Influence of Nollywood Romantic Films on the Sexual Behaviour of Redeemers University Undergraduates.

By

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Abstract

Film is indeed a potent force of storytelling and cultural influence. Nollywood romantic films often portray idealized versions of romantic relationships, which may influence perceptions of what constitutes a romantic partnership. Hence this study examines the influence of Nollywood romantic films on the sexual behaviour of Redeemer's University undergraduates. The study employed survey method, distributing questionnaire to 200 undergraduates of Redeemers University. Findings revealed that the level of exposure to Nollywood romantic films among Redeemers University undergraduates is high as 85% of the undergraduates not only watched Nollywood romantic films but 64% of them do so to a high extent. Finding also revealed that the perception of Nollywood romantic films by Redeemers University undergraduates is that Nollywood romantic films are good for love and romantic lifestyles. Findings also revealed that 68% of undergraduates agreed that Nollywood romantic films influence their sexual behaviour. The study concluded that Nollywood romantic films exposed undergraduates to romantic and love lifestyles, but also the sex scenes. The study recommended that there is need to have regular Psycho - education for young audience especially undergraduates about the impact of movies and other mass media romance for young adults.

Introduction

As widely acknowledged by many scholars, critics and social observers, one of the fundamental functions of the mass media is the fact that it is one of the agents of socialization. According to Mwangi et.al (2019), mass media has become an

important agent of socialisation of children, youth and adults noting that television shows, films, popular music, magazines, websites, and other aspects of the mass media influence people's views, tastes in popular culture and many other beliefs and practices (Castro, 2017). Conversely, Shah (2023) pointed out that films have uniquely powerful ubiquity within human cultures. For Irele and Opeyemi (2022), film as a genre of mass communication is associated with the enormous influence of the mass media. To buttress this, Bisschoff (2020) posits that film is a "tool or communicator of social change and culture" (Bisschoff,2020) stressing that a film is but a driving belt, a vehicle that conveys an idea and by this one could see that communication and ideas help people make their own decisions about the environment they live in.

The Nigerian film industry, popularly called Nollywood, has been a big source of pride since it officially took off in 1992 with the production of Living in Bondage. It has provided wealth, fame and prestige to Nigeria and thousands of Nigerians. However, as the industry developing rapidly, many have criticized the contents and genres of the films being produced, According to Ojoye (2017), right from Living in Bondage, producers of Nigerian movies have tended to cast the Nigerian traditional life as evil, as well as portraying Nigerians as people who make their money through the power of the occult and human sacrifice. Odulaja (2021) pointed out that having become the second largest film industry in the world, most viewers are of the opinion that Nollywood movies would have risen beyond a certain level of immorality and barbarism that could be considered averagely above board. They are daily descending into immorality that is polluting the mind of young audience who are the majority viewers. Nigeria, nay Africa in general, value the issue of morality because it is embedded in their socio-cultural lives and this includes norms, values, taboos and beliefs.

In reaction to all these, On 21th February 2022, the Nigerian government, via its minister of Information and Culture, Lai Mohammed, after declaring a national emergency on ritual killing, placed a ban on Nollywood creation of money ritual content films. The government had also accused the film industry of the increase of ritual killing among youths. This claim by the government struck a blow to the Nollywood industry. In their defence, Lancelot Imasuen, a film director, questioned the government, asking, "When did the industry become the problem

of bad governance, bad roads and the reason for the economic downturn? The Nigerian film industry has always been portraying what is evidently wrong with the country and proffering solutions." To be fair, these ritual killings mirrored in the films were not farfetched from the realities and it continues to this day. In recent times, such practices have been rebranded to "Yahoo plus" and with elections around the corner, most Nigerians know to stay safe. (Guardian, 2022)
However, the long great love of Nollywood depicting ritual killings as thematic concerns are getting detangled and shifting its lens. According to Eze (2022), in recent times, Nollywood has awakened itself to a different perspective of storytelling as the Nollywood industry comes of age. So far, the new generations of Nigerian writers are engrossed in and critical of socio-cultural norms while audaciously addressing issues that were cautiously spoken of in hushes. A typical example is gender-based violence, which is now a round table discourse. Women of the 21st century in Nigeria are beginning to speak up about traumatic experiences faced in their homes. And Nollywood is listening. While this is still going on, there is also an increase in Nollywood romantic films with many critics and public commentators as well as parents becoming steadily wary of the prominence being given to immorality through X-rated films lately.

