



PUBLIC PERCEPTION OF NOLLYWOOD MOVIES ON DOMESTIC VIOLENCE AMONG RESIDENTS OF OWERRI MUNICIPAL

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ABSTRACT

The study examines how Nollywood films affect domestic violence among Owerri Municipal Council residents. The study's goals were to determine the degree to which Owerri Municipal residents were exposed to domestic violence in Nollywood films, how they felt about the way domestic violence was portrayed in these films, and how Nollywood films affected domestic violence among Owerri residents. The study's population consisted of the 180,540 estimated residents of Owerri Municipality, and a survey research design approach was employed. The sample size for this study was determined to be 384 Owerri Municipal inhabitants using the Wimmer and Dominick online calculator. 372 of the 384 valid copies of the questionnaire that were given to respondents were used in the analysis. For ease of understanding, frequency distribution and percentage were used to show and analyse the data collected from the questionnaire copies. The study's conclusions showed that Owerri municipal residents were exposed to a lot of domestic violence content, that respondents thought Nollywood films' depictions of domestic violence against women were bothersome and something to avoid, and that these depictions influenced women's aggressive behaviour. Based on the results, the study suggests that the Advertising Regulatory Commission of Nigeria regulate the content of Nollywood films to lessen the depiction of men as oppressors, that a domestic violence court series television program be established in Nigeria, similar to the "All Rise" television series in America, to address domestic violence issues on a life television broadcast, and that laws be put in place by the government to lessen domestic violence against men.

Keywords: Nollywood films, domestic violence, public perception, Owerri

Introduction

In marketing communication, the media is a tool used to promote a brand, products, or services for the target market's or audience's physical and mental advantage. Movies, including those under the Nollywood brand, are also products that are marketed to Nigerians and people living abroad. These days, the substance of these items has been observed to have a negative impact on women in the Owerri Municipality in Imo State and throughout Nigeria. Individuals who are exposed to media content on social media and television have been demonstrated to behave differently as a result of the way domestic violence concerns have been presented in the media over time.

As observed in Africa, women are increasingly more violent towards their male counterparts, a change from men being the oppressors in domestic violence within the context of Owerri Municipal and Nigeria overall. The reason for the shift in attitude may be questioned. Given that the majority of Nollywood movie goers are women and are exposed to male chauvinism and female oppression in ways that irritate the female audience, who in turn adopt a defensive stance towards their partners in real life, the answer is not implausible.

"God created the woman out of the man's ribs to serve as his helpmeet," according to the Bible. Since humans are social animals and cannot survive alone, they must interact with one another (Nwachukwu & Origbo, 2022). However, a man's tendency to have crises and argue with others usually leads to intimate or domestic violence with his partner or spouse. For many years, most notably in Africa, women have been viewed as the property of their male counterparts and as domestic servants who perform household tasks without taking into account their feelings, emotions, and sentiments. It was believed that African women belonged to their husbands. However, current legislation protecting women's rights passed by national and international organisations is improving the status of women in Africa (Raza & Hussain, 2016). Domestic violence is frequently associated with a higher number of African women being victims, but it does not prohibit men from experiencing abuse at the hands of their spouses.

There has been a recent change in the tendency in Africa, especially in Nigeria, where most women are the aggressors when domestic violence is discussed, rather as men being the offenders. It was quite uncommon in the past for most women to be the oppressors and males to be the victims in Nigeria (Onyebuchi et al., 2023). Because of this, Dienye et al., (2014) contend that while domestic violence against males in Nigeria is uncommon, it does not imply that most Nigerian men do not experience domestic abuse in one form or another, usually at the hands of their intimate partners. In February 2016, a number of Nigerian media sites reported that Yewande Oyediran, a female lawyer, had stabbed her husband to death (Olaseinde & Ogwuche, 2022). Similar to Yewande's case, there are numerous more documented examples of domestic violence in Nigeria, including one by Tygal (2015), in which the victims were all males who were either spilt boiling water by their spouses out of frustration and rage. These incidents demonstrate that Nigerians' perception of men as the stronger gender in marriages and relationships has changed, since they are now being violated by their spouses in regard to domestic violence-related matters.

One might examine the emergence of this aberration by looking at how domestic violence is portrayed in the media in Nigeria, which frequently encourages women to retaliate against males for their violent crimes. The media is the public's eyes. The majority of viewers, who are women, are irritated by the stories of male chauvinism and domestic violence against women in Nigerian Nollywood films. They pledge to take revenge or not put up with male oppression. Women who frequently consume such media content will become hostile towards their male spouses when it comes to household matters. The findings of Olaseinde and Ogwuche's (2022) study, which revealed that the female respondents were heavily exposed to television shows featuring women being violated, are supported by this narrative. This has led to a shift in behaviour, with the majority of women becoming aggressive and now abusing their husbands.

Mucheni (2015) claims that television has a powerful effect on viewers, namely when it repeatedly depicts the same concepts, actions, and events throughout multiple shows. The media has recently shifted its focus from males violating women to women oppressing men, as evidenced by a number of recent television shows. Even the majority of programs' content explicitly allows women to actively protect themselves against men (Mucheni, 2015). These serve as indicators of the growing impact of domestic violence representation in the media on Nigerian film. Additionally, women are typically shown in music videos as weak, wearing semi-naked clothing and a male plaything. In these music videos, the men are always dressed nicely, and the women dance half-naked to the men's delight. When young people watch these movies, they are encouraged to treat women disrespectfully, which can result in gender violence.

The impact that media portrayals have on Nigerian audiences is seen by these instances. Therefore, an examination of how Nollywood films depict domestic violence in the media contributes to the rise in aggressive behaviours among Nigerian women in relationships is relevant. Despite the fact that a number of studies have been done on how domestic violence is portrayed in the media (Ekweonu, 2020; Owusu-Addo et al. 2018; Chuka & Ngwube, 2018; Talabi, 2016), there don't appear to be many empirical

studies in the Owerri Municipality that focus on how Nollywood representations of domestic violence affect aggressive behaviour in women. This indicates a need for this study to fill.

Statement of the Problem

The issue that drives this research is the rise in divorce and domestic violence in Nigeria following the COVID-19 outbreak, as well as the lack of public outcry for government action. Domestic violence was claimed to have increased during and after the lockdown period, despite the fact that it existed even prior to 2020 (UN, 2020; Lennard, 2020). Preliminary research indicates that, in contrast to African customs, the majority of Nigerian women are now extremely intolerant of their male counterparts when it comes to domestic matters. This has resulted in a rise in marriage breakups and divorces. According to this study, the media content of the majority of television shows, including Nollywood films, is to blame for the recent atypicality of female aggression and male intolerance about domestic miscommunications. Therefore, this study attempted to determine whether the way domestic violence is portrayed in Nollywood films actually encourages or exacerbates female aggression against their male partners in Owerri Municipality, Imo State.

Objectives of the Study

The aim of the study

The aim of the study was to investigate media portrayal of domestic violence by Nollywood movies and female aggressive behavior in Owerri Municipal, Imo State. While the specific objectives include to:

1. Find out Owerri Municipal residents' level of exposure when it comes to domestic violence in Nollywood movies.
2. Ascertain Owerri Municipal residents' perception of the way Nollywood movies portrays domestic violence.
3. Identify how the movies presentation of domestic violence encourages women in acting violently.

Review of Related Literature

Domestic Violence

Domestic violence has a significant impact on public health and is a global concern (WHO, 2013). According to the World Health Organisation, domestic violence is any tendency in a relationship when one person harms another partner physically, sexually, or psychologically. According to the Oxford Dictionary, it is a violent behavioural act that typically involves the violent abuse of a partner in a specific residence. Domestic violence, according to the United Nations (2020), is any behaviour in a relationship that contributes to gaining or retaining control over one's partner. In contrast, the Office on Violence Against Women at the US Department of Justice defined it as any abusive behaviour in a relationship that is used by one spouse to control or sustain another partner.

One of the common forms of violence that women encounter is domestic abuse (Fraser, 2020). Although males can also become victims of domestic violence, a number of incidents that have been documented had men abusing women (Benebo et al., 2018). According to Chuka and Ngwube (2018), wife beating, rape, molestation, corporal punishment, and acid attacks are among the common forms of domestic violence committed against women in Nigeria. According to the UN (1993, cited in Ekweonu, 2020), domestic violence is defined as gender-based violence that results in sexual, psychological, or

physical harm or suffering for women, including the threat of committing such acts or the forcible deprivation of her freedom, whether in private or in public. Domestic violence has been regarded as a serious threat to victims' health and the general well-being of society worldwide.

Domestic Violence against Men

In Nigeria, stories of women abusing their male counterparts have become more common recently due to the development of social media and other technologies. Adebayo (2014) defines domestic violence against males as aggression committed against men by their spouses or partners. Recent increases in this behaviour have resulted in a number of marriage dissolutions in Owerri Municipality and throughout Nigeria. Corry et al. (2002) support this claim by stating that there is currently more media coverage of domestic violence against men than there used to be, which was typically against women. They also discussed the gradual change in the way violent content has been shown on television in recent years, from men typically abusing their wives to women now oppressing their husbands and males in modern society, as depicted in films, television, the legal system, and feminist movements. Mucheni (2015) endorsed this viewpoint, stating that women are now openly permitted to defend themselves fiercely in such program content. Domestic violence against men has escalated in Owerri Municipal as a result of these. Domestic violence against men occurs practically everywhere and at different levels, according to Olaseinde and Ogwuche (2022). According to Tygal (2015), domestic violence against men is less common than against women for a variety of reasons, such as low self-esteem, stigmatisation, fear of failure, and feelings of humiliation and helplessness.

According to Olaseinde and Ogwuche (2022), recent events in Nigeria, primarily in 2016, demonstrate that women have gone beyond physical abuse of their male partners to the point where they have hired thugs to kill their husbands, and some have even been successful in doing so. For example, Oluwakemi Etu reportedly macheted her husband in Ogun State after he wed someone else. In an effort to kill her husband, a banker named Onyebuchi was paraded with Kingsley Ikechukwu and Chigozie Smart. Another example is the case of Yewande Oyediran, a female barrister who slit her husband's throat because he had a new wife. All of these incidents demonstrate that men in Nigeria are still subject to sexual assault by their female companions. Apart from death, men in Nigeria experience other types of domestic violence, such as verbal abuse from their female spouse, sexual assault, emotional abuse, and physical assault in the form of slaps and blows to the head. Because hitting a man by a woman is not culturally acceptable in Nigerian societies, males would often avoid talking about their sexual partner's violation because they believe it is a source of shame (Olaseinde & Ogwuche, 2022). The overall change in female behaviour in Owerri Municipal can be linked to the media's constant coverage of stories about males abusing women at home, which incites the female audience's retaliatory impulses.

Concept of Media Portrayal

The term "media" refers to a variety of information and entertainment channels that are accessible to a wide audience, such as print, radio, television, and the internet. The way the media conveys information to the public, known as media portrayal, affects how the public views or responds to the information disseminated by the media. According to Arowolo (2017), the way the media portrays information affects how the public interprets it. According to Eaton (2020), media portrayal is the process of carefully crafting a message to intentionally influence the audience. He went on to define it as simply the way that a message is given affects the audience's comprehension (Eaton, 2020). Quizlet (2022) defines portrayal as the process by which a media outlet, like a television program or newspaper article, portrays a certain issue, which may be political or social in nature, and outlines the main point that is essential to the issue. Media depiction is the process by which a particular media organisation arranges the subjects and events

they broadcast from a certain perspective, according to IGI Global (n.d). Reportage is made significant for the audience to grasp correctly through the representation procedure. "Media portrayal can be simply defined as the angle or perspective from which the reporter tells the story," according to Critical Media Review (2015). According to D'Angelo (2017), it can also be described as a written, graphic, spoken, or visual message arrangement that a reporter uses via a technical channel to contextualise a topic, like an incident or issue.

Empirical Review

Owusu-Addo et al. (2018) investigated the media's portrayal of domestic violence. This study examined how Ghanaian media outlets covered domestic abuse against women using a total of 48 news items and the qualitative content analysis approach. The findings of the study showed that the media used an episodic media presentation pattern while covering domestic violence issues. By portraying women as helpless and holding people accountable for the violence, it failed to increase society's understanding of domestic abuse as a pervasive problem rather than a personal one.

Chuka and Ngwube (2018) investigated the impact of the media on initiatives to stop domestic violence against women and girls in the Yola North Local Government Area of Adamawa State. The study used a descriptive survey research design, and the method of data collecting was Key Informant Interviews (KII). The "Domestic Violence Questionnaire (DVQ)" question guide was used to create the required data, and qualitative content analysis was used to review the collected data. According to the study, the media may provide a platform for prominent figures to publicly denounce violence, including athletes, politicians, celebrities, and women's organisations. It was also found that information sharing is a vital weapon in this fight for both men and women around the world, and that the media has been a useful tool in exposing abuse wherever it takes place.

Furthermore, Talabi (2016) investigated the most popular frames that print media employ when reporting on violence against women. The study applied the manifest content analysis research approach and used cartoons, editorials, opinion pieces, and narratives as its units of analysis. Despite the fact that most newspapers covered women's abuse, the study found that the editorial bias tone of the articles was not disclosed.

Theoretical Framework

This study's theoretical framework is based on the cultivation theory of mass communication, which was created in 1976 by George Gerbner and Larry Gross to investigate the audience's reactions to mass media, particularly television. According to the theory, the risk of television is not that it can influence a specific point of view on a given topic, but rather that it can influence people's moral principles and overall perceptions of reality (Eman, 2015). Cultivation theory addresses how television affects viewers over time. The theory is based on several ideas, including the multidirectional process, the cultural indicators, the cultural model, the formation of a value system, the symbolic environment, storytelling, the symbolic role of television, and television characteristics.

Moreover, cultivation theory contends that television has a major role in the formulation of the overall value system, which is composed of ideologies, presumptions, ideas, images, and viewpoints. TV subtly and ubiquitously conveys morals, values, and standards about what is proper, significant, and acceptable in social conversation. Beginning in childhood, the recurring "lesion" we receive from television would serve as the foundation for our expansive perspective (Gerbner et al., 1980).

Furthermore, the cultivation theory, which was developed by Gerbner and colleagues, is

predicated on five fundamental assumptions: that television is fundamentally different from other mass media; that television is the "central cultural arm" of society, serving as the primary storyteller in that culture; that television does not teach facts and figures but rather constructs general frames and references; that television's primary cultural function is to stabilise social patterns in that culture, which are maintained and reinforced through television images; and that television's observable, quantifiable, independent contributions to culture are relatively small (Gerbner et al., 1978). However, despite the media landscape's rapid change, scholars continue to support the idea that television has a significant role in how people perceive social interactions (Reizer & Hestroni, 2014). Shrum (2002) has suggested a heuristic processing model to study the cognitive mechanism underlying the cultivation effect. There is growing evidence that exposure to media messaging improves the recall of associational pictures. Regarding this research on the current influence of cultivation theory, media continues to have a significant impact on how people perceive the outside world. As a result, viewers are impacted over time by the content that the media selects. (Hawkins & Pingree, 1983) This can be incremental, minor, indirect, but cumulative and important. Therefore, seeing Nollywood films that depict human ritual killings as effective means of generating wealth may cause someone to accept this as true, which could influence their behaviour and judgement and lead them to commit such an act in order to get wealthy. Some people who are anxious to make money may choose to murder their partners or their children in an attempt to do so because they have been brainwashed by films depicting ritual killings to believe that killing your lover or child is a way to generate money.

Research Methodology

Because the researcher is interested in learning how Owerri Municipal inhabitants perceive Nollywood films on domestic abuse, the survey research method was chosen for this study. Data for the survey was gathered using a questionnaire. According to the official 2016 population estimate figures, there are 172,600 people living there (NPC, 2006). But since the last NPC estimate, the population has increased. In this case, the study was supposed to extrapolate and forecast the new population from the last known figure using the UN predicted index of 2.28%. Owuamalam (2012), posits that the population of a given area where there is no recent census figure can be determined by the formula provided below:

$$\begin{aligned}
 PP &= GP \times PIT \\
 \text{Where } pp &= \text{projected population} \\
 GP &= \text{Given population (as at last census)} \\
 PI &= \text{Population increase index} \\
 T &= \text{period between the given population and year of study} \\
 GP &= 172,600 \\
 PI &= 2.28\% = 0.0228 = 0.023 \\
 T &= 2022-2006 = 16 \\
 \therefore pp &= 172,600 \times 0.023 \times 16 \\
 &= 7939.6 \\
 &= 7940
 \end{aligned}$$

It shows that an addition of 7940 persons was added to the actual population (172,600) to obtain projected population of 180,540; which is an estimated population. It is from this population that the sample and sample size can be drawn and calculated.

A sample size of 383 was determined by utilising the Wimmer and Dominick calculator to compute the sample size of respondents utilised in Owerri Municipal, which had a population of 180,540 with a 5% margin of error. Consequently, 383 is the study's sample size.

The study employed the cluster sampling technique. Onyebuchi (2016) asserts that this kind of

sample technique necessitates the employment of additional steps in the sampling process. This is due to the fact that Owerri Municipality has two clusters or electoral wards. The sample was taken from each of the different wards. Five wards or clusters were chosen from the Owerri Municipality using a straightforward random sampling procedure. To represent the estimated 383 sample size, the researcher purposefully distributed the questionnaire to residents of the chosen election wards.

The electoral wards selected are as follows:

Stages of selection of electoral wards are as follows:

Stage 1:

The following are the 11 electoral wards: Aladinma I; Aladinma II; Azuzi I; Azuzi II; Azuzu III; Azuzu IV; GRA; Ikenegbu I; Ikenegbu II; New Owerri I; New Owerri II

Stage 2:

Simple random sampling technique was used to get 5 electoral wards and are as follows:

Aladinma I; Azuzi II; GRA; Ikenegbu I and New Owerri II.

Stage 3:

People from each of the chosen wards received 77 copies of the questionnaire from the researchers. The purpose of the questionnaire was to gather information. As anticipated from section A of the questionnaire, the question is designed to elicit answers based on the demographic traits of the respondents. Once more, the questionnaire's section B included enquiries pertaining to the research subject. The questionnaire's closed-ended questions gave respondents options for answers, cutting down on response time and increasing the likelihood that completed copies would be returned. A sample copy of the questionnaire was sent to communication specialists for review in order to ensure its validity.

Copies of the structured questionnaires were distributed by the researcher to all respondents in the five Owerri Municipal electoral wards that were chosen. Following administration, the filled questionnaires were immediately gathered. This made guaranteed that the number of copies of the questionnaire that were distributed and those that were recovered were equal. In order to acquire findings for the demographic portion of the questionnaire and items that were connected to the research topics, this study used a basic percentage as its data analysis approach.

Data Analysis and Results

Here, we showed how the data that was given out to the respondents which was later retrieved were analyzed in the study.

Research Questions

Research Question 1: To what extent is the level of exposure to domestic violence contents on Nollywood movies in Owerri Municipal?

