

## A Stylistic Analysis of Selected Episodes of the Nigerian Nollywood Movie, *Jenifa's Diary*

Moshood Zakariyah, Ph.D.<sup>□</sup>

---

### Abstract

Nigeria is rated as the country with the second highest number of home video production after India. This underscores the significant impact the movie industry is making on the socio-economic activities of the Nigerian people. The impact pervades all spectrum of social engagement, including but not limited to the way language is used. No wonder that some members of the society sometimes, fashion their linguistic habit in line with those of famous actors or actresses. Consequently, this paper examined the stylistic features that characterise the language use of selected major characters in the Nigerian Nollywood movie, *Jenifa's Diary*. To achieve the aim, three episodes were chosen from the sixth season of the movie. The data were downloaded and transcribed into written form. A blend of scale and category grammar with aspects of stylistic features namely: syntactic and lexico-semantic features are deployed for analysis. The analysis of the data revealed that lexical features of repetition, acronymy, meronymy and collocate were employed by the characters in the movie to achieve emphasis, heighten the dramatic essence of the movie through humorous scenes, and create a mental picture of the movie in the mind of the audience. All these are in addition to using various sentence structures and types to reflect different social status and background of the selected characters. In conclusion, an examination of style and characterization of Janifer's diary has shown that the linguistic habit of movie characters is a conscious and deliberate effort towards the fulfilment of dramatic essence of their movies.

**Keywords:** Nollywood, Characterization, Stylistics, Episodes, Movie.

---

### Background to the Study

Film making industry in Nigeria (Nollywood) has contributed greatly to the socio-economic growth of the country. The contribution has made Nigerian actors/actresses a household name and a force to be reckoned with, not only in Nigeria but also in the world. In addition, Nollywood has become a veritable platform through which the cultural heritage of the Nigerian people is showcased. This is apart from contributing significantly towards the economic progress of the nation as different categories of people are directly or indirectly earning their living through the industry. These categories of people include actors/actresses, film directors, film writers, stage managers, costume managers, producers, marketers, distributors, advertisers, drivers, and a host of others too numerous to mention. From the foregoing, film making industry in Nigeria (Nollywood) is quite significant and it is against this backdrop that researchers are rekindling their interest in investigating language use in the Nigerian movie industry. The deployment of both linguistic and literary resources to the study of films has continued to gain momentum in recent times.

This development has led to the flouting of a degree programme in film Studies by many Nigerian Universities. This implies that researchers have continued to deploy various linguistic/literary and sociological tools to the study of films generally. Narrowing the focus to research in language and literature with respect to films, a lot have been accomplished.

Some of the studies that examined textual data such as political speeches, newspaper headlines, cover stories, editorial reports, among others include Ireogbu, Jombadi and Zakariyah, Ogungbe and Olagoke, to

---

<sup>□</sup> Department of English and Linguistics Faculty of Arts Kwara State University, Malete.

**Email:** [zakariyah.moshood@kwasu.edu.ng](mailto:zakariyah.moshood@kwasu.edu.ng)/[zakariyah2009@yahoo.com](mailto:zakariyah2009@yahoo.com)

mention but a few. Examples of studies that used dramatic texts videos are Adedun, Adeoti, Aliyu, Bhadmus, and Umar among others. It must however be stated that the percentage of studies on videos or films that are acted are still very low when compared with those on dramatic texts, and other textual based materials as data for linguistic and literary investigation.

One major tool or instrument of films or movies is language. Since movies are all about dialogue, the place of language and how it is used towards achieving the dramatic essence of a movie is of great interest in linguistics, film studies, and by extension, sociology as well as cultural studies. Language is a social phenomenon that contains a set of conventional communicative signals used by humans for communication in a community. It is the possession of a social group, comprising an indispensable set of rules which permits its members to relate to one another, to interact with one another, to co-operate with one another; it is a social institution. Sapir posits that “language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntary produced symbols” (7). This position is in line with Lyon who views language as “a social habit responsible for maintaining interaction among people” (14). Language exists in human society; it is a means of nourishing and developing culture and establishing human relations. Language is systematic, all existing languages have phonological and grammatical systems, and within a system there are several sub-systems. For example, within the grammatical system we have morphological and syntactic systems, and within these two sub-systems we have systems such as those of plural, of mood, of aspect, of tense, etc.

From this overview, it could be said that language is used systematically to perform the social roles of didactics and entertainment by the Nigerian Nollywood actors and actresses. They use language to expose social foibles and follies and at the same time to correct these societal ills. To this end, the aim of this paper is to examine how language is used (style/stylistics) in selected episodes of Funke Akindele’s *Jenifa’s Diary*. *Jenifa’s Diary* by Funke Akindele is a series of comic play mainly to entertain the audience through hilarious habits of the main actors, particularly through the way she uses and articulates English words/expressions. In view of this, the study aims at providing answers to questions such as: what are the linguistic characteristics of *Jenifa’s Diary* in terms of sentence types according to structure and function? What is the connection between the linguistic features of *Jenifa’s Diary* and its characterization? How do the linguistic choices contribute to the overall hilarious/entertaining purpose of the movie? Therefore, the thrust of this paper is to investigate how stylistic tools are deployed in the selected Nollywood movie, *Jenifer’s Diary* to achieve the purpose of didactics and entertainment.

### **Review of Literature**

This section is concerned with the review of literature. The review is divided into two different but related sections: conceptual review, and authorial review. The concepts of style/stylistics, as well as lexis and semantics are briefly looked into under conceptual review. Previous related research on motion images, films/movies are reviewed with a view to contextualize the present study accurately, thereby asserting its contribution to the existing body of knowledge.

### **Style and Stylistics**

The two concepts, style and stylistics have numerous connotations and various scholars have contributed to this sub-field of linguistics. To ensure the dependability of this work, the opinions of a few of those scholars are reviewed. To start with, Crystal and Davy (9) define style in four different but interrelated ways, and their postulation serves as a bedrock for several other researchers who have studied in this area. To Leech and Short “stylistics is a linguistic endeavour performed with the goal of investigating the literariness of a text and explaining the relationship between language and the aesthetic function of texts”.

Wales views style as “the manner of expression in writing or speaking...” (425). She also considers style as a form of variation in language use. Lawal simply posits that stylistics is a critical description and analysis

of the meaning of texts based on their linguistic characteristics. He describes style from a non-horrific and expert point of view to mean some or all the language habits of an individual or a group of persons (25). He presents stylistics as a critical description and analysis of the meaning of texts. While style is the variation in language use across individual, stylistics is basically the study of language variations in texts, which make a text differ from the other. Style and stylistics meet at the point of language use. The two concepts, style and stylistics had been perceived as disciplines, which are objective because of their precision. To Coupland, style refers to “ways of speaking/writing, that is, how users use the resources of language variation to make meaning in social encounters” (3). Buffon, quoted in Ogungbe and Olagoke contends that style is man himself. This implies that the way a person uses language is an extension of his or her personalities.

Fairclough presents a succinct discussion on stylistics. He defines stylistics as “the study of language use in diverse contexts” (8). He states that the concern of stylistics over the years is an attempt to analyse the type, fluctuation, or the reason for the choice of a particular style since an idea can be presented in various ways in any language if the connotative or desired message could be transmitted. He further asserts that the interest of stylistics is to examine the phonological, lexical, grammatical, and semantic aspects of discursive methods. Taking into cognizance the similarity between what stylistics and sociolinguistics investigate, he makes a distinction between the two concepts. He observes that while sociolinguistics analyses the properties of language in the social strata, stylistics focuses on functional value which style accomplishes. According to Ukandu, stylistics is “a study of the different styles that are present in either a given utterance or a written text or document (141).

Leech and Short claim that stylistics is a linguistic endeavour performed with the goal of investigating the literariness of a text and explaining the relationship between language and the aesthetic function of texts. In the view of Osuala stylistics is "a field of contemporary linguistics dedicated to the thorough study of literary style, or to linguistic choices made by speakers and authors in non-literary settings"(12).

### **Lexis and Semantics**

Linguists perceive lexis as the total bank of words and phrases of a particular language, the artifact of which is known as a lexicon. However, lexis to Aristotle is a complete group of words in a language. Babatunde observes that “the most productive and vibrant area of change is the level of lexis and meaning” (81). It is here that pragmatic reasons compel the English language user, especially in the outer circle, to float existing conventions of reference and thus stretch the English language to meet the needs of the new culture into which the language has been transplanted.

According to Saeed, “Semantics is the study of meaning communicated through language” (3). Building on Lyon’s notion on semantics, Babatunde views semantics as “the study of meaning, which seeks to convey and classify human experience through language” (67). Wales “perceives semantics as the study of linguistic meaning of words and sentences which has been influenced by philosophy and logic. He adds that lexical semantics traditionally studies the different sense relations of words and the sense components of semantic fields (355).

Odebunmi states that “while a sentence often seems to contain more information than a word, meanings of words are still needed to understand a sentence” (7). The concepts of lexis and semantics are indispensable of each other. The meaning of a sentence can be derived by decoding the meaning of each of the lexical items that make up the sentence and considering the relationship that exists between those words in the sentence. Wrong collocation can make the sense in a sentence anomalous. Therefore, to be able to interpret a sentence correctly, one must be familiar with the lexicons.

### Theoretical Framework

The theoretical framework for this study is Halliday's Systemic Functional Grammar. This model can be applied at the syntactic level of stylistic analysis where the internal structure of syntax is usually examined. Alabi asserts that the "scale and category grammar is a basis for rigorous structural analysis in stylistic study whereby texts are approached as networks of interlayered systems" (61). Systemic grammar emphasises the social functions of language, which is based on the context of a text, that is, meaning of a text is derived through context. Systemic grammar started in the London School of Linguistics and its major proponents were J.R. Firth and M.A.K. Halliday; it was initiated by Firth and was expanded by Halliday (9).

Butler cited in Alabi submitted that in the early 1960s, this grammatical model was tagged the Scale and Category Grammar and from 1964 to about 1971, it became semantically oriented. This changed its name to the Systemic Functional Grammar. Later in 1970s and 1980s, it became sociologically oriented (48). What we have as the systemic functional linguistics today is a model of grammar which is distinct from earlier grammatical models because it borrowed tenets from the fields of semantics and sociolinguistics. Olujide referred to this grammatical model as the Scale and Category/Neo-Firthian Systemic Approach and categorised it as one of the structure dependent approaches. Her discussion was based on the scale and categorical aspect of the systemic functional grammar. She stated that there are four fundamental categories (unit, structure, class, and system) and there is the concept of scale (morpheme, word, group, clause, and sentence) which explains the relationship between the categories (54).

Alabi carried out an extensive study of the scale and category grammar. She examined unit and rank (rank scale and rank shifting), structure (with specific emphasis on the clause structure; SPCA), class, system into polarity, tense, mood, and number), delicacy and exponence.

### Data Presentation and Analysis

The data for this study are analysed at the lexical and syntactic levels. The various lexical relations that are evident in the utterances of the interlocutors are analysed. At the level of syntax, the sentence types and structures are examined, using the Hallidayan model of scale and category grammar.

**Datum One:** (Jenifa, a village girl and co-tenant in an apartment with her friends, misinterprets the music being played in another apartment close-by as a fight. She calls for help from far and near. People, including the security personnel of the estate, gather within a short time only to discover that just music is being played in the apartment)

JENIFA: Security! There is an emergency. At the opposite flat. Someone is crying for help. Someone is in danger.

SECURITY 1 & 2: Let's go

JENIFA: where's estate police details? Check if the door is locked. It's open.

I raised the false alarm. I thought there was a fight. I didn't know you were playing music. We're sorry.

SECURITY 1: Move!

JENIFA: Why are you shouting? Didn't you hear me? I thought there was a problem. Can you imagine? An ordinary security operative. Let's go. Hypocrite.

### Lexical/Syntactic Analysis

At the lexical level, there are marked instances of repetition and antonymy and synonymy.

There is an emergency...Someone is crying for help. Someone is in danger.

I thought there was a problem.

Check if the door is locked. It's open.

“Someone” is repeated twice within a short period of time in this scene. This tends to reiterate the fact that the person involved is unknown. In addition, the indefiniteness of the person involved raises a lot of concern in the sense that the person could be an infant or aged, and this could mean that the person is more vulnerable than anybody could imagine. So, indefiniteness of the person involved, and the helplessness of the situation make the choice of “someone” which is used twice in close succession to be stylistically marked for emphasis. Similarly, “Emergency”, “danger” and “problem” which are contextually synonymous are also used in sequence. They indicate trouble and a sense of urgency. These context-driven words could be said to be a good illustration of combined or synonyms to foreground the extent of the danger at hands. The use of “locked and opened” at the same time indicates that the characters involved are confused because of the state of emergency at hand and the helpless situation of the unknown person involved. The word, ‘crying’ emphasises the situation and “crying for help also”. It goes without saying that the lexical choices in the above excerpt are stylistically marked as they are laced with a lot of foregrounding indices, thereby appealing to emotional senses of the audience. From the response of the security, it is deduced that the locution (alarm raised) corresponds with illocutionary force (the pity and concern of the security. It is therefore not surprising that the character who raised the false alarm was whisked away. The eventual nothingness of the situation despite the false alarm raised heightened the comical effect that the play intends to achieve.

It could be seen in this scene that Jenifa uses more content words than lexical words. When Jenifa’s utterance is compared with that of the other two participants such as Security 1, it becomes clear that the discourse is one sided. One possible stylistic implication of this discourse dominance of Jenifa is that the character seems a talkative, aside being a person, whose talks are not supported with facts, most of the structures used by Jenifa are SP and SPC sentence types. For instance,  
I didn’t know you were playing music—SPC (+embedded clause)

Jenifa uses mostly three (3) short sentences because of her low level of education. It is believed that her low level of education limits her linguistic capability which in turn determines her idiosyncratic preferences. It is firmly believed that she chooses simple sentence structure and avoid complex structures to avoid confusion mostly associated with longer stretch of sentences or complex phenomenon. She also said, “its opened”, which has the structure, SP.

**Datum Two:** (Dayo, a good looking and well-dressed man, presumably in his mid-thirty brings Jenifa home to be introduced his mother who has constantly been pressuring him to marry on time)

DAYO: Though she’s pretty and nice

DAYO’S MUM: You better ignore her bad grammar. Aren’t you aware of your problem? You better get married. When we get to that bridge, we shall cross it.  
Time waits for no one. A stitch in time saves nine.

### **Lexical/Syntactic Analysis**

Two participants are involved in this exchange, Dayo, and his Mum. Both use simple sentences and no single word turn. Lexically, the word “though” used by Dayo is a concessional lexis to cast little aspersion on the personality of Jenifa who the speaker (Dayo) has brought home to be introduced to his mother. Dayo uses contextual synonyms— pretty and nice’. These words are used to give an accurate and precise description of Jenifa, the subject of their discussion. The repetition of the word, ‘time’ is to emphasise the importance of time in the life of a man, most especially Dayo who is considered late for marriage by his mum. Thus, this repetition shows how anxious Dayo’s mum is to see him marry quickly.

It could be seen in this datum that a single phrase and six sentences are used. For instance, the clause,

“Though she is pretty and nice” is used and this is an Adverbial clause (of concession). Also, the sentence structures mostly have the SPA Pattern. E.g.,

Time waits for no one. (SPC)

A stitch in time saves nine. (SPC)

At the syntactic level, sentences of the SPC forms are used to reinforce the sense of urgency created by the utterances of Dayo’s mum who repeats time to show that Dayo needs to marry now. For instance, this reinforcement is conveyed in the sentence “Wait for no one”, This shows that the two people involved in the conversation are rich in composition of structures. They are socially educated. The use of proverb (A stitch in time, saves nine) by Dayo’s mum at the end of her utterance is equally worthy of note. Proverbs are known for their affirmative tendency to give a position they express special societal backing. Using it here is stylistically significant as it reinforces the need for Dayo to yield to his mother advice and agree to marry without further delay.

**Datum Three:** (Adaku, a hair stylist quits her job following a minor altercation with her boss. Thereafter, she visits a bank to see Mr. Augustin whose name she pronounces as Augusta with a view to get bank loan to start her own business)

ADAKU: I’m here to see Mr. Augusta. He asked me to come. I’m sorry. I got caught up in traffic.

BANK STAFF: He is not around.

ADAKU: You mean to say that somebody else will pay me. What about woman that accompanied the other staff to my shop the last time? I’d have loved to see her. She said your bank can finance my business.

### Lexical Analysis/Syntactic Analysis

In the above datum, Adaku employs performative verbs in her utterance as well as contextual synonyms.

I’m here to see Mr. Augusta. He asked me to come. I’m sorry I got caught up in traffic.

You mean to say that somebody else will *pay* me. What about the woman that accompanied the other staff to my shop the last time? I’d have loved to see her. She said your bank can finance my business. Have a safe trip.

The verbs—see, come, say, pay and accompanied are parallel due to their synonymous properties. Relatively, ‘pay’ and ‘finance’ are synonymous. These words are used to indicate more actions.

Syntactically, there are eight sentences. Of these eight, six are declarative while two are interrogative. There is no instance of both imperative and exclamatory sentences. This is partly because of the pressing need of the Character (Adaku) who is in dire need of financial assistance to support her business. Most of the sentences have the SPA/C Pattern. E.g.,

I’m here to see Mr. Augusta.

He asked me to come.

...I got caught up in traffic.

You mean so say ..., etc.

As evident in the above excerpt, the eight sentences are not coherent. Put differently, the sentences lack internal cohesion as there is no logical (semantic) mapping. The idea expressed in one does not connect with that of the next sentence. Where there are links in semantic connection, the required indicator of internal cohesion is lacking. The above datum provides sound basis connecting language use, including choice of words as well as grammatical structure to the mental condition of the users. dictates her choice of disconnected sentence structures. All the features are principally used to depict Adaku’s state of urgent financial needs occasioned by her loss of job. In addition, the diction is aimed at adding to the entertaining

nature of the comical series (*Jenifa's Diary*). This is achieved through a combination of the dramatic skills and the deliberate defective linguistic choices of the character. For instance, it is highly hilarious how Adaku believes that bank loans are easily accessible to the point quitting her job based on false hope of securing a bank loan. Her statements:

You mean to say that somebody else will pay me. What about a woman that accompanied the other staff to my shop the last time? I'd have loved to see her. She said your bank can finance my business.

Underscore her level of ignorance as she believes that she could easily secure a bank loan even when apparently, she has not applied for the loan, let alone fulfilling all the conditions usually attached to such loans.

### **Summary of Findings**

This study is a stylistic analysis of selected episodes in the Nigerian Hollywood movie, *Jenifa's Diary* and three episodes were selected as the case study. The selected episodes are: *Narrow Escape 1*, *Narrow Escape 2* and *Bride to be*. Findings reveal that lexical features such as lexical repetitions, synonyms and antonyms were used in the data by the characters to achieve emphasis, create words of strong lexical qualities, give accurate and precise descriptions. Sometimes, the strong emphasis does not seem to be necessary as actual situation goes in direct opposite of what the emphasis is meant to achieve. An example of this is found where Jenifa raises false alarm about somebody in needs of help.

The use of simple sentences by these characters reflects the social status of the characters. The characters have low level of education; therefore, they use the restricted code, fewer words, and avoid complex grammatical structures. For instance, Jenifa uses more of simple sentence structures; she mixes her code and at time shifts from one code to another i.e., from English Language to Yoruba Language when she is short of words while Adaku speaks mainly in pidgin English. It must be stressed that this style is a deliberate attempt to project the characters in a funny or comic manner, in addition to depicting the level of their educational attainment as part of the characterization of the comical series. Since the play is merely a farce, humorous display and deliberate defective language use are essential for the play to achieve its farcical intent. Like the compound sentences, there are fewer complex sentences in the data. This shows that the characters use more of simple sentence structures to ensure clarity and avoid embedded structures which might lead to ambiguity. Since the study is concerned with deliberate use of words to achieve the dramatic essence of the selected episodes of *Jenifa's Diary* by Funke Akindele, the study is not concerned with error analysis. However, the audience, need to be sensitized not to be taken in by the deliberate misuse of words, including the deliberate terribly wrong pronunciation which are meant to heighten the hilarious tendency of the play.

### **Conclusion and Recommendations**

The use of language in Nigerian film industry (Nollywood), has a lot of unique features at various levels such as pronunciation (phonetics/phonology), word choices (lexico-syntactics), sentence patterns (syntax), etc. The sum of the language use is the style adopted in a particular film/movie, and the choice of the style to be so adopted depends, among other things, on the primary purpose of the movie. This implies that a comic movie will most likely adopt a style (of language use) different from a movie that is tragic in nature. Put differently, the success or otherwise of the purpose that a movie sets out to achieve depends largely on the sue of appropriate style of communication. In view of this submission, research related to the interface between movies and language use should be intensified to further strengthen the significant roles which language plays in Nollywood. It is believed that this will not only improve on the success of Nollywood but also increase the entrepreneurial potential of language experts and other stakeholders in communication.

**Works cited**

- Adeoti, Oluwatomi. "Back to the Root: An Analysis of Language and Style" *The Nigerian Cinema: Reading Nigerian Motion Pictures*. edited Muhammed O. B Kano: Department of Theatre and Performing Arts, Bayero University, Kano, 2016, pp. 121 – 136.
- Aliyu, Saeedat Bolajoko. "Oral tradition as an embodiment of African Environmentalism in Wasilu Abimbola's Ikoko Eborá" *The Nigerian Cinema: Reading Nigerian Motion Pictures*. Department of Theatre and Performing Arts, Bayero University, Kano, 2016, 41 – 52.
- Alabi, Victoria Adunola. "Scale and Category Grammar in Stylistic Studies" *Stylistics in Theory and Practice*. Paragon Books, 1997, pp. 106 – 118.
- Ayoola, Kehinde. "The Triumph of Non-standard English in Nigeria" *Papers in English and Linguistics*, A Journal of Department of English, Obafemi Awolowo, University, Ile Ife, 2007.
- Angus, McIntosh. & Halliday, Michael Alexandra Kirkwood. "Patterns of Language" in *Papers in General Descriptive and Applied Linguistics*. Longmans, Green and Co, Limited, 1966.
- Babatunde, Sola Timothy. *Issues in Contemporary English Usage*. Haytee Press and Publishing Company, 2001.
- Bhadmus, Muhammed Omowumi. "Reading *Dan Marayan*: the Princess, the Prince and the Pauper" *The Nigerian Cinema: Reading Nigerian Motion Pictures*. Department of Theatre and Performing Arts, Bayero University, Kano, 2016, pp. 1 – 20.
- Coupland, Nikolas. *Style: Language Variation and Identity*. Cambridge University, Press, 2007.
- Crystal, David and Davy, Derek. *Investigating English Style*. Routledge, 1969.
- Fairclough, Norman. *Discourse and social change*. United Cambridge Press, 1992.
- Halliday, Micheal Alexandra Kirkwood. *An Introduction to Functional Grammar*. Edward Arnold, 1985.
- Leech, Geoffrey and Short, Mick. *Style in fiction: A linguistic introduction to English Fictional prose*. London: Longman, 1989.
- Lawal, Adebayo. *Stylistics in Theory and Practice*. Paragon Books, 1997.
- Odebunmi, Akin. *Meaning in English: An introduction*. Critical Sphere, 2006.
- Ogungbe, Ebenezer Oluseun. & Olagoke, Claudius Olugbemiga. "A Stylistic Analysis of Lexical Scheming in Selected Financial Scam Mails." *New Exploration in Applied Linguistics and Literature*, edited by Ogungbe. E. O. & Agu. M. N. Department of English, Ibrahim Badamasi Babangida University, Lapai, 2018, pp. 160 – 173.
- Saeed, John. *Semantics*. Wiley Blackwell, 2009.
- Ukandu, Lynda Obiageri. "A Linguistic-Stylistic Analysis of Some Selected Newspaper advertisements on the 2015 Nigerian Presidential Election." *New Explorations of in Applied Linguistics and*

*Literature*, edited by Ogungbe. E. O. & Agu. M. N. Department of English, Ibrahim Badamasi Babangida University, Lapai, 2018, pp. 134 – 159.

Usman, Asabe Kabir. “Women against women: stereotypical depiction of co-wives in *Darkin Amarya*” in Bhadmus M. O. (ed.) *The Nigerian Cinema: Reading Nigerian Motion Pictures*. Department of Theatre and Performing Arts, Bayero University, Kano, pp. 21 –40.

Wales, Ketie. & Ramsaran, Susan. *Phonotactics and Phonaesthesia: the Power of Folk Lexicology*. Routledge., 1990.

Wales, Katie. *A Dictionary of Stylistics*. London: Tailor and Francis Group. 2001.

Zakariyah, Moshood. “A Sociolinguistic Appraisal of Slang Expressions of Funke Akindele’s *Omo Ghetto*” in Bhadmus, *The Nigerian Cinema: Reading Nigerian Motion Pictures*. Department of Theatre and Performing Arts, Bayero University, Kano, 2016, pp. 261 –272.