

NOLLYWOOD AND PLAYWRITING: APPRAISING THEATRE AND FILM MEDIUM TO NATION BUILDING

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Abstract

Theatre and Film Studies discipline has developed to the extent that its effect on nation-building should no longer be ignored. In Greek society, some of the playwrights who lived within the fifth century B.C used their plays to interact with the Greek society. They presented societal problems and equally suggested a way forward in building a stronger Greek Community. In Nigeria, the case is not different as some Nigerian playwrights and filmmakers have become purveyors of information on national development. One could say that humankind is becoming inhuman in Nigerian society in recent times: the herders’/farmers crisis and the incessant killing that follow, the police brutality and its offshoot that resulted in ‘Endsars’ quagmire, the government’s nonchalance in tackling the above problems necessitated this research. This study through the adoption of case study approach of the qualitative research method examined ‘man’s inhumanity to man’ as dovetailed in the selected play and film. Hence, the researcher discovered that the playwright’s sagacious treatment of detestable widowhood practices and the filmmaker’s creative ingenuity if well integrated into the national development would go a long way in providing succour to the Nigerian populace. The researcher also discovered that theatre and film productions could be refined and packaged to enhance the goal of national development. The researcher recommends that sanitizing and creating awareness be done through Theatre Performances and Film Screening which if well-presented on screen and stage would draw the younger generation back to the root and principal ways of living a humane life and build a better society for posterity.

Keywords: Film Medium, Theatre, Nation Building, Playwriting

Introduction

Theatre practice and film contents could be seen as the major conveyors of the people’s cultural practices in modern times, hence: virtually every aspect of the societal cultural practice is embedded and represented in theatrical performances and film productions. The level of verisimilitude and believability inherent in theatrical productions (Stage and Screen) validates the currency of the people’s culture in the society and thus places peoples’ understanding of ‘what has been and what is’ in pari passu. One of the major functions of Theatre Artists and Film practitioners to any society is to use their dexterities, balance narratives, storyline and creative ingenuities to uphold good principles, human attributes, good tenets and cultural

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practices of the people, as well as condemning bigotry, nepotism, favouritism, corrupt politicians and chaotic society.

Theatre has been a workable tool in fighting leadership menace and keeping the government on its toes towards achieving successes, freedom and eradication of oppression and poverty among the masses. In numerous parts of Africa like South Africa, theatre activists/playwrights like Omome Ano in his play *Let Africa Come*, Athol Fugard in *Sizwe Bansi is Dead* and Lewis Nkosi in *Rhythm of Violence* has also fought through their writings to ensure that justice will not be reserved for the ruling class alone, but also for those who form the core productive asset to the nation (**proletariats**). That is one of the sole aims for the practice of theatre crusading which cannot be tampered with. In corroboration, Mgbemene C. D. asserts that:

. . . The artist as a social rebel tends always to see society from the leftist perspective. However, the artist as a seer can use theatre and media to strengthen government policies by conscientizing its citizens... The work of the artist should always gear towards creating a better society where equity, democracy and good governance is emphasized. (426)

To achieve the above claim in Nigerian settings, the masses like a bunch of brooms should jointly put heads together to checkmate the government structure that instigates the bad leadership experience currently witness in different corners of the country.

What is Theatre?

Theatre in its simplest definition is a building where play production, Film Screening, Musical Concert, Dance Performances etc, are held. In recent times, the theatre has incorporated more than the above definition. It has come to integrate **a Building** involving the **Audience** and the **artists** as one cannot do without the other. The symbiotic relationship between the artists and the Audience forms the theatre experience. Hence; the intimacy provided by the Theatre to its audience could be seen as that of a mother and an embryo in her womb. The above remark infers that there could be buildings around us but without the presence of the audience, actors, or performers and other technical artists, such buildings cannot be called Theatre. Etymologically speaking, Theatre is driven from a Greek word "Theatron" which means "a place for viewing" According to Encyclopaedia,

A theatre is a collaborative form of fine arts that uses live performers to present the experience of a real or imagined event before a live audience in a specific place. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music and dance (1)