Although X –rated, Many of these Nollywood romantic films have explicit portrayal of sexual subject matter and have the tendencies of sexual arousal among the youths. Various groups within the society have considered depictions of a sexual nature immoral, labelling them pornographic and attempting to have them suppressed under obscenity, and other laws with varying degrees of success. The flamboyance in many Nollywood romantic films have had many people say it is still due to the strong influence of foreign cultures in the lifestyle of most Nigerian youths with many affirming that this factor cannot be ignored, as some of the outfits in the films can be described as fashion on steroids. The new Nollywood is self-conscious and is taking ample time to glam characters and even add a spark to the scenery. This added attention raises the aesthetics which lures by being eye-catching portrayal of women (Odulaja, 2021). All these therefore necessitated this research which seek to investigate influence of Nollywood romantic films on the sexual behaviour of Redeemers University undergraduates

Statement of the Problem

According to Abdel-Fadil (2023), romantic films are among the most produced movie genres in the world on all platforms. They induce feel-good emotions with a twist of drama which makes them a perfect combination for anyone looking for a temporary sweet escape. Romantic love has been an element that is glorified and endlessly romanticized to the point where almost everyone is desperately waiting for their share of the cake too. Yet, romantic movies, at the end of the day, are simply movies, carefully written, with gorgeous and charming characters, beautiful scenery, and an exciting plot to get the viewer invested in what is a fantasy. To bolster this claim, Kabiru Maikaba, a leading figure of the Motion Pictures Practitioners Association of Nigeria (MOPPAN) as cited by Ibrahim (2019) observed that about 80 per cent of the films produced in Kannywood and Nollywood are all based on love and relationships, which is not supposed to be claiming that that the industry should instead make films about the rich history and culture of Nigeria, thus advocating for restrictions which many think is impracticable for several reasons.

It must be pointed out that being affected by movies to a certain degree has become inevitable because everyone especially the youths are now living in a highly technological world with constructed pieces of media that imitate the way people live to a high degree, making them highly relatable, even if not entirely credible. Any piece of media, if directed long enough to the same audience for a long period of time repeatedly, has the potential to alter perception and skew expectations, and trigger certain emotions. While many have argued that films are different things to different people with some emphasizing that it is about escapism (Shah, 2023), many others are pointing to that fact that Nollywood, to a considerable extent, contributes to increase rate of immorality as depicted in their sex scenes, nudity, indecent dressing etc. Ibrahim (2019) asserts that some audiences hardly can differentiate the disparity between "on-the-screen" characters and "off-the screen" character stating that most times, they have the perception that the nude display in movies is the natural behaviour of their favourite actors. So, naturally, they want to emulate them. Going by this, the study deems it to investigate the influence of Nollywood romantic films on the sexual behaviour of Redeemers University undergraduates

Objectives of the Study

The broad objective of the study is to the influence of Nollywood romantic films on the sexual behaviour of Redeemers University undergraduates. However the specific objectives are:

1. To ascertain the level of exposure to Nollywood romantic films among Redeemers University undergraduates
2. To determine the perception of Nollywood romantic films by Redeemers University undergraduates
3. To examine the influence of Nollywood romantic films on the sexual behaviour of Redeemers University undergraduates

Literature Review

According to Nashville (2022), the Nigerian film industry is referred to as "Nollywood." These films are referred to as "Nollywood" because they were produced in Nigeria utilizing a type of video equipment known as a "Nolly," which was thought to be an acronym for "Nigeria" or "National Optical Lens." But Igwe (2015) perspective seems more detailed as it reveals that the term 'Nollywood' was coined by the New York Times journalist Norimitsu Onishi in 2002 when he observed film-making activity in Lagos, Nigeria. The term mirrors two of the most famous areas of film production: Hollywood in the US, and Bollywood in India's Bombay. For some, Nollywood encapsulates the array of actors and actresses emerging from the film-making activity in Nigeria; for others, it refers to the collection of the thousands of movies that have been made there. However, Nollywood is best understood as referring to the process of film-making in Nigeria, where the films are produced using any and all tools available, adequate or otherwise. This can mean creating movies in volatile and uncertain conditions, often with incredibly short turnaround times.

