

Simple Images, Violent Truths: Rape and Poverty in Big Daddy.

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The harsh reality is that if you are a woman or a girl in Nigeria who has suffered the terrible experience of being raped, your suffering is likely to be met with intimidation by the police, indifference from the state and the knowledge that the perpetrator is unlikely to ever face the justice.

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Introduction

There are several political, economic and religious problems plaguing the Nigerian nation. These problems seem to take centre stage in national discourse due to the fact that they are more visible and collective. However, such other issues that are vital to the human condition are pushed to the background as inconsequential. One of such problems termed as inconsequential is rape. While it must be stated from the outset that rape is not peculiar to Nigeria as countries like South Africa and Kenya according to a CNN report have the highest rape cases in the continent, it must be emphasised that certain conditions that account for this heinous act are too numerous in the country and, therefore, it seems unlikely that the people and the government would ever see rape as a serious issue that could affect the social, economic and political spheres in a very drastic way. This insensitivity on the part of the populace, accounts for the recent rape of a seventy year old woman by some young boys in one of the states in the eastern parts of Nigeria. Once again, as in other instances, the rape of this vulnerable member of the society only took the front burner in the news for a few days without any significant attempt by law enforcement agents to bring the culprits to justice. It is also interesting to note that rather than address the issue scientifically by attending to the victim medically, a lot of people prefer to adduce reasons for the act in the first place. To them, the major reason for young men to rape a vulnerable old woman is the quest for wealth. What this portends is that a vast majority of the people believe that the rape of the old woman was one of the conditions prescribed for the boys to get rich by an unidentified herbalist. Therefore, the rape is a “ritual rape”. It is, therefore, essential to observe the link between rape and poverty in a country like Nigeria where the majority of the people live below the poverty level.

Several literary and creative artists have projected the sad economic and social conditions of the country in their works. However, in recent times, the medium of film has become one of the most popular sites for the interrogation of the myriad of problems bedevilling the country. As Gbemisola Adeoti (2012) rightly observed:

The choice of the film medium as a critical platform for dissecting the public sphere is deliberate. Film projects and inspires us to achieve an understanding of the human condition across the globe. It is a vital agent of political socialisation.

He goes further to say that,

Riding on the crest of technological revolution in the Western and Asian worlds, film has grown in leaps and bounds, thus, posing a huge challenge to other cultural expressions like the folk narrative, printed literary text, stage performances, radio and television drama series.

It is very interesting to know that while films and movies are produced in almost all the countries of the world, Nigeria is the highest producer of movies in Africa. This is attested to by the ranking of Nollywood by UNESCO in their 2005 survey report, as the second largest movie producing nation in the world. Perhaps, in this regard, it is important to state that the diversity of the country’s culture and language finds ample expression in the diversity of the types of movies being produced for while Nollywood- the nation’s film industry and one derived from the American ‘Hollywood’ and Indian ‘Bollywood’, respectively- is the umbrella name for any movie produced in Nigeria, ethnic and sub-ethnic groups produce movies in their local languages drawing, significantly, from their specific cultural lore. Alamu (2010: ix) underscores this point succinctly;

...films produced in Nigeria are not categorised according to their various genres or sub-genres, but according to the ethnic groups that produce them. For instance instead of hearing about action film, horror movie, comedy, thriller etc, what we hear is Yoruba film, Hausa film, Igbo film etc, a classification made along ethnic divide.

While Alamu’s observation is true to some extent, it is apt to point out that there is an attempt at genre classification which is not fashioned after western models such as “epic”, “comedy” to mention just a few just as

he also admitted later in his work cited above when he classified some Yoruba film as 'comic', 'folkloric', 'historical', 'religious', 'love', 'crime', and 'horror' (see Alamu op. Cit 52-60). While this classification may not follow that established by western films, we note that the unifying factor, however, for all Nigerian films is that they all project and dissect the problems peculiar to the country. So, whether the film is produced in English, Yoruba, Hausa, Igbo or Efik, one notices that the themes are derived from, and centre on the Nigerian society.

We must also note that while most of these movies are commercial films, a few producers are turning to making non-commercial films directed at advocating change in the polity. These "ideological" film producers are directing their attention at producing short films rather than the conventional and more popular feature film to achieve their didactic aim. For these crop of filmmakers, the short film becomes more effective both for economic and political reasons as producing a short film is, definitely, cheaper than producing a full length film and the short film also passes its message more quickly and pungently.

But, why are more and more artists getting attracted to the movie genre to comment on social issues? What does the movie have as an advantage over other forms such as the stage, radio or, to a lesser extent, television? A foremost film critic Robert Kolker (2006) argues that.

There is a common cliché that says pictures don't lie. It's part of that greater cliché that says seeing is believing. Somehow, a thing seen directly- or through a visual representation like a painting, a photograph, or a film- brings us closer to some actual reality... seeing a thing seems to bring us something very close to the thing itself- to "reality". Things that are seen appear to be and even feel as if they are unmediated... Nothing stands in their way. They are true.

The above aptly captures the power of the movie image as a medium of expression and projection of reality. The film is a cross-cultural phenomenon; its impact can be felt across time and space. Hence, a film lover can watch the same film again and again and be stirred to the same emotional state or feel new sensations in some hitherto unnoticed action or shot. Films tell stories through images in a way that no other form can; because it is not limited as other forms such as stage drama. It is also not ephemeral like stage plays or frozen like a novel. These and some other reasons account for the choice of film as a transmitter of reality and by so doing, it projects truth almost violently and such violently absorbed truths remain engrained in the consciousness of the audience for a long time. One of such bitter experiences, rape, is the focus of a 2011 short film, *Big Daddy* directed and produced by Chris Ihidero. *Big Daddy* is Ihidero's first attempt at directing.

The Yoruba Culture

As mentioned earlier, rape or sexual abuse, especially in Nigeria, in most cases, finds ample and fertile ground in poverty. The level of poverty in Nigeria is amazing despite the huge human and material resources available for development. The neglect of the common man by the wealthy few and governments at all levels, therefore, gives room for a few well-to-do individuals to take advantage of the teeming less-privileged in the society. But before we go on to analyse the film, *Big Daddy*, against the backdrop of poverty and rape, it is apposite to understand the culture in which the film is set especially in relation to the oppressed female gender in the society and world of the film. By doing this, we shall be more informed in understanding how the victim and her parents are manipulated using certain basic cultural values and expectations such as age, achievement and the definition of family.

Among the Yoruba, the setting of the film, two major concepts underlