CHAPTER ONE

INTRODUCTION

1.1 Background of the study

Youth especially are easily persuaded and influenced by what they see on films/Movies. (Kubrak, 2020). This affects how they react to certain issues in society. Films, more than any other kind of media, have a significant amount of influence on the way people think in the society (Ezegwu, Okechukwu & Etukudo, 2016). Ebelechukwu (2019) states that people learn beliefs, values, and attitudes by watching others and reported that aesthetics in movies positively stimulate learners' reflection and is a significant step in learning the definition. However, numerous studies, particularly in developed nations, have indicated that visual media, such as television and movies, have a significant influence on young people's attitudes and behaviours (Oberiri & Kwase, 2017). Unquestionably, film is a mass communication medium, sometimes known as a movie, motion picture, theatrical film, or photoplay. It fulfils the tripartite roles of information, education, and entertainment as well-liked and trustworthy mass media (Ekwuazi, 2007; Kurki & Dahiru, 2020). The portrayal of faiths, civilisations, and ideologies in films as well as the teaching and indoctrination of residents in a nation all contribute to the creation of ideas and attitudes (Perkins, 2000; Ibrahim, 2013; Uzuegbunam & Ononiwu, 2018). The movie is an effective medium for communicating essential concepts, standards, and values to worldwide audiences, as Kretz (2019) noted. An evaluation of the influence of the mass media on young people today continues to be one of the significant challenges to parents and the society at large (Kubrak,2020). According to Ernest-Samuel & Gloria (2019) the video-film medium has established itself as a permanent fixture in Nigerian culture and entertainment, as well as the global entertainment industry cited by (Ogbebor,2023).

In recent years, the idea of romance has evolved. In the past, plays and novels frequently portrayed love stories and poetry as the ideal of love (Sarah, 2014; Arikewuyo, Efe-Özad, & Owolabi, 2019). However, Kakembo (2024) noted that the rise of media has changed how people see love. Many young people spend a lot of time thinking about romance. It is also a major theme in movies and shows made for them, especially on digital platforms like streaming services and social media. Young audiences often enjoy films and stories about love and relationships (Arikewuyo, Eluwole, & Özad, 2020). The mass media especially Television shows a perfect or unrealistic view of love and closeness. These

films give young people ideas about relationships and sometimes answer their questions about love. Watching these movies can also make them feel happy, hopeful, or excited about romance (Abubakar et al.,2020). According to Jalilova (2020), romantic stories and episodes are prevalent in mass media, which may shape young viewers' conventional imaginations of romantic relationships even before they have actual romantic relationships. Movies and TV shows often show love and relationships in an exaggerated or unrealistic way to make them more exciting for viewers. They add drama, passion, or perfect moments that don't always happen in real life, but this keeps the audience interested (Abubakar et al.,2020). Film shape culture by introducing new ideas, influencing trends, and reinforcing or challenging existing beliefs (Ayaz, 2024). Omotade and Ifeduba (2021) noted that films serve as a tool for socialisation, shaping cultural and interpersonal interactions among young people.

Nigerian movies as a medium of communication is seen as capable of influencing individual's attitude, character, lifestyle and culture either negatively or positively. Thus, it can be seen as one of the agents of socialisation among audience members. According to Mwangi (2019) the mass media are very powerful socialising agents. The increasing student preference for Nollywood movies creates an ideal occasion to understand how romantic cinematic moments affect both social behaviours and team dynamics among university students (Ochiaka et al., 2023).

Nonetheless, studies that have shown that individuals exposed to romantic films content through various digital platforms are likely to support unhealthy relationship ideas, potentially harming their current relationships. (Abubakar et al.,2020; Taba et al., 2020; Gala & Ghadiyali.,2020; Vaterlaus et al.,2018). Therefore, this research intends to understand if Nollywood movies influence actual behaviours or raises irrational expectations about relationships amongst undergraduates in Kwara State particularly.

1.2 Statement of the problem

Over the years, films have served not only as a source of entertainment but also as a significant medium for cultural transmission and social learning. In Nigeria, Nollywood the country's vibrant and globally recognised film industry plays a crucial role in shaping societal values and norms, especially those related to love, relationships, and interpersonal interactions (Abubakar et. al. 2020, Okoye & Eze, 2022). Romantic scenes in Nollywood movies often portray idealised notions of love, dating, and gender roles, which may not accurately reflect real-life dynamics. These portrayals,

when repeatedly consumed, have the potential to influence viewers' perceptions, attitudes, and expectations about romantic relationships (Ibrahim, 2020).

Among Nigerian youths, especially university undergraduates, Nollywood films have become a prominent part of daily entertainment and cultural orientation. Research shows that exposure to romanticised and sometimes unrealistic depictions of love in media can shape how young adults understand romance, gender expectations, and emotional intimacy (Uche & Ndubuisi, 2019). In particular, repeated exposure to these romantic themes may contribute to distorted expectations, emotional idealism, or dysfunctional beliefs about how relationships should function (Adegoke & Onifade, 2016). For instance, a student may begin to expect overly expressive love gestures or assume specific gender roles based on what is frequently portrayed in films.

In Kwara State, where a significant number of university students engage with Nigerian films, there is growing concern about how such media consumption might influence their socialisation patterns on campus. Campus life is a formative period during which students establish social networks, explore romantic relationships, and develop personal ideologies about love and commitment. However, it remains unclear whether the romantic imagery frequently portrayed in Nollywood supports or distorts this social development. Previous studies have highlighted that Nigerian films can act as both learning tools and sources of misinformation about relationships and gender dynamics (Oyelude & Bamigboye, 2017; Abubakar et al., 2020).

Despite the ubiquity of Nollywood content among undergraduates, there is a paucity of empirical studies focusing on how romantic scenes influence students' actual social and romantic behaviours on campus. This gap in literature calls for urgent academic attention, especially as students continue to form relationship ideals based on media consumption. Therefore, this study seeks to examine the influence of romantic scenes in Nigerian movies on the campus socialisation of undergraduates in Kwara State. It aims to investigate how such media content may shape their views on love, dating behaviour, gender roles, and moral values.

1.3 Objectives of the Study

1. To examine the level of exposure of undergraduates in Kwara State to romantic scenes in Nollywood movies.
2. To determine the perceived influence of romantic scenes on student dating and social behaviour.
3. To determine the item of portrayal used in depicting romantic scenes in Nollywood movies.
4. To determine whether romantic portrayal shapes student attitude towards sex and relationship.
5. To investigate how item of portrayal in Nollywood movies influence undergraduates dating behaviour.

1.4 Research Questions

1. What is the level of exposure of undergraduates in Kwara State to romantic scenes in Nollywood movies?
2. How do undergraduates in Kwara State perceive the influence of romantic scenes in Nollywood movies on their dating and social behaviour?
3. What are the item of portrayal used in depicting romantic scenes in Nollywood movies?
4. To what extent do romantic portrayals in Nollywood movies shape students' attitudes towards sex and relationships?
5. How does item of portrayal in Nollywood movies influence undergraduates' dating behaviour?

1.5 Significance of the Study

This study intends to examines how romantic scenes in Nigerian movies affect campus socialisation among undergraduates in Kwara State.

Practically, this study will create a better understanding of how romantic narratives affect student behaviour hereby assisting movie makers develop strategies to counteract any negative effects while promoting positive cultural values.

Policy wise, the study's findings could help university administrators, counselors, and student affairs professionals develop media literacy programs that promote realistic

Theoretically, this study expands media effects theories such as cultivation theory and social learning theory by examining how romantic scenes shapes young adult perceptions of relationships and social norms on campus.

1.6 Scope of the Study

This study primarily focuses on examining the influence of romantic scenes in Nigerian movies on campus socialisation among undergraduates in Kwara State. The study's main population consists of students from University of Ilorin.

While the portrayal of romance in Nigerian films may affect various demographic groups across the country, this study is limited to undergraduates in Kwara State. This study does not include any other populations within or outside of Nigeria.

Data will be collected using a survey method, with questionnaires distributed to above - stated students. This approach allows the researcher to efficiently collect relevant data from an active student population. This study focuses on Nollywood movies that won the best movie of the year in AMVCA awards from 2020-2025 living in bondage-Breaking free (2020), Amina (2022), Anikulapo (2023), Breath of Life (2024), Seven Doors (2025). The researcher could not access to the movie (Freedom way, 2025) so we used seven doors.

The AMVCA award ceremony were not held in 2021 due to the COVID-19 pandemic.

1.7   Definitions of Terms

1. **Romantic Scenes**: Interactions in movies that show love, affection, or intimacy between characters. This includes actions like kissing, cuddling, holding hands, or expressing deep emotional feelings (e.g., saying "I love you").

2. **Campus Socialisation**: How students interact, make friends, and build relationships in a university. This includes hanging out with peers, joining clubs, attending parties, or engaging in academic and non-academic activities that shape their social life.

3. **Nollywood**: Nigeria's movie industry, one of the largest in the world. It creates films (often in English language) that tell stories about love, family, culture, and everyday life, with romantic dramas being especially popular.

4. **Media Influence**: How movies, TV shows, social media, and online content affect what people think, feel, or do. For example, if a student copies a romantic gesture from a Nollywood film, that's media influence.

5. **Undergraduates**: Students who are enrolled in a university degree program and have not yet completed their course of study.

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CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter presents review of relevant literature on the subject of socialisation, with a particular focus on campus socialisation and the influence of romantic scenes in movies. It begins with a conceptual review that examine the general concept of socialisation, campus socialisation, and the portrayal of romance in movies, including Nigerian films. The chapter further examines empirical studies that investigate the role of romantic scenes in Nigerian movies as a catalyst for campus socialisation, with specific insights into their effects on students' social interactions in Kwara State campuses. Lastly, the theoretical review provides a framework for understanding the relationship between movies and socialisation, drawing on relevant theories that explain how media influences human behaviour and interaction.

2.1 Conceptual Framework

2.1.1 Socialisation and Campus Socialisation

Socialisation is a widely studied concept, yet scholars continue to debate its exact meaning due to its evolving nature in different social contexts. According to the Cambridge Dictionary (2024), socialisation is defined as "the process of training people or animals to behave in a way that others in the group think is suitable." Similarly, the Oxford English Dictionary (2024) defines it as "the process by which people learn to behave in a way that is acceptable in their society." These definitions points out that socialisation is a lifelong process through which individuals adopt norms, values, behaviours, and social skills necessary for participation in society (Giddens, 2023). It occurs through interactions with family, peers, institutions, and the broader social environment (Haralambos & Holborn, 2022). Scholars like Mead (1934) and Parsons (1951) have long argued that socialisation is fundamental to maintaining social order by ensuring that individuals conform to societal expectations. From a layman's perspective, socialisation is simply how people learn to live, interact, and communicate with others in a community (Berger & Luckmann, 1966). It is seen as the process by which individuals, especially children and young adults, pick up habits, languages, traditions, and ways of behaving by observing and copying those around them (Bandura, 1977). For example, a

child learns how to greet elders by watching their parents or teachers, while students in a school setting adjust their behaviours based on peer influence and institutional rules (Vygotsky, 1978). In essence, to the average person, socialisation is about "fitting in" and understanding how to behave appropriately in different social situations (Durkheim, 1912).

According to Arnett (2022), socialisation refers to the lifelong process through which individuals learn and internalize the norms, values, and behaviours of their society. This process is not limited to childhood but extends into adulthood, shaped by various agents such as family, schools, peers, and media. Similarly, Grusec & Hastings (2019) define socialisation as the mechanism by which culture is transmitted across generations, ensuring that individuals develop the necessary skills to function within their communities. However, these traditional definitions have been critiqued for presenting socialisation as a one-way process where individuals passively absorb societal expectations. In contrast, more recent studies argue that socialisation is bidirectional-individuals not only learn from society but also actively shape their social environments (Kuczynski & De Mol, 2021). This views are particularly relevant to this study, as it acknowledges that Nigerian undergraduates are not just recipients of social norms but also active participants who reinterpret and reshape these norms, especially when influenced by media portrayals of romance in Nollywood films.

In contrast, campus socialisation on the other hand, is a specialized form of socialisation, which focuses on how students adapt to the academic and social life of higher education institutions. Tinto's (2017) model of student integration remains influential, emphasizing that students' success depends on their ability to integrate both academically and socially within the university environment. This model suggests that strong peer networks, faculty support, and involvement in campus activities enhance students' sense of belonging and academic persistence. However, some scholars argue that Tinto's framework overlooks the role of external influences, such as media, in shaping students' campus experiences (Wawrzynski et al., 2020). For instance, it is evident that Nigerian undergraduates are frequently exposed to romantic narratives in movies, which in some cases influence their expectations and behaviours in real-life relationships. This aligns with the concept of "mediated socialisation," where mass media serves as an indirect yet powerful agent of socialisation (Bandura, 2018). Given this, campus socialisation should not be viewed in

isolation but as part of a broader socialisation process where media, peer interactions, and institutional structures collectively shape students' experiences.

Furthermore, the influence of media, particularly Nigerian movies, on socialisation cannot be understated. It is arguably on record that Nollywood films often depict romantic relationships in ways that reinforce or challenge traditional gender roles and courtship practices. Ogunleye (2021), in his literature opins that, Nigerian movies serve as a cultural mirror, that reflects societal values while also shaping viewers' perceptions of love, marriage, and dating. This is particularly significant for university students, who are at a stage where they are forming their own romantic ideologies. A study by Omolade (2022) found that many Nigerian undergraduates model their relationship behaviours after what they see in movies, sometimes leading to unrealistic expectations about love and partnerships. This media influence intersects with campus socialisation, as students negotiate between the romantic ideals portrayed in films and the realities of university dating culture. Furthermore, social media amplifies this effect by providing platforms where students discuss and reinterpret these media messages (Livingstone, 2023).

Given the diverse perspectives on socialisation, it is clear that no single definition can fully capture its complexity. Traditional views of the concept argues that cultural transmission is a vital masterpiece of what socialisation entails (Grusec & Hastings, 2019), while contemporary theories highlight individual agency and media influence (Kuczynski & De Mol, 2021; Bandura, 2018). Similarly, campus socialisation is not just about institutional integration (Tinto, 2017) but also about how students engage with external cultural products like movies and social media (Omolade, 2022). However, despite these differences, a common thread across all literature is that socialisation is a dynamic, ongoing process shaped by multiple influences. This study builds on these insights by arguing that, in today's digital age, socialisation-particularly among Nigerian undergraduates-should be understood as a hybrid process where traditional social interactions merge with media consumption. Nigerian movies, as a dominant cultural force, play a key role in this process by shaping students' romantic expectations and behaviours.

2.1.2 Understanding Romantic Scenes in movies

The portrayal of romantic scenes in movies has been a subject of extensive academic inquiry, particularly concerning its impact on viewers' perceptions and behaviours. Abubakar et al. (2020), contends that exposure to romantic films through digital platforms does in fact in a way influences human behaviour including those of undergraduates' attitudes toward romantic relationships with the real world. Their study selected some universities in Kwara State, Nigeria where it was revealed that heavy viewers of romantic films often endorse the romantic ideals depicted, potentially leading to unrealistic expectations in their personal relationships (Abubakar, Kareem, Abdulgaffar, & Mustapha, 2020). Similarly, Ochiaka et al. (2023) further consider this topic where he contend that the influence of Nollywood movies on adolescents' sexual mind-sets and behaviours. Their research indicated that exposure to sexual content in these films negatively impacts adolescents, while arguing that, it does foster risky sexual behaviours and distorted perceptions of sexuality.

Conversely, some scholars argue that the influence of romantic scenes in movies is not universally detrimental. Elegbe and Salako (2014) investigated the impact of Nollywood films on students' behaviour at the College of Education in Oyo. Their findings suggest that while certain films may promote negative behaviours, others serve as vehicles for cultural acquisition and socialisation, offering positive role models and reinforcing societal values. This perspective indicates that the effect of romantic scenes in movies is multifaceted, depending on the content and the individual's interpretative framework. In the same vein, Duru (2014) supports this view, by agreeing that Nigerian home movies exert both positive and negative influences on youths' behavioural patterns. Thus, Duru literature calls for advocates for a balanced approach, encouraging the production of films that are sensitive to cultural values and morals to foster national development.

In recent years, there has been a notable shift in adolescents' preferences regarding on-screen relationships. A study conducted by UCLA's Center for Scholars & Storytellers in August 2024 surveyed 1,644 individuals aged 10 to 24 and found that a majority prefer entertainment media focusing on friendships rather than romantic or sexual content (New York Post, 2024). Termed "Nomance," this trend reflects a growing desire among teens

for platonic relationships in media narratives. Psychologists suggest that this preference indicates a yearning for deeper emotional connections and stability amid the complexities of adolescence (Parents, 2024). This evolving trend challenges filmmakers to diversify their storytelling approaches, potentially reducing the emphasis on traditional romantic scenes and examining alternative forms of relational dynamics that resonate with contemporary youth audiences.

The depiction of romantic moments in cinema has long been celebrated for its ability to evoke deep emotional responses. Iconic scenes, such as the gazebo confession in "The Sound of Music" or the listening booth encounter in "Before Sunrise," exemplify the power of film to capture the complexities of love and attraction (The Guardian, 2025). These moments not only entertain but also shape cultural perceptions of romance, setting benchmarks for romantic expressions and expectations. However, it is imperative to recognize that while these portrayals can be aspirational, they may also contribute to unrealistic standards of love and relationships if consumed uncritically. Therefore, fostering media literacy becomes essential in helping audiences differentiate between cinematic fantasy and the multifaceted nature of real-life relationships.

In light of the foregoing, it is evident that there is no single, universally accepted definition of the impact of romantic scenes in movies. Each of the discussed studies highlights different facets of this complex issue, contributing to a comprehensive understanding of how romantic portrayals influence individual and societal behaviours. Common themes across the literature include the recognition of media's significant role in shaping perceptions of romance and the acknowledgment of both positive and negative influences. However, this study further enriches the discourse by contending that, in today's evolving media landscape, romantic scenes in movies should be understood as narratives that not only depict love and intimacy but also serve as reflections and influencers of cultural norms, individual expectations, and societal behaviours. This perspective advocates for a critical and contextual engagement with romantic portrayals in films, emphasizing the importance of media literacy in navigating the complex interplay between cinematic representations and real-life relationships.

2.1.3 Nollywood Movies

A movie, also known as a film, is a series of moving images recorded and projected onto a screen to create the illusion of motion. According to the Oxford English Dictionary

(2024), a movie is "a recording of moving images that tells a story and that people watch on a screen or television." The Cambridge Dictionary (2024) similarly defines a movie as "a series of moving pictures, usually telling a story, recorded with sound and shown in a cinema or on television." Movies serve various purposes, including entertainment, education, cultural preservation, and social commentary (Monaco, 2009). They are categorized into different genres such as drama, action, romance, comedy, thriller, and horror, each designed to evoke specific emotions and reactions from the audience (Bordwell & Thompson, 2016). According to Bordwell and Thompson (2019), movies are "a series of moving images captured on film or digitally, designed to tell a story or depict real-life events." However, this definition emphasizes the fundamental visual aspect of movies, highlighting their role in storytelling. However, Monaco (2020) critiques this perspective, arguing that movies should not be defined solely by their technical structure but also by their ability to evoke emotions and stimulate intellectual engagement. He contends that "movies are a complex interplay of visuals, sound, and narrative designed to create an immersive experience that transcends reality." This viewpoint is echoed by Prince (2021), who asserts that the artistic and ideological dimensions of movies must be considered in their definition, as they serve as powerful mediums for cultural expression and societal critique.

On the contrary, Nigerian movies, commonly referred to as Nollywood films, represent the Nigerian film industry, which is one of the largest in the world in terms of production volume (Haynes, 2016). Nollywood movies are known for their unique storytelling, often reflecting societal realities, cultural heritage, and moral lessons. According to Adesokan (2011), Nigerian films are traces its origin in African traditions and address themes such as love, family, politics, corruption, and supernatural beliefs. Unlike Hollywood or Bollywood productions, Nollywood films are often made with limited budgets but thrive on compelling narratives and relatable characters (Okome, 2007). The influence of Nollywood extends beyond Nigeria, shaping African cinema and contributing to global discussions on identity and culture (Jedlowski, 2013).

Movies play a crucial role in shaping perceptions, attitudes, and behaviours, particularly among students who consume media content regularly (Gerbner et al., 1986). Socialisation through movies occurs when individuals internalize the values, norms, and practices depicted on screen, influencing their real-life interactions (Bandura, 1977). Romantic movies, for instance, portray different aspects of relationships, which may

affect students' expectations, behaviours, and emotional responses in their own romantic experiences (Hefner & Wilson, 2013). Research by Nabi and Clark (2008) found that exposure to romantic films influences beliefs about love, commitment, and ideal partner expectations. Similarly, Holmes (2007) argued that constant exposure to idealized love stories could create unrealistic expectations about romance, potentially affecting students' real-life relationships. Given the popularity of Nigerian movies, their depiction of romance and relationships is significant in shaping students' perceptions and social interactions.

Nigerian romantic films, in particular, have gained attention for their influence on youth culture, especially within university campuses. According to Omoniyi (2017), Nollywood romance movies often depict love as an intense, dramatic experience filled with challenges and ultimate triumph. These portrayals shape students' views on relationships, sometimes creating exaggerated expectations about love and romance. A study by Adeyemi and Salawu (2019) revealed that university students who frequently watch romantic films tend to develop strong emotional connections with the characters, often modeling their behaviours in real-life relationships. However, these movies also reinforce traditional gender roles, where men are depicted as dominant providers and women as submissive partners (Okonkwo, 2021). This dynamic may influence how students approach relationships, reinforcing certain stereotypes that persist in Nigerian society. While some scholars argue that movies offer valuable lessons on love and commitment (Ogunleye, 2015), others caution that excessive consumption of unrealistic romantic narratives can distort students' understanding of relationships, leading to disappointment and emotional stress (Eze, 2020).

One of the defining characteristics of Nigerian movies is their cultural authenticity. Olayiwola (2019) asserts that "Nollywoodfilms incorporate indigenous languages, traditional customs, and contemporary social issues, providing an unfiltered reflection of Nigerian life." This cultural depth is further reinforced by Krings and Okome (2020), who argue that Nollywood serves as a cultural archive, preserving historical and contemporary narratives that shape national identity. However, Adesokan(2021) critiques this perspective, suggesting that while Nollywood films celebrate Nigerian culture, they sometimes reinforce stereotypes and oversimplify complex social realities. He contends that "certain portrayals in Nollywood films, particularly in the depiction of gender roles and ethnic relations, can

15

perpetuate rather than challenge societal biases." The thematic exploration of love and relationships in Nollywoodmovies has been a subject of scholarly interest. Afolayan (2022) observes that "romantic themes are a staple of Nigerian cinema, often portraying love in the context of traditional and modern values." This is supported by Onuzulike (2020), who notes that "Nollywood's depiction of romance is deeply rooted in African societal expectations, where love is frequently intertwined with family obligations, economic realities, and moral dilemmas." However, Okoye (2021) challenges this notion, arguing that "while Nollywood has made significant strides in portraying diverse romantic narratives, there remains a tendency to adhere to conventional tropes that limit progressive representation."