Observing this seemingly impossible production environment is what inspired Norimitsu to coin the term 'Nollywood', which really refers to 'nothing wood', i.e., creating something out of nothing. Nashville (2022) argues that prior to the conceptualization of the term Nollywood, the Nigerian film industry, has existed for many years. Nonetheless, the first operators in Nollywood created stories and scripts that fitted into what was being produced at the time, while supporting a business model that guaranteed profit. The early stories were united by popular

themes such as love, marriage and conflicts with mothers-in-law. Film-makers produced clusters of movies based on those themes until the trend tapped out and a new one took its place. But the themes of love, betrayal, conflict, deception and triumph unite most of the stories. Early Nollywood movies reflect the colorful culture, architecture and, in many cases, the relative affluence in our Nigerian societies, while remaining true to authentic, believable storytelling. Stories had to resonate with target audiences and be supported by a strong cast, usually with at least one popular figure.

The films were often shot in residences and offices over the course of a few days, and in iconic vehicles, such as BMWs and Mercedes, which were hired for short-term use. More recently, however, global recognition has brought about bigger budgets, with interest from institutional finance, and more mainstream productions. Another critical development in Nollywood came as its films started to reach new audiences abroad. According to Igwe (2015), prior to the mass production of movies in Nigeria, Africans and people of African descent had only been served by film or video produced by either Europeans or Americans. Nollywood made it possible for Africans to view films made by fellow Africans on a huge scale for the first time. The movies dissolved a lot of the mutual suspicion and mistrust, and encouraged intra-African tourism, trade and engagement, as the films cast light on common traditions, habits and cultures across the continent. They cultivated a massive African audience as a result. To date, this has not changed and has led to several other African countries, e.g., Ghana, Kenya, Tanzania, Uganda, and South Africa, getting involved in this kind of film production. There is, however, a concern that many new film-makers are seeking validation and acceptance too eagerly from the mainstream global film industry. This raises questions about whether, by trying to emulate mainstream film production, they are sacrificing the advantages that have made Nollywood the second largest film industry in the world in the first place (Igwe, 2015).

As the second largest film industry in the world after Bollywood in India, Nollywood produces more than 2,000 movies each year and has estimated annual revenue of $1.2 billion, making it one of the most prolific film industries in the world. Most Nollywood films are low-budget, shot on video and released direct-to-video. Nollywood is a rapidly expanding industry, and it's easy to understand

why. Nashville (2022) is of the view that the world has positively welcomed Nigerian films into its homes. Being one of the most expressive people in Africa, Nigerians have produced some genuinely amazing films that will keep audience enthralled for hours. The themes for the movies in Nollywood vary widely but most importantly on poverty, corruption, religion, prostitution, violence against women and children, cultism, love, relationship and romance etc. These films are shown all over the continent and have a growing international audience. They are also increasingly online, making them accessible to even more worldwide viewers.

Concept of Romantic Film

Romance as a subject matter in a fictional world permeates every genre of literature and film. "Romance" means several things at different periods. The term refers to any text about love or "woman's film" (Ibrahim, 2019).). For Buffam (2011), romance film can be defined as a genre wherein the plot revolves around the love between two protagonists. This genre usually has a theme that explores an issue within love, including but not limited to: love at first sight, forbidden love, love triangles, and sacrificial love. The tone of Romance film can vary greatly. Whether the end is happy or tragic, Romance film aims to evoke strong emotions in the audience. It is, perhaps, as old as both literature and film. Therefore, it is difficult for many filmmakers to avoid romance in all its several forms as either the central theme or sub-theme of his or her story. It is, however, the way and manner it is handled that is different and makes it attractive or otherwise. In most films, though, the love stories and plots are more similar than dissimilar.

Romance films are love stories, or affairs of the heart that center on passion, emotion, and the romantic, affectionate involvement of the main characters (usually a leading man and lady), and the journey that their love takes through courtship or marriage. Romance films make the love story or the search for love the main plot focus. Oftentimes, lovers in screen romances (often romantic dramas) face obstacles and the hazards of hardship, finances, physical illness, racial or social class status, occupation, psychological restraints, or family that threaten to break their union and attainment of love. Romantic films often explore the essential themes of love at first sight, young (and older) love, unrequited love, obsessive love, sentimental love, spiritual love, forbidden love, sexual and passionate love, sacrificial love, explosive and destructive love, and tragic love.

Romantic films serve as great escapes and fantasies for viewers, especially if the two people finally overcome their difficulties, declare their love, and experience life "happily ever after" - implied by a reunion and final kiss (Filmsite, 2022).

Abdel-Fadil (2023) posits that romantic love has been an element that is glorified and endlessly romanticized to the point where almost everyone is desperately waiting for their share of the cake too. Yet, romantic movies, at the end of the day, are simply movies, carefully written, with gorgeous and charming characters, beautiful scenery, and an exciting plot to get the viewer invested in what is a fantasy. Buffam (2011) identified the genres of romance films as romantic drama and romantic comedy stating that romantic drama film is a genre that explores the complex side of love. The plot usually centers on an obstacle that is preventing love between two people. The obstacles in Romantic Drama film can range from a family's disapproval, to forbidden love, to one's own psychological restraints. Many Romantic Dramas end with the lovers separating because of the enormity of the obstacle, the realization of incompatibility, or simply because of fate. Examples: Titanic, Breakfast at Tiffany's, An Officer and a Gentleman.

On the other hand, romantic-Comedy is a genre that attempts to catch the viewer's heart with the combination of love and humor. This sub-genre is light-hearted and usually places the two protagonists in humorous situation. Romantic-Comedy film revolves around a romantic ideal, such as true love. In the end the ideal triumphs over the situation or obstacle.

Effects of Romantic Films on Youths

According to Krans (2023) since the 1920s, the film industry has shaped and changed the ways that society views social norms stating that unrealistic standards have been portrayed to young adults through films since their popularization. The unrealistic portrayals of love and intimate relationships can become damaging if one's life does not seem to resemble what they are being shown on the big screen. Lippman, Ward, and Seabrook (2014:138) emphasize how "ninety-four percent of youth surveyed indicated that they looked to TV and movies for examples of romantic love" which could pose problems .Young adults are in a critical period of their lives where they have an abundance of information available to them that can shape their ideals and beliefs as they transition into adulthood. Repeated

exposure of not only unrealistic portrayals of intimacy and romance, but also of harmful depictions of the romanticization of hypermasculinity, hyper aggression, intimate partner aggression, stalking, and negligence of consent can shape and ultimately desensitize viewers beliefs on what an appropriate relationship looks like within society.

Alonge and Asubiaro (2020) observed that studies have also found that there is a strong relationship between source of sexual information and sexual behaviour. For instance, studies have found association between the role of films and social media as sources of sexual information of adolescents (O'Hara et al, 2012, Collins et al., 2011)). The influence of television and movie viewing among youths has been subject of research for some time. For instance, it was established that an hour of television viewing per day increases the tendency of a youth to start drinking alcohol by 9% (Robinson, Chen & Killen, 1998; Gunasekera, Chapman, & Campbell, 2005). Similarly, Sargent et al (2005) reported that 40% of youths who tried smoking did so based on what they see in movies, and that youths with highest exposure to movie smoking are 2.6 times likely to try the act than those with low exposure. O'Hara et al (2012) confirmed that exposure to sexual scenes in movies affects the age of sexual debut. In fact, Kinsler et al (2018) reported that about 80% of adolescents learn about sex from television. As Nigerian youths spend ample time with television, cinemas, and the Internet to watch Nollywood movies, the information they internalise from the movies could influence their sexual behaviour.

Nevertheless, preliminary review of literature showed research in Nigeria has not explored how contents from Nollywood movies are related to the risky sexual behaviours. However, there is a gap in the literature as the relationship between sexual behaviour and sources of sexual information has not been investigated in Nigeria. To this end, **Kubrak (2020) posits further that nowadays** films occupy a significant portion of the media products consumed by people. Media plays a major role in society, specifically for children, teenagers and youths growing up surrounded by devices like smartphones, televisions, and tablets (Crone & Konijn, 2018). They are often referred to as "digital natives" and don't remember a time before the internet existed (Crone & Konjin, 2018). The world is saturated with media and the effects of this are unknown. In other words, there may be more to

media platforms such as movies, TV shows and social media than communication and forming connections. According to the empirical orientation of **Kubrak (2020) effects of films** can be explained by individual differences of audiences, which include age, educational status as an indicator of individual psychological characteristics, the experience of interaction etc