Table 1

ITEMS					
Do you watch Nollywood movies?	Yes	No			
	368 (99%)	4 (1%)			372 (100%)
How often do you view domestic violence scene on Nollywood movies?	Frequently	Often	Occasionally	Rarely	
	118 (32%)	227(61%)	23 (6%)	4 (1%)	372 (100%)

Source: Field Survey, 2022

According to table 5 above, our database is well-exposed to Nollywood films about domestic violence because a larger percentage of them—227, or 61%—frequently encounter domestic violence in Nollywood films, 118, or 32%, frequently encounter it, 23 (or 6%), accept it occasionally, and 4 (or 1%), infrequently encounter it. Since most people in Owerri Municipal own a television and cable TV, there is a significant amount of exposure.

Research Question 2: How do Owerri Municipal perceive Nollywood movies portrayal of contents relating to domestic violence?

Table 2

ITEMS					
How do ladies perceive Nollywood movies portrayal of domestic violence against women?	Annoying Situation	Sad Situation	As a thing to guard against	As a normal occurrence	
	135 (36%)	30 (8%)	201 (54%)	6 (2%)	372 (100%)
Do you agree that most men are ashamed of talking about the experience of abuses they received from their wives?	Strongly Agree	Agree	Disagree	Strongly Disagree	
	301 (81%)	62 (17%)	9 (2%)	–	372 (100%)
Which of this group do you feel men would likely share their domestic violence experience with?	Friends	Family	Police	None	
	123 (33%)	249 (67%)	–	–	372 (100%)

Source: Field Survey, 2022

According to the results in table 6 above, a higher percentage of respondents (201 or 54%) agree that women view domestic violence as something to be avoided, and 301 (or 81%) strongly agree that most

men are embarrassed to discuss their experiences of abuse at the hands of their wives. Last but not least, a higher percentage (249 or 67%) acknowledged that males are more inclined to tell their relatives about their experiences with domestic abuse from their spouses than to tell their friends (123 or 33%). These results demonstrated that female viewers viewed domestic violence in Owerri Municipal as a scenario to be avoided and had a poor opinion of how it was portrayed in Nollywood films. that most males are reluctant to talk about the mistreatment they endure from women, but they will talk to friends and relatives when they feel obligated to.

Research Question 3: To what extent is the movies presentation of domestic violence contents influence the female gender to act violently in Owerri Municipal?

Table 7

ITEMS					
Women are susceptible to turn violent against men due to the content they watch on Nollywood movies?	Strongly Agree	Agree	Disagree	Strongly Disagree	
	167 (45%)	142 (38%)	63 (17%)	–	372 (100%)
Exposure to violent media content propels women to defend their rights from oppression?	Strongly Agree	Agree	Disagree	Strongly Disagree	
	78 (21%)	282 (76%)	12 (3%)	–	372 (100%)
By what method do you think women will defend themselves against violence related issues?	Verbally	Physically & Emotionally	Sexual denial	Do nothing	
	192 (52%)	68 (18%)	108 (29%)	4 (1%)	372 (100%)

Source: Field Survey, 2022

According to table 7 above, a higher percentage of respondents (167 or 45%) strongly agreed that women are more prone to become aggressive against men as a result of what they witness in Nollywood films. Additionally, a higher percentage of respondents (282 or 76%) concurred that women are more likely to fight themselves against oppression when they are exposed to violent media content. Additionally, 192 or 52% of respondents strongly agreed that women verbally defend themselves in their marriages when domestic abuse occurs.

Discussion of Findings

The first research question examined the duration of exposure to domestic violence content in Nollywood films in Owerri Municipality. The results indicated that the audience was exposed to domestic violence content in Nollywood films at a high rate. 368 (99%) of the respondents saw Nollywood films, according to the findings, and a higher percentage of them (227 or 61%) frequently saw domestic violence content in the films, whereas 118 (or 32%) acknowledged that they frequently saw such content. The results indicate that a larger proportion of the respondents had seen a lot of violent films and are well-informed regarding the portrayal of domestic violence in these works. This is consistent with research by Olaseinde & Ogwuche (2022), who discovered that most of their database had a high exposure to domestic violence content in television shows. Since television has the power to affect its audience, a greater exposure to domestic violence-related programming on TV is the first step towards female viewers developing negative feelings towards the other sex in topics pertaining to domestic disputes. Television has a powerful impact on viewers, according to Mucheni (2015), primarily when it repeatedly depicts the same concepts, actions, and events across a number of shows.

Second, the audience's view of the portrayal of domestic violence in Nollywood films in Owerri Municipal was examined by research question two. According to the research findings, women view the depiction of domestic violence against women in Nollywood films as something to avoid (201, or 54%), whereas 135 (or 36%) regard it to be an annoying circumstance. These elements blatantly demonstrate their disapproval of the depictions of domestic abuse in Nollywood films and their desire to protect themselves from such situations in real life. 301 (81%) of the database "strongly agreed" that most men are shy about discussing the abuses they received from their wives, while 62 (or 17%) "agree" and 9 (or 1%) disagree with the statement regarding the perception of men feeling ashamed to discuss their abuse by their spouse. Men in Owerri Municipal feel embarrassed to discuss their experiences as victims of domestic abuse, as evidenced by this. 249 (67%) of the respondents chose to discuss it with their "family," while 123 (33%) opt to discuss it with their "friends," even if they do talk about it. The results support Adebayo's (2014) argument that the tragedy is that men who are in that circumstance avoid discussing their experiences in public since doing so would make them vulnerable to mockery and damage their ego.

Thirdly, research question three attempted to examine how the depiction of domestic violence in Nollywood films incites women to act aggressively in Owerri Municipal. A higher percentage (167 or 45%) strongly believe that women are more prone to become violent towards males as a result of the domestic violence scenes depicted in Nollywood films, according to the analysis's findings, which are displayed in Table 7. Additionally, the majority of respondents (282 or 76%) concur that women are more likely to fight themselves against oppression when they are exposed to violent media content. In addition, when asked how women protect themselves from domestic abuse in their marriages, 192 (52%) selected "verbally," 108 (29%) selected "sexual denial," 68 (18%) selected "physically and emotionally," and 4 (1%) selected "do nothing." In general, these results illustrate how the depictions of domestic violence in Nollywood films lead to women in Owerri Municipal acting aggressively in various ways to defend themselves against oppression. This is due to the fact that the majority of the audience's behaviour is influenced by media material. This conclusion is supported by Rothwell (2019), who claims that a flurry of recent social science research shows that the calibre of shows viewed can influence viewers in a number of ways, including influencing their cognitive function and reasoning. Additionally, scholarly research has acknowledged the influence of certain television content, including violence or sexuality, on viewers' behaviour (Wang et al., 2015).

Conclusion

The results of the study indicate that the depictions of men as abusers and violators of women in Nollywood films encourage women in Owerri Municipal to act aggressively towards their partners in real life as a defence against the scenes depicted in these films. These have led to a rise in the number of marital and relationship breakdowns as well as an increase in the behaviour of women acting extremely aggressively towards men in recent years. The study also finds that because of the African belief that a man should be in charge of his family to avoid being perceived as a weakling, men feel embarrassed to speak up when their spouses verbally or physically abuse them.

Recommendations

1. In order to lessen the portrayal of men as cruel oppressors and intimidators of women and instead highlight them as responsible individuals who are also susceptible to domestic abuse, this study suggests that government organisations like the Advertising Regulatory Commission of Nigeria regulate the content of Nollywood films.
2. Nigeria should have domestic violence court television programs like "All Rise" (a TV series) in America and other developed countries that address domestic violence issues on a live television broadcast to educate the public about the realities of domestic violence issues and let them know what to do.
3. Law enforcement officials should acknowledge that spouse abuse and other forms of domestic violence against men are real and that men need to be protected from them, and the government should enact laws to lessen the violence against men.

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