

Ideologies in Proverbs on Security Consciousness in Selected Nollywood Movies

Adesina B. Sunday & Matthew O. Ilori
Department of English,
University of Ibadan, Ibadan

Abstract

One of the distinguishing features of Nollywood (Nigerian movies industry) in its reflection on Nigerian socio-cultural experiences is the use of indigenous proverbs. Previous research has explored some aspects of Nollywood, but there is a dearth of studies on how characters in Nollywood movies deploy security-related proverbs to effect change. Therefore, this study investigates the use of proverbs in Nollywood movies to stress the need for security consciousness. It identifies the ideologies in such proverbs and their relevance to security consciousness. The study adopts van Dijk's multidisciplinary approach to ideology as its theoretical framework. Data were purposively collected from Nollywood movies produced between 2011 and 2018 based on the prevalence of some aspects of insecurity in Nigeria. Fourteen relevant movies were purposively sampled. In presenting the need for security consciousness, the proverbs express collectivist, pacifist, egalitarian, and anti-avarice ideologies. Metaphors and other images that reflect the sociocultural peculiarities of the filmic societies were used to encode threats to security. The proverbs largely target prevention of insecurity, through alerting characters of imminent insecurity in some attitudes and behaviour exhibited by some characters. These include capriciousness, nepotism, warmongering, hooliganism, revenge, forced matrimony, greed, unhealthy social relations, injustice, and murder. The proverbs warn both perpetrators and likely victims of insecurity to be cautious and conscious. The characters that do not heed the

warnings suffer dire consequences. The study concludes that proverbs could be explored to counter negative belief systems, ideas, and attitudes that are unfavourable to peace and security in society.

Introduction

Peace and security are fundamental to all human positive endeavours. Their absence always affects all strata of society negatively and prevents progress, serenity, orderliness, and restfulness. Insecurity, which is a condition of dread originating from confirmed or imagined absence of safety and threats arising from worries about daily life, such as joblessness, poverty, ill health, food scarcity, domestic violence, environmental degradation and crimes (UNDP, 1994), is a global phenomenon. However, it seems to be at an alarming state in Nigeria. For instance, the Global Peace Ranking and Index released by the Institute for Economic and Peace (IEP, 2020a) revealed that Nigeria currently occupies the 147th position out of about 163 countries covered by the report (17th most dangerous country), besides being rated the 3rd most terrorised country (IEP, 2020b).

The literature has also established the central role of language, particularly proverbs, in all human activities and its ability to exert certain influences on its users, and to effect positive changes in their belief systems (York, 2008). Proverbs are of high value in African societies (Alabi, 2009); they are used to educate, teach morals, norms, and social values, enhance social control, and maintain orderliness in society. This is why they are regarded as an “agent of vitality in the midst of verbal discourse” (Agbaje, 2005, p. 50). An important medium through which proverbs are utilised in Nigeria is movies. Nigerian movies always deploy indigenous resources, such as African proverbs, idioms, costumes, imagery and cultural display (Onuzulike, 2009). The Nigerian movie industry is a veritable agent for transferring the social norms and cultural values of the Nigerian society in Nigeria (Agba,

2014). The nexus between these proverbs and Nollywood movies can be explored to connect the minds of the language users to effect positive change in their belief systems, attitudes, orientations, and behaviour.

From the foregoing, exploration of ideological behaviours, attitudes and conversations of characters in the communicative events in Nollywood movies becomes imperative, as it can assist in uncovering how interactants replicate their ideological affiliations in discursive interactions. In light of the above, since every work of art is a reflection or refraction of the society of its creation, analysis of proverbs in Nollywood movies will reflect or refract some social realities on the causes of insecurity in Nigeria, and how they can be tackled through the war on counterproductive ideas. This study, therefore, examines the ideologies in the proverbs used by characters in Nollywood movies in relation to security consciousness.

Literature Review

Security and Security Consciousness

Before 1994, conceptualisation of security was state-centred. For instance, Imobighe (1990) defines security as the removal of menaces that can militate against a country's ability to protect itself; and advance its positive causes. However, UNDP (1994) argues that security is being safe from the effects of bad experiences, such as lack of food, ill health, joblessness, crime or frustration, and being protected from the damaging effects of interruption to day-to-day activities of individuals which can adversely affect their means of livelihood. Consequently, UNDP adopted the human security approach in its global Human Development Report (HDR) in 1994. This approach is premised on the belief that the sources of the dangers that affect humans are not always only from the immediate violent scenes, but could also be traceable to other non-violent sources.

The components of human security, according to UNDP (1994), include economic security, which implies a guaranteed regular income to individuals; food security, which means making basic food available, accessible, and affordable to people; and health security, which emphasises protection from illness and unwholesome lifestyles. Others are personal security, which dwells on shielding individuals in society from physical injuries or threats either from the state or its agents, households, neighbours, abuse from family members even from harms and injuries to oneself (in terms of suicide); community security, that addresses preservation of cultural ideals and values; and political security, which ensures that individuals who live in the society are valued and guarantees their rights and freedom.

In the view of Nwolise (2006), security, apart from protection of territory by an appropriate security agent, includes safeguarding the people from external threats and from the effects of socio-economic problems, such as lack of jobs, food, good health, good education, good house, comfortable environment, equality before the law and fairness. Odo (2015) also states that the contemporary concept of security requires an all-encompassing perspective with its consideration for socio-cultural and economic lives and rights with little emphasis on arms and ammunition.

This paper views insecurity as threats to comfort, safety and well-being of humans. It conceives of security consciousness as prevention of direct or indirect threats to comfort, safety and well-being of human beings. This perspective is in sharp contrast with prior perceptions of security consciousness. For instance, Joe-Akunne, Umeobi, & Okoye (2014) view security consciousness as alertness, sensitivity and response to environment in relation to safety or security and being active and able to analyse one's surroundings, and activities of other individuals that may be present as threat to one's safety. For Eme and Onyishi (2011), security consciousness refers to sharing of information with the

police and other security agencies; assisting security personnel on safety matters; involvement of individuals in the society in security information gathering; giving crime prevention more attention than control; and cooperation among citizens to tackle insecurity in order to complement government's role of providing security.

Nollywood and Its Functions

Video films production was initiated in Nigeria by the Yoruba itinerant drama performers in the 1980s. However, it was brought to the limelight in 1992 through a film entitled *Living in Bondage* (Agba, 2014). Since then, the Nigerian film industry, also known as Nollywood, has continued to grow and gain popularity (Fayomi, 2015). Its prominence may not be unconnected with its production of what individuals in the Nigerian society can relate with, as it always probes into the social, economic, political and cultural realities of the nation (Alamu, 2010).

Nollywood is playing significant roles and has influenced various aspects of the Nigerian society. Its inherent values and functions include information, entertainment, socialisation, and enlightenment (Fayomi, 2015). As viewers are entertained, things that are common knowledge but which culture or law do not permit to be discussed openly (Okome, 2013) are also subtly exposed. Such issues may be things that are done in secret but which movies may expressively reflect on and bring to the public glare. By this creative act, vices are satirised, and misdemeanours are lampooned and mocked. Despite the criticism against Nollywood, which centres on propagation of vices by some films instead of advancement of virtues (Idegu, 2014), Nollywood continues to traverse the four corners of the globe with vigour.

Studies on Security

Some scholars have investigated insecurity in Nigeria and proffered solutions, such as security consciousness (Eme & Onyishi, 2011), good governance (Abdulrahman & Zuwaira, 2016), revival

of moral values (Oladiran, 2014), and use of the entertainment industry (Chijioke, 2015). Scholars have also explored the potential of proverbs as tools for creating security awareness (Omoloso, 2013), as means of reforming socio-cultural norms and positive values (Aderinto, 2014), and as means of creating security consciousness (Ilori, 2019). Studies on solutions to insecurity have focused primarily on physical manifestations of insecurity (Omoloso, 2013; Ewetan & Urhie, 2104); the aspect of preventive solutions has not enjoyed significant attentions. The few studies that make reference to security consciousness do so in passing (Eme & Onyishi, 2011; Achumba *et al.*, 2013). Studies on proverbs have also focused on the contextual social roles of proverbs, with insufficient attention being paid to their ideological underpinnings (Odebunmi, 2008; Melefa & Chukwumezie, 2014). This study, therefore, investigates the role of proverbs as used in Nollywood movies to engender security consciousness

Theoretical Framework

The paper is anchored to van Dijk's (1998, 2001) multidisciplinary approach to ideology. As noted by van Dijk (1998, p. 8), ideology is "the basis of the social representations shared by members of a group". In his multidisciplinary approach to ideology, van Dijk (1998) maintains that an encompassing theory of ideology has to be one that blends cognition, society and discourse properties. As van Dijk (1998, p. 48) asserts, ideologies are "as much social as they are mental", and their properties "are socially acquired, shared and changed" (van Dijk 1998, p. 312) through discourse.

In addition, van Dijk (1998, p.133) also introduces the notion of mental models, which he claims "explain the classical cleft between the macro and the micro, the social and the personal, and provide the interface between ideologies and social practices". Ideologies are the base or the basic social beliefs of specific groups. They are rooted selves are rooted in the general societal and cultural beliefs, that is knowledge, opinions, and

values, among others. The belief systems structure the premise of social depiction and practices of individuals, including their talk, which simultaneously fills in as the methods for ideological creation, recreation and challenge (van Dijk, 2001). Inherent in such depiction is how those who belong to the group are represented as “Us” and those who are not are represented as “Them”.

There are some categories or strategies of ideological analysis which can be used to unbundle features of the representation of Us versus Them in a discourse. Some of those are actor description (a way of describing actors according to group, action, or attribute u); authority (reference to authority to validate claim); and categorisation (classification of people through the use of positive or negative attribute). Others are victimisation (sentimental description of in-group as victim); comparison (subtle scoring of self and others through a comparative move); consensus (laying claim to the wish of the majority); counterfactual (the use of what would happen if a condition is not fulfilled. Also included are evidentiality (the use of proof or evidence to support opinion); example (the use of short story or vignette as means of defence); legality (recourse to regulation); lexicalisation (positive or negative representation through the use of specific lexical items); norms expression (supporting or contracting an opinion through reference to norms); polarisation (categorisation by assigning good attributes to in-group and bad attributes to out-group); and populism (an assertion that the public does not support an action, or an opinion) (van Dijk, 2004). These ideological categorisation tools are appropriate for this study, as they can assist in interrogating the discursive use of proverbs in Nollywood in order to explore their inherent ideological underpinnings.

Synopses of the Selected Movies

The movie entitled *Kishiya ta (My rival)* captures the wicked deeds of a senior wife in a polygamous family, who uses charm

on her second, which makes the person to go mad. She also poisons the food of a new rival; the new wife exchanges the food, and she eats the poisoned food, and writhes in pains for some years before she dies.

Kingmakers is a story of the intrigues and nepotistic acts of the various contenders for the vacant throne in Umuayawu. For instance, Nickolas presents his brother Emetama despite his past records of betrayal which exposed the kingdom to danger.

Freedom in chains presents incessant physical violence in the family of Patrick and Chioma, which makes the wife to move to her father's house; the husband inflicts a severe injury on her. The father-in-law wants Chioma's father to compel her to return, but the father insists that Chioma's decision is final.

Domestic crisis tells the story Frank who always maltreats and beats his wife. His best friend dissociates himself from him after he refuses to heed his warnings. As a result of the beatings, his wife loses several pregnancies until she decides to separate from him.

Invasion 1897 captures how the cultural artefacts of Benin Kingdom are carted away by the British as a result of the complicity of the kingdom's representative, Chief Obaseki in the forced trade introduced by the British. The British capitalises on the connivance to dethrone the king, and to capture the kingdom.

Alagemo (Chameleon) centres on money ritual. Adeoti's past misdeeds hunts him. He feels that it ought not to be so, but his brother believes in the contrary.

Inu fufu (Rage) is a story of an act of domestic violence orchestrated by Desola, Daniel's wife. Desola slaps her mother-in-law. Daniel intends to avenge by beating her up, but his mother prevents this and warns him not to do so then or later.

The movie entitled *Awusa (Walnut)* narrates the deadly sibling rivalry between Tobi and Tolulope and their wives. They injure

their mother when she tries to pacify them, and she is hospitalised. The intervention of their auntie forces them to live together in harmony.

Osi Okan (Poverty of the mind) presents Alake's avarice. She does a business that requires small amounts of money to yield as much as ₦12.5m in a few days. Despite her husband's warnings, she continues in it, until she invests ₦200m in a similar business, and she is duped; she has a stroke, and dies.

The story in *Festival of beauty* focuses on the king of Idemele Kingdom, who wishes to force Adadiche to compete in the festival of beauty contrary to the law of the kingdom. He is asked to swear to exonerate himself of attempted assassination. Instead of doing this, he tries to snatch the object for swearing; thunder strikes him, and he dies.

Ofin ilu wa (The law of our town) presents the story of various crimes in a town. For instance, Anikinikun is involved in act of brigandage, and refuses to heed warnings. He rapes a girl to death and he is sentenced to death.

In *The only kingdom*, there is the story of Eze Okoli, King of Araolu, who has been warned by Priestess not to fight with the neighbouring communities. Despite the fact that his warriors have suffered several defeats, he insists and fights the war.

This is the way is a story of a rich man, Alhaji Mahdi, who hates the poor with passion. He exploits the poor until one of them decides to revenge. The person organises different attacks on him. His friend Alhaji Salmonu enlightens him that his predicament may be linked with his attitude to the poor.

