent of media communication is a powerful tool that transverses beyond the boundaries of television and radio in information dissemination and subsequently canvasses for immediacy in creating problems as seen in the plot of the film narrative and proffering solutions to the created problems in the denouement of the story. Therefore, one could say that a good film story is one riddled with conflicts and resolutions. This could be the reason why some filmmakers use film as a propaganda tool, while some others use film to unravel the mysteries behind hidden agendas of the opposition and other intricacies of social interactions. Film interrogates various forms of conflicts in the society or in the environment of the story, thus, most filmmakers utilize the opportunity to focus on a particular conflict while there could be minor conflicts that advance the plot. *Mr and Mrs* produced by Chinwe Egwuagu and directed by Ikechukwu Onyeka makes a good attempt at uncovering some disturbing truths about marriage conflicts and struggles in many Nigerian homes. In an analytical reading of the movie, Kenneth Abbah, managing director of Hills Oil and Gas maltreats his wife for ten years while Susan Abbah his wife continues to endure his excesses. In another family, Linda pays more attention to her work and seldom talks to her husband, instead of complaining, her husband is supportive of her excesses. The film producer uses the film to expose domestic

conflicts experienced by most families in the society. Susan represents the struggle for respect in marital homes while Linda represents the image of independent women in the society, Charles on the other hand opposes the independent wives. The movie buttresses how Kenneth and Susan work out their problems and scale through the conflicts associated with their marriage. In the end, the movie's assertion is that marriages will always have challenges and conflicts but the parties involved should tackle their problems amicably and resolve their conflicts, hence, it takes two to tangle and it also takes two to have disagreement.

Wives on Strike and *Dry* produced by Omoni Oboli and Stephanie Okereke Linus respectively are another films that bother on social conflict and the challenges faced by victims of VVF. The society that makes it a norm for an old man to marry a girl he is old enough to be her grandfather creates untold hardships for the girl-child. The filmmakers try to bring to the notice of the general public the cankerworm of Vesico Vaginal Fistula (VVF); often suffered by most girl-brides girls after giving birth. In the end of the film *Dry*, the audience is intimated on the prevalent cultures of different parts of Nigeria. One discovers that in some of the cultures and traditions, inherent in the Nigerian society, young girls are deprived of their fundamental human rights and pregnant girls are often exposed to all kinds of inhuman treatment such as, giving birth at home where there are no qualified medical personnel as well as the required facilities and equipment for child delivery, thereby exposing the young mothers to VVF infection (One of the consequences of VVF is a woman's inability to control the flow of urine or faeces. It occurs more often in young women during childbirth, as their bodies are not yet mature for the process). Okereke resolves the conflict by appealing to the National Assembly to ensure the enforcement of the law put in place to stop girl-child marriage which is neglected by some states in Nigeria. She goes further to establish a VVF foundation to treat women and young girls suffering from VVF. Today in Nigeria, especially in the

Northern part of the country, VVF hospitals are being built by the government at different locations. Film is thus used to expose and make critical comments on various issues that generate both physical and psychological conflict in the society.

THE NIGER-DELTA CONFLICT

The geographical location known as the South- South of Nigeria comprises Rivers, Delta, Bayelsa, Cross River, Akwa Ibom, and Edo States. In addition to the five states, Imo and Abia states are included in the Niger-Delta region (NDDC) Niger Delta Development Commission by the Federal Government, all in a bid to ameliorate the lingering conflicts in the region. Nathaniel Umukoro holds that “the Niger Delta consists of nine states (Abia, Akwa Ibom, Bayelsa, Cross River, Delta, Edo, Imo, Ondo and Rivers) and 185 local government areas” (915). However, the agitations occasioned by the ill-treatment of the oil producing communities by the oil companies which had led to the formation of some groups such as Niger-Delta Avengers, Movement for the Survival of the Ogoni People (MOSOP) among others, have increased in Ijaw, Ogoni and other oil producing communities in the core states of the Niger-Delta. (Delta, Rivers, Bayelsa, Cross Rivers, Akwa Ibom) Soyte Peniel Asawo observes that:

Community leaders, social crusaders, environmental activists and academics have all been engaged in seeking solutions to the incessant conflicts between Multi-National Oil Corporations (MNOCC) and their host communities in the region. It is evident that the business climate of the oil industry especially in the Niger Delta has largely been unfavourable due to incessant company–community conflicts (77)

Crude Oil as a major contributor of the nation's GDP is deposited in the Niger-Delta region, so the economic boom of the country one could say lies in the area. As such, there is need for peaceful coexistence amongst the host communities, the federal government and the oil companies if Nigeria is to avert the consistent conflicts in the region. Consequently, Marc-Antoine Perouse De Montclos opines that:

Nigeria has a reputation for being a very violent country. In 2014, it was considered to be seventeenth most fragile state in the world and ranked 151 out of 162 countries in the Global Peace Index, a multidimensional report on violence, security, and criminality (1)

The above assertion may not be an exaggeration when one puts into cognizance the above mentioned conflict indicators in Nigeria. One could argue that the Niger-Delta crisis started immediately oil excavation started but escalated after the killing of Ken Saro-Wiwa and eight others under the leadership of Nigerian military president General Sani Abacha. When the people felt that the government and the oil companies are taking their resources and yet no meaningful development is witnessed in the area and the peoples' needs are not met, frustration-aggression set in and they started with peaceful protests which metamorphosed into conflict. Ken Saro-Wiwa, the leader of MOSOP during his trial at the military court made the submission that:

On trial also is Nigeria nation, its present rulers and those who assist them. Any nation which can do to the weak and disadvantaged what the Nigerian nation has done to the people of Ogoni, loses a claim to independence and to freedom from outside influence...We stand on trial, my lord

for our actions we have denigrated our country and jeopardized the future of our children (n.p)

The much debated trial lasted for seventeen months, and on the 10th of November, 1995 Ken Saro-Wiwa and eight of his comrades faced the firing squad. The date of the demise of these agitators gave Jeta Amata the right title for his film *Black November*. The people of Niger-delta did not take the killing of their leaders lightly as a new wave of protests emerged which engulfed even the oil companies as foreign oil workers were abducted, oil installations bombed and lives and property destroyed wantonly. It was not until 2009 that the incumbent Nigerian president Alhaji Musa Yar' Adua and his deputy, Goodluck Jonathan came up with an amnesty programme to curb the situation. Nevertheless, the conflict is still lingering as captured in the film *Black November*.

FILM AND CONFLICT RESOLUTION: AN EVALUATION OF *BLACK NOVEMBER*

Black November is a film written and directed by Jeta Amata, the film was first produced in 2011 with the name *Liquid Black Gold*, but later in 2012 it was reshot with some other scenes added and most actors changed. The film Chronicles the struggle for survival in the Niger-Delta Area of Nigeria where people are living in abject poverty and dying in Squalor in a land one may say is full of treasure, milk and honey because a greater percentage of the oil wealth of Nigeria comes from the region. The movie encapsulates a community that has been thoroughly devastated through constant oil spillage, each time the oil spills, poor indigenes of the community go out to fetch the oil for household use. Ebiere, the heroine of the movie who studies abroad through western oil company's scholarship comes back and sees that the condition of her people has worsened and takes it as an obligation to become a catalyst of change and, the voice of her people.

Jeta Amata's *Black November* opens in a Warri prison in Delta State, Nigeria, where a noose is being set up to hang the protagonist of the film 'Ebiere' played by Mbong Amata. The action quickly moves to Los Angeles California, United States of America; capturing a well-orchestrated terrorist's attack which results in the tunnel hostage of Tom Hudson (Mickey Rourke) the Chief Executive Officer of Western Oil by a movement group tagged "United People's Front for the Emancipation of the Niger Delta People of Nigeria". The leader of the group is Tamuno Alaibe (Enyinna Nwigwe) and his members include; Timi (Wyclef Jean), Opuwei (Akon), and Pere (Robert Peters). Also held hostage is a reporter, Kristy (Kim Basinger), and her cameraman, among others. Tamuno tells Tom that they are in Los Angeles to save Ebiere and declares that if Ebiere is eventually hung in Nigeria, then the "truly guilty" ones should go with her. The actions bounce back to Warri through flash back to 21 years earlier during military era as Tamuno voices their frustration-aggression, and sufferings to the Americans and the rest of the world through Kristy's camera. The film shifts back to the present in the Los Angeles tunnel; Tom Hudson calls Nigeria's Head of State and tells him to do something to stop the execution of Ebiere, but his request is not granted. Angela, of the US Anti-terrorism unit recommends that the United States make a diplomatic call to the Nigerian Government, but the head of the department says "United States of America do not negotiate with terrorists". They eventually resolve to issue a deceptive press release, stating that Ebiere has been released. When the group is informed about the release, they drop their arms and also release the hostages. The group surrenders to the United States Police (SWAT team), while Ebiere still gets hanged in Nigeria.