On the other hand, Theatre could be seen as a laboratory where slices of life are being examined. Consequently, as a scientist goes to the laboratory to carry out chemical experiment so does a Theatre Artist goes to the Theatre to carry out experiments on human behaviours, characteristics, attitudes, cultures and mannerisms. This experiment becomes visible when the audience fills the Theatre auditorium to witness the outcome which in turn questions the audience very existence in his society. This experiment which after several rehearsals becomes a play production is presented to the audience in a medium that glorifies visual aesthetics called **Stage**. The audience through such theatrical experience can ascertain the good, the bad and the

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ugly in the world or his immediate environment. The bottom-line of all the above definitions is that three major components formed the theatre; they are, The **Artists (Performers)**, the **Audience** and, The **Venue** (Building). The Nigerian Theatre has its peculiarities, unlike the Western Theatre that houses most of its theatrical performances indoors; Nigerian Theatre is participatory. This means that the audience actively participates in theatrical activities, such as play, music and dance productions, either by clapping, shouting, chanting, or applauding the performers. Theatre over the years has sustained and upheld peoples' cultures, principles, and values and it is still doing so in the present dispensation. Some of the theatre Artistes include, but are not restricted to Playwright, Light Designer, Set Designer, Costume Designer, Sound Designer, Music Composer, Choreographer, Make-up Artist, Stage Manager, Publicity Manager, House Manager, Box Office Manager, Theatre Manager, Dancers, Actors and Directors, among others.

The Greek Theatre Practitioners (Playwrights)

Theatre Scholars all over the world have tried to give meaning to the word Theatre, Oscar Brockett and Robert Ball believe that the word Theatre may have different connotations

Theatre is a complex art, at least twenty-five hundred years old. Over such a long span, it has undergone many changes and followed diverse paths. When we attend the theatre today, we and a few hundred other people come together, usually in the evening, to see a performance that will last approximately two hours (4)

The above definition shows that there had been a transformation over the years, theatre experience during Greek era was extremely coordinated, and it was a competition among the playwrights (Poets). Notable of them were:

Aeschylus (525-456 B.C).
Euripides (480–406 B.C) and
Sophocles (497/496 – 406/405 B.C),

Some of Euripides plays are:

Alcestis (438 B.C),
Medea (431 B.C),
Trojan Women (415 B.C),
Electra (420 B.C),
The Bacchantes (405 B.C),

Aeschylus plays include:

Oresteia (458 B.C),
The Persians (472 B.C),
Prometheus Bound (Between 480 – 410 B.C)
Seven Against Thebes (467 B.C),
The Suppliants (463 B.C)

Among Sophocles' plays are:

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Oedipus Rex (429 B.C), (An Adaptation of Ola Rotimi’s, *The Gods Are Not To Blame*, 1968)
Antigone (441 B.C),
Oedipus at Colonus (401 B.C),
Electra, Ajax (Between 450 – 430 B.C)

Those were some of the Greek playwrights who lived around fifth century B.C, and used their plays to interact with the Greek society. They presented societal problems in their plays and equally suggested a way forward in building a stronger Greek Community at the time. The aforementioned plays formed the basis for the Greek Theatre that assembled spectators at dawn in an outdoor theatre seating some seventeen thousand spectators to watch a series of plays that lasted all day under the bright sunlight. Critically analysing those plays, the peoples’ way of life is being examined; their cultural practices that are of good quality are praised and upheld while the obnoxious practises are condemned and discarded.

Branches of Theatre (Specializations). This table is the concept, design and the categorization of theatre made by the Researcher (Further references should be acknowledged)

Popular/Community Theatre	Theory and Criticism	Writing	Theatre Management	Media Studies	Applied Theatre	Designs	Directing	Acting/Dancing
Theatre for Development TFD	Theatre Scholarship	Playwrights	Box Office	Broadcast Media	Children Theatre	Costume Design	Stage Directing	Stage Acting
Traditional African Theatre	Social Criticism	Script Writers	Theatre Manager	Radio	Therapeutic Theatre	Set Design	Film Directing	Screen Acting
Performances	Historic	ScreenPlay Writers	Production Manager	Television	Creative Dramatists	Sound Design	Music Directing	Voice Development
Western Theatre	Political	Poets	Stage Manager	Film Studies	Role-Play Techniques	Light Design	Carnival Directing	Improvisation
Oriental Theatre	Cultural	Novelists	Publicity Manager	Print Media	Learning Environment	Make-Up Design	Festival Directing	Acting Methods
American Theatre	Dramatic		House Manager	Advertising	Children’s Play House	Theatre Architecture	Directing Concepts	Acting Styles
Broadway Theatre	Economic		Business Manager	Hospitality		Ground Plan Design	Directing Styles	Choreography
Minstrelsy	Philosophical views		Audience Engineering	Newspaper			Directing Theory	kinesthetic
	Classicism		Theatre Administration	Magazine			Directing Methods	Drum Beats
	Neo-Classicism			Tourism				Steps
	Romanticism			Models				Movements
	Theatre Aesthetics			Animation				
	Modern Theories							
	Modernistic-isms							

Theatre Artists and Duties to Nation Building.

Playwriting is one of the numerous branches of the Theatre Arts which deals extensively on ‘sampling’ of the societal cultural heritage, evaluating political, economic, and security instability of the people through writing. The likes of Ola Rotimi, Wole Soyinka, Femi Osofisan, and Bode Sowande among others from the West have interrogated diverse issues in their plays. Ahmed Yerima, John Pepper Clark-Bekederemo, Sam Ukala, Julie Okoh, A.B.C Duruaku, Irene Salami-Agunloye, Tor Irapuu, Emma Dandaura, Ojo Rasaki, Zulu Sofola, Barclays Ayakorom, among others have as well voiced out their ideas about the state of the Nigerian nation. From the South-Eastern part of the country, playwrights such as (Late) Esiaba Irobi, Emeka Nwabueze, Alex Asigbo, Tessy Onwueme, Charles Nwadigwe, Tracie Uto-Ezeajugh, Greg Mgbajiogu, Chukwuma Okoye, Onyeka Onyekuba, John Iwu, Patrick Okoye, among others have become inclusive brain powers among the Nigerian playwrights of the twenty-first century. Each of the aforementioned playwrights has an aesthetic dichotomy in dealing with problems of Nigerian society.

The above-mentioned playwrights have carved niches for themselves in the annals of Nigerian literary history. The theme and subthemes explored in the above plays include, but are not restricted to the following:

- Corruption
- Abuse of Office and Power by the leaders
- Embezzlement of public fund
- Betrayal
- Power tussle
- Love
- Colonization
- Obnoxious Widowhood Practice

The aforementioned playwrights have written dozens of plays that discussed Nigerian social and cultural problems. Ola Rotimi in one of his plays titled *The Gods are not to Blame*, (1968) which is an adaptation of Sophocles *Oedipus Rex* beams light on the Yoruba culture and preaches the need for co-existence among the Nigerian people and cultural preservation, Wole Soyinka, on the other hand, echoes the disturbance witnessed in the smooth transition and communion between the world of the living and the metaphysical as dovetailed in the Yoruba cosmology (The word of the Unborn, the world of the dead and the world of the living) he uses one of his plays, *Death and the King's Horseman* (1975) to question western and modern influences that stop Elesin Oba from fulfilling this circle of life. In another spectrum, Nkemakonam Aniukwu opines that:

Emeka Nwabueze and Alex Asigbo in some of their plays, *The Parliament of Vultures* (1999) and *The Reign of Pascal Amusu* (2008) respectively, discussed the political terrain of the Nigerian society, the deprivation of the masses of some basic social amenities, the sit-tight government syndrome and power tussles

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among the political actors of governance in Nigeria, they also fashioned out ways of remedying the aforementioned issues. (103)

Tracie Uto-Ezeajugh in her contribution to nation-building and cultural sustenance buttresses the obnoxious widowhood practice as dovetails in some Igbo cultural practices. In one of her plays entitled *Olamma* (2012) the playwright captures the socio-cultural transformation of the Igbo community in the early days of colonialism and also buttresses obnoxious widowhood practice that ravaged some Igbo communities. *Olamma*, the eponymous heroine is a victim of an obnoxious tradition that allows a man to pay for an act of manslaughter with a young girl. *Olamma's* mother (Agbomma) suffers humiliation at the hands of her brother-in-law, Odidika who uses the opportunity he has as the spokesman of the family to perpetuate his evil acts. Odidika gives *Olamma* out to Ugwunzu village in exchange for the Ugwunzu daughter he killed. He kidnaps *Olamma's* only brother Obiechina. Odidika plans to sell his dead brother's property, including land and Agbomma's hut, this property belongs to Agbomma and her only son Obiechina. This play tells us that apart from the widowhood practice organized by elders of the community, some individuals on their mete out obnoxious widowhood practices on the widow of their dead brothers. This tenet is what we see in the character of Odidika.

Emissaries from Ugwunzu arrive at Umungwu demanding a replacement for Ugwunzu's daughter killed by Odidika. Hear the warrior leader, Odogwu in the following lines

Odogwu: We are emissaries from Ugwunzu, the mighty town on the hills. We have come to place peace and war in your hands...we bring you a message from the warrior town of Ugwunzu. A man from among you killed a daughter of our land a market week ago in the forest of Iseke. We demand compensation or we wage war against your people. Make your choice now! (3)

The man that killed Ugwunzu daughter is no other person than Odidika. The village elders decide that whoever commits the act of manslaughter must bear the consequences alone. In other words, Odidika is to provide the replacement for Ugwunzu's daughter he killed. Odidika being an active voice among the Umungwu elders fashions out ways to perpetuate his diabolic act against his dead brother's family. He opts to give out *Olamma* to Ugwunzu warriors for this replacement; the battle line is drawn between Odidika and the poor widow Agbomma in the following line;

Odidika: I have sent for Agbomma my late brother's wife. I am going to tell her that the clan has chosen her daughter *Olamma* as the maiden to be given to the Ugwunzu people to avert a war. I have also sent for the widow Mgbafor. I will also tell her that her son has been chosen for the same purpose... (11)

Odidika knows quite well that those women he asks to come for an important discussion have no husbands; they are widows and, have no one to speak for them, ironically he is supposed to be the one protecting them as well as speaking on their behalf. It is also interesting to know that Odidika has sons and daughters who can also be given to Ugwunzu to avert the impending war but due to his callousness, he opts to increase the sufferings of those poor widows who are challenged by their present predicament of widowhood. Odidika plays a prank here, telling

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Agbomma a bunch of lies to take away everything that this widow has got. He had earlier kidnapped Obiechina which would later unfold in the play hence he refers to Olamma as the only surviving child of Agbomma. Agbomma hearing such bad news shouts on top of her voice, but her grievances are mere echoes of noise well anticipated, hence she cannot change the fact that decision has been taken by the respected elders of the community. This is the plight of widows in some Igbo communities. Having carried out this heinous crime, Odidika goes further to sell Agbomma's hut if not for the intelligence of the prospective buyer, all Agbomma's inheritance would have been sold by Odidika. Odidika contracts Chinwuba to buy his late brother's property;

Odidika: This is the land I told you about. As you can see, it is a large piece of land I was told you are doing business of palm oil with the Whiteman and that you are looking for land to plant palm trees... (76)

Chinwuba: Which part of this land do you want to sell? (76)

Odidika: The whole land from that Udara tree on my extreme left, to the Ogbu tree on my extreme right.

Chinwuba: I am confused. Is this not somebody's homestead? Who owns this hut in the middle? (77)

Odidika: It is my late brother's hut. He has no offsprings so I inherited his home...I want to sell this place so that I can use the money to marry a second wife who will bear more children for me. My wife has only four children and I don't want my lineage to be wiped out of existence. (77)

In the course of their conversations, Chinwuba discovers that the land and the hut in question belong to a widow (Agbomma) and opts out of the deal. This perhaps tells us the playwright's sense of judgement which implies that people should stop any form of discrimination being meted out on innocent in the mask of 'cultural practices'. Chinwuba is very wise to have noticed Odidika's diabolic plan and stops further negotiation of the property. Although Odidika did not succeed in most of his wicked plans, most people in some other communities succeed in relegating widows to the background of ignorance. Through the character Olamma, the playwright advocated for change as exemplified in the following lines:

Mgbafor: Mgbake, be careful the way you talk. Why should our ancestors strike Olamma because she is saying that some of our customs are bad? Are they not bad? Is it good to kill twins?... what about the inhuman way I was treated when my husband died? His brothers took away everything we laboured for and threw me out of the house after accusing me that I killed their brother... if Olamma said men and women are equal she is not far from the truth after all, is there any man who can claim to be greater than Olamma in the whole of Umungwu today? (121-122)

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Olamma escapes from the Ugwunzu Warriors and subsequently acquires formal education which enables her to change the detestable widowhood culture in her community. Her exploits show that women have the capabilities to attain a greater height like men once given the opportunity. Yet some women like Mgbeke being addressed in the above conversation still speak ill of Olamma and other women's achievements. Marriages in many parts of the world help in fostering unity between communities, families or countries involved. The chaotic happenings in many communities in Nigeria today, the inter-tribal war, intra-communal war, the Boko-Haram insurgent, the youths' insurrection as seen in the "EndSars" protest are the bane of a failed state. The playwright in bridging the above gap sedulously united Ugwunzu and Umungwu communities that have been waging war against each other through marriage between Olamma and Okechukwu who are from the opposing factions. The playwright restores joy, happiness, a sense of belonging, and peace of mind to the poor widow Agbomma and her likes in many Igbo communities. In the end, social justice prevailed over injustice, the poor widow and her family succeed.

Film Medium and its Contributions to Nation Building.

The film is a thin plastic material sensitive to light used in recording images and for taking photographs. There are different types of films or formats such as video films, digital film, still camera film, x-rays film, film Jacket for publication houses, as well as celluloid film. In the cause of this study, the film is defined in line with the type that is obtainable in the Nigeria Film Industry. This includes video films, ad Digital films. This study defines the film as an art that has great potentials of influencing any society positively or negatively depending on the mode of presentation.

The advent of film in Nigerian society could be said to have started as a veritable tool for colonizing African countries. Like other forms of modern media of mass communication and entertainment in Nigeria, the film is essentially a colonial inheritance. Dance, music, traditional sports and games like wrestling among others, as well as social ceremonies which include wedding/marriage, naming ceremonies, house warming, the various festivals that marked all the year-round, constituted the major entertainment and recreational activities of Nigerians' 250 ethnic groups and about 100,000 heterogeneous communities from pre-colonial times. Today, many of these traditional and custom arrangements of relaxation, especially the numerous festivals, are modernized, and others still virtually in their pristine modes are more or less incorporated in the Nigerian Film Industry (Nollywood). The movies mainly mirror slices of societal situations, reflecting bits and pieces of Nigerian cultural past and present. In most cases, in a dramatized form, based on the creativity of each movies producer or director. Films as sources of education, information, entertainment, propaganda, enlightenment, recreation and relaxation were first imported into Nigeria by the colonial administration through the Information Office or Department. James Ademola however believes that:

The movies, especially the documentaries and newsreels were meant to keep the local representatives of the colonial rulers abreast of the happenings in their homeland and also indirectly inform...subjects of the continued progress of the imperialist across the globe
(7)

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The colonial government's involvement in film production started in 1929 in an attempt to contain an outbreak of plague within the Lagos protectorate. The success of this experimentation led the colonial administration to adopt film as a medium of instruction in what was the principally pre-literate setting. The films produced at that time suffered from inadequate funding, lacked technical expertise, suffered discrimination from multi-national distributors and enjoyed sporadic public patronage. Hence, Innocent Ohiri posits that:

Film made its first entry into Nigeria through the efforts of business merchants, the church and the colonial government. The first cinematography shows in Nigeria were in August 1903 at the Glover Hall Lagos. The exhibition was by a Spanish firm, Balboa and company, while Herbert Macaulay was responsible for bringing the film to Lagos (53).

The Western churches that came into Nigeria came with their form of entertainment such as plays, operas, and musical performances which served as a cultural medium in bringing the Whiteman's ideas and culture into Nigerian society. The films became one of the instruments for colonizing Africans in general and Nigeria in particular. The Nigeria government had little or no interest in films until the outbreak of the Second World War. The colonial masters used films as a means of propaganda. This could be said aided them ineffective governance of their colonies. Alfred Opubor maintains that:

World War II saw the widespread use of film by the British government in its wartime propaganda effort. Mobile cinema vans operating in the open air travelled all over Nigeria bringing the war news of the success of the Allies and the defeat of the Germans to the populace (2).

Thus, film as a medium of communication during the colonial era was still new to the Nigerian audience and it is also worthy to note here that artistic and technical considerations of films were not fully developed at the time; Nigeria having got her independence in 1960. The contents of these films were mainly documentary and as such, chronicled the political and economic achievements of the king of England. The film medium further escalated after Nigeria gained its independence in 1960. The then-new government adopted the use of documentary films as an avenue of explaining to the Nigerian populace the political, cultural, economic and other various national developmental projects.

The films produced in the above-mentioned periods were done on celluloid but the wind of change would come in no distant time in the industry as the country's economic situation forced the first generation of filmmakers out of production. During this period also, the use of film for entertainment, education and enlightenment became rampant. After the resurgence of the film industry (Nollywood) in 1992, in Nigeria. Film in the present dispensation has become a favourite to many people when it comes to learning or acquiring education about other people's culture, economy, politics, developments and social life. Nollywood is an acronym of the Nigeria Film Industry that has interrogated African's diverse cultures as well as cultural interaction between Africa and American or Europe. Over the years Nollywood has produced more than 10,000 titles since its inception in 1992. The impact of Nollywood in shaping and reshaping

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Nigerian peoples' culture, resolving social, marital, financial, political conflicts cannot be over-emphasized According to Aniukwu:

Film as an agent of media communications 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. (139)

Therefore, one could say that a good film story is one riddled with conflicts and resolutions. This is evident in most countries that have used films to pass important messages to their populace, little wonder film was used as a propaganda tool by the colonial masters during the second World War. While some filmmakers use film narratives to unravel the mysteries behind the hidden agenda of the opposition, others use film to interrogates various societal problems or in the environment of the story. Thus, most filmmakers utilize the grandiose opportunity offered by film narrative to raise critical issues and focus on a particular problem (s) in the society and as well, suggest or proffer a solution to the raised issues.

Film Narrative: An Expedition for Change in *Nkoli Nwa Nsukka*.

Nkoli Nwa Nsukka is a 2015 Nollywood film directed by Mac Collins Chidebe. The film showcases a naive Nsukka girl who is so innocent and ignorant of what contemporary Nigeria (soiled Nigeria) holds for the righteous people. She treats everybody with equality and not forgetting the respect for her elders. In Nigeria today, it is like he who does not partake in the evil acts of bribing, corruption, prostitution, nepotism and other societal vices does not belong to the society that glorifies riches, wealth, and affluence, regardless of the sources and how those things came about. Nkoli (Rachael Okonkwo) finds herself in such a situation; she is rejected by many of her friends. The film x-rays what is 'Igbo' in the years past, the Igbo man that is honest to the core, and the Igbo man that would promote values in the face of a chaotic environment, although the first to six seasons of the film (*Nkoli Nwa Nsukka*) entertained the audience with comic reliefs, the later parts of the film, seasons seven to twelve made strong statements on different aspects of the society, especially the diminishing principles that are now being replaced with bad attitudes of bribery and corruption.

One of such aspects is the Nigerian Police Force and its "Road Block" checkpoint. Every Nigerian that travels with public transport is abreast with this development. Most of the police checkpoints in Nigeria have become the breeding ground for some police officers who collect money from motorists on daily basis. Bribery and corruption have characterized the activities of some officers at the checkpoints, it is now a dominant culture for some police officers to collect money at the checkpoints. This supports the position that culture is dynamic; it changes from time to time and could be stopped or encouraged depending on its general acceptance. Nigeria Police Checkpoint 'Collection' is one of the obvious reasons that project Nigeria Police Force as a corrupt establishment, this attitude has metamorphosed to the extent that some police officers (SARS. Special Anti-Robbery Squad) are being accused of collecting huge amount of money from young men whom they subsequently tagged "Yahoo Boys" (419ners). Police brutality is the major backbone of the EndSARS Protest that shocked the Nigerian government in October 2020.

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In the diegetic reading of the film, Nkoli (Rachael Okonkwo) is enrolled into Police Force and one of her intentions is to create a good image for the police force, she vows to stop all forms of bribery going on at the police checkpoint in the following conversation:

1st constable: (Aside from the ASP at the checkpoint) His papers are complete, he has no Offence! If I ask him to bring something now, I don't know what Nkoli will say

ASP Silas: No problem. Just give me the papers.

Nkoli: (To the Keke Driver) let me go and find out what is holding your papers. (To ASP Silas)

Sir, are you through with the papers. Please give it to him...

ASP Silas: Are you the owner of the papers? Is anything wrong with you? I can see you don't have respect. Are you giving me orders?

This introduction evokes the kind of police officer that Nkoli is, having come from a background that entertains fairness and equity, she makes sure that no bribe exchanges hands at the checkpoint. Such characters are lacking in the Nigeria Police Force, even the ASP, Constables, and DPO in the film are not innocent of this cankerworm called bribery and corruption and in no distant time, Nkoli being the only tilapia in the ocean of shakes is framed up and consequently dismissed from the police force. *Nkoli Nwa Nsukka* and the story upholds the call for total overhauling of the Nigeria Police Force. The bad 'culture' of bribery and corruption cultivated in the Police Force and other sectors of the Nigerian economy over the years needs urgent attention because, in some police stations, the maxims that "**POLICE are YOUR FRIEND**" and **BAIL IS FREE** are written boldly, but the general public is aware that some Nigeria Police Officers are no friends to anybody because of the way they maltreat and harass innocent Nigerians and bail in Nigeria police stations is never free. There is a need for the Nigeria Police Force to understand the qualities (Trustworthy, Faithfulness, selflessness, hardworking, among others) of a true African man in the time past to enhance the development of good image, principle and trust from the members of the public, as well as from international observers. The above analyses are some of the contributions of filmmakers and theatre practitioners to nation-building.

Conclusion and Recommendations

The economic, political, and cultural system of Nigerian society, having been bedevilled with underdevelopment in recent years, could still be restored. The theatre and film artists being aware of this premise has taken it upon themselves to create this consciousness in the minds of the citizens through their works. One could therefore say that through presentations of plays on stage and films on screen, the Theatre Artist/filmmaker holds the tradition and culture of the people to his beck and call; he streamlines the societal nuances and refines 'thought' to become an electrifying component of the society, where things are going wrong in the society, he provides succour; his work is the mirror of the society. So, anytime the peoples' cultural practices, principles, philosophies, and moral values are going adrift, the Theatre/film Artist factors in with a workable solution to remedy the situation. The police brutality (#Endsars#) instigated the "Endsars" protest which racked havoc in the Nigerian economy in October 2020.

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Often, the tertiary institutions in Nigeria are shut down, due to the government insincerity in honouring agreements signed with ASUU (Academic Staff Union of the Universities) for the betterment of Nigeria education system. Corruption, moral decay, lack of integrity, accountability and transparency amongst most Nigerian leaders have debilitated progress in Nigeria. But whatever damages 'Bad Actors' of governance may have caused Nigerian society, the country can still be redeemed by rebranding the people's way of life and reintroducing good principles, moral rectitude, good value system. The aforementioned contents could be carried out by sensitization and sanitization of bad cultural practices that disavow the wellbeing of Nigerian citizens. Sanitizing and creating awareness could be done through Theatre Performances and Film Presentations which if well-presented on screen and stage would draw the younger generation back to the root and principle ways of living a 'good life' and build a society that would cater for its people.

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