Kretz (2019) argued movie viewers who intend to learn from this form of entertainment may be more likely to endorse romantic beliefs and ideals (Kretz 2019). It should be noted that when analyzing the impact of films, conclusions about their effectiveness are the result of different methodological approaches, which have varying advantages and limitations. Content analysis reveals the images, attitudes, stereotypes broadcast by films (e.g., stereotypical portrayals of women) or images of scientists and current scientific ideas **(Kirby, 2014)** on large data sets; however, questions remain about effectiveness, strength and sustainability of the impact on the audience. Behm-Morawitz and Mastro (2008) assert that the influence of films can be investigated through a survey of viewers; based on this, conclusions are drawn about the links between a person's attitudes and his/her viewer experience, such as in the study of gender attitudes and their correlations with teen movie-viewing habits .

For Abdel-Fadil (2023), romance films have unfortunately led many young people to feel disappointed in their pursuit of love or their experience of it because of comparison. They are disappointed when their partners do not act a certain way or when the love story does not play out like a movie. While many would love to find someone who treats them right and who they strongly feel for, movies exaggerate aspects that almost always backfires in the real life of avid romantic movie fans. Some of these aspects are people who feel like soul mates without any effort needed, placing too much value on problems always being external and not internal between both parties, reading each other's mind, and impeccable sexual chemistry right off the bat. Psychologists often warn individuals of this and any couple who has been in a long-term relationship who has experienced the full spectrum of the ebb and flow of being in an intimate relationship with all its demands and navigations.

Theoretical Framework of Individual Difference and Cultivation Theory

Individual difference theory proposes that individuals respond differently to the mass media according to their psychological needs, and that individuals consume the mass media to satisfy those needs. The need may be for information (e.g. providing romantic desires and satisfactions), integrative (offering a sense of belonging to a group of similarly interested people), affective (e.g. by providing excitement), or escapist (helping to release pent-up emotions). Compare social categories theory. Individuals who may be in relationships may be aware of the complexity of relationships and their many facets. However, individuals who don't have much experience in romance might take romantic films at face value and use them as material to learn from. This can tend to happen with younger viewers, who are often experiencing these feelings for the first time. Odulaja (2021) pointed out that being affected by movies to a certain degree has become inevitable because we are now living in a highly technological world with constructed pieces of media that imitate the way we live to a high degree, making them highly relatable, even if not entirely credible.

Odulaja (2021) further states that any piece of media that is directed long enough to the same audience for a long period of time repeatedly, has the potential to alter perception and skew expectations, and trigger certain emotions. According to the cultivation theory, which was developed by Gerbner & Gross in 1976, assembled media pieces curate and play a direct role in the beliefs and principles that viewers develop over time because of their familiar elements. In the case of romantic movies, individuals collect cues on intimacy and romantic gratifications through vivid imagery and characters that feel so real. Romantic ideals within movies can lead to damaging mentalities that take the ideals one. Explaining the cultivation theory and its relevance to romantic films effects, Krans (2023) illustrates that harmful phenomena such as romanticization of intimate partner violence, stalking, and viewings of disregard for consent are prevalent in movies. These have become increasingly prevalent themes within films and have been expressed in a positive light (Johnson and Holmes 2006). Johnson and Holmes (2006) studied how sexual consent was displayed in films and noticed overwhelmingly that appropriate consent was rarely portrayed. A "nonconsenusal sex code" was designed for instances where the coder "perceived at least one character [who] did not agree to, was forced into, or was coerced into sexual behavior" and included

refusing to abide by someone not consenting or refusing (Jozkowski et al. 2019:758). The researchers found that "nonverbal cues-both explicit and implicit-dominated consent depictions in mainstream films" (Jozkowski et al. 2019:760) which perpetuates confusion on what is appropriate for gaining consent from others.