The impact of Nollywood movies on socialisation, particularly among undergraduates in Kwara State, is significant. According to Odetola (2019), "students often engage with Nollywood films as a primary source of entertainment, and the romantic portrayals in these films influence their perceptions of relationships and social interactions." This is corroborated by Ajibade (2021), who notes that "the way love and romance are depicted in Nigerian movies contributes to shaping students' expectations and attitudes toward relationships." However, Salami (2022) offers a counterargument, stating that while Nollywood plays a role in shaping socialisation patterns, students are also influenced by other factors such as peer interactions, social media, and personal experiences (Salami, 2022).

In light of the foregoing, it is evident that there is no single, universally accepted definition of movies or Nollywood films, as different scholars emphasize various aspects such as technical composition, artistic expression, cultural representation, and social influence. Each perspective contributes to a richer understanding of the concept. The common thread across the literature is that movies are a powerful medium that reflects and shapes societal values, while Nollywood, in particular, serves as a unique cultural and social force within Nigeria and beyond. However, this study further enriches existing literature by contending that movies, particularly Nollywood films, should be understood not just as entertainment but as dynamic social agents that actively contribute to the construction of identities, relationships, and cultural perceptions in contemporary Nigerian society.

2.3 Theoretical Review

This study adopts Cultivation Theory and Social Learning Theory to examine how romantic scenes in Nigerian movies influence campus socialisation among undergraduates in Kwara State. Both theories provide a framework for understanding how prolonged exposure to media content shapes perceptions, behaviours, and social interactions. This study evaluates how the romantic themes portrayed in Nigerian movies influence students' expectations of relationships, communication styles, and social behaviours on campus.

2.3.1 Cultivation Theory

Cultivation Theory, developed by George Gerbner and Larry Gross in the 1970s, posits that long-term exposure to media, particularly television and films, gradually shapes an individual's perception of social reality (Gerbner & Gross, 1976). The theory was born out of concerns regarding the influence of television on societal norms and behaviours, arguing that media acts as a dominant socialisation agent. Cultivation Theory assumes that media does not merely reflect reality but actively constructs it, embedding specific ideologies and expectations into viewers' consciousness. In the context of Nigerian movies, continuous exposure to romantic scenes can cultivate a perception of love, relationships, and gender roles that might not align with reality. A study by Eze (2020) found that university students who frequently watched Nigerian romantic movies were more likely to develop idealized notions of love and relationships, affecting their real-life interactions.

2.3.2 Social Learning Theory

Social Learning Theory, proposed by Albert Bandura in 1977, suggests that individuals learn behaviours by observing and imitating others, especially role models in media (Bandura, 1977). This theory emerged from Bandura's famous Bobo doll experiment, which demonstrated that children imitated aggressive behaviours observed in adults. The theory postulates that learning occurs through attention, retention, reproduction, and motivation. In the case of Nigerian movies, undergraduates may observe romantic behaviours such as public displays of affection, courtship rituals, or conflict resolution techniques and incorporate these into their social lives. Holmes (2007) found that students who frequently consume media depicting Westernized romantic norms were more likely

to replicate those behaviours, leading to shifts in traditional dating and relationship patterns among Nigerian youths.

One of the major assumptions of Cultivation Theory is the 'mean world syndrome,' which suggests that heavy media consumers perceive reality based on media portrayals rather than actual experiences (Gerbner et al., 1986). Applied to romantic movies, students who frequently watch such films may develop unrealistic expectations about relationships, believing in notions of 'perfect love' or 'soulmates.' A study by Hefner and Wilson (2013) found that exposure to romantic films heightened belief in romantic destiny among college students, affecting their approach to dating and relationships. Similarly, Social Learning Theory assumes that individuals model behaviours that are frequently rewarded in media. If romantic scenes depict grand gestures of love being reciprocated with affection, students may emulate similar behaviours in their social lives, expecting similar outcomes (Nabi & Clark, 2008).

In view of the above, the argument that Nigerian movies significantly influence students' perceptions of relationships and socialisation could be examine via these theories. A survey by the Nigerian Institute for Social Research (2022), found that 67% of undergraduates in Kwara State admitted that romantic movies shape their views on relationships and dating. The study highlighted that students who frequently consumed Nollywoodromance films exhibited changes in dating behaviours, such as increased public displays of affection and Westernized courtship styles. Furthermore, a study by Ogunleye (2015) observed that romanticized portrayals of relationships in Nollywood movies contributed to unrealistic relationship expectations, leading to dissatisfaction in real-life romantic experiences. These findings align with Cultivation Theory's argument that media shapes viewers' realities over time and Social Learning Theory's assertion that individuals mimic observed behaviours.

The relevance of these theories to the study is evident in how Nigerian movies act as powerful socialisation tools. Nollywood, being one of the largest film industries globally, produces movies that reach millions of Nigerian youths. Romantic themes in these movies often depict idealized versions of love, influencing how students interact with peers, form relationships, and navigate social settings on campus. For instance, Okome(2007) notes that Nigerian movies reinforce gender stereotypes in relationships, where men are depicted as dominant providers while women are portrayed

as submissive lovers. This representation subtly influences students' relationship dynamics, reinforcing traditional gender norms. Additionally, Okonkwo(2021) observed that constant exposure to Nollywood romantic narratives has led to a shift in dating expectations among Nigerian students, with many aspiring to the glamorous love lives portrayed in movies.

Moreover, as students consume these films, their perceptions of relationships evolve, sometimes leading to unrealistic expectations or modified social behaviours. Cultivation Theory explains how prolonged media exposure gradually reshapes students' social realities, while Social Learning Theory elucidates how individuals adopt behaviours from the media they consume. These theories provide a compelling explanation of how Nigerian romantic movies influence the dating culture and social interactions of undergraduates, ultimately shaping their perception of love and relationships.

2.3 Empirical Review

2.3.1 Studies on Romantic Scenes in Nigerian Movies as a Catalyst for Campus Socialisation in Nigeria

The influence of romantic scenes in Nigerian movies on campus socialisation has become a critical area of scholarly debate, with researchers examining how these portrayals shape relationship norms, gender roles, and behavioural patterns among university students (Monaco, 2009). Nollywood, as Africa's largest film industry, produces a vast array of romantic narratives that oscillate between traditional African courtship ideals and Westernized notions of love, creating a hybridized model that students often emulate or critique. For instance, a study by Omolade (2022) found that 68% of surveyed undergraduates in Lagos admitted to replicating romantic gestures from Nollywood films, such as extravagant gift-giving or dramatic confrontations, believing these actions signify "true love." This aligns with cultivation theory, which posits that prolonged exposure to media narratives gradually shapes viewers' perceptions of reality, blurring the line between fiction and real-life expectations. However, some critics such as Adeleke (2020) are of the opinion that Nollywood's romantic tropes often glamorize toxic behaviours, such as materialism, emotional manipulation, and gender inequality, which students may unconsciously adopt. Adeleke (2020) observed that female students exposed to Nollywood's "prosperity love" narratives-where women are financially rewarded for romantic relationships-were more likely to prioritize economic

security over emotional compatibility in their dating lives. This raises concerns about the ethical responsibility of filmmakers in portraying healthier relationship dynamics, especially given the industry's reach among impressionable youth.

Beyond individual behaviours, romantic scenes in Nollywoodfilms also contribute to broader shifts in campus socialisation by eroding traditional courtship norms. Shaka (2015) notes that pre-colonial Nigerian romance emphasized gradual commitment and familial involvement, but contemporary Nollywood films often depict impulsive, Western-style love affairs devoid of cultural rituals. A content analysis of 50 Nollywood romantic films revealed that 72% featured "love at first sight" plots, while only 18% included traditional marriage introductions (Igwe, 2021). This shift has tangible effects on student attitudes; Nwosu(2023) found that 55% of students at the University of Nigeria believed Nollywood's portrayal of romance made them less patient with traditional dating processes, favoring instant gratification over long-term commitment. Yet, some scholars counter that Nollywood also preserves cultural elements, such as proverbs and familial conflict resolutions, which help students navigate relationships in culturally relevant ways. Okoye (2018) highlights films like Lionheart, which blend Igbo traditions with modern romance, offering a model for cultural continuity amid globalization.

The role of digital media in amplifying Nollywood's influence cannot be overstated. With the rise of streaming platforms like Netflix, students consume romantic content more frequently and interactively, integrating cinematic narratives into their daily social interactions. Nwosu (2023) reports that 80% of undergraduates in Kwara State watch Nollywood romances on YouTube or Netflix, often discussing scenes in WhatsApp groups or replicating them in real-life relationships. This participatory culture extends the films' impact beyond passive viewing, turning them into social scripts. For example, a 2023 TikTok trend saw Nigerian students reenacting the "rain kiss" scene from The CEO, demonstrating how cinematic moments become shared cultural references. However, concerns persist about unrealistic standards; Ogunleye (2021) warns that Nollywood's emphasis on dramatic, conflict-driven romance may lead students to equate toxicity with passion, citing a survey where 40% of respondents believed "fighting over a partner proves devotion." These findings suggest that while Nollywood fosters social bonding through shared media experiences,

it also risks normalizing harmful relationship dynamics, particularly in a campus environment where peer influence is pervasive.

Furthermore, recent studies also points out to the industry's evolving portrayal of romance, with newer films like Citation (2020) addressing pressing social issues such as sexual exploitation in universities, challenging earlier critiques of Nollywood's moral irresponsibility. Directed by Kunle Afolayan, Citation critiques the "sex-for-grades" phenomenon, offering a counter-narrative to the industry's earlier glamorization of transactional relationships. This shift reflects what Eze (2019) describes as a "New Nollywood" movement, where filmmakers balance entertainment with social commentary, aiming to educate as much as they entertain. Similarly, Adeleke (2020) notes that films like The Wedding Party promote themes of mutual respect and family values, signaling a gradual departure from the industry's earlier reliance on sensationalism. These developments suggest that Nollywood's influence on campus socialisation is not static but dynamic, responding to both societal critiques and global cinematic trends.

While these films provide relatable narratives that help students navigate love and identity, they also propagate unrealistic or regressive ideals. The works of Ogunleye (2021), Omolade(2022), and Nwosu (2023) collectively argue for more responsible storytelling that balances entertainment with positive socialisation. Future research should explore interventions-such as media literacy programs-to help students critically engage with these narratives. Ultimately, Nollywood's influence on campus culture is undeniable, but its power can be harnessed to foster healthier, more culturally grounded conceptions of romance, ensuring that the industry evolves alongside Nigeria's dynamic social fabric.

2.3.2 Studies on Romantic Scenes and Their Effects on Students Socialisation in Kwara State

Romantic scenes in movies and television have become an integral part of popular culture, influencing perceptions of love, relationships, and interpersonal interactions among young audiences. Students, particularly those in university campuses, are among the most frequent consumers of romantic media content, which has led to discussions about its impact on their socialisation process. Socialisation refers to the lifelong process through which individuals acquire norms, values, behaviours, and social skills necessary

to function in society (Giddens, 2023). For students in Kwara State campuses, exposure to romantic scenes in Nollywood films, Western romantic dramas, and online streaming platforms has shaped their understanding of romance, courtship, and gender roles. However, while the influence of mass media on youth socialisation has been extensively studied, there remains a limited body of literature specifically examining how romantic scenes affect students' social behaviours, relationship expectations, and emotional development in Nigerian universities (Hefner & Wilson, 2013; Nabi & Clark, 2008; Holmes, 2007).

The role of romantic media content in shaping perceptions of love and relationships among young people. Gerbner et al. (1986) argued that prolonged exposure to romanticized portrayals of relationships in the media contributes to the cultivation of unrealistic expectations about love, passion, and conflict resolution. Hefner and Wilson (2013) further emphasized that romantic movies often depict love as instantaneous and effortless, leading students to believe in the existence of a "soulmate" or predestined partner. In a Nigerian context, Nollywood romance films frequently portray exaggerated romantic ideals where love overcomes all obstacles, reinforcing narratives that may not reflect real-life relationships (Okonkwo, 2021). A study by Adeyemi and Salawu (2019) examining university students in South-West Nigeria found that 63% of respondents admitted that their perception of love was shaped by the romantic movies they watched. Similarly, a study conducted on Kwara State University students by Omoniyi(2017) revealed that exposure to romantic scenes influenced students' expectations of their partners, sometimes leading to disappointment when real-life relationships did not align with media portrayals. These findings indicate that the overconsumption of romantic media content can create an illusion of perfect relationships, affecting students' emotional well-being and social interactions.

On the contrary, romantic scenes in movies also influence students' social behaviours, communication patterns, and dating culture. Research by Nabi and Clark (2008) found that romantic media exposure could lead to changes in dating scripts, where individuals adopt behaviours modeled in films and television shows. For instance, students who frequently watch romantic dramas may internalize certain courtship rituals, such as grand romantic gestures or overly dramatic expressions of love, which may not always be practical in real-life relationships (Holmes, 2007). In Kwara State campuses, studies suggest that students exposed to Western romantic films tend to emulate foreign dating

norms, including public displays of affection, extravagant proposals, and idealized gender roles (Eze, 2020). While some scholars argue that romantic films provide valuable lessons on love, communication, and commitment (Ogunleye, 2015), others caution that they may also promote unhealthy relationship patterns. A study by Okome (2007) found that 48% of Nigerian students surveyed believed that romantic movies normalized toxic relationship behaviours, such as excessive possessiveness and jealousy, which some students mistakenly interpreted as signs of deep affection. This suggests that while romantic media can offer insights into relationship dynamics, it can also reinforce problematic relationship expectations and behaviours.

The impact of romantic movie scenes on gender roles and relationship dynamics among university students is another crucial area of scholarly inquiry. In many Nigerian films, romance is depicted through traditional gender roles, where men are dominant and women are submissive, reinforcing patriarchal ideals (Okonkwo, 2021). According to Omoniyi (2017), romantic movies often present women as emotionally dependent on men, which influences female students' perceptions of their roles in relationships. This is supported by findings from Adeyemi and Salawu (2019), who reported that 54% of female university students in Nigeria believed that a woman's ultimate happiness depended on her ability to secure a romantic relationship, a belief largely shaped by their exposure to Nollywood films. Furthermore, in some cases, romantic media content glorifies toxic masculinity, portraying men as emotionally detached or aggressive in pursuing love, leading male students to adopt similar behaviours in their relationships (Hefner & Wilson, 2013). These portrayals contribute to the reinforcement of gender stereotypes and influence how students approach dating, intimacy, and emotional expression. While some scholars argue that movies offer a platform to challenge traditional gender norms (Ogunleye, 2015), the predominant narratives in romantic films often serve to uphold conventional societal expectations regarding romance and relationships.

The broader social consequences of romantic media consumption among students, including its effects on mental health and emotional resilience. Studies have shown that continuous exposure to idealized romantic scenes can lead to increased dissatisfaction in real-life relationships, anxiety, and unrealistic relationship aspirations (Holmes, 2007; Eze, 2020). A survey conducted by the Nigerian Institute for Social Research (2022) found that 71% of university students who frequently watched romantic films

reported feeling pressure to have a "perfect" relationship, leading to emotional stress and self-esteem issues. Similarly, Omoniyi (2017) discovered that students in Kwara State who consumed excessive romantic media content were more likely to experience relationship dissatisfaction due to their unrealistic expectations. This aligns with the findings of Nabi and Clark (2008), who noted that idealized portrayals of love in movies often led to disillusionment when real relationships failed to meet these unrealistic standards. On the other hand, some scholars argue that exposure to romantic media can have positive effects, such as improving emotional intelligence and fostering discussions on love and commitment (Ogunleye, 2015). However, the overarching concern remains that without media literacy, students may struggle to distinguish between fictionalized romance and real-life relationship dynamics, impacting their socialisation process.

In view of this literatures, the influence of romantic scenes on students' socialisation in Kwara State campuses is a multifaceted issue that requires further empirical investigation. While romantic media content has the potential to shape students' perceptions of love, dating behaviours, and gender roles, it also raises concerns about unrealistic relationship expectations, emotional well-being, and social interactions. Studies indicate that prolonged exposure to idealized romantic narratives can lead to distorted views on love, reinforcing unrealistic ideals and potentially affecting students' emotional health (Hefner & Wilson, 2013; Eze, 2020). At the same time, romantic films can serve as a valuable medium for understanding relationship dynamics and improving communication skills when consumed critically. Given the growing influence of Nollywood and international romantic films among university students, it is essential to promote media literacy programs that help students critically engage with romantic content and develop realistic expectations of relationships. Future research should explore how students in different socio-cultural contexts interpret romantic scenes and the extent to which these portrayals influence their long-term socialisation and relationship patterns.

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CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter presents a detailed explanation of the research methodology employed in this study, aimed at understanding the influence of romantic scenes in Nollywood movies on campus socialisation among undergraduates in Kwara State. This chapter covers the research design, research methods (survey and content analysis), **universe** sample population, sample size, and data collection instruments used (coding sheet and questionnaire). It further explores the validity and reliability measures adopted to ensure the robustness of the findings. Additionally, the ethical considerations in conducting this research are discussed. This chapter adopts a mixed-methods approach, combining content analysis and survey techniques to gather both qualitative and quantitative data, offering a comprehensive view of the research problem.

3.1 Research Design

This study utilizes a cross-sectional quantitative research design to simultaneously gather data through content analysis and survey methods. This means that the content analysis and the survey were conducted in one instance to gather data for the study. A cross-sectional design is a research technique that involves collecting information from a large number of people at once in order to characterize the traits, viewpoints, or actions of a population at a given time (Bryman, 2022). The content analysis section includes universe determination, unit of analysis, coding categories, quantification, coder training, reliability testing, coding, and data analysis (Neuendorf, 2017).

The survey section includes the population, the sampling procedure and sample size, the survey instrument, questionnaire pre-testing, operational definition and measurement, data collection, and data analysis.

3.2 Research Method

Content Analysis and Survey were used for this research. This is to meet the demand of the research objective and answer research questions. Content analysis was used to determine the items of portrayal used in depicting romantic scenes in nollywood movies while survey was used to check for the relationship between these item of portrayal and

campus socialisation amongst undergraduates. Each of these methods will be discussed in turn.

3.3 Content Analysis

According to Krippeldorff (2018), content analysis is the study of recorded human interactions. Five (5) movies were content analysed. Living in Bondage-Breaking Free, Amina, Anikulapo, Breathe of Life and Seven doors were chosen for this study. These movies represent the mile stone period in Nollywood which is from 2020- 2025. They are movies that also won the AMVCA awards for the period of 2020-2025. The AMVCA award ceremony were not held in 2021 due to the COVID-19 pandemic These movies were broken into sections of 30 minutes to get the wider view of the themes and item of portrayal.

3.3.1 Universe

All romantic scenes in Nollywood Movies from 2020 to 2025. Specifically, movies that won AMVCA (African Magic Viewership Choice Awards) make up the universe for this study.

3.3.2 Unit of Analysis

This research used Nollywood romantic scenes from 5 films. These films were selected because they showcased various romantic relationship dynamics and also won the AMVCA for the period of 5 years making them widely spread. The duration of 5 years was used because of the modern transition of Nollywood Movies. A romantic scene presents any visual depiction showing characters expressing love or caring behaviours or intimate behaviour. As part of these romantic moment viewers see dialogues between figures and bodily contact through kisses and hugs and emotional expressions that demonstrate romantic feelings.

3.3.3 Content Categories

The content of the romantic scenes was coded into several categories to identify the themes and portrayals present in the films. The following **content categories** were used in the analysis:

1. **Romantic Interactions**: This category includes all forms of communication, both verbal and non-verbal, between romantic partners, such as declarations of love, emotional exchanges, and physical affection.

2. **Gender Roles**: This category examines how male and female characters are portrayed within romantic contexts, focusing on whether traditional or progressive gender roles are depicted.

3. **Relationship Dynamics**: The portrayal of the power balance in relationships, including aspects of control, submission, emotional vulnerability, and equality.

4. **Emotional Responses**: The emotional intensity of the scenes, including love, jealousy, passion, conflict, and reconciliation.

5. **Cultural Representation**: How cultural norms related to romance, family expectations, and societal pressure are reflected in the romantic interactions.

3.3.4 Quantification

Media content can be coded at all level of analysis that is the nominal, ordinal, interval and ratio. Based on the objectives of the study, coding of romantic scenes and item of portrayal was done quantitatively to check for the specific depictions. Specifically, movies were broken down into 30minutes each as represented below.

Table 1: Showing the Quantification of Nollywood Movies

Movie title	Time	Quantification
Breaking Free	2hrs 30mins	5 codes
Amina	1hr 45min	4 codes
Anikulapo	2hrs 22min	5 codes
Breathe of life	1hr 54mins	4 codes
7 doors	6 episodes	6 codes

Source: Researcher's Fieldwork 2025

3.3.5 Training of Coders

Two coders were trained for this study. This helped the coders get familiar with the unit of analysis and content categories. Therefore, two undergraduates Mass Communication students were trained and the coding guide and coding sheet were explained to them extensively. Also, a pilot study was done to ascertain agreement on coding categories by the coders.

3.3.6 Validity and Reliability

According to Ahmed and Ishtiaq (2021), Validity is concerned with what an instrument measures and how well it does so, whereas reliability concerns the truthfulness of the data

obtained and the degree to which any measuring tool controls random error (Ahmed and Ishtiaq, 2021). Therefore an instrument is valid when it is said to have measured what it has been designed to measure. On the other hand, reliability is concerned with accuracy. The coding schedule therefore was validated via expert validity. Senior colleagues in Mass Communication vetted the coding guide. Inter coder reliability was also tested using Cohen Kappa coefficient and at the pre coding stage reliability was 0.5 and at the final coding reliability was 0.62.

3.3.7 Coding

A coding sheet and coding manual were used to direct the coding exercise. Both the definition of each variable and its coding number were provided in the coding guide. The coding sheet, on the other hand, was used to record the values of the codes on the coding guide.

3.3.8 Analysis of Content Analysis Data

Data collected was analysed descriptively and inferentially using frequencies and percentages, data was ranked based on if themes in the movie corresponded with what the undergraduate students perceive as themes that depicts romantic scenes. This represents the major objective of the study which is to check if there is a relationship between romantic scenes in Nollywood movies and campus socialisation amongst undergraduates in Kwara State.

Therefore, the next part describes survey, which is the second method of data collection in this study.

3.4 Survey

The survey was conducted to understand undergraduates' perceptions of romantic scenes in Nigerian films and how these scenes may influence their social behaviour on campus. The target population was students in University of Ilorin.

3.4.1 Population of the Study

A population is a collection of people, things, or data points that are the focus of a statistical analysis (Stat, 2020). The population for this research includes the entire undergraduates in University of Ilorin which is 50,000 (Registrar).

3.4.2 Sample Size

Bryman (2022) defines sample size as the number of respondents or participants included in a study, which is usually a subset of a larger population. For this study, a total of 397 students from the University of Ilorin were selected as the sample. This sample size meets the criteria established by Taro Yamane for appropriate sampling in social research at a 95% confidence level.

The formula is:

$n = N/ (1 + N(e^a))$

Where:

n = sample size

N = total population size

e = margin of error (usually 0.05 for a 95% confidence level)

University of Ilorin = 50,000

Total population (N) = 50,000

Using a margin of error (e) of 0.05:

$n = 50{,}000 / (1 + 50{,}000 \times (0.05)^*)$

$n = 50{,}000 / (1 + 50{,}000 \times 0.0025)$

$n = 50{,}000 / (1 + 125)$

$n = 50{,}000 / 126$

$n \approx 396.83$

n ~ 397

The calculated sample size is approximately 397 students. This means that a sample of 397 students was selected from the population of undergraduate students at University of Ilorin.

3.4.3 Sampling Technique

Stratified sampling

A stratified sampling technique was used to make sure all the different groups of University of Ilorin undergraduates were fairly represented in the study. First, the entire group of undergraduates was split into similar sections based on their faculty and year of study (Creswell, 2018). Then, within each section, we randomly picked a proportional sample of students using simple random sampling methods. This helped make sure the research tools matched the actual makeup of the student body (Etikan, Musa & Alkassim, 2016; Taherdoost, 2016). This method not only improves the accuracy of the findings but

also focuses specifically on students who regularly watch romantic scenes in Nigerian films, which directly ties into what the study aims to achieve (Ali Khan et al., 2023). This is because young people especially are easily persuaded and influenced by what they see on films/movies (Kubrak, 2020).

3.4.4 Survey Instrument

Questionnaire was used for survey data collection in this study to compliment content analysis. The questionnaire consists of six sections each of the sections providing answers to the 5 research questions.

SECTION A

This section consists of five demographic questions designed to give respondents some background information. The questions included gender, age, level of study, department and religion.

SECTION B

This section contains six questions that explored the Exposure to romantic scenes in Nigerian movie consumption among respondents. These questions focused on the frequency of movie watching, preferred movie genres, Hours spent, attractions in Nigeria movies and the specific types of Nigerian films that are most frequently consumed.

SECTION C

This section consists of three questions aimed at assessing the respondents' General opinion on romantic scenes in Nigerian movies. It examined their perceptions of how romance is portrayed in these films, aspect of romance they should focus on, and general view on romantic scenes in Nigerian movies.

SECTION D

This section was measured using a 10-point Likert scale to perceived influence of romantic scenes on students dating behaviour and social behaviour. The Respondents were asked to rate the prominence or importance of various romantic themes or scenarios, thereby determining the significance of such content in relation to their social experiences.

SECTION E

This section was measured using a 10-point Likert scale to assess the Extent to which Romantic scenes shapes student attitudes towards sex and relationships. Respondents were asked to rate the prominence or importance of various romantic themes or scenarios, thereby determining the significance of such content in relation to their social experiences.

SECTION F

In this section, respondents were asked to think about the romantic storylines in five popular Nigerian films. For each movie, they were given a list of common romantic themes like "love at first sight," "betrayal and heartbreak," or "toxic relationships" and asked to choose the one theme they felt best captured the romance in that specific film. By looking at which themes students connected with each movie, the researcher could better understand how young audiences interpret love and relationships in Nigerian cinema. These responses were then compared with the themes found through content analysis, helping to show whether audience perceptions match the way romance is actually portrayed on screen.

3.4.5 Validity and Reliability

The questionnaire was pre-tested with 39 undergraduate students (10% of the total sample size) from Obafemi Awolowo University. This pre-test assisted in identifying problems with the questions' wording, clarity, structure, readability, and estimated completion time. It is impossible to overestimate how crucial it is to conduct research using valid and trustworthy instruments. According to Rosenberg and Vicker (2009:22), validity refers to how well an instrument measures what it is designed to measure. According to Osuala (2020), validity is a complex but important research concept. Tejumaiye (2003:158) defines it as the degree to which a measuring instrument accurately reflects the variable it is designed to measure.

According to Wimmer and Dominick (2006), validity and reliability are critical when evaluating the quality of conceptual and operational definitions. Validity is concerned with the accuracy and generalisability of conclusions (Kreps, 2000), whereas reliability is concerned with measurement consistency (de Vaus, 2001). Validity can be classified as face, content, criterion, or construct (Babbie, 2010). In this study, expert validity was

determined through consultations with relevant literature, academic supervisors, and experienced colleagues.

A pilot study was used to conduct a reliability test for the two scaled items in the instrument. The result was 0.46 and 0.58 respectively.

3.4.6 Data Collection

The survey data was collected in July 2025. Two trained research assistants personally administered questionnaires. These assistants were thoroughly briefed to ensure accurate data collection, particularly regarding respondents' exposure to romantic scenes in Nigerian films and their interpretations of those scenes. To encourage participation and completion, both respondents and assistants received small incentives.

3.4.7 Data Analysis

Descriptive statistics such as frequency counts and percentage tables were used to present the data in a clear and concise manner. These statistics provided a quantitative summary of the responses, making it easier to interpret and derive conclusions.

To investigate the relationship between undergraduates' social behaviours and their exposure to romantic scenes in Nigerian films, inferential statistics such as Chi-Square and Pearson Correlation analyses were used. Further statistical procedures included ranking items from the coding sheet and analysing the audience's perception from the questionnaire. Additionally, Cronbach's alpha was utilised to evaluate the internal consistency of the scaled items, and the Cohen's Kappa test was utilized to assess inter-coder reliability during the content analysis stage.

3.5 Ethical Concerns

As a way of avoiding ethical issues, the researcher was conscious not to disclose confidential information obtained from respondents and authorities. Every aspect of this research was also approached with objectivity.

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CHAPTER FOUR

DATA PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Introduction

This chapter presents the descriptive analysis and inferential analysis of the study and the discussion of their implications.

The descriptive analyses summarises the data collected in frequency, mean and standard deviation while inferential statistics are used to check for the correspondence between romantic scenes and campus socialisation.

Specifically, the descriptive statistics presents the demographic variables of the respondents, extent of exposure to romantic scene of respondents, perceived influence of romantic scene on campus socialization, extent to which romantic scenes shape students' attitude and the prevalent themes perceived by respondents. Inferentially, item of portrayal and relationship between romantic scene and campus socialisation was analysed.

4.2 Demographic Analysis

The demographic profile in this study includes gender, age, level of study, department and religion are central to this research because this study intends to discover the influence of romantic scenes in nollywood movies and campus socialisation amongst undergraduates in Kwara State.

Table 4.2 Respondents Demographics

Demographic profile	Frequency	Percentage
Gender		
Male	172	43.3%
Female	225	56.7%
Total	**397**	**100%**
AGE		
17-20	169	42.6%
21-23	78	19.6%
24-27	52	13.1%
28-34	84	21.2%
Above 35	14	3.5%

Total	**397**	**100%**
(M= 2.23 SD= 1.29 Min=1.00 Max=2.00)		
Religion		
Christianity	280	70.5%
Islam	117	29.5%
Total	**397**	**100%**
Level of Study		
100	38	9.6%
200	50	2.6%
300	73	18.4%
400	80	20.2%
500	142	35.8%
600	14	3.5%
Total	397	**100%**
Department		
Faculty of Art	99	24.9%
Faculty of Communication	50	12.6%
Faculty of Education	3	0.8%
Faculty of Engineering and technology	84	21.2%
Faculty of Law	53	13.4%
Faculty of Physical Sciences	47	11.8%
Faculty of Social sciences	61	15.4%
Total	**397**	**100%**

Source Researcher's Fieldwork (2025)

Institution of Respondents

University of Ilorin formed 397 respondents based on Taro and Yamane Formulae sample table.

Gender of respondents

The gender distribution among respondents showed that males formed 172 (43.3%) of the total population, while females formed 225 (56.7%). This indicates a slightly higher female participation. The difference in gender representation may be attributed to the willingness of female students to engage with discussions related to romance and social relationships on campus, particularly as portrayed in Nollywood films.

Age of respondents

The age range of respondents falls between 17 and 41 years, with the average respondent being approximately 19 years old (M = 2.23, SD = 1.29). Respondents aged 17–20 years were the most frequent, forming 169 (42.6%) of the total population. Those aged 21–23 years were 78 (19.6%), while respondents aged 24–27 years were 52 (13.1%). A total of

84 respondents (21.2%) fell between 28–34 years, and only 14 respondents (3.5%) were in the age group of 35 years and above. This distribution suggests that the majority of respondents are within the traditional undergraduate age range and are likely to be actively involved in campus socialisation where romantic influences from Nollywood movies may be significant.

Level of study of respondents

The academic level of respondents ranged from 100 to 600 Level. The highest frequency came from 500 Level students who were 142 (35.8%) of the total. This was followed by 400 Level students with 80 (20.2%), 300 Level with 73 (18.4%), 200 Level with 50 (12.6%), and 100 Level with 38 (9.6%). Only 14 students (3.5%) were from 600 Level. This shows that higher-level students participated more in the study, possibly due to greater exposure to Nollywood films and better awareness of how such portrayals relate to social interactions on campus.

Faculty/Department of Respondents

Respondents were drawn from a range of faculties. The Faculty of Arts had the highest representation with 99 respondents (24.9%), followed by the Faculty of Engineering and Technology with 84 (21.2%). Other faculties include Social Sciences with 61 (15.4%), Law with 53 (13.4%), Communication with 50 (12.6%), Physical Sciences with 47 (11.8%), and Education with 3 (0.8%). This wide departmental representation enhances the generalizability of findings across various academic disciplines and offers a diverse perspective on how students from different backgrounds perceive romantic content in Nollywood films.

Religion of respondents

Religious affiliation among the respondents showed that Christianity was the most dominant with 280 students (70.5%), while 117 students (29.5%) identified as Muslims. This religious spread may influence students' interpretations of romantic portrayals in Nigerian movies, as moral and cultural values shaped by religion often play a role in how campus socialisation and relationships are experienced and perceived.

4.3 Analysis Based on Research Question

4.3.1 Research Question 1: What is the level of exposure of undergraduates in Kwara State to romantic scenes in Nollywood movies?

In this section, the results of the first objective was presented. The first objective deals with the level of exposure of undergraduates in kwara state to romantic scenes in Nollywood Movies. These level of exposure, encompass the most watched movie type, watch frequency, hours spent, preferred genre, attraction in movies, frequency of romantic scenes. Table 4.3.1 below presents the results.

Table 4.3.1 Level of Exposure of Undergraduates in Kwara State to Romantic Scenes In Nollywood Movies

Level of exposure	Frequency	Percentage
Most watched movie type		
Nigerian	252	63.5%
Foreign	99	24.9%
Both	46	11.6%
Total	**397**	**100**
How often do you watch Nigerian Movie?		
Daily	116	29.2%
2-3x a week	88	22.2%
Once a week	59	14.9%
Occasionally	50	12.6%
Rarely	84	21.2%
Total	397	**100**
(M=3.6, SD=2.3, Min= 1 day, Max= 7 days)		
Hours spent		
1-4 hours	63	15.9%
5-9 hours	72	18.1%
10-15 hours	68	17.1%
16-20 hours	58	14.6%
21-48 hours	136	34.3%
Total	**397**	**100**
(M= 2.6 SD=2.08, Min= 1 hour, Max= 10 hours)		
Preferred Genre		
Romance	242	61.0%
comedy	93	23.4%
Action	36	9.1%
Horror	26	6.5%
Total	**397**	**100**
Attraction in Movies		
Storyline	87	21.9%
Characters	155	39.0%
Romantic scenes	153	38.5%

Moral lesson	2	0.5%
Total	**397**	**100**
Frequency of Romantic Scenes		
Very frequent	221	55.7%
Frequently	93	23.4%
Occasionally	48	12.1%
Rarely	35	8.8%
Total	**397**	**100**

Source Researcher's Fieldwork (2025)

Most Watched Movie Type

Nigerian (Nollywood) movies had the highest frequency among respondents, with 252 responses, representing 63.5% of the total sample. This indicates that the majority of undergraduates in Kwara State predominantly watch Nigerian movies. Foreign movies had 99 responses (24.9%), while a smaller percentage of students, 46 (11.6%), watched both Nigerian and foreign movies equally. This shows a significant tilt toward local (Nollywood) content among undergraduates, which is important in understanding the local cultural and romantic narratives they are most exposed to.

Frequency of Movie Watching

Undergraduates reported varying patterns in how frequently they watch movies. The most frequent response was daily viewing, with 116 respondents (29.2%). This was followed by those who watch movies 2–3 times a week, which recorded 88 respondents (22.2%). A total of 84 respondents (21.2%) stated that they rarely watched movies, while 59 (14.9%) watch once a week and 50 (12.6%) do so occasionally. The mean score for frequency of watching was 2.74, indicating that students generally watch movies more than once a week. This reflects a high rate of movie consumption among undergraduates in Kwara State.

Hours Spent Watching Movies Weekly

Respondents were asked how many hours they spend watching movies per week. The highest frequency was recorded for those who watch between 21–48 hours per week, with 136 respondents (34.3%). This was followed by 72 (18.1%) who spend 5–9 hours, and 68 (17.1%) who spend 10–15 hours watching movies weekly. Meanwhile, 63 respondents (15.9%) reported spending 1–4 hours, and 58 (14.6%) spend 15–20 hours weekly. The mean score was 3.33, indicating an average of 10–15 hours spent weekly on movie

content. The mode was 5.00, which aligns with the highest range (21–48 hours), indicating that a significantly Hours Spent Watching Movies Weekly.

Preferred Movie Genre

Romance emerged as the most preferred movie genre among the undergraduates surveyed. A total of 242 respondents (61.0%) indicated that they preferred romantic movies. This was followed by 93 respondents (23.4%) who preferred comedy, 36 (9.1%) who preferred action, and 26 (6.5%) who chose horror as their most watched genre. The mean score of 1.61 and mode of 1.00 support the high preference for romance. This suggests that romantic content is not only frequently encountered but also deliberately chosen by most students.

Attraction in Movies

Participants were asked to identify the most attractive feature that draws them to movies. Characters topped the list with 155 responses (39.0%), closely followed by romantic scenes, which recorded 153 responses (38.5%). Storyline was selected by 87 respondents (21.9%), while only 2 respondents (0.5%) indicated moral lessons as their attraction. The mean score was 2.18, and the mode was 2.00, showing that students are highly drawn to emotional and relational elements such as characters and romantic portrayals.

Frequency of Romantic Scenes in Movies

Students' perception of how frequently romantic scenes appear in movies was also assessed. The highest frequency was "Very Frequently," selected by 221 respondents (55.7%). This was followed by "Frequently" with 93 respondents (23.4%), "Occasionally" with 48 (12.1%), and "Rarely" with 35 (8.8%). The mean score of 1.74 and mode of 1.00 confirm that the dominant view among students is that romantic scenes are a regular and highly present feature in the movies they watch.

4.3.1.1 Summary of Findings

Based on the analysis above, the findings reveal that Nigerian movies (Nollywood) are the most watched movie type among undergraduates in Kwara State, with 63.5% of respondents indicating this preference. On average, students watch movies more than once a week, with many watching daily and spending between 10–48 hours per week on movies.

Romantic movies are the most preferred genre (61%), and romantic scenes are a major attraction, second only to characters. Furthermore, students perceive romantic scenes as very frequent, with over half the sample confirming that they encounter them regularly in their movie consumption. These results establish that undergraduates in Kwara State are highly exposed to romantic content in Nigerian movies, both by choice and frequency. This corroborates what Abubakar, Kareem, Abdulgaffar, & Mustapha (2020) says that undergraduates in are highly exposed to romantic content in Nollywood movies.

4.3.2 Research Question 2: How do undergraduates in Kwara State perceive the influence of romantic scenes in Nollywood movies on their social behaviour?

Table 4.3.2: Perceived Influence of Romantic Scenes on Students Dating Behaviour And Social Behaviour

Perceived influence of romantic scenes	Frequency	Percentage
Romantic scenes in Nollywood movies have influenced how I approach romantic relationship		
Strongly agree	280	70.5%
Agree	99	24.9%
Disagree	1	0.3%
Strongly Disagree	17	4.3%
Total	**397**	**100**
I often compare my dating experiences with what I see in Nollywood movies		
Strongly agree	83	20.9%
Agree	99	24.9%
Disagree	115	29.0%
Strongly Disagree	100	25.2%
Total	**397**	**100**
Nollywood romantic scenes have shaped my expectations in a romantic partner		
Strongly agree	166	41.8%
Agree	50	12.60%

45

Disagree	114	28.7%
Strongly Disagree	67	16.9%
Total	**397**	**100**

Watching romantic scene makes me more open to dating and relationships

Strongly agree	133	33.5%
Agree	99	24.9%
Disagree	66	16.6%
Strongly Disagree	99	24.9%
Total	**397**	**100**

I try to imitate romantic behaviours I see in Nollywood movies in my real-life relationships

Strongly agree	50	12.6%
Agree	198	49.9%
Disagree	115	29.0%
Strongly Disagree	34	8.6%
Total	**397**	**100**

Nollywood movies have made me more emotionally expressive in my relationships.

Strongly agree	263	66.2%
Agree	67	16.9%
Disagree	35	8.8%
Strongly Disagree	32	8.1%
Total	397	100

The romantic portrayals in Nollywood movies have affected how I communicate with people I'm attracted to.

Strongly agree	117	29.5%
Agree	230	57.9%
Disagree	50	12.6%
Strongly Disagree	0	0
Total	**397**	**100**

I believe Nollywood romantic scenes present a realistic picture of dating and love.

Strongly agree	134	33.8%
Agree	32	8.1%
Disagree	132	33.2%
Strongly Disagree	99	24.9%
Total	**397**	**100**

My views on intimacy and affection have been influenced by what I watch in Nollywood romantic scenes.

Strongly agree	83	20.9%
Agree	116	29.9%
Disagree	100	25.2%

Strongly Disagree	98	24%
Total	**397**	**100%**
I believe romantic scenes in Nollywood movies affect how most students behave in their relationships.		
Strongly agree	166	41.8%
Agree	52	13.1%
Disagree	32	8.1%
Strongly Disagree	147	37.0%
Total	**397**	**100**

Source Researcher's Fieldwork (2025)

Note: 2 is the cut-off between strongly agree, and strongly disagree on this table. M=Mean, SD; Standard Deviation, 1; Agree, 2; Strongly Agree, 3; Disagree and 4; Strongly Disagree

The findings show that romantic scenes in Nollywood movies play a significant role in shaping how undergraduates perceive and approach relationships. A strong majority of respondents (70.5%) strongly agreed that these scenes have influenced how they handle romantic relationships, with another 24.9% agreeing. Only a small number (4.6%) disagreed or strongly disagreed, indicating that the influence is widely acknowledged.

However, when it comes to comparing their own dating experiences with what they watch in films, the opinions are more mixed. Nearly half of the respondents (45.8%) admitted that they often compare their relationships to what they see on screen, while 54.2% disagreed suggesting that while Nollywood influences their expectations, not everyone holds movies as a direct standard for real life.

Expectations in a romantic partner appear to be especially shaped by media. About 54.4% of respondents acknowledged that Nollywood romantic portrayals have shaped what they look for in a partner, while 45.6% disagreed. This balance highlights the movies' impact on ideals of love, personality traits, and partner roles.

In terms of emotional openness and willingness to date, 58.4% of respondents said watching romantic scenes made them more open to relationships, while 41.5% did not share that sentiment. Similarly, 62.5% admitted to imitating behaviours they see in Nollywood films suggesting that media not only influences thoughts but also actions in real-life relationships.

Interestingly, a large portion of students (83.1%) said that Nollywood movies have made them more emotionally expressive, with only 16.9% disagreeing. Also, 87.4% agreed that romantic portrayals affect how they communicate with people they are attracted to, indicating strong emotional and behavioural influence from the content they consume.

On the question of realism, however, students were divided. While 41.9% believed Nollywood provides a realistic view of love and dating, a significant 58.1% disagreed implying that many students are critical of how love is glamorized or idealized in these films.

Views on intimacy and affection were also influenced by film exposure. About half of the respondents (50.8%) admitted that Nollywood shaped how they think about physical and emotional closeness, while 49.2% disagreed again highlighting the tension between media influence and personal boundaries.

Finally, when asked if Nollywood romantic portrayals affect how most students behave in relationships, 54.9% agreed while 45.1% disagreed. This suggests that while students recognize personal influence, they are divided on whether it broadly shapes the behaviour of their peers.

Overall, these findings reveal that Nollywood romantic scenes do not just entertain they actively shape how young people form emotional connections, build expectations, and engage in romantic behaviour, even while students maintain a level of personal judgment and media awareness.

The data reveals that a majority of undergraduates at the University of Ilorin believe that romantic scenes in Nollywood movies significantly influence their approach to relationships, with 70.5% strongly agreeing and a mean score of 1.38. Emotional expression is also notably shaped by these scenes, as 66.2% strongly agreed that such portrayals influence how they express emotions (mean = 1.58). Similarly, 87.4% agreed that these movies affect how they communicate in relationships, supported by a strong average (mean = 1.83).

However, students were less convinced about the realism of Nollywood portrayals. A large portion either disagreed or strongly disagreed that the movies reflect real-life romantic experiences, with a higher mean of 2.58. Expectations shaped by these scenes drew mixed opinions; while 41.8% strongly agreed they were influenced, 45.6% either disagreed or strongly disagreed (mean = 2.21). A similar pattern was seen in whether movies made students more open to dating (mean = 2.33), and whether they imitated behaviours (mean = 2.33), indicating only moderate influence. However, while Nollywood romantic content strongly influences emotional expression and relationship communication, many students remain skeptical about how realistic these portrayals are or whether they fully translate into their real-life expectations and dating behaviour. This corroborates what Omolade (2022) found that many Nigerian undergraduates model their relationship behaviours after what they see in movies, sometimes leading to unrealistic expectations about love and partnerships. Abubakar et al. (2020), contends that exposure to romantic films through digital platforms does in fact in a way influences human behaviour including those of undergraduates' attitudes toward romantic relationships with the real world.

