

Nollywood and Child Marriage in Nigeria: A Study of *Wives on Strike* (2016)

Roseline Yacim, Ph.D
Department of Theatre Arts
University of Abuja
&
Nonso Okafor
Department of Theatre Arts
University of Abuja

Abstract

The minimum age for marriage varies from one country to another. Many countries adopted eighteen years as the age limit for marriage. Nigeria aligned with this in the Child Rights Act of 2003. However, twenty-three states have domesticated this out of the thirty-six states of Nigeria. In the Northern part of Nigeria girls between twelve and fifteen years are deemed fit for marriage according to Sharia Law, practiced predominantly in that part of the country. This paper, therefore, examines Omoni Oboli's *Wives on Strike* (2016) from the standpoint of Radical Feminism. The choice of this video film stems from the health hazard perpetrated on the girl child as a result of child-bride marriage. Content analysis was adopted to critically analyse the video film for this study. This paper argues that the female gender possesses the capability and capacity to effect change in the Nigerian society through a collective resolve amid all gender biases. It recommends that the Child Rights Act should be domesticated in all the states of Nigeria as a way of safeguarding the girl child.

Introduction

Marriage is a union between two or more individuals. In Africa, the minimum age for marriage vary from culture to culture within countries. However, most of the countries adopted eighteen years as the age limit. Nigeria aligned with this in the Child Rights Act of 2003. However, twenty-three states have domesticated this out of the thirty-six states in Nigeria. The Northern states are yet to domesticate this; the reason could be adduced to be the age twelve to fifteen years permissible under the Sharia Law as marriageable age. This is the conflict created by the Sharia Law being practiced in Northern Nigeria. The study therefore examines Omoni Oboli's video film entitled *Wives*

on Strike (2016) from the standpoint of child-bride marriage and the health hazards on the girl-child.

Film could be described as a story told through an audio-visual medium known as the camera and packaged in an electric medium for the viewing pleasure of the public (Ododo & Nwazue, 2017, p 263) Nollywood (Nigeria Film Industry) coined after Hollywood and Bollywood (film industries in America and India) is said to have started with *Living in Bondage* in 1992 (Ayakoroma, 2016, p.89). This is not to say that commercial film making started in 1992 as Enahoro (2009) admits that film in Nigeria started with the celluloid film:

The Nigerian celluloid Film Industry flourished In Nigeria between 1970s and early 1980s with a major debut in the feature film genre. Francis Oladele's *Kongi Harvest*, *Sons of Africa*, *Bull Frog in the Sun*, an adaptation of Chinua Achebe's novel, *Things Fall Apart*, Eddie Ugbomah's *The Death of the Black President*, Ola Balogun's *Amadi*, Ade Love's (Adeyemi Afolabi) *Kadara*, *Taxi Driver 1&11*, Adamu Halilu's *Shehu Umar* and many others.(Enahoro,2009, p.5)

Jide Kosoko's (2007) position in an interview further corroborates Enahoro's (2009) position when he debunked the claim that film production in Nigeria started with *Living in Bondage* in 1992. He noted that Muyideen Aromire produced *Ekun* in 1988 (Kosoko, Sunday Sun Newspapers, June 8, 2007). These were all before Nollywood video film industry as it is today. However, the narratives in these video films portray the female gender are weak, docile and powerless characters amongst other negative roles. This again could be due to the dominance of male producers/directors in the video film industry perpetuating the patriarchal tenets of the society. Therefore, the clamour for more female directors, producer and scriptwriters by scholars at several fora so as to produce and direct films focused on the positive stories of the female (woman). This call, Omoni Oboli, a video film director and producer has received and embraced, by producing and directing films like *Being Mrs Elliott* (2014) *The First Lady* (2015) and *Wives on Strike* (2016). The choice of *Wives on Strike* (2016) video film stems from the health hazard encumbered on the girl child in marriage due to Vesicovaginal fistula (VVF) disease. The study therefore, hinges on a feminist perspective through a critical discourse of the narrative. It is observed that Omoni Oboli's *Wives on Strike* (2016) can be