Iyanju (Endeavour) describes betrayal of trust. The movie reveals a local government chairman who is a leader of a gang of ritual killers. He also uses his only daughter for money ritual. He and his gang are arrested and imprisoned.

Methodology

This research adopted a descriptive design. Data for this study were sourced from proverbs in Nollywood movies (English and those subtitled in English). Purposive sampling was used to select movies that contain security-inclined proverbs produced between 2011 and 2018 because of the predominance of some aspects of insecurity in Nigeria in those years. Fourteen movies were purposively sampled based on availability of relevant proverbs in them. They were downloaded from YouTube. Gail Jefferson's (2004) transcription notation was used for the transcription of the conversations containing the selected proverbs. The selected movies are *Kishiya ta (My rival)*, *Kingmaker*, *Freedom in chain*, *Invasion 1897*, *Alagemo (Chameleon)*, *Inu fufu (Rage) Awusa (Walnut)*, *Osi okan (Poverty of the mind)*, *Domestic crisis*, *Festival of beauty*, *Ofin ilu wa (The law of our town)*, *The only kingdom*, *This is the Way*, and *Iyanju (Endeavour)*.

The analysis commenced with the identification of contextual use of the proverbs and the ideological orientations of the characters. The proverbs in each excerpt are emboldened to distinguish them from other expressions. Abbreviation of the title of each movie and the timestamp of the interaction where the proverb is used are indicated at the end of each excerpt.

Data Analysis

This study explores the ideologies that are contextually linked with the use of proverbs through tracking of the utterances, behaviours or attitudes of the characters in each communicative event. The proverbs used by the characters are also recognised as contextually functioning as “persuasion-reception dimension of communication” (van Dijk 2008, p. 12). The analysis focuses on the issues that the expressed ideologies address.

Collectivism

Collectivism refers to the attitude of giving priority to group goals over individual goals. Rather than display this, some characters in the movies exhibit individualism, which manifests in the form of capriciousness. An example is found in *Invasion 1897*. Chief Obaseki, betrays Benin Kingdom and exposes it to the British exploitation through his representation in the trade between the kingdom and the British. The King condemns his action, as shown in the excerpt below:

Excerpt 1:

The King: Times are conditioning relationship. **Adversity brings out the humanity in us.**

Obaseki: True words.

The King: **We know our true friends only in times of adversity.**

Obaseki: My lord I hope you have not heard anything?
INV 1897 38.48mins

The King uses two proverbs in the excerpt to challenge Obaseki's individualistic stance. The first proverb employs situation description of Obaseki's complicity. The kingdom's predicament exposes Obaseki's undependability. The second proverb, in line 4, is used to express polarisation. The personal nominative pronoun "we" and the possessive pronoun "our" refer to an in-group to which the king belongs, the group that seeks the interest of the kingdom. Through these proverbs, the King states the positive identity (loyalty), activities (working for the progress of the kingdom) goal (collective), and norm and values (integrity) of his own in-group, in contrast to Obaseki's. With these categorisations, Obaseki, who is represented as not being loyal to the kingdom, not working for the collective goal of the kingdom, is depicted as an out-group. The repetition of the lexical item "adversity" in the proverbs also depicts a strategy of victimisation,

that is, the kingdom is a victim of Obaseki's self-interest. The king is conscious of the security implications of trusting such an unstable man. His use of *true* to modify friend (*true friends*) shows that not all friends are reliable. Its use advocates caution so that the kingdom will not be betrayed and left vulnerable to invasion.

The collectivist ideology is also deployed in the challenge of nepotistic tendencies. An example can be seen in *Kingmaker*. Nickolas supports his brother Emetamma to become the King of Umuayanwun, despite the fact that he knows that he exposed the kingdom to dangers in the past. Excerpt 2 reveals this:

Excerpt 2:

Nickolas: Who do you think is best suited for to be the king?

Ezeoba: ...Chief Amaechi is still the one that is best suited for the throne...

We wanted to make him the Owan; it was Emetamma, your brother, that muted an idea that finally became infamous...

Nickolas: Where is the place of my brother? You were there when he declared his interest.

Ezeoba: ...I see your brother as a trouble shooter (sic) that must be ignored... So what I want you to do now is to go home and handle your brother, because **the shame of a madman dancing naked in the marketplace gGoes back to his sane relatives...**

KM 16.02mins

Ezeoba uses the proverb in line 9 to counter Emetamma's individualistic attitude which Nickolas appears to be supporting. The proverb adopts populism, which presupposes that the addressee's support for his brother is against the wishes of the community, and will, therefore, end in shame, as history has shown. The phrase "dancing naked in the marketplace" in the

proverb expresses the level of depravity of the insane person. In some Nigerian cultures, there is a belief that if a mad person has not entered the market he/she can still be cured. The proverb also portrays a counterfactual move, as it is used to state the consequence of the action of the addressee. Chief Ezeoba's conversation depicts him as a person whose interest is in the collective progress of his community. He is aware of the hazard in the preference for a person of questionable character in the position of leadership against the collective wishes of the society. This is an admonition to the people to quickly tame Emetamma's excesses and not see it as only his problem. The shame he talks about as going back to the sane relatives indicates that all of them will suffer the consequences of the action of this man if they do not caution him. In other words, all of them are not secure.

Pacifism

Another issue addressed in the proverbs is peaceful living. In *The only kingdom*, Chief Onowu is seen advising the King not to go to war, but the king insists on fighting the war. Their discussion is presented in the excerpt below:

Excerpt 3:

Igwe: Onowu

Onowu: Your highness

Igwe: This advice is coming rather too late. ...I am still the king of this land and as I'm talking to you, right now, warriors are already on their ways to Aronu.↑

Onowu: I understand, your Highness, but let us not forget that **unity is strength, division is weakness; brooms bound together are unbreakable**. Igwe, rather advise or at the same time I'm begging, send one of your guards or their chief guard to go and recall the warriors.

Igwe: Onowu, I will do no such thing. I will do no such thing. ↑ Onowu, and now their leave! ↑
TOK (4) 19.57mins

Onowu hinges his advice against going to war on the authority that the kingdom does not support war, as his proverb in lines 4 and 5 reveals. The proverb is also a subtle adoption of populism. It represents the action of the Igwe as being against the consensus of the kingdom, that opposes the war. It also adopts counterfactual to predict the grave consequence if the king acts otherwise, which is defeat. It is this consequence that Onowu intends to prevent through his proverb, because it is counterproductive. The Igwe's repetition of his refusal in line 8, "I will do no such thing. I will do no such thing" portrays his bellicosity. "Brooms bound together are unbreakable" hints at the danger in going separate ways, which includes vulnerability to attack and extinction. It is aimed at making the king embrace the pacifist ideology, which will make him reason with his people and live peacefully with their neighbouring communities.

In any society, peaceful co-existence is threatened by hooliganism. This manifests in *Ofin ilu wa (Law of our town)*. Anikinikun, a son of the Chief Priest's, sponsors a gang that beats those who try to check his excesses. His fiancée, the Princess, tries to convince him to change, as presented in the excerpt below:

Excerpt 4:

Gbonjubola: I have known that you won't listen.

Anikinikun: If it is that, I won't listen. What! ↑ **A cub leopard will take after a leopard.** It is my father I have taken after with it. **A horse is bound to run.** I inherited unruly behaviour and stubbornness from my father.

Gbonjubola: (0.4) Anikinikun, Hm, **Chameleons that are "acting gently",**

**death is killing them. Leaves of a banyan tree that
“did more than that” were eaten up by animals.↓**
It is better you listen.

OIW (LOT 1) 54.56mins

Anikinikun expresses the attitude of violence through his two proverbs in the excerpt above. His self-description is negative. To Anikinikun, being unruly is a sign of being a legitimate child, as his proverbs reveal. Legitimacy is a virtue highly valued in the cultural milieu of the film –Yoruba in South-western Nigeria. His expressions could be viewed as a subtle appeal to authority in order to validate his behaviour. However, the culture does not support unruly behaviour. In contrast, Gbonjubola appeals to him to change through the use of two proverbs. The two proverbs are in the form of the ideological strategy of example. They draw comparison between cautious behaviour and arrogance. Chameleon represents caution, while the banyan tree represents arrogance. If death could snatch away chameleon, despite being gentle, other creatures need to be careful. Gbonjubola uses the proverbs because she is conscious of the consequence of unruly behaviour on the community and on the person involved. Anikinikun refuses to change his belief system, and he is sentenced to death, because he and his gang rape a girl to death.

Deadly sibling rivalry could chase away familial peace. This is why proverbs that stress the pacifist ideology are deployed to caution against sibling rivalry. In *Awusa (Walnut)*, Tobi and Tolulope, who are grown up and married, always engage in physical combat with the use of dangerous weapons. The excerpt below exemplifies this:

Excerpt 5:

Auntie: **A child who said his/her mother wouldn't sleep,
he/she wouldn't sleep either. The Yoruba say,
watch the peaceful homestead, it is because the**

illegitimate in there hasn't come of age.

Now, I know, the statement is true

Two brothers: ((Wondering in amazement – gazing)).

Mother: Are you surprised?

One of the two brothers: Yes

Mother: (Tells a story) My husband, Ayinke and I love each other...

Two brothers: ((Prostrate themselves, embrace each other, and beg that they will change...))

AW (WN) 55.23mins

To prevent the two brothers from killing or injuring each other, or someone else, their auntie, through the first proverb, negatively describes them as babies who do not know the importance of peace. Sleep symbolically refers to peace and rest, while lack of it represents trouble and hazard. Accordingly, the proverb uses counterfactual. It implies that lack of peace, which the fight between the brothers generates in the family, will continue to affect the two brothers also, if they fail to stop. The speaker, through another proverb in line 3, further presents a negative representation of their violent activity by describing their actions as being comparable to that of an illegitimate child. Biological illegitimacy in the Yoruba culture is a social stigma. The proverb is used to categorise the brothers as an out-group that orients to violence as opposed to peaceful in-group, which the family represents. Similarly, the categorisation is linked to comparison strategy, that is, the behaviour of a legitimate child is always peaceful, while that of an illegitimate child is always violent, making the family insecure.

Proverbs are also used by characters who are pacifists to discourage spouse battering. In *Domestic crisis*, Frank's friend uses proverbs to indicate his decision not to associate with him again, if he continues to beat his wife. The excerpt below is their interaction:

Excerpt 6:

Wife: Good evening

Friend: Good evening. How are you? You are welcome.

Husband: ((Faces the wife)) Do you know you are stupid and silly? ↑

Look at the time you are coming back from market.

Wife: But my husband, I left not more than an hour ago. Besides, there was traffic jam everywhere.

Husband: ((Stands, wants to hit her)) Can't you trek home? ↑

Wife: Sorry! Sorry my husband! ↓

Husband: Sorry, sorry for yourself!

Friend: Frank! ((stops the game)). Frank.They say **show me your friend and I will tell you who you are.** ↓ I don't think I would still like to associate with you. (0.2)

You are a very terrible person.

DC (2) 12.46mins

Proverbs that elucidate the African belief in the influence of friends and associates in people's lives are many. One of such is the Yoruba proverb "A sheep that makes friend with dog will eat defecation." It implies that a decorous person who keeps the company of bad individuals will also learn and manifest their negative behaviour. The proverb Friend uses in line 11 is related to the former. It is a form of norm expression. The speaker uses the proverb to indicate that he does not want his association with Frank to influence him negatively, to the extent that he also will start to beat his wife, or manifest some other violent behaviour; he is conscious of the sanctity and security of his family. It also adopts categorisation, as the decision may be borne out of the

polarisation he identifies in their attitudes; he is a lover of peace while Frank is not.

Obstinacy, which describes the attitude of failure to yield to useful advice, especially when the intending action is dangerous, is also opposed through the pacifist ideology. In *The only kingdom*, the king of Umuatu decides to go to war despite warnings by Priestess that the gods are not in support of war, and that he will definitely be defeated. The excerpt below is their interaction:

Excerpt 7:

Ezewanyi: ☺ Igwe Okoli, I see calamity. Yes. (0.4)

Igwe: I see splendour and wealth.↑ That's what I see.↑

Ezewanyi: **The stubborn grasshopper ends up in the gizzard of a fowl.**

The stubborn fly follows the corps to the grave.

You have been warned. Once again, you must not go into war with any of our neighbouring kingdoms.↑

Igwe Okoli: ...Anyone that wants peace will have peace.

Anyone that wants war will have war:::↑

TOK (1) 3.20mins

The two proverbs in the excerpt adopt the strategy of repetition to describe the negative attitude of the king. "Stubbornness" is repeated. It is used to emphasise the bad attitude of the king as an obstinate person. The proverbs also repeat the disastrous end of stubbornness, death. This connects the strategy of evidentiality, which implies that there are proofs that stubborn persons always have terrible ends (gizzard of a fowl and the grave). The proverbs are deployed to make the king wary of stubbornness and jettison going to the war because of the looming danger. Through this proverb, Ezewanyi draws on her belief that war is a harbinger of disaster, which she will not want the kingdom to suffer. The king

goes for the war, and the kingdom suffers an agonising defeat in the war.

The characters that embrace the pacifist ideology also use proverbs to discourage revenge. An instance is in *Inu fufu (Rage)*. Desola, Daniel's wife slaps her mother-in-law. Daniel intends to avenge by beating up Desola, but his mother prevents him from doing so. The excerpt below presents their interaction:

Excerpt 8:

Daniel: (Makes a furious move)

Mama: Daniel, please don't do it. ... Don't ever raise your hand to beat your wife. **Had I known, I wouldn't have done it; I did it, and it backfired.** If I'm the biological mother of Desola, I won't throw her away. ... She will change by the grace of God.