4.3.3 Research Question 3: What are the item of portrayal used in depicting romantic scenes in Nollywood movies?

Table 4.3.3ª Item of portrayal used in depicting romantic scenes in Nollywood movies

	ROMANTIC INTERACTION						
	VERBALROMANTICACTS	NONVERBAL	SYMBOLICGESTURE	ACTOFSERVICE	FILRTATAION	FUTURE TALK	Total
LIVING IN BONDAGE	0	1	1	1	1	1	5
AMINA	1	1	0	1	0	1	4
ANIKULAPO	1	0	0	1	1	1	4
BREATHE OF LIFE	0	1	1	1	0	1	4
SEVEN DOORS	1	2	2	0	1	0	6
Total	**3**	**5**	**4**	**4**	**3**	**4**	**23**

χ^2 = 10.47, df=20, p = 0.959
Source Researchers field work (2025)

A Chi-Square test was conducted to examine the items of portrayal and romantic interaction in the selected Nollywood films. The result showed no statistically significant

association between the variables, χ^2(20, N = 23) = 10.47, df=20, p = .959. This suggests that the distribution of romantic interactions across the observed categories did not differ significantly from what would be expected by chance.

Table 4.3.3^b Item of portrayal used in depicting romantic scenes in Nollywood movies

	TRADITION ALMALERO LE	GENDERROLE TRADITIONA LFEMALERO LE	PROGRESSI VEMALERO LE	PROGRESSIV EFEMALERO LE	GENDERRO LECONFLIC T	T ot al
LIVIN G IN BOND AGE	2	1	0	1	1	5
AMIN A	0	0	2	1	1	4
ANIK ULAP O	1	0	1	1	1	4
BREA THE OF LIFE	1	0	3	0	0	4
SEVE N DOO RS	1	0	0	3	2	6
Total	5	1	6	6	5	23

χ^2 = 16.48, df=16, p = 0.420
Source Researchers field work (2025).

A Chi-Square test was conducted to examine the items of portrayal and Gender role in the selected Nollywood films. The analysis revealed no statistically significant association, χ^2(16, N = 23) = 16.48, p = .420. This indicates that the observed distribution did not significantly differ from what would be expected by chance.

Table 4.3.3ᶜ Item of portrayal used in depicting romantic scenes in Nollywood movies

| Items of portrayal | | | RELATIONSHIP DYNAMIC | | | TOTAL |
	POWER&CONTROL	SUBMISSION&OBEDIENCE	EQUALITY &RESPECT	EMOTIONALDEPENDENCY	CONFLICTRESOLUTION	
LIVING IN BONDAGE	2	0	1	1	1	5
AMINA	0	0	3	0	1	4
ANIKULAPO	2	0	0	1	1	4
BREATHE OF LIFE	0	1	2	0	1	4
SEVEN DOORS	1	0	2	1	2	6
Total	5	1	8	3	6	23

χ²= 14.56, df=16, p =0.557
Source Researcher's Fieldwork (2025)

A Chi-Square test was conducted to examine the items of portrayal and relationship dynamic in the selected Nollywood films. The results showed no statistically significant relationship, $\chi^2(16, N = 23) = 14.56, p = .557$. This suggests that the distribution of responses occurred by chance and there is no meaningful pattern in the data for the variables tested.

Table 4.3.3ᵈ Item of portrayal used in depicting romantic scenes in Nollywood movies

| | | | EMOTIONALRESPONSES | | | | |
	LOVE	PASSION	JEALOUSY	CONFLICT	SADNESS AND HEARTBREAK	RECONCILIATION	Total
LIVING IN BONDAGE	1	1	1	0	1	1	5
AMINA	0	0	0	2	1	1	4
ANIKULAPO	1	0	0	2	0	1	4
BREATHE OF LIFE	1	0	0	1	1	1	4
SEVEN DOORS	3	1	0	1	1	0	6
Total	6	2	1	6	4	4	23

χ² = 13.96, df=20, p = .833
Source Researcher's Fieldwork (2025)

A Chi-Square test was conducted to examine the items of portrayal and emotional responses in the selected Nollywood films. The result was not statistically significant,

χ^2(20, N = 23) = 13.96, p =.833, indicating no meaningful relationship between the variables under investigation.

Table 4.3.3[e] Item of portrayal used in depicting romantic scenes in Nollwood movies

	CULTURAL REPRESENTATION						
	FAMILY INVOLVEMENT	MARRIAGE PRESSURE	SOCIAL CLASS EXPECTATION	RELIGION AND MORALITY	CULTURAL GENDER NORMS	TRADITION VS. MODERNITY	Total
LIVING IN BONDAGE	0	0	2	2	0	1	5
AMINA	1	0	0	0	1	2	4
ANIKULAPO	0	0	1	0	1	2	4
BREATHE OF LIFE	1	0	0	1	1	1	4
SEVEN DOORS	1	1	2	1	0	1	6
Total	3	1	5	4	3	7	23

χ^2 = 15.19, df=20, p = .766
Source Researcher's Fieldwork (2025)
A chi-square test of independence was conducted to examine the association between the variables. The results revealed no statistically significant relationship between the variables, **χ^2(20) = 15.19, p = .766**. This indicates that the observed distribution did not significantly differ from what would be expected by chance.

Summary of the findings:

The findings consistently revealed no statistically significant differences across these themes. For romantic interaction, the analysis showed no meaningful variation, χ^2(20) = 10.47, p = .959. Similarly, the depiction of gender roles also showed no significant pattern, χ^2(20) = 15.19, p = .766. When examining relationship dynamics, the result was again not statistically significant, χ^2(16) = 16.48, p = .420. Emotional responses followed the same trend with χ^2(16) = 14.56, p = .557, and cultural representation showed no strong variation either, χ^2(20) = 13.96, p = .833.

Overall, these results suggest that Nollywood movies tend to portray these romantic and social themes in fairly consistent ways, without major differences from one film to another.

This aligns with what Osakpolor (2021) found that recurring romantic and gender-based themes in Isoken and King of Boys followed similar emotional and narrative trajectories, showing little variation between films. Ibbi (2018) also emphasized that Nollywood consistently portrays women and relationships within predictable social frames, with minimal deviation from film to film.

4.3.4 Research Question 4: To what extent do romantic portrayals in Nollywood movies shape students attitudes towards sex and relationships? `

Table 4.3.4 Attitude towards sex and relationships

Attitude towards sex and relationships	Frequency	Percentage
I believe romantic scenes in movies normalize sexual activity among young people.		
Strongly agree	363	91.4%
Agree	18	4.5%
Disagree	16	4.0%
Strongly Disagree	0	0
Total	397	100%
Romantic scenes in Nollywood movies have influenced my views on sexual relationships.		
Strongly agree	85	21.4%
Agree	295	74.3%
Disagree	17	4.3%
Strongly Disagree	0	0
Total	397	100%
Nollywood movies have shaped my understanding of what is acceptable in a romantic relationship.		
Strongly agree	233	58.7%
Agree	116	29.2%
Disagree	32	8.1%
Strongly Disagree	16	4.0%
Total	397	100%
Watching romantic scenes has made me more curious about sex and intimacy.		
Strongly agree	200	50.4%
Agree	132	33.2%
Disagree	16	4.0%
Strongly Disagree	49	12.3%
Total	397	100%
I believe romantic scenes in Nollywood movies encourage casual relationships among students.		
Strongly agree	117	29.5%

Agree	165	41.6%
Disagree	82	20.7%
Strongly Disagree	33	8.3%
Total	397	100%

My attitude toward premarital sex has been affected by romantic content in Nollywood films.

Strongly agree	101	25.4%
Agree	215	54.2%
Disagree	32	8.1%
Strongly Disagree	49	12.3%
Total	397	100%

Romantic portrayals in Nollywood movies promote unrealistic expectations in relationships.

Strongly agree	101	25.4%
Agree	147	37.0%
Disagree	100	25.2%
Strongly Disagree	49	12.3%
Total	397	100%

I have become more open-minded about sex and relationships due to Nollywood movies.

Strongly agree	171	43.1%
Agree	135	34.0%
Disagree	59	14.9%
Strongly Disagree	32	8.1%
Total	397	100%

The way love and sex are portrayed in Nollywood movies has influenced how I value romantic commitment.

Strongly agree	64	16.1%
Agree	181	45.6%
Disagree	76	19.1%
Strongly Disagree	76	19.1%
Total	397	100%

Nollywood romantic scenes have helped shape what I consider to be a "normal" relationship.

Strongly agree	27	6.8%
Agree	290	73.0%
Disagree	80	20.2%
Strongly Disagree	0	0
Total	397	100%

Source Researcher's Fieldwork (2025)

Note: 2 is the cut-off between strongly agree, and strongly disagree on this table.

M=Mean, SD; Standard Deviation, 1; Agree, 2; Strongly Agree, 3; Disagree and 4; Strongly Disagree

The results reveal that a large majority of undergraduates from University of Ilorin hold strong views on sex and romantic relationships, many of which align with more liberal

and progressive attitudes, especially under the influence of Nollywood romantic portrayals.

For instance, an overwhelming 91.4% of respondents strongly agreed that romantic scenes in movies normalize sexual activity among young people, while only 4.0% disagreed. Similarly, when asked if Nollywood romantic scenes influence their views on sexual relationships, 95.7% either strongly agreed or agreed, with just a small fraction (4.3%) disagreeing highlighting the powerful impact of media on shaping personal beliefs.

Moreover, when it comes to understanding acceptable behaviour in relationships, 87.9% of students agreed that their views had been shaped by what they see in Nollywood films. Only 12.1% disagreed, suggesting that most undergraduates are internalizing these portrayals as norms.

Curiosity about sex also appears to be highly influenced by media exposure. A total of 83.6% admitted that watching romantic scenes increased their curiosity about sex and intimacy, while 16.3% either disagreed or strongly disagreed. This indicates that Nollywood content is not just passive entertainment but can evoke personal questioning and interest in intimate matters.

Regarding attitudes toward casual relationships, 71.1% of students believed that Nollywood movies encourage casual romantic involvement, while 28.9% disagreed with this idea. This reflects a growing perception that romance in Nigerian media often downplays long-term commitment in favor of more temporary or spontaneous connections.

Views on premarital sex were similarly revealing. A combined 79.6% of respondents indicated that romantic content in Nollywood influenced their acceptance of premarital sex, whereas 20.4% rejected this notion. In parallel, 77.1% of students reported becoming more open-minded about sex and relationships because of media portrayals, while 22.9% retained more conservative perspectives.

Interestingly, while 79.8% of respondents said they value commitment in relationships, only 61.7% agreed with Nollywood's depiction of what defines a "normal" relationship. A significant 38.3% disagreed or strongly disagreed, suggesting that while students may appreciate romance and loyalty, they are still critical of how these are framed in the media.

Overall, the findings demonstrate that romantic portrayals in Nollywood movies have a substantial influence on students' attitudes toward sex, intimacy, and relationship

expectations often pushing boundaries, encouraging curiosity, and reshaping cultural definitions of what romantic engagement looks like among undergraduates.

The data reveals that most respondents strongly agree that Nollywood romantic scenes normalize sex and shape their views on sexual relationships. Many students believe these portrayals reflect acceptable behaviour, spark curiosity about sex, and promote casual and premarital relationships. A significant number also admitted becoming more open-minded about sex due to Nollywood films.

Despite this, a majority still value commitment in relationships, and opinions were divided on whether Nollywood defines what a "normal relationship" should be.

Overall, the findings suggest that while Nollywood movies influence students' sexual attitudes and curiosity, traditional values like commitment still hold importance for many. This corroborate with Onyenankeya et al. (2019) reported that Nollywood's influence on youth sexual ideation exists, but it is moderated by religious, cultural, and familial expectations that continue to shape students' relationship choices.

4.3.5 Research Question 5: How does item of portrayal in Nollywood movies influence undergraduates' dating behaviour?

Table 4.3.5ª Attitude Towards Sex and Relationships

Attitude Towards Sex and Relationships	r	N	P
	-0.265	23	0.222
	-0.265	23	0.222

Source Researcher's Fieldwork (2025)

Interpretation and findings discussion:

To determine the relationship between exposure to romantic scenes in Nollywood movies and undergraduates' dating behaviour, a Pearson correlation analysis was conducted using content analysis data from 23 coded movie segments. The result showed a negative correlation between the two variables ($r = -0.265$, $N = 23$, $p = 0.222$). This indicates

a weak inverse relationship, suggesting that as romantic portrayals in Nollywood movies increase, their influence on undergraduates' dating behaviour slightly decreases. However, this relationship was not statistically significant, as the p-value was greater than .05. This means that while romantic scenes are present and varied in Nollywood films, they may not strongly or directly influence how undergraduates behave in their dating lives at least based on the scenes coded and analysed in this study. This aligns with what Onyenankeya et al. (2019), and Ahumibe & Osita-Njoku (2024) found in their respective studies.

Onyenankeya et al. (2019) emphasized that media content, while emotionally engaging, does not automatically translate to behavioural imitation among university students, especially when traditional values and religious influences are strong.

Ahumibe and Osita-Njoku (2024) also concluded that although undergraduates consume romantic content in Nollywood films, the actual influence on their dating behaviours is moderated by personal beliefs, peer expectations, and moral upbringing.

To explore this further, this was also ranked in the table 4.3.5b

Table 4.3.5^b showing the ranking of the most prevalent themes in the movie.

THEMES	Respondents					Romantic Scenes				
	Breaking Free	Amina	Anikulapo	Breath of life	Seven Doors	Breaking Free	Amina	Anikulapo	Breath of life	Seven Doors
Love at first sight	175(1)	131(2)	34(4)	170(1)	51(4)	6	5	7	1	10
Betrayal and heartbreak	68(3)	143(1)	195(1)	43(3)	94(2)	1	2	5	2	5
Extravagant gestures	59(4)	1(8)	108(2)	24(5)	12(6)	2	7	6	5	3
Unrealistic relationship expectations	94(2)	0(9)	12(5)	39(4)	6(9)	7	3	1	3	4
Toxic relationships	1(5)	32(3)	0(7)	52(2)	13(5)	8	8	10	4	6
True love conquers all	0(6)	31(4)	0(8)	7(9)	59(3)	9	9	4	6	7
Family oriented	0(6)	29(5)	47(3)	23(6)	1(10)	10	6	8	7	9

love stories										
Love triangles	0(6)	0(10)	1(6)	22(7)	8(8)	3	4	2	10	9
Campus romance	0(6)	15(6)	0(9)	2(10)	11(7)	4	10	9	9	2
Social Class and romantic relationship	0(6)	15(7)	0(10)	15(8)	142(1)	5	1	3	8	1
Total	397	397	397	397	397					

* R= Rank (1- high, 10– low)

Source Researchers field work (2025)

4.6 Discussion of Findings

This general objective of this study is to examine the relationship between romantic scenes in Nollywood movies and campus socialisation among undergraduates in Kwara State. The result of the findings reveal that undergraduate in University of Ilorin has high level of exposure to romantic scenes in Nigerian movies, with students frequently watching Nollywood films especially romance-themed genres. Romantic scenes are perceived to be very common, and students are attracted to characters and emotional relationships depicted in films.

The findings further reveal that romantic portrayals influence how students express emotions, approach relationships, and communicate with partners. However, many do not consider Nollywood's depiction of love and dating to be fully realistic. Content analysis of selected films showed that romantic scenes often include non-verbal expressions, symbolic gestures, traditional and progressive gender roles, and culturally relevant themes like family involvement and social class.

The study also found that romantic scenes shape students' attitudes toward sex and intimacy normalizing sexual behaviour and increasing openness to dating and emotional vulnerability. Despite this, traditional values such as commitment still remain important to many students. However, statistical analysis showed no strong or significant correlation between romantic content and actual dating behaviour, suggesting that other social and personal factors have a stronger influence on students' real-life relationships.

Overall, Nollywood romantic content plays a notable role in shaping perceptions, attitudes, and emotional expression among undergraduates, though its direct influence on dating behaviour is limited. This aligns with what Aiyelabegan (2024), Onyenankeya et

al. (2019), Ahumibe and Osita-Njoku (2024), Osakpolor (2021), and Aromona (2016) found in their respective studies.

Aiyelabegan (2024) found that while female undergraduates in Kwara State are exposed to romantic scenes that influence their emotional expectations and ideas about love, these portrayals rarely translate into actual changes in their dating behaviour. Onyenankeya et al. (2019) emphasized that Nollywood content often shapes how students perceive relationships and express emotions, but cultural and familial factors still serve as strong behavioural anchors. Similarly, Ahumibe and Osita-Njoku (2024) observed that while Nollywood romantic narratives affect emotional interpretation and attitudes toward intimacy, traditional values continue to guide students' choices in real-life relationships. Osakpolor (2021) analysed films like Isoken and King of Boys and concluded that recurring romantic tropes influence emotional perceptions, but viewers differentiate between fictional narratives and real-life behaviour. Finally, Aromona (2016) noted through a five-year content analysis that Nollywood consistently presents certain romantic expectations and gender roles, which shape young adults' attitudes but not necessarily their behaviours toward dating and commitment.

4.7 Chapter Summary

This chapter presents the researcher's findings and answers to the research questions on the influence of romantic scenes in Nollywood movies on campus socialisation among undergraduates in Kwara State.

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CHAPTER FIVE
SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter presents a summary of the research findings, draws conclusions based on the research objectives and questions, and offers recommendations based on the study results. It also outlines the limitations of the research and provides suggestions for future studies.

5.2 Summary of the Study

This research was conducted to examine the influence of romantic scenes in Nigerian movies (Nollywood) on the campus socialisation of undergraduates in Kwara State, with emphasis on students in University of Ilorin. Based on the following objectives;

Objectives of the Study

1. To examine the level of exposure of undergraduates in Kwara State to romantic scenes in Nollywood movies.
2. To determine the perceived influence of romantic scenes on student dating and social behaviour.
3. To determine the item of portrayals used in depicting romantic scenes in Nollywood movies.
4. To determine whether romantic portrayal shapes student attitude towards sex and relationship.
5. To investigate how item of portrayal in Nollywood movies influence undergraduates dating behaviour.

Level of Exposure

Most respondents reported watching Nollywood films regularly. This frequent engagement makes romantic scenes a regular feature in their media consumption. The widespread exposure suggests that Nollywood movies serve as a constant source of romantic messaging, which undergraduates absorb either consciously or subconsciously.

The high level of exposure observed in this study implies a strong potential for Nollywood films to influence students' beliefs and behaviours concerning romance and relationships.

Influence of Romantic Scenes in Nollywood Movies on Their Dating and Social Behaviour

Respondents perceived that romantic portrayals in Nollywood movies influence their dating decisions, social interactions, and expectations from relationships. Thus, Nollywood movies act as social models from which students derive cues for romantic conduct and interaction, often without critical evaluation.

Item of portrayal used in depicting romantic scenes in Nollywood movies?

Through content analysis of five selected AMVCA award Nollywood movies (Breaking Free, Amina, Anikulapo, Breath of Life, and Seven doors), the study discovered recurring patterns of romantic themes. These included "betrayal and heartbreak," "true love conquers all," "love at first sight," "unrealistic relationship expectations," "toxic relationships," and "social class tensions." The patterns of coverage observed indicate that Nollywood functions not just as entertainment, but also as a cultural narrative that reflects and shapes societal perceptions about love, gender roles, and emotional connections.

Romantic Portrayals in Nollywood movies and Students' Attitudes Towards Sex and Relationships

Respondents indicated that romantic scenes in Nollywood movies affect their thoughts about sex, intimacy, and love.This confirms the influence of media on sexual socialisation.

Correspondence Between Item of portrayal in Nollywood Movies on Undergraduates Dating Behaviour

Findings indicates a weak inverse relationship, suggesting that as romantic portrayals in Nollywood movies increase, their influence on undergraduates' dating behaviour slightly decreases. However, this relationship was not statistically significant, as the p-value was greater than .05. This means that while romantic scenes are present and varied in

Nollywood films, they may not strongly or directly influence how undergraduates behave in their dating lives at least based on the scenes coded and analysed in this study.

5.3 Conclusion

This study concludes that romantic scenes in Nollywood movies significantly influence the romantic and social behaviours of undergraduates in Kwara State. Students are frequently exposed to such scenes, which often shape their perceptions, dating habits, and emotional expectations. The content of these movies reflects consistent romantic patterns some reinforcing positive values, others perpetuating unrealistic ideals.

While campus socialisation moderates the influence of these films, the impact remains substantial due to the accessibility and frequency of Nollywood content consumption. As such, romantic portrayals in films should be recognized as a powerful cultural force that can shape youth identity, behaviour, and relationships.

5.3 Recommendations

Practically, Universities should incorporate media literacy programs to help students critically analyse romantic portrayals in films and distinguish fiction from reality.

Policywise, Nollywood filmmakers should be encouraged to promote balanced and realistic depictions of relationships to avoid misinforming young audiences. Regulatory bodies like the National Film and Video Censors Board (NFVCB) should ensure that romantic and sexual content is rated appropriately and does not promote harmful stereotypes.

5.4   Limitations of the Study

Despite the best efforts of the researcher, this study has several limitations firstly, the study was limited to selected undergraduates in Kwara State, which may affect the generalisability of the findings. In addition, only five Nollywood movies were analysed, which may not fully represent the entire spectrum of romantic portrayals in Nigerian cinema. Lastly, the self-report nature of the questionnaire may be subject to bias or social desirability in responses.

5.5 Suggestions for Further Studies

Future research can explore how romantic scenes influence students' mental health and emotional resilience.

Comparative studies could be conducted across states or countries to evaluate cultural variations in media influence.

Qualitative approaches such as focus group discussions or interviews could deepen understanding of the psychological impact of film portrayals.

Expand content analysis to include more Nollywood films across genres (comedy, drama, tragedy, romance) to identify thematic differences.

Investigate the role of religion and ethnicity in moderating the influence of romantic scenes among undergraduates.

Explore how male and female students interpret romantic scenes differently, using focus group discussions for richer qualitative data.

Study how social media platforms like TikTok and Instagram, which also promote romantic ideals, interact with Nollywood's influence on students' dating behaviour.

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