likened to the famous Greek comedy entitled *Lysistrata* by Aristophanes. The Peloponnesian war between Athens and Sparta dragged on for too long and Lysistrata resolved to lead the women of Greece to end the war. She embarked on using a collective action by convincing the women to collectively uphold sexual privileges from their husbands as a means of forcing the men to negotiate peace. This she achieved as the war ended immediately. Again, John Pepper Clark-Bekederemo's *The Wives Revolt* (2004) also dwells on the same subject of women's call to a group action. Clark-Bekederemo's call for group action by the women was through the withdrawal of connubial ties from their spouses and outright refusal to carry out house chores stereotyped for women. Their demands in *The Wives Revolt* (2016) stem from the sharing of compensation funds given by government to the community. The men being in control of the communal government share the money into three parts to the elders of the town, the men in all age groups and the women in their age grades respectively. The men give themselves two-thirds while the women are given just one-third. The women condemn the sharing as discriminatory. The women stage a walk out under the leadership of Koko, and moved to a nearby village. This the men could not endure for too long, as they succumbed to all issues at stake. All demands are met before the return of the women. Betty Friedan (1974) coined the word 'Vaginalism' to be "the be all and end all of woman's existence" (Friedan, 1974, pp.93-94). Friedan's position implies that the vagina is all that determines a woman's existence in the society. Therefore, the woman should employ it to demand for whatever she desires from and aspires to be in the society. Again, Augustine Enahoro's (2009) submission on 'Vaginalisation' is that "women must use every instrument at their disposal to wage the war of emancipation" (Enahoro, 2009, p.30). Enahoro's position aligns with Friedan's, that is, the woman employing the use of the vagina as a weapon of war for liberation from whatever clutches that tend to hold her down. This implies as opined by Rukaiyyah Banjo (2016) that "women have always had and used the power of sexuality against their male counterparts" (Banjo, 2016, p.191). Therefore, "a woman's ability to grant it or withhold it is the source of a woman's power over men in a male-dominated society (Banjo, 2016, p.191). These researchers observe that this might have inspired Omoni Oboli in her creative oeuvre as she employs the power of the withdrawal of connubial ties from their men as a weapon for the struggle against child-bride marriage.

Synopsis of *Wives on Strike*

Amina is a bride to an Alhaji, a man as old as her father with the promises to assist in furthering her education and the financial needs of the family. Amina's father, whose meager salary as a driver is inadequate for their needs, is determined to give his daughter's hand in marriage despite Mama Amina's plea.

Mama Amina's friends in her neighbourhood, Jemimah (Madam 12.30) Mama Ngozi, Madam Christy and Iya Bola, all engage in one form of trade or the other for economic empowerment as they team up in the struggle against girl-child marriage. Mama Amina, troubled by the sudden news that her husband has betrothed Amina as a child bride, almost got knocked down by a car. Mama Ngozi comes to her rescue and she laments her ordeal with Baba Amina over Amina's betrothal. On listening to the cause of her absentmindedness, she promises to convince Papa Ngozi to intervene. Her hope sinks as her husband (Papa Ngozi) declined due to cultural reasons. "The man is the head of the home and should not be instructed on how best to run his home" (WoS). Mama Ngozi, disappointed with her husband's response, resolves to go on 'strike' (outright denial of connubial tie) referred to as refusal to "*jangolova*". She further encouraged her friends to join in the strike until their husbands succumb to speak against child-bride marriage. The women mobilise themselves for the strike and took a step further to stop the marriage of Amina to Alhaji. The marriage ceremony was short-lived as the protesting mothers barricaded the entrance to the ceremony, threatening to employ thugs known as 'area boys' to disband the in-laws. This threat saved Amina as she remained in her father's house. This act of heroism was caught on tape by pressmen and reported both on international and national news, thereby giving voice to the activism of the women led by Mama Ngozi. The husbands hatch a plot to end the strike by presenting gifts to their wives. This failed and they were amazed how it turns out to become an international protest involving even the commercial sex workers, what would have been a safe haven for them. The men having failed on all fronts succumbed by lending their voice on the lawmakers to revisit the Child Rights Act Bill.

Mrs Vera, a wife to a Senator identifies with the group and interviews the three friends on national television. The voice of reasoning and conscience was lost in her husband at first due to party loyalty and pressure from political associates, and this almost caused him his home. He reconsiders and listens to his wife. He reverses his decision and lends a voice by supporting the cause of the women on the call to an end to child-bride marriage by threatening to resign

if the cries of the mothers/women are not heard. This made him win the heart of his colleagues (Senators). Beyond the cinematic space, disagreement and agreement are bound to be in conjugal relationships such as is seen in Vera's home. The wife Vera reminds her husband (Senator) of his ideals and beliefs, more so, the people he represents as a Senator. This reawakens his conscience to take the struggle to his colleagues and the conviction by all to revisit the Bill on child marriage. Her role as a wife is exemplary; the director here carves the wife as the conscience of the husband, a reminder, a 'help meet' indeed. The trio husbands (Paulo, Callistus and Bosco) in like-manner give their voice, calling on the lawmakers to revisit the bill in order to end their prolonged conjugal starvation. This call roared from all quarters and the Lawmakers in an announcement promised to revisit the bill, bringing joy and hope to the just cause of the mothers and also a suspension of the conjugal starvation. Mama Amina is empowered with the sewing machine donated to her by her friends. Mama Ngozi was offered a contract of ₦1.5million to re-enact their story as a film by a prominent filmmaker Emem Isong, a female filmmaker encouraging and empowering a fellow woman within her sphere. This act of empowerment demonstrates fellowship amongst the women, an act that can be traced to feminism.

Radical feminism

Feminism subsists as a range of political movements with a common goal in defining the equality of the sexes in socio-political, economic and religious rights. Sylvia Walby (1989) acknowledges that this imbalance is attributed to the social system known as patriarchy, in which women are oppressed and exploited. Therefore, the agitation of feminism is to end the exploitation and oppression of women and support gender equality in social, political, and economic sphere. This agitation advanced to different strands such as liberal feminism, Marxist and socialist feminism, cultural feminism, eco-feminism and radical feminism. The study hinges its concern to the ideals of radical feminism, which calls for the reordering of the society that eliminates male supremacy in all contexts through a conscious abolishment of patriarchal order. Outright opposition to the objectification of women, raising awareness on rape and violence against women are entwined in this branch of feminism. Shulamith Firestone in *The Dialectics of Sex: The Case of Feminist Revolution* (1970) and Kate Millet's *Sexual Politics* (1969) are notable works on radical feminism. Several other scholars made notable contributions to this branch of feminism.

They trace the root of gender oppression to gender relations and the call is the use of consciousness in raising groups to effect the reordering of the society. Omoni Oboli in *Wives on Strike* (2016) pitched her tent within the space of radical feminism. As the producer/director, she conscientizes her characters on the obnoxious girl-child marriage in her society with the aim of effecting a change of attitude towards the girl child. This leads to the strike action and the withdrawal of connubial ties from their spouses. Her voice is heard on the national news and other women, students and commercial sex workers join in the protest. In managing her artistry, the following issues permeate the film sphere.

Girl-child marriage

Girl- Child marriage is an arrangement made by parents with or without the consent of the child. This practice is prevalent in many countries in the world and not limited to Nigeria alone. Elizabeth Warner's (2004) study entitled *Behind the Wedding Veil: Child Marriage as a Form of Trafficking in Girls* extensively dwelt on the subject of child-marriage and its existence across some countries in the world. She submits that:

While the prevalence of child marriage cuts across many different countries with different cultural, religious traditions, certain factors pertaining to the practice are nearly universal. The marriage of girl-children is almost always arranged by their parents or guardian, whose desires take precedence over the wishes of the child. (Warner, 2004, p.238)

This attests to the fact that child bride marriage is not new across the world. She describes it further to be "... a battered transaction, accompanied by payment of a negotiated bride-price from the groom's family to the bride's family" (Warner, 2004, p. 239). The word 'battered' best describes the agony of Vesicovagina Fistula (VVF) that befalls the girl-child as a result of this transaction. The Constitution of these countries has sections describing this tradition without recourse to the health hazard faced by the child-bride. Nigeria is not left out of this. *The Child Rights Bill* was finally passed into law by the National Assembly in July 2003 and came into force in September 2003 in Nigeria after the then President Olusegun Obasanjo assented to it. This Bill came under pressure from International and national organisations due to its sensitivity on the marriage of the girl-child and its attendant health consequences. However, studies have shown that the girl-child marriage is most prevalent in