In anguish and frustration, the leader of the group, declares thus:

Tamuno: My name is Tamuno Alaibe and I am the leader of United People's Front

for the Emancipation of the Niger Delta People of Nigeria. We have Tom Hudson, CEO of Western Oil, if Ebiere Parema hangs in Nigeria today, the guilty will go with her (8-9 minutes of the film)

Opuwei: Fifty percent of our oil comes to the United States

Timi: One out of every five Americans uses Nigerian Oil

Pere: We export crude oil to you people, only to import refined oil, why? Because Western Oil and our corrupt government won't allow our refineries to work.

The above declaration and the mission statement of the group puts straight the agitation of a group of people who have been marginalized over the years in Nigeria. The above action has shown the transformation of frustration-aggression theory to a full blown conflict. At this point the aggrieved party does not consider peaceful protest as an option, as such, "application of logic" towards quenching the conflict is illusive. The action of the group strengthens the Frustration-Aggression postulation. From Opuwei and Pere's lines above, one sees a corrupt government who has acted illogically by exporting crude oil only to import refined oil back to the country thereby strengthening other countries' economies to the detriment of the Nigerian economy as well as neglecting the refineries established in the country. On the other hand, the Niger-Delta region shuns dialogue and picks up arms against the merciless Nigerian military government regardless of the safety of the women and children they left at home. The group thinks less about their own safety and stages a one to be remembered hostage- taking on American soil. The illogical

reasoning of government has instigated unrest and insurrection in the region which on the rebound has assembled and encouraged able bodied men and women to pick up arms, and other social vices such as kidnapping to register their grievances.

In the exposition of the film, it becomes obvious that some of the high chiefs (The bourgeois class) have neglected the interest of the masses. The film narrative shows that some of the bourgeoisies in the region may infact be contributing to the suffering of their own people because of their greed and hypocrisy. The conversation between Gideon White, (A staff of Western Oil) and the chiefs (representatives of the people) when Western Oil offers five hundred thousand dollars to the people for their irreparable loss, buttresses this fact.

Gideon white: They are suggesting five hundred thousand dollars

Chief Kuku: (Thrilled) five hundred thousand dollars?
How do we get this money? We really need it.

Gideon white: How much are you preparing to give to the white man? He wants a cut.

Chief Okon: Let's give the white man one hundred thousand dollars
(Exchanges glances with others)

Chief Kuku: Okay, (To Gideon White) what about yourself? I suggest you keep fifty thousand dollars.

Gideon white: Okay, well, you have to excuse me while I make arrangement for the money

Rick Peterson: God bless you.

The elders, after collecting money meant for the compensation of the victims of oil explosion and community development, share the

money among themselves. However, Dede, whose wife and only child died in the explosion, believes that peaceful protests will never solve anything and that the Government can only listen 'through violence'. Chief Gadibia (Isaac Yongo), one of the chiefs who has been receiving bribes from Western Oil, and also embezzling funds meant for community development, tells his fellow elders that he is no longer interested in the "unclean" money and he wants to return his share to the people. Gadibia dies the following day, the Elders having poisoned his drink the previous night. Gadibia's son, Peter, enlightens Ebiere about the incident and how sure he is that his father was murdered by the Elders. Gadibia's stolen fund is discovered in his house and the other elders involved are apprehended by the youths, led by Ebiere. This action results into internal conflict between the agitators and their representatives (Elders) Ebiere wants the Elders to be reported to the police, but the youths refuse to listen and set them ablaze instead. Everyone at the scene of the crime is arrested, Ebiere however claims responsibility for the crime and she is sentenced to death by hanging.

The elders' action, fuels the conflict, the youths of the community feel neglected and rejected not knowing that their representatives (Elders) have been embezzling the funds given for their welfare. This kind of action is what most media houses do not get to see or report but the film medium is able to brought this side of the story to the masses in a visually pleasing medium with mass patronage. Watching the film *Black November*, it is easy to understand the role each perpetrator - government, oil companies and the leaders of the aggrieved communities, played in impoverishing the mass of the people of the Niger-Delta which has in turn generated unending conflict in the region. It is obvious that beyond the oil companies and federal government's negligence of the plights of the Niger-Delta people, some of their elders also contribute to the suffering of the people. Youth restiveness and negligence may have

contributed to the nature of conflicts witnessed in many parts of the world today, Niger-Delta inclusive. According to Samson Imasogie Omofonmwan and Lucky Osaretin Odia

Suffice it to say that the unfavourable manner, in which these resources have been harnessed over time, is the bane of the regions predicament today. Thus, the people of the region are prone to a number of health hazards and socio economic constrains which for long has made the people more volatile resulting in youths restiveness: conflicts between youths and community leaders, youths and government agencies. (25)

Black Panther may have provided answer (s) on what should be done to curb incessant conflicts in the Niger-Delta. The conflict and incessant wars prevalent in African countries and some other parts of the world have slowed down sustainable development, as evident in the Niger-Delta region of Nigeria. The message of the film appears to be a clarion call to Africans to define and create their own roadmap for development and conflict resolution.

CONFLICT RESOLUTION IN *BLACK PANTHER*: TOWARDS YOUTH EMPOWERMENT

Crime rates appear to be on a daily increase in most communities in Nigeria and a greater percentage of conflict purveyors are youths. Therefore, a calculated effort to give the Youths a 'voice' and a place in the Affairs of the State maybe highly relevant in curbing security problems faced in many countries in Africa and in some other parts of the world. This is one of the vital points raised in the *Black Panther*.

The security of lives and property within the countries in the African continent has been of great concern to many, especially with the incesant conflicts periodically recorded in many countries

such as South Africa, Libya, Nigeria, amongst others. The umbrella body, the African Union, is yet to solve those problems and in most cases, they have to bank on foreign aids to intervene in the issue of security challenges and conflict management, but in *Black Panther*, the first duty performed by the crown prince (T'Challa) was to rescue kidnapped girls in Nigeria using the resources and man-power afforded by Wakanda and its technology. This is a big step in fostering unity amongst countries in Africa as well as strengthening the security apparatus within the continent. The Africans are the ones to create the man power to stop conflicts within the continent as is often the case with the European union, Nigeria has enough resources to fight the Boko-haram, The Nigerian government and oil companies in the Niger-Delta region have the resources to institute a project in the area to curb youth restiveness which often results into conflict from time to time. *Black Panther* through a well thought out plan in the diegetic reading of the film is able to rescue girls kidnapped by the insurgents, thereby giving Nigerian government a clue on what should be done to ensure that the "BringBackOurGirls" hashtag yields positive result.

The blueprint for African development and conflict management could be found in *Black Panther*. Notwithstanding, that the reading of the film was based on Marvel comics of the same name, it made a lot of revelations on Africa's prospects in technological development and advancement championed by African youths as represented by the character, Shuri. (Letitia Wright) A 16-year-old technology guru who designs and controls Wakandan's Hi-Tech laboratory enshrouded in vibranium (meteorite), the people's heritage. From East to West, and North to South, Africans have resources and the man-power to handle them, but often, the people at the helm of affairs think less about long term development or modern enthused system of growth, as such, the youths are neglected in decision making. Most of them are out of school

without work. Some countries in Africa have leaders or presidents who are 70 years and above. Expectedly, most of them are not in tune with the roadmaps of modern development. Seeing the level of development and technological advancement taking place in other continents, most African youths are aggrieved and frustrated. Majority of African youths who are talented and those who are trained in science, technology and economic developments are left out in the developmental plans of most countries in Africa, while others who could not cope with the drudgery associated with being a member of the neglected lower class who have no entitlements as regards national resources; often travel to Europe, America and Asia to excel and develop such places, while their countries in Africa are busy opening their borders to 'receive' foreign aids. With such a scenario playing out, those left in the country become disenchanted, bitter and vulnerable to engage in conflicts and also fall prey to the devices of corrupt politicians who exploit them to no end. The film presents a parable in the character of Shuri with the message that the youths should be given a chance to contribute to the development and rebranding of African countries, as such an act of involvement would quench the incessant impulse for conflicts occasioned by non-inclusion and neglect.

SECURITY OF DEVELOPMENTAL PROJECTS IN AFRICAN COUNTRIES

The issue of continuity in developmental projects instituted in most African countries by the past leaders appears to be a hopeless one. This could be due to many reasons, but the chief among them could be corruption, superiority contest, and self-aggrandizement. It is not out of place for a new leader to want to abandon ongoing projects (for example,. Niger-Delta Amnesty Programme) instituted by the previous regime so as to bring in his own people, party loyalists and supporters who would benefit from his administration to the detriment of the general wellbeing of the masses. As such, although the previous projects already had people manning them, he has to start a new project which his own people would handle

until his tenure is over. Mediocrity thus becomes the order of the day in such a situation. In the film *Black Panther*, the late king T'Chaka had a project of arresting Ulysses Klaue (Andy Serkis) a South African black-market arms smuggler who has tormented Wakanda for years through his illegal trading of the vibranium. This project his son T'Challa (Chadwick Boseman, the Black Panther) inherited from him after his death. The Black Panther makes sure that he continues the project, although he did not have the pleasure of handing Klaue over to Wakandans council to answer for his crimes, but he did not stop until Klaue is killed by the Killmonger (Michael Jordan B) which is mission accomplished, after which, T'Challa embarks on another project of projecting Wakandans and their prowess to the rest of the world. This leads him to speaking on the platform of United Nations General Assembly. To intimate the world about Wakanda, he asserts:

My name is King T'Challa, son of King T'Chaka, I am the sovereign ruler of the nation of Wakanda. And for the first time in our history, we will be sharing our knowledge and resources with the outside world. Wakanda will no longer watch from the shadows. (2:05:24 to 2:06:18 minutes)

It may not be an exaggeration to say that Nigerians still watch from the shadows when it comes to handling security challenges in the length and breadth of the country, hence, conflicts are still ravaging the Niger-Delta region, Northern Nigeria (Boko-haram insurgents) Middle belt and South East, (the Fulani herdsmen) amongst others.

CONCLUSION/RECOMMENDATIONS

The two films under study interrogated the conflict in the Niger-Delta region as witnessed in *Black November* and looked at the possible ways of resolving the conflict in *Black Panther*. Creating a peaceful environment and the betterment of human conditions are

often championed by filmmakers, playwrights, scholars among others. The arsenal of conflict resolution is also palpable in the films as the agents of change used the weapons in the arsenal to register their grievances and propagate the needed change in the society. The character of Ebriere shows that there is need to have a moral compass in conflict resolution, someone who checkmates the impulsiveness of the aggrieved youths because, while the youths want to set the corrupt elders on fire, she objects to the idea thus, “Peter we cannot soil our hands like this, we have to make them face the law...we are not killers” While the Nigerian government neglects the plights of the youths as shown in *Black November*, the youths are given the opportunity to showcase their talents in *Black Panther*. To grow the Nigerian economy, conflicts in different strata of the economic management team must be addressed. The film *Black November* which raised the critical dimensions of the conflict in Niger-Delta region has gained international recognition after it was premiered at the United Nations General Assembly Meeting in 2012. It was also screened at the Kennedy Centre as well as at the Library of Congress in Washington DC. Nigeria as a multi-ethnic entity has witnessed numerous conflicts and public unrests since its independence in 1960. Communal conflicts and inter-ethnic crises have characterized series of actions in Nigeria including the Nigerian civil war (1967-1970) that claimed millions of lives and destroyed property running into millions. The recent conflicts between the Herders and Benue people, the Boko-haram in the Northeast, militants in the south-south, intra-communal warfare in the southeast are some of the conflicts indicators in Nigeria. The researcher therefore, recommends that other filmmakers in Nigeria should follow the footsteps of Jeta Amata in using film to bring warring parties to the negotiation table. The Nigerian government should include and involve the youths in its developmental plans. The Niger-Delta conflict is surmountable if the government recruits well-intentioned individuals to man the affairs of the NDDC. The youths in the Niger-Delta should also understand that violent actions seldom resolve conflicts, as such, peaceful protests could be

strong weapons to register grievances without the loss of lives, especially loved ones, women, children and other members of the communities involved.