Daniel: (Stands, unties his tie furiously)

Mama: (Draws him back)

IF (R) 01.28.25

Mama uses the proverb in the excerpt to caution Daniel against eventuality. The proverb depicts counterfactual; it "demonstrates absurd consequences when an alternative is being considered" (van Dijk 2004, p. 66). The independent clause "had I known" is always an indicator of regret. It implies that if Daniel retaliates and beats his wife, he may regret the action. It is also a strategy of categorisation; those who will not want to regret their action will not engage in spouse battering. Generalisation is also deployed in the proverb, as whosoever engages in violence will always regret his/her action.

Similarly, proverbs are employed to warn leaders not to support plans that will disturb peace. This use manifests in *The only kingdom*. Priestess pacifies Onowu and sends him to convince other chiefs not to support a plan to go to war. The excerpt below illustrates the interaction:

Excerpt 9:

Ezewanyi: ONOWU, Onowu, the gods sent me to you because you are a man of peace.↓ Onowu go and talk sense into Enumu and Chief Agu; **when there is peace in the land, the chiefs don't need to carry shield.** ... Onowu, from there go to your king; tell him that anyone is destined for greatness doesn't need to fight for it. ...

Onowu: I have heard you. I will convey your message the way you said it.

TOK (3) 31.36mins

The proverb in the excerpt thrives on the strategy of empathy, as Ezewanyi presents her argument in the form of empathising with Onowu because of the risk he will suffer if the war is finally approved. It also uses lexicalisation, with “carry” and “shield” deployed strategically. Shield is a symbol of war. If Onowu, the prime minister of the kingdom, supports war, he also will suffer a direct effect of the war. At another level, comparison is adopted. It compares the life of the chiefs during peace, when they will enjoy the privileges of their offices, with when there is war, when they will suffer physical, economic and psychological losses. Essentially, the proverb is employed to caution the people on the need to embrace peace. Going to war will ultimately make them vulnerable to economic and psychological insecurity.

Egalitarianism

Egalitarianism refers to a system of governance/leadership that recognises the right and freedom of individuals to make choices. In the sampled movies, egalitarianism is advocated to challenge dictatorial stances inherent in forced marriage. For instance, in *Freedom in Chain*, Chioma's father-in-law threatens Chioma's father. He wants to compel her to go back to her husband's house,

after her husband has battered her several times, and nearly killed her. The excerpt below captures their discussion:

Excerpt 10:

Father-in-law:...I have come to take her back home with me,

Chioma's father: ... Has your son told you how he turned
my daughter to a punching bag?↑ ... In fact,
he almost committed murder ... ↑

Father-in-law: (0.2) I don't understand what you are saying.

Chioma's father: (0.2) Okay o, let me not sound as if I'm
defending my daughter. Chioma, prepare and
follow your father-in-law...

Chioma: ((Shakes her head)) Sir, ... I don't want to go back
to that house.

He will kill me one day. ((*her cheek shows
wounds*)).

Father-in-law: What do you have to say? ((facing the father of
the wife)).

Chioma's father: What do I have to say? **She is the one that is
wearing the shoes and she knows where it is
pinching.**

Father-in-law: Meaning?

Chioma's father: Chief Ukuoli, marriage can only be enjoyed
when the two parties are alive and healthy. ... We
are trying to save life. Life
first...

Father-in-law: I know you people know the implication of what
you are doing?

FIC (2) 01.12.20mins

Chioma's father is represented in the excerpt above as a person who favours freedom of choice, most especially the one that has to do with safety of life, as shown in the proverb in line 10. The proverb depicts Chioma's suffering, and stresses that she should

be allowed to choose whether to return to the husband's house or not. She is also presented in the proverb as a victim of domestic crisis who suffers from what she is supposed to be enjoying. Apart from this strategy of victimisation, there is also that of empathy. She is presented as one who should be empathised with and supported in whatever decision she takes as regards her safety. The proverb is an attempt to secure Chioma's life, or prevent reprisal attack, or defence that may result in any untoward occurrence.

Proverbs are also used in by characters that orient towards pacifism to challenge breeding of despots. An example is in *Festival of beauty*, where the King of Idemele Kingdom intends to give two powerful titles to a girl. Excerpt 11 reveals this:

Excerpt 11:

1st Chief: Your Majesty, this has never happened in the history of Idemele Kingdom. ...

2nd Chief: That would be too much power: given to just one woman.

3rd Chief: My King, you know very well how heavy the position of the Women leader talk more of becoming the Queen at the same time.

Ah!

4th Chief: ... My King, **giving monkey water is not a problem, but how can you retrieve the cup from it.**↑

King: Are you forgetting something here? I am the king of Idemele Kingdom. ... I'm making a decree here and now. ... ↓

FOB (4) 35.13mins

The proverb in line 7 is used to contest the king's despotic attitude. The proverb rides on metaphor to present the negative representation of the proposed action by the king. The second

independent clause in the proverb, “how you can retrieve the cup from it”, also employs ideological counterfactual; it gives an insight to the inherent danger of being the custodian of the two powerful titles if the holder allows power to corrupt her. There is strategy of comparison in it, as it compares the plan of the king with retrieving a metaphorical cup of water in the hands of a monkey, which is a risky task. The implication of the proverb is that the person who holds the two positions may become too powerful to the extent that the king, who confers the titles on her, may not be able to check her. In that case, she will become a terror and threat to the kingdom. This proverb, supporting the egalitarian ideology, cautions the people to be conscious of what becomes of the kingdom once the king or any of his appointees commands such power.

Autocracy is also corrected by pacifists. An instance of use of force to make a woman to permit her daughter to participate in a festival, contrary to the law of the land and the wish of the woman, is in *Festival of beauty*. This is illustrated in the excerpt below:

Excerpt 12:

- 1st Chief:** ... I understand the custom of this land, but I never Thought it can be this complicated. That a woman of this land can single-handedly prevent her daughter from taking part in the festival of beauty.
- 2nd Chief:** And it would have been easier if there is a way around it.
- King:** Of course there is a way around it.↑
- 3rd Chief:** Your Highness, **Inoruka** the cattle rarer of Idemele, let me tell you, that he **can force all his cattle but Inoruka cannot force all those cattle to drink from the river.**
- King:** ... Are you trying to say I do not have power to get things done in my own way in the kingdom?

...>The woman will do what I say.<
FOB (4) 00.20mins

There is an attempt by 3rd Chief to change King's autocratic stance through the proverb in line 9. The repetition of "force" in the proverb is a negative representation of the mental model of the king as a person who favours the use of force. It is also a strategy of example, which is a powerful move in an argument (van Dijk 2004); it exemplifies the line of the use of force which King intends to toe. The king's response to the proverb is also an evidence of his autocratic tendencies. Forcing the cattle to drink may lead to attack, which may endanger the life of the person doing it. This proverb is a warning to autocratic leaders to remember the danger inherent in abuse of power.