the Northern part of Nigeria. Tim Braimah's (2014) study on child bride marriage in Northern Nigeria submits that child marriage is a traditional cultural practice that is influenced by Islam. The fact then remains that Islam is a religion that has been historically practiced in this region and it is still practiced till date, this accentuates child marriage. Therefore, we believe this must have influenced the Director's preference for Northern Nigeria culture, the culture in which child marriage is most prevalent in Nigeria. This is in tandem with Suranjita Ray's (2017) claim that "The nature of control and subjugation of women varies from one society to the other as it differs due to the differences in clan, caste, religion, region, ethnicity and the socio-cultural practices"(Ray, 2017, p.1). In this case, it is most prevalent in northern Nigeria hence; the director adopts the northern culture in her story. However, the choice of cast, location and set design cannot be ignored as we feel she tactically avoided shooting the video in the Northern part of Nigeria. She tells her story with the costume and décor of Mama Amina's household but the character of Mama Amina and Baba Amina would have been better delivered by Northern artistes of Hausa decent or one familiar with the language and not Ufuoma McDermont and Udoka Oyeka

Omoni Oboli interrogates the religious, traditional and cultural ethos that enforces the girl-child marriage regardless of its health hazard. Amina, a thirteen-year-old girl is betrothed to be married to an Alhaji, a man of the same age grade as her father. This is the focus of the video film as the director who is of the female gender lends her voice in advocating for the enactment of the Act against child-marriage by both the Federal and State legislators. The health hazard echoed by the women is Vesicovaginal fistula (VVF), an abnormal fistulous tract extending between the bladder and the vagina that allows the continuous involuntary discharge of urine into the vaginal vault. A condition believed to result from early child-bride marriage. According to Ijaiya, Rahman, Aboyeji, Olatinwo, Esuga, Ogah, Raji, Adebara, Akintobi, Adeniran, and Adewole (2010) "most of the Vesicovaginal fistula patients in northern Nigeria had early marriage; 93.6% of Sokoto patients were married before or at 18 years of age, and 81.5% of Kano patients and 52.3% of Maiduguri fistula patients got married by 15 years of age. The mean age of marriage for Sokoto fistula patients was 13 years and 15 years for Jos patients (Ijaiya, Rahman, Aboyeji, Olatinwo, Esuga, Ogah, Raji, Adebara, Akintobi, Adeniran, and Adewole, 2010, p. 294). They further posit that gynaecological conditions includes vulval dermatitis (31.0%) which is the most common complication, followed by secondary amenorrhoea with other complications like the gynaetresia, dyspareunia and infertility. Most times, even after successful suture of the fistula,

some of the patients may not enjoy happy marital life due to the dyspareunia from vaginal stenosis or infertility. Therefore, Vesicovaginal fistula could be regarded as the most dehumanizing condition to afflict women. One of the tragic events associated with Vesicovaginal fistula-obstructed labour complex in Nigeria is adverse foetal outcome, which comprises of high stillbirth rate of 75%–92%, high birth asphyxia, neonatal sepsis and neonatal mortality (Ijaiya, Rahman, Aboyeji, Olatinwo, Esuga, Ogah, Raji, Adebara, Akintobi, Adeniran, and Adewole, 2010, p. 296-267). This health hazard Madam 12.30 (Uche Jombo) tries to explain indicating that the women are knowledgeable on the health hazard child marriage portends to the girl child.

Patriarchy

Patriarchy has been defined by feminists in their quest to understand and analyse the origins and situations of the domination of women by men. Walby (1990) in her study entitled *Theorising Patriarchy* defines “Patriarchy as a system of social structures and practices in which men dominate, oppress and exploit women”(Walby,1990, p.1). Abidemi Asiyabola (2005) submits that “it is a system of male authority which oppresses women through its social, political and economic system” (Asiyabola, 2005, p.3). Several other scholars have given different definitions of patriarchy. However, the underlining meaning of all definitions of patriarchy is that the social, political and economic systems regard men as authority and women as onlookers. The influence of patriarchy is visible in the economic, social and political realms, but can primarily be seen as cultural. This is the statement in *Wives on Strike* (2016), produced in a patriarchal society by the female gender. The stand point of Papa Ngozi in advising Mama Ngozi to mind her business when the latter requested him to intervene by speaking with Baba Amina to rescind his decision on Amina’s betrothal as a child-bride:

Papa Ngozi: Wetin concern you for this matter? Baba Amina is the head of his house and he can handle his problems (WoS).

Papa Ngozi reiterates that the patriarchal structure in a family makes the man the head of the home. Therefore, whatever decision he takes is right irrespective of who is hurt as a result of the decision. The woman is not considered in decision-making. This corroborates our earlier position of patriarchy being primarily cultural. Asiyabola (2005) subsumes it this way:

It is a system of social stratification and differentiation on the basis of sex, which provides material advantages to males while simultaneously placing severe constraints on the roles and activities of the female (Asiyanbola, 2005, p.2).

Baba Amina would not consider Mama Amina's fears on marrying Amina out at the age of thirteen; rather he focuses on the material gains of the marriage rather than the happiness and well-being of his daughter. Frederick Engel's (2015) position on mother's right as cited by Pracanta Banerjee (2017) buttresses the situation that the overthrow of mother right is the defeat of the female sex:

The overthrow of mother right was the world historical defeat of female sex, the man took command in the home also, the women were degraded and reduced to servitude, she became the slave and his lust and mere instrument for production of children. (Banerjee, 2017, p.41)

Engel's position best describe Mama Amina's space in this movie. She is to bear children and care for the home. In decision making even on matters that concern the well-being of her children, her views are not considered. She is not only degraded and reduced to servitude but also mentally dehumanized as a co-creator of the child. This to the researchers is violence to Mama Amina which radical feminism abhors.

Women empowerment

Omoni Oboli uses her female artistic power by realistically presenting her ideals of the role of women in eliminating the child bride marriage. Writers and critics like Brimley Johnson (1920) Judith Gardiner (1981), Dorothy Driver (1982) Rolf Solberg (1983), Carole Boyes Davies (1986), Rachel Koenig (1987), Femi Ojo-Ade (1983), and Mabel Ekwierhoma (2013) have in their various works proposed and encouraged females to write their stories. Further to this, they also stressed that female writers/artists would be best in presenting realistically female characters as a co-habitor of the experience to be portrayed. To David Whetten and Tim Cameron (2011), empowerment means helping to develop in others a sense of self-efficacy, self-determinism, personal control, meaning, and trust (Whetten and Cameron, 2011, p.472). Mama Ngozi, Jemimah (Madam 12.30), Madam Christy and Iya Bola and Madam Christy are seen as empowered women. They all meet in the market where they manage a trade.

Mama Ngozi was quick to suggest to Mama Amina the essence of being empowered. There is a link between economic empowerment and their voice as the researchers believe that this gave each of the women the confidence to discuss issues with their husbands. Mama Amina's posture as a Northern Muslim wife is carefully woven. It is perceived that her economic powerlessness is evident, she tries to negotiate with her husband Amina's plight as a child-bride. Her negotiation is not as weighty as that of other women in the movie. This the researchers attribute to powerlessness economically. Patricia Ikeagwuonu (2017) reaffirms that "Economic independence is about expanding capacity of women to make genuine choices about their lives through full and equal participation in all spheres of life" (Ikeagwuonu, 2017, p.3). Amina's father is psychologically plagued by poverty despite the fact that he earns a living. He believes Amina's status after marriage will alleviate poverty in his home. Mama Amina does not share this view, as she believes Baba Amina is trading Amina off to alleviate poverty. Amina is objectified; she is a commodity to be traded off despite Mama Amina's offer to support the home. The male ego predicated on the patriarchal and obnoxious cultural practices compound Baba Amina's predicament. However, the sewing machine given to her is the resolve to embrace empowerment as the only way to have a voice. Baba Amina's acceptance signifies his acknowledging the need to empower his wife away from the obnoxious cultural practices. Again, Emem Isong offers to buy the story from Mama Ngozi for the sum of ₦1.5million. These gestures, that is, the sewing machine presented to Mama Amina by her friends and Emem Isong's offer is in tandem with Yeseibo's position that true feminism is an abnegation of male protection and a determination to be resourceful and reliant. Yeseibo further submits that African feminism also "fosters parallel autonomy, communalism and cooperation for the preservation of life rather than the frameworks of dichotomy, individualism, competition and opposition identifiable with Western Feminism" (Yeseibo, 2015, p. 609). These women have exhibited acts of cooperation and communalism for the preservation of life.

Team spirit

The resolve of the women to go on strike by outright withdrawal of connubial ties from their spouses is the team spirit. Mama Ngozi meets other women, narrates the incident while Jemimah (Madam 12.30) who already has some understanding of the health hazard in child marriage buttresses the position and the other women resolve on the strike. The strike commences in different

homes at the same time. We see Papa Ngozi and Callistus having an intense argument over the strike when the later visited Papa Ngozi's mechanic shop. Victor Sohmen (2013) defined a team as a "group of individuals united in pursuit of a common mission or goal, often sacrificing personal agendas for the sake of team accomplishment" (Sohmen,2013, p.4). He further listed the characteristics of a team as: diverse individuals, a common goal, a sense of community, knowledge-sharing and, concerted effort. This is exemplified in the women group that embarked on the strike as their goal to stop Amina and every other child marriage was accomplished. This is the call to consciousness in the radical feminist tenet, consciousness and a call to action, to reordering of the society. It is also in tandem with Banjo's (2016) assertion that

This consciousness is an awakening from accumulated tragedies which have befallen women in the hands of males and which have subsequently led them to seeking and employing their subtle weapons in curbing male high handedness, domination, chauvinism and other cultural and social unfavourable laws that are binding on them. (Banjo, 2016, p.183)

Omoni Oboli has an auteur encouraged the female gender to change her conditions and that of other women by adopting 'team spiritship'

Assessment of the narrative

The narrative is in two broad perspectives; character development and story development. Character development is when the director strives to make a hero out of a story development, while story development is when the director follows the camera until the end of the story. Joseph Mascelli (1998) sees a scene as the place or setting where the action is laid. This expression is borrowed from stage productions, where an act may be divided into several scenes, each of which is set in a different locale (Mascelli, 1998, p.13). A scene may consist of one shot or series of shots depicting a series of events. In the narrative of *Wives on Strike* (2016) we can conclude that a total of 52 scenes were employed to tell the story of the girl child marriage, the active reaction to unburden, to set the men on the right course of humane justice and prove the strength in togetherness as a formidable empowerment tool. To enable ease of discourse of the narrative, about 70 scenes was also used in the narrative of the video film from the series of video takes and retakes, which is otherwise known as the principal photography. The dramatic structure is that these shots revealed the tonal shifts of the video film and then created the narrative or plot arc.

The continuity of a video film is such that gives a feel of reality in the narrative. There was a good continuity in the video, which aided the feel and attachment in the video. Scenes 16 of the video, during the marriage of Amina in her fathers' residence have a total of seven shots to discuss the narrative in that particular scene.

From the mother-daughter hearty and emotional discussion in the bedroom, to the guests in the sitting room; the newsmen wide angle shot to establish the raging and supportive mothers and back to the guests walking out of the residence of Baba Amina and again the barricade by the protesting mothers was a good sequence that aided the narrative of the video. Scene 17 of the video where the news on the protesting mothers was reported also portrays a good sequence in terms of time and reality to show the different locale and personalities that watch the news in their various home and the sort of engagements that occupy their time. From the young girl that is working on her assignment to the students in their hostel and to the Senator's residence, who was still receiving visitors as such time of the day, depicts a good social strata or character analysis. Scene 43 – 46 has professional continuity shots except few cut-a ways which distorted the significance of these scenes without any addition to the narrative of the sequence.

There are cuts in virtually all the scenes of the narrative. The exposition in the film where the mothers were interviewed by Vera, to the streets of Lagos, down to Mama Amina's residence was a compilation of shots with sharp cuts that does not have a good cohesion. Although the narrative is somewhat in line, such cuts are not professional. Therefore, it does not aid the continuity in terms of good montage. At Mama Ngozi's home with her husband was a short scene and bad cut. Again, the street scene with Mama Amina's accident and 'sudden' appearance of Mama Ngozi with no established shot to support the coincidence is also muddled up. These are too many shots scenes and quite unnecessary. The film story is good but the discourse (narrative) was characterised by many scenes that could not aid the structure of the narrative.