WORKS CITED

- Adeyeri, Olusegun. "Nigerian State and the management of oil minority conflicts in the Niger Delta: A retrospective view" *African Journal of Political Science and International Relations* Vol. 6(5), pp. 97-103, June 2012. <http://www.academicjournals.org/AJPSIR> DOI: 10.5897/AJPSIR11.097 ISSN 1996-0832 ©2012. Accessed on 18th May, 2020.
- Asawo, Soye Peniel. "Corporate Integrity and Company-Community Conflict Management in the Niger Delta Region of Nigeria" *Journal of Leadership, Accountability and Ethics* vol. 8(3) 2011. Online PDF. <https://www.nigerdelta%202012.pdf>. Accessed on 16th May, 2020.
- Berkowitz, L. *The Frustration-Aggression Hypothesis*. Revisited in Berkowitz L. *Roots of Aggression*. New York: Atherton Books. 1969.
- Black November*. Dir. Jeta Amata. Perf. Vivica Fox, Mbong Amata, Mickey Rourke Hakeem Kae-Kazim. Prod. Mabiaku. 2012. DVD
- Black Panther*. Dir. Coogler, Ryan. Perf. Lupita Nyong'o, Chadwick Boseman, Michael Jordan. Marvel Studios, 2018. DVD
- Dollard, Doob, L.W Miller, Mowrer, O.H and Sears R.R. *Frustration-Aggression*. New Haven: Yale University Freer Publisher, 1939.

Dry, Dir. Stephanie Okereke Linus. Perf. Okereke, Benson, Jacobs. 2014.

News Express. *30 dead, 40 houses destroyed. Anambra Communal Violence-Lawmaker*

<https://newsexpressngr.com/news/98584>. Accessed on 22nd May, 2020

News Express. *Six missing as bloody war looms between Anambra, Enugu Communities.*

<https://newsexpressngr.com/news/98584>. Accessed on 22nd May, 2020.

Omofonmwan, S. Imasogie, and Lucky Osaretin Odi. "Oil Exploitation and Conflict in the Niger- Delta Region of Nigeria" *Kamla-Raj J Hum Ecol*, pp 25-30. 2009. Online PDF. <https://www.niger%20delta.pdf>. Accessed on 16th May, 2020.

Onu, Nwanosike. "Tension as Anambra communities resume hostility" *The Nation*. <https://thenationonlinenbeg.net/tension-as-anambra-communities-resume-hostilities/amp/> Accessed on 23rd May, 2020.

Perouse De Montclos, Marc-Antoine. "Introduction: Arguments for a Qualitative and Quantitative Analysis of violence in Nigeria" *Violence in Nigeria 'A qualitative and quantitative analysis'*. Ed. Marc-Antoine Pérouse de Montclos. IFRA Nigeria: African Studies Centre. Pp (1-9) 2016. Online PDF. <https://www.010067387.pdf> Accessed on 20th May, 2020.

Schakowsky, Jan. *Quotes: Brainy Quote.Com.Xplore Inc*, 2018. <https://www.brainyquote.com/quotes/janschakowsky-340133>. Accessed on 19th May, 2020

The Life of Saro-Wiwi.
<https://www.platformlondon.org/background/the-life-of-ken-saro-wiwa>. Accessed on 20th May, 2020

Umukoro, Nathaniel. "Governance and environmental inequality in Nigeria: implications for conflict management strategies in the Niger Delta" *International Journal of Environmental Studies*.
<https://doi.org/10.1080/00207233.2012.731772>. Accessed on 22nd May, 2020.