In advocating equal justice, proverbs become a relevant tool. In *Ofin ilu wa (The law of our town)*, a boy is alleged to have abused the King, although the Prince abuses his father first. All the chiefs suggest that he should be sentenced to death, but Iyalode dissents. The conversation is illustrated in the excerpt below:

Excerpt 13:

- 1st Chief:** You said the Prince abused your father? ↑That is why you abused his father? ... The offence he committed is punishable by death. Let them go and kill him. ↓
- 2nd King:** Yes ...
- 3rd Chief:** Chiefs that is how it is exactly. ...
- Iyalode:** Please, **before we will stab someone with a needle**, I'm just pleading, **let us stab ourselves with it first**. And you know that we are all parents. Help me reconsider this issue.
Forgive him, please. ↓
OIW (LOT - 1) 01.16.19mins

Evidential strategy manifests in the proverb above; no rational person will voluntarily stab him/herself with a needle. The proverb also utilises norm expression. The speaker supports her appeal with the fact that it is against societal norms to sentence a person to death, because he returned an abuse. The speaker is conscious of the fact that such judgement can trigger anarchy and uncontrollable violence that could consume the community, most especially when the boy is the only surviving son of his parents.

Anti-avarice in Business

Moderation is also advocated through proverbs to challenge profiteering. An instance of profiteering is found in *Osi okan (Poverty of the mind)*. A directress of a company, Alake, is involved in a shady business in which she invests a small amount of money, and gains up to ₦12.5m within a short period. She believes it is ideal, but her spouse feels otherwise, as the excerpt below indicates:

Excerpt 14:

Husband: My dear, I saw an alert on my phone now. ... It is about ₦12.5m

Wife: Oh! It is the returns on the deal ...

Husband: What is as serious as that?↓ What are you looking for about?↓

Wife: What! And how?

Husband: Money from a deal?↓ You? When did you start?

...

Wife: But darling, money can't be too much; I mean...

Husband: Truly money can't be too much. But looking for it anyhow is not good. ... >Don't you know that **someone who is looking for something that is free is looking for a loss?**<

OO (POM) 53.36mins

The proverb in the excerpt above reflects implicit categorisation: those who are not looking for a loss will not look for something that is free, whereas those who are looking for a loss will look for something that is free. It implies that, since Alake is looking for free things, she is looking for loss. The proverb deploys generalisation. The indefinite pronoun, “someone” that precedes the relative clause of the proverb characterises the generic potential danger (insecurity) in the desire to always get things for free.

Characters in the sampled movies also discourage others from the “get-rich-quick” attitude. In *Alagemo (Chameleon)*, a herbalist discourages Alagemo from making money ritual. Excerpt 15 shows their discussion:

Excerpt 15:

Alagemo: ... Let me wear my cloth when it is most fit, please.
Old one, please help me. ↓

Herbalist: One’s destiny is one’s blessing. ((Chanting philosophically))

When I wake in the morning, I hold on to my head...

**Mister, charm only lasts in times of hardship,
but one’s destiny lasts forever.** And I always tell you that what the Ifa Oracle tells me is different from your own approach. ...You should be keeping watch over your destiny always.

Alagemo: ... I know that you have what I seek for, please help me do it. ↓

ALG (CM) 01.23.27mins

The proverb in the excerpt above uses categorisation in order to show the features of the two options available the addressee – money ritual or patience. Charm is the metaphor for money ritual, while destiny is the metaphor for patience for fate. Money

ritual is depicted as being transient, whereas destiny is permanent. There is also comparison. The proverb compares the effect of the two options: money ritual can bring limitation in all areas of its patron's life, while destiny will lead to longevity of lives. The herbalist is aware of the repercussion of money ritual, which can be untimely death or other casualties. He, therefore, tries to discourage Alagemo from engaging in it.

Repercussionism

Repercussionism relates to the belief in short- or long-term consequences of bad behaviours. Not many people take cognisance of this. In *Alagemo (Chameleon)*, Adeoti is a miscreant during his youthful days. The effects of the past misdeeds haunt him later. Excerpt 16 reveals this:

Excerpt 16:

Adeoti: ... Take a look at the wife that I married for several years now; we have not been fruitful.
Secondly, I've been wretched. ...

Elder brother: This is the issue, just like yesterday ((singing)). **The one who defecates forgets easily, but the one who clean doesn't forget.**↑ Have you forgotten all what you did in the past? All the truant behaviours you did in the village ... several powerful spiritualists have cursed you...?

That's why this curse is avenging you ...

Adeoti: Do you mean all those truant behaviours of mine with the elders in the village caused this? ... They are wicked; they should know that I was just being youthful exuberant.

ALG (Cm) 01.18.26mins

The proverb in the excerpt above is a juxtaposition of the effect of olfactory perception of odour from defecation. The adverb of

manner “easily” in the first independent clause of the proverb implies that the negative olfactory effect is less on the person who defecates, because he suffers no loss. Contrariwise, the person who packs the defecation suffers an enduring psychological trauma from the odour and irritation from the defecation. Through this ideological strategy of comparison, the brother states that, though Adeoti forgets his past evil deeds, the consequences are potent. Although Adeoti adopts the youthful group thinking of “nothing go happen” (which is a contemporary idea among the youth in the panoramic setting of the movie, Nigeria), his elder brother does otherwise. The brother is favourably disposed to the African belief that what goes around comes around. In other words, one will reap whatever one has sown. This proverb implies that, for the security of the smelling organ, which symbolises general security, one should be wary of actions that will boomerang now or later

Proverbs are also used by characters to indicate that murder has negative effects. An instance is in *Festival of beauty*, where a king sends two men to go and assassinate a boy who is potential successor, and Chief Priest arrests them. When Chief Priest confronts the king, he denies the action. The excerpt below captures their interaction:

Excerpt 17:

- King:** Lies, they are all lies.↑ O you enemies of mine, you think you can just wake up one morning and accuse me on something stupid?↑
- Chief Priest:** Very well then, if you think you are innocent Your Highness, ((brings out an object)), swear, swear by the staff of Ideh.↑
- King:** I will not. I will not swear... ↑
((Snatches the staff of Ideh, and thunder strikes, and he dies))

Chief Priest: ((Retrieves the staff of Ideh from the king's hand))

The evil that men do lives with them.

FOB (8) 26.15mins

The proverb in the excerpt above is a sort of ideological strategy of example. The lexical verb in the proverb, “lives”, which is in its simple present form, testifies to the eternal fact of repercussion. It implies that evil resides perpetually with the evil doers, and that, if anyone follows such example, he/she will end up in the same way King ends. It also evidences what could happen to anybody who behaves like that king. It is an evidential strategy used to warn people so that they will not follow the example of wickedness.

Proverbs are also used to caution that no secret is covered, and that all secrets will receive appropriate punishment. An example is in *Iyanju (Endeavour)*, where the chairman of a local government, who superintends the security of the community, is also the leader of ritual/serial killers. He and his gang are arrested. The conversation below ensues between the Divisional Police Officer (DPO) and the *Baale* of the community:

Excerpt 18

DPO: Chief, can you now see that it's good to know people before we give them positions. Wicked people are now more than the good ones in our society. If not, look at him, Chairman of a local government. You Chairman, **you shoot an arrow up, and cover yourself with a mortar. If the earthly king does not see you, the heavenly king is watching you.** Have you forgotten God who does not chase one before getting one. What a pity!

Baale: ... Chairman, so you are the one taking our children, and killing them like rats.

IY (E) 01.18.41

The official responsibility of the Chairman as the chief security officer of the local government makes it difficult to suspect him as the sponsor of crime. This underscores the proverb in lines 4 and 5 by the DPO. “Arrow”, is a weapon. If the shooter hides in a secure place, such as a mortar, after it is shot up, it will not injure him/her, but it can injure others. The proverb deploys the strategy of norms expression, as it is not ideal for someone to orchestrate what can injure others with the intention that he/she will escape. It is also a negative description of the Chairman as a wicked person. In addition, the reference to God, “the heavenly king”, in the proverb is an adoption of the strategy of authority, which validates the certainty of exposure and punishment for the Chairman and other evil doers. The proverb is a subtle warning to Chairman to be security conscious too, as attack could come from the heavenly king. This proverb hints that, even perpetrators of evil should also be security conscious; they should not feel that their powers can shield them from evil.

An instance of attempted murder is found in *Kishiya ta* (*My rival*), where a senior wife decides to poison her rival’s food (a supposed deaf person). The deaf wife replaces the food with the one meant for the senior wife. The latter eats it, writhes in pain, and dies later. The excerpt below captures their discussion:

Excerpt 19:

Senior Wife: You stone, get up let us go and eat. ...

Junior Wife: ((Who is made to feign deafness does not want to go...))

Senior Wife: Try and eat. After this meal, that is the end of your life!

Junior Wife: ((Exchanges the food:))

Senior Wife: ... (eats the food) Hi you, the food... (signals to the supposed deaf girl asking whether she does not eat the food) ...

Junior Wife: I am not deaf. ... **If you are digging to trap, dig shallow for you may fall into your trap.**

KT (MR) 01.54.47mins

Junior Wife, in line 7, deploys ideological incentivisation through which he shows the undesirable outcomes of the addressee's wicked action to her. Digging of hole in this context is a metaphor for planning evil. The proverb depicts a counterfactual argument. It indicates the consequence of failure to consider the aftermath of evil plans. Junior Wife uses the proverb to challenge the attitude of Senior Wife who feels that killing her counterpart is the only way to end her matrimonial rivalry. The evil which the addressee plans has occurred to her because she fails to take necessary precautions (digging the trap deep).

In addition, the movies utilise proverbs to warn that there are negative consequences for lack of cordial relationship with people. For instance, in *This is the way*, a wealthy man hates the poor and always exploits them until he starts witnessing several attacks. The excerpt below reveals is illustrative:

Excerpt 20:

Alh. Salmonu: (.) **There is no smoke without fire.** Some people are behind this attack.

Alh. Mahdi: (.) Can you elaborate this point?

Alh. Salmonu: ...Try to get to the bottom of this matter. (.) Everyone knows you hate poor people.

Alh. Mahdi: ((Stands)) Naturally, I hate poor people, because poverty is either a crime or a sin. So, it is my nature to hate poor people. It is who I am.

TIW 01:12:12

The proverb in the excerpt above deploys ideological category of situation description to summarise the cause of several attacks on Alhaji Mahdi, and the step to curb it. The two nouns in the proverb, “smoke” and “fire”, are complementary. The presence of smoke indicates that there is fire somewhere, even if the fire is not seen. An attempt to stop a flame without a corresponding attempt to quench the fire will always be futile. Consequently, the speaker wants Alhaji Mahdi to be aware that his hatred for the poor is the cause of the attacks on him and the solution is to maintain good human relations. He was not security conscious while maltreating the poor.

Discussion and Conclusion

This paper investigates the ideologies in the proverbs used by characters in Nollywood movies in relation to security consciousness. The categories of ideological analysis proposed by van Dijk (2004) were used to unpack various security-related issues and their ideological underpinnings. The proverbs in the sampled movies are used to express collectivist, pacifist, egalitarian, anti-avarice, and repercussionist ideologies. All these warn and caution against the dangers inherent in some attitudes and behaviour. These include capriciousness, nepotism, warmongering, hooliganism, deadly sibling rivalry, spouse battering, revenge, impunity, obstinacy, forced marriage, autocracy, avariciousness, “get-rich-quick” syndrome, youthful misdemeanour, unhealthy human relations, and murder. The characters that do not heed the warnings often suffer dire consequences.

Many of the characters were found to be responsible for the threat to their own lives. Self-endangerment occur through excessive desire for money or material gains which make individuals to take actions and decisions that push them to avoidable risk. In addition, the action of some characters against others also brought nemesis on them. These findings are contrary

to Omoloso (2013), who view security consciousness as being careful for dangers from external sources, or exposure to such dangers. They are, however, in agreement with Odo (2015), who argues that the contemporary conception of security requires an all-encompassing perspective, with consideration for the economy, culture, technology and social life of people, focusing on all areas of their lives and rights, with little emphasises on arms and ammunition. The sampled movies try to present a holistic approach to security consciousness. They warn characters to be wary of actions that could undermine their security. They equally warn characters with evil intent to note that they are not secure too, as seen in excerpts 18 and 19. Security is also presented as a joint responsibility. Everyone has the duty of calling to order any erring member of society, as everyone will suffer the consequences of the actions of troublemakers.

The proverbs and the ideologies expressed are relevant to the sociocultural and political peculiarities of the panoramic setting of the films, Nigeria. Many of the issues the movies present as causes of insecurity are experienced by Nigerians. Some cases of betrayal, kidnapping and murder that are rife in Nigeria could be attributed to lack of security consciousness. Trusting friends and neighbours without caution has made some young girls victims of rape and other abuses. While Nollywood movies entertain, they also pass important messages related to security and safety. Utilising them in daily living can make the world safer.

In sum, the findings suggest that there is need for a critical consciousness-raising on all areas of human existence. These include choice of leaders, value orientation, peer influence, domestic violence, freedom to take decision, excessive power, unhealthy rivalry, violence and mutual respect. The implication of these findings is that attempt to concentrate on curative measure will continue to be a waste of time. This study stresses the urgent need for reconceptualisation of security, insecurity and security consciousness. The solutions to some of the insecurity issues

identified in this study are beyond law enforcement. They call for revival of positive moral values of love, patience, contentment, and change of ideas, orientations and beliefs that are inimical to peace and safety.

Apart from channelling new direction for pragmatic studies and discourse analysis in general, the paper also expands the paradigm of security and safety discourse, which could help individuals and society pattern their living towards enjoying adequate and lasting security. The synergy of the two indigenous resources (Nigerian proverbs and Nollywood movies) could be explored to entrench all-inclusive and enduring peace and safety, which are indispensable catalysts for societal development.

References

Primary sources

- Kishiya Ta (My rival)* (2011) – Muhammed Dahiru, 3SP International Ltd, Jos
- Kingmaker* (2012) – Ugezu J. Ugezu, COBIC Production Ltd, Lagos
- Freedom in chain* (2012) – Israel Obi, Gabercky Entertainments & Productions
- Domestic crisis* (2013) – Stanley N. Okorie, NABIS Production Ltd.
- Invasion 1897* (2014) – Imasuen I.O., Iceslide Film Production, Lagos
- Inu fufu* (2015) – Kaseen Afolayan, Epsalum Movie Productin Ltd, Lagos
- Alagemo (Chameleon)* (2017) – Ibrahim Yekini Itele, Itele the Movie Makers, Abeokuta.
- Awusa (Walnut)* (2017) - Ibrahim Adeoti, HI BEE Films Production, Lagos.
- Osi okan (Poverty of the mind)* (2018) – Afolabi Tawakalit Funke, Tawakalit Films Production, Lagos
- Festival of beauty* (2018) – Osita Eze, Ossyking Movies Ind. Ltd.

Ofin ilu wa (The law of our town) (2018) - Segun Ogungbe, Muskyberry Productions, Abeokuta
The only kingdom (2018) – Chimezie Emelionwu, De Zeen Movies Ltd, Lagos
This is the Way (2018). Kabiru Musa Jammaje, Jammaje Productions, Kano
Iyanju (Endeavour) (2018), Opeyemi Adeyemi, Okin Partners

Secondary Sources

- Abdulralman, A. & Zuwaira, H. R. (2016). Effects of insecurity on the internally displaced persons in northern Nigeria: prognosis and diagnosis. *Global Journal of Human Social Science*, 16(10), 1-5.
- Achumba, I. C., Ighomereho, O. S. & Akpor-Robaro, M. O. M. (2013). Security challenges in Nigeria and the implications for business activities and sustainable development. *Journal of Economics and Sustainable Development*, 4(2), 79-99.
- Aderinto, S. I. A. (2014). The social implications of some Nigerian Yoruba and Ibo proverbs on carefulness. *European Journal of English Language and Literature Studies*, 2(2), 49-55.
- Agba, J. U. (2014). Creating the locale for Nigerian film industry: situating Nollywood in the class of global cinema. *Academic Journal of Interdisciplinary Studies*, 3(6), 155-162.
- Agbaje, J. B., & Aransi, O. A. (2017). Yoruba proverbs as a means of comprehending Yoruba philosophy and education. *International Journal of Innovative and Applied Research*, 5(8), 7-12.
- Alabi, V. A. (2009). Syntactic and lexico-semantic structures of proverbs in Achebe's and Adimora-Ezeigbo's

- trilogies. In A. Odebunmi, A. E. Arua & S. Arimi (Eds.), *Language, gender and politics* (pp. 515-530). Concept Publications.
- Alamu, O. (2010). Narrative and style in Nigerian (Nollywood) films. *African Study Monographs*, 31(3), 163-171.
- Chijioke, A. (2015). Harnessing national security through emerging Nigeria video film theatre. *Global Journal of Art and Social Science Education*, 3(2), 089-093.
- Eme, O. I., & Onyishi, A. (2011). The challenges of insecurity in Nigeria: A thematic exposition. *Interdisciplinary Journal of Contemporary Research in Business*, 3(8), 172-185.
- Ewetan, O. O., & Urhie, E. (2014). Insecurity and socio-economic development in Nigeria. *Journal of Sustainable Development Studies*, 5(1), 40-63.
- Fayomi, O. O. (2015). Transactional and integrative cultural roles of Nollywood entertainment media in West Africa: The case study of Benin Republic and Ghana. *International Journal of International Relations, Media and Mass Communication Studies*, 1(1), 34-41.
- Ilori, M. O. (2019). A sociolinguistic investigation of Yoruba proverbs on security consciousness in selected Nollywood movies. *UNIUYO Journal of Humanities*, 23(1), 15-32.
- Imobighe, T. A. (1990). Doctrine for and threats to internal security. In A. E. Ekoko & M. A. Vogt (Eds.), *Nigerian Defence Policing Issues and Problems*. Malt House Press.
- Institute for Economic and Peace (IEP) (2020a). *Global terrorism index: Measuring the global impact of terrorism*. IEP.
- Institute for Economic and Peace (IEP) (2020b). *Global peace index: Measuring peace in a complex world*. IEP.
- Jefferson, G. (2014). Glossary of transcript symbols with an introduction. In G. Lerner (Ed.), *Conversation analysis from the first generation*. John Benjamins.
- Joe-Akunne, C. O., Umeobi, G. C., & Okoye, C. A. F. (2014). Impact of emotional intelligence and sex on security

- consciousness of university undergraduates. *British Journal of Psychology Research*, 2(2), 1-10.
- Melefa, O. M. & Chukwumezie, T. M. (2014). A pragmatic analysis of crisis-motivated proverbs in Soyinka's *Death and the King's Horseman*. *Research on Humanities and Social Sciences*, 4(8), 81-88.
- Nwolise, O. B. C. (2009). Peace and security. In I. O. Albert (Ed.), *Praxis of political concepts and clichés in Nigeria's Fourth Republic: essays in honour of Dr Mu'azu Babangida Aliyu* (pp. 245-278). Bookcraft.
- Odebunmi, A. (2008). Pragmatic functions of crisis-motivated proverbs in Ola Rotimi's *The God are not to blame*. *Lingustik Online* 33(1), 73-83.
- Oladiran, A. (2014). Security challenge and development in Nigeria: Leadership to the rescue? *International Journal of Academic Research in Public Policy and Governance*, 1(1), 49-58.
- Omoloso, R. K. (2013). Creating security awareness through proverbs: The Yoruba example. *Centre Point*, 16(2), 231-240.
- Onuzulike, U. (2009). Nollywood: Nigerian video films as a cultural and technological hybridity. *Intercultural Communication Studies*, 1, 176-187.
- UNDP (1994). *Human development report 1994*. Oxford University Press.
- van Dijk, T. A. (1998). *Ideology: A multidisciplinary approach*. Sage Publications.
- van Dijk, T. A. (2001). Discourse, ideology and context. *Folia Linguistica* xxx (1-2): 1-40.
- van Dijk, T. A. (2004). *Ideology and discourse: A multidisciplinary introduction*. Pompeu Fabra University.
- van Dijk, T. A. (2008). *Discourse and context: A socio-cognitive approach*. Cambridge University Press.
- York, D. (2008). *Training the Lord's servant*. SOF Publications.