Methodology

The survey research method was adopted for this study. Tejumaiye (2017) defines survey research as a method for collecting and analyzing social data via highly structured and often very detailed interviews or questionnaire to obtain information from large numbers of respondents presumed to be representative of a specific population. Thus, the population of this study is selected Undergraduates of Redeemers University, Nigeria. The sample size adopted for this study was 200 and the study adopted questionnaire as the instrument of the study. Conversely, 200 copies of questionnaire were administered on 200 simple randomly selected undergraduate students from different departments and faculties within Redeemers University main campus, Osun state, Nigeria. Simple random sampling is a sampling technique where there is an equal chance to every subject or unit in the population for being selected (Tejumaiye, 2017). This technique is unbiased as every member of the population is given an equal chance of being selected.

Data Presentation and Analysis

200 copies of the questionnaire were administered on the undergraduate students of the University of Lagos selected from Faculty of Humanities, Faculty of Social Sciences, Faculty of Basic Medical Sciences, Faculty of Engineering and Faculty of Law. From the 200 questionnaire distributed, 196 were retrieved, hence, 196 copies of the questionnaire were analysed, given a response rate of 98% to the research.

Table 1: Summary of Respondents' Demography

Variable		Frequency	Percentage (%)
Gender	Male	116	59%
	Female	80	41%
	Total	**196**	**100**%
Academic Level	100	38	19%

	200	30	15%
	300	55	28%
	400	60	31%
	500	13	7%
	Total	**196**	**100**%
Department	Computer Engineering	13	7%
	Law	12	6%
	Accountancy	39	20%
	Business Administration	22	11%
	English	41	21%
	Mass Communication	43	22%
	Economics	16	8%
	Microbiology	10	5%
	Total	**196**	**100**%

Data from table 1 above indicates the demographic distribution of the respondents. It shows that greater numbers of the respondents are males 59% while 41% are females. The respondents' academic level shows that 31% of the respondents are in 400 level, 28% are in 300 level, 19% are in 100 level, 15% are in 200 level while the remaining 7% are in 500 level. Finally, the table reveals that 22% of the respondents are in mass communication department, 21% of the respondents are studying English language, 20% are Accountancy department, 11% of the respondents are in Business administration and 7% are in Chemical Engineering, 6% are studying law while the remaining 5% are in microbiology department

Level of exposure to Nollywood romantic films among Redeemers University undergraduates

Table 2: Respondents' Level of exposure to Nollywood romantic films

Variables		Frequency	Percentage (%)
Respondents watch Nollywood films	Yes	179	91%
	No	17	9%
	Total	**196**	**100%**
Respondents watch Nollywood romantic films	Yes	167	85%
	No	29	15%
	Total	**196**	**100%**
Respondents Frequency of watching Nollywood romantic films	Always	111	57%
	Often	41	21%
	Rarely	33	17%
	Never	11	6%
	Total	**196**	**100%**
Extent to which Respondents Nollywood romantic films	High Extent	233	64%
	Low Extent	29	24%
	No Extent	26	12%
	Total	**196**	**100%**

Data from table 2 shows that a greater number of the respondents 91% watch Nollywood films while 9% of the respondents do not. In the same vein, 85% of the respondents watched Nollywood romantic films while 15% of the respondents do not watch Nollywood romantic films. The table further reveals that that 57% of the respondents always watch Nollywood romantic films, 21% of the respondents often do so, 17% of the respondents rarely do so while 11% of the respondents never watched Nollywood romantic films. Finally, table 2 affirms that to a high extent 64% of the respondents to a high extent watch Nollywood romantic films, 24% of the respondents do so to a low extent while 12% of the rrespondents to no extent watch Nollywood romantic films

Therefore, the analysis of the research question to ascertain the level of exposure to Nollywood romantic films among Redeemers University undergraduates revealed the level of exposure to Nollywood romantic films among Redeemers University undergraduates is high as 85% of the undergraduates not only watched Nollywood romantic films but 64% of them do so to a high extent

Perception of Nollywood Romantic Films by Redeemers University Undergraduates

Table 3: Respondents' Perception of Nollywood Romantic Films

Variables		Frequency	Percentage (%)
Respondents deriving pleasure from watching Nollywood romantic films	Yes	152	78%
	No	44	22%
	Total	**196**	**100%**
Features Respondents derived pleasure from while watching Nollywood romantic films	Romantic scenes	97	49%
	Storyline	58	30%
	Sexy images of the casts	17	9%
	Cosmetics	8	4%
	All of the above	9	5%
	None of the above	7	4%
	Total	**196**	**100%**
Respondents perception of Nollywood romantic films	Good for love and romantic lifestyle	137	70%
	Negatively misleading	37	19%
	Stimulating sexual and lustful desires	22	11%
	Total	**196**	**100%**