The director ensured some good use of light and color to enhance the mood in the video, however, in this effort the residence of Mama Ngozi, Madam 12:30, the Senator' house was flooded with white background and light to brighten the scenes and this created some contrast in the video. The residence of Mama Amina, was flooded with red and this created more contrast in the video. The video portrays the good application of the rules of thirds, whereas, the scenes between Mama Ngozi and her husband, the Senator and his wife Vera, were in contrast to the former all in the effort to depict the social status, hierarchy and cultural deportments of persons in the society.

Films have more flexible and visible locales than any other form of media. This is because it reveals each camera movement, actor's expressions through camera shots. *Wives on Strike* (2016), was shot somewhere in the South-Western part of Nigeria far away from any of the Northern states, which is inappropriate for effective storytelling and impact. The exemplification of a period, the characters, the set and locale is made possible with a good production design. Therefore, how then can realism in this video be justified, the make belief would have been more thorough if the reverse is the case. The story set in the community, village, state and or region with the highest prevailing cases of child bride, some Hausa nuances in the characters such as having a language blend to depict the locale.

The female director/producer auteurship right is significant in *Wives on Strike* with the echoing of her campaign against the girl child marriage. God'spresence (2011/12) position is apt when she advocates for 'women's film genre' for women "stories...from a woman's perspective" (God'spresence, 2011/12, p.228). This is in tandem with Ewrierhoma's earlier position that "... it is the woman writer who can in the real sense of the word write convincingly on the experiences of the woman" (Ewrierhoma, 2013, p.200-201) She further gave the reason for this to be that "...it is the female writer whose techniques may adequately reveal the realities of women's varied existence"(Ewrierhoma,2013, p.201). Therefore, Omoni Oboli as an artist and a member of the social milieu where she dwells has engaged her auteurship rights in portraying the women in this movie as active, radical, achievers, progressive and contributors to the development of the society as against the submissive, weak and powerless characters.

Conclusion

Omoni Oboli's advocacy for the eradication of the child bride marriage is positive as the women got the legislator to revisit the bill. The paper recommends that there should be a more aggressive drive by the female gender both in the Academia and the Film industry in taking up the position of auteurs in order to project the 'positivism' in 'femalism' through our films. This is part of the approach to employ towards unmasking the potentials in women for the benefit of the society.

References

- Aristophanes (1994) *Lysistrata*. London: Dover Thrift Publications.
- Asiyanbola, A. (2005) Patriarchy, male dominance, the role of women empowerment in Nigeria. Paper submitted for presentation at the International Union for the scientific study of population (IUSSP/UIESP/XXU International Conference Tours, France. 1-21.
- Banerjee, P. (2017) Family, gender discrimination and quality of life: A marxist perspective. *International Journal for Innovative Research in Multidisciplinary Field*, 3(6):38-43.
- Banjo, R. (2016) Swimming against the current: Gender politics in Chinwe Egwuagwu's *Mr. and Mrs.* in The Nigerian cinema: Reading Nigerian motion pictures (Ed) Muhammed Bhadmus. Ibadan: Spectrum Books Limited.
- Braimah, T. (2014) Child marriage in northern Nigeria: section 51 of part 1 of the 1999 Constitution and the protection of children against child marriage. *African Human Rights Law Journal*, 474-488.
- Clark, J. (2004) *The Wives' Revolt*. Ibadan: University Press Plc.
- Davies, C. (1986) Maidens, mistresses and matrons: feminine images in selected Soyika's works in Ngambika: studies of women in African Literature. Eds. Carole Boyes Davies and Ann Adam Graves. New Jersey: African World Press: 75-88
- Driver, D. (1982) Feminist literary criticism in Introduction to contemporary literary theory. Eds. Rory Ryan and Susan van Zyl Johannesburg: A.D. Donker (pty) Ltd. 203-211.
- Enahoro, A. (2009) Discourse on women and the Nigerian home video: A villa of mysteries. University of Jos, Inaugural Lecture Series 38.
- Engels, F. (2015) *Origin of family, private property and the state*. London: Penguin Classics.
- Evwierhoma, M. (2013) *Female empowerment and dramatic creativity in Nigeria*. Lagos. Concept Publications
- Friedan, B. (1974) *The Feminine mystique*. New York: Dell
- Firestone, S. (1970) *The dialectics of sex: The case for feminist revolution*. USA. William Morrow and Company
- Gardiner, J. (1981) On female identity and writing by women in critical inquiry. Vol. 8, No 2 (Winter 1): 347-341
- Gerstner, David A., and Janet Staiger. (2003) *Authorship and film*. New York: Routledge.

- God's presence, E. (2011-2012) Towards a revolutionary intervention for female representation in Cinema. *Ibadan Journal of Theatre Arts (IJOTA)*, 272-290.
- Ijaiya, A. Rahman, A., Aboyeji, A., Olatinwo, Esuga, S Ogah, O., Raji, H., Adebara I., Akintobi, A., Adeniran S, and Adewole, A (2010) Vesicovaginal Fistula: A Review of Nigerian Experience in *West African Journal of Medicine*, Vol. 29, No. 5 September–October 2010
- Ikeagwuonu, P. (2017) Women and economic independence in Akachi Adimora-Ezeigbo's *The last of the strong ones* and Flora Nwapa's *Efuru*. Being a paper presented at the 1st National Conference on Gender Studies under the auspices of the Centre for Gender Studies and Youth Advancement held at the University of Abuja, Abuja. 18th-21st October, 2017
- Johnson, B. (1920) *Some contemporary Novelists*. London: Leonard Parsons: XIV-XV
- Koenig, R. (1987) *Interviews with contemporary female style*. London: Routledge and Kegan Paul.
- Marx, K and F Engels (2015) *Communist Manifesto*, London: Penguin Classics.
- Mascelli, J. (1998) *Five Cs of cinematography: Motion picture filming technique*. Los Angeles: Silman James Press.
- Millet, K. (1969) *Sexual politics*. UK. Double and Co.
- Ododo, S. & Uwanma N. (2017) Improving Nollywood films through effective directorial techniques: A study of Lancelot Imasuen's *Behind Closed Doors* in Nigerian cinema in theatre, media and cultural re-engineering in Nigeria (eds) Sunday Ododo and Osakwue Omoera. Ibadan: Kraft Books Limited.
- Ojo-Ade, F. (1983) Female writers: male critics in African Literature Today, 13:159-179
- Onookome O. (2016) Africa in Nollywood, Nollywood in Africa in *Media studies in Nigeria: Genesis And detours*, (ed), Stirling-Horden Publishers Ltd, Gaaf Building, 110-112 Oyo Road, Oregun, off University of Ibadan, Second Gate, Ibadan, Oyo State, Nigeria 2016
- Ray, S. (2017) Understanding patriarchy www.academia.edu culled on 10/12/2017
- Solberg, R. (1983) The woman of Black Africa, Buchi Emecheta: The woman's voice in the new novel in English studies 64, 3 (June) 247-262.
- Sohmen, V. (2013) Leadership and teamwork: Two sides of a coin. *Journal of IT and Economic Development* 4(2): 1-18.
- Walby, S. (1990) *Theorising patriarchy*. London: Basil Blackwell

- Warner, E. (2004) Behind the wedding veil: Child marriage as a form of trafficking in girls. *American University Journal of Gender, Social Policy and the Law*, 12(2):233-271
- Whetten, D & Cameron K.,(2011) *Developing management skills*. River. NJ: Prentice Hall/Pearson.
- Yesiebo, J. (2015) African Feminism, Different Voices, Same Objectives: A Review Essay in *Gender Discourse in African Theatre, Literature and Visual Arts* (ed) Kraft Books Limited, 6A Polytechnic Road, Sango Ibadan, Ibadan Oyo State, Nigeria.

Document

Constitution of the Federal Republic of Nigeria (1999) Part 1 Section 6, 5 May 1999.

Videography

- Oboli, O. (2014) *Being Mrs Elliott*. Lagos, Ekiti, Asaba:Dioni Visions.
- Oboli,O. (2015) *The First Lady*
- Oboli, O. (2016). *Wives on Strike*. Lagos: Nukoncepts Studios.