Data from table 3 shows that a greater number of the respondents 78% derived pleasure from watching Nollywood romantic films while 22% of the respondents claimed they do not derived pleasure from watching Nollywood romantic films .Also, it could be seen from the table that romantic scenes were the features of Nollywood romantic films that 49% of the respondents derived pleasure from while watching Nollywood romantic films, Storylines of the films were the features of Nollywood romantic films that 30% of the respondents derived pleasure from while watching Nollywood romantic films, Sexy images of the casts were the features of Nollywood romantic films that 9% of the respondents derived pleasure from while watching Nollywood romantic films, all of romantic scenes,

storylines, sexy images of the casts, cosmetics etc were the features of Nollywood romantic films that 5% of the respondents derived pleasure from while watching Nollywood romantic films, cosmetics and costumes make – ups were the features of Nollywood romantic films that 4% of the respondents derived pleasure from while watching Nollywood romantic films while 4% of the respondents do not derived any pleasure from watching Nollywood romantic films.

Moreover, the table also reveals that the perception of 70% of the respondents perception of Nollywood romantic films is that Nollywood romantic films are good for love and romantic lifestyles, 19% of the respondents claimed that Nollywood romantic films are negatively misleading while the remaining 11% of the respondents perception of Nollywood romantic films is that Nollywood romantic films are perception of Nollywood romantic films is that Nollywood romantic films stimulate sexual and lustful desires. Therefore, the analysis of the research question to determine the perception of Nollywood romantic films by Redeemers University undergraduates revealed that the perception of Nollywood romantic films by Redeemers University undergraduates is that Nollywood romantic films are good for love and romantic lifestyles

Influence of Nollywood romantic films on the sexual behaviour of Redeemers University undergraduates

Table 4: Influence of Nollywood romantic films on the sexual behaviour of respondents

Variables	Agree	Neutral	Disagree	Total
Nollywood romantic films exposed me to romantic and love life	158 (81%)	23 (12%)	48 (24%)	**196 (100%)**
Nollywood romantic films influence my sexual orientation	97 (49%)	19 (10%)	80 (41%)	**196 (100%)**
Nollywood romantic films influence my sexual behavior	134 (68%)	33 (17%)	29 (15%)	**196 (100%)**
Sex scenes in Nollywood romantic films arouse me sexually	99 (51%)	31 (16%)	66 (34%)	**196 (100%)**

Table above indicates that a large part of the respondents 81% agreed that Nollywood romantic films exposed them to romantic and love life, 24% disagreed while the 12% of the respondents were neutral. Also, it could be seen from the table that 49% of the respondents agreed that Nollywood romantic films influence their sexual orientation, 41% of the respondents disagreed while the remaining 10% of the respondents were neutral on the assertion that Nollywood romantic films influence their sexual orientation In the same vein, a large proportion of the respondents 68% agreed that Nollywood romantic films influence their sexual behavior, 17% were neutral while the remaining 15% of the respondents disagreed with the fact that Nollywood romantic films influence their sexual behavior. Furthermore, the table shows that 51% of the respondents agreed with the assertion that sex scenes in Nollywood romantic films arouse them sexually, 34% of the respondents disagreed while the remaining 16% of the respondents were neutral with the assertion that sex scenes in Nollywood romantic films arouse them sexually.

Therefore, the table analysed above to examine influence of Nollywood romantic films on the sexual behaviour of Redeemers University undergraduates revealed that Nollywood romantic films not only exposed Redeemers University undergraduates to romantic and love life but also the sex scenes in Nollywood romantic films arouse them sexually as Redeemers University undergraduates as 68% of Redeemers University undergraduates agreed that Nollywood romantic films influence their sexual behavior

Discussion of Findings

This research sought to ascertain the influence of Nollywood romantic films on the sexual behaviour of Redeemers University undergraduates. Specifically, to ascertain the level of exposure to Nollywood romantic films among Redeemers University undergraduates, to determine the perception of Nollywood romantic films by Redeemers University undergraduates and to examine the influence of Nollywood romantic films on the sexual behaviour of Redeemers University undergraduates. From the data gathered from this research, it was found out that the level of exposure to Nollywood romantic films among Redeemers University undergraduates is high as 85% of the undergraduates not only watched

Nollywood romantic films but 64% of them do so to a high extent. The reason for this, according to Figueroa (2020), is that romantic films are undeniably one of the most popular genres in the world. People watch them get some relief from their busy lives, but they also go beyond that to find inspiration for their love lives and relationships. The fact that these movies are incredibly popular and have been for a long time means that there's something about them that people can relate to. This is because romance movies are more than just something people watch, they're also something people live and experience

Similarly, this finding also revealed that the perception of Nollywood romantic films by Redeemers University undergraduates is that Nollywood romantic films are good for love and romantic lifestyles.. This finding suggests that younger audiences as we have in Redeemers University undergraduates tend to be influenced by romance portrayed in movies, as most of them have not had the time to actually form enough genuine relationships. According to Orrego (2021), young audiences tend to idealize certain relationships and use romance that's portrayed in films and in television shows as a sort of guide for how they should live their lives or what choices they should make. This type of mirroring behavior is common regardless of the genre of the film, as there has been research conducted about the effects of film on adolescents and youths. Citing Galician (2004), Orrego (2021) argues that people seek romantic content in the media in order to see relationships that appear to work despite all obstacles. Further, previous work has documented that young people seek out romantic media content in order to learn about relationships. It's important for everyone, especially younger audiences, to realize that the types of films they watch do impact decisions they make and how they may perceive themselves. By acknowledging that movies have this type of influence over the way that people think, it will become easier to distinguish fantasy from reality, and possibly save someone from another heartbreak, or help them take that leap of faith when meeting someone new (Orrego, 2021).

Finally, to examine influence of Nollywood romantic films on the sexual behaviour of Redeemers University undergraduates, this research found out that Nollywood romantic films not only exposed Redeemers University undergraduates to romantic and love life but also the sex scenes in Nollywood romantic films arouse Redeemers University undergraduates sexually as 68% of

them agreed that Nollywood romantic films influence their sexual behavior. Corroborating this finding, Krans (2023) pointed out that many movies display frequent portrayals of recreational sexual behavior. This causes people to view sex in a very casual manner which can lead to unwanted pregnancies and diseases. Jozkowski et al. (2019) noticed overwhelmingly that appropriate consent was rarely portrayed. A "nonconsenusal sex code" was designed for instances where the coder "perceived at least one character [who] did not agree to, was forced into, or was coerced into sexual behavior" and included refusing to abide by someone not consenting or refusing (Jozkowski et al. 2019). The researchers found that "nonverbal cues-both explicit and implicit-dominated consent depictions in mainstream films" (Jozkowski et al. 2019:760) which perpetuates confusion on what is appropriae for gaining consent from others.

Conclusion

Drawing from this research, it can be concluded that Nollywood romantic films not only exposed Redeemers University undergraduates to romantic and love lifestyles, but also the sex scenes in Nollywood romantic films arouse Redeemers University undergraduates sexually as 68% of them agreed that Nollywood romantic films especially sex scenes influence their sexual behavior by stimulating sexual desires in them

Recommendations

From the findings of this research, the following recommendations are made:

- Although surplus censorship specifications are already in place for Nollywood romantic films, there is need to have regular Psycho - education for young audience especially undergraduates about the impact of movies and other mass media romance on children and young adults who especially believe the media to be the pinnacle of reality.
- Adolescents and youths such as undergraduates also need to be sensitised to the ways in which they can critically evaluate what they consume from Nollywood romantic films and other channels of mass media. This has to start from a fairly early age. Practices such as open ended discussion with youths about irrational romantic portrayals should be initiated and sustained.

- It is important for everyone, especially younger audiences, to realise that the types of films they watch do impact decisions they make and how they may perceive themselves.
- Though critics often blame romantic films for setting too high expectations for relationships, they may make relationships better as findings have shown that people who watch romantic films report higher relationship commitment and satisfaction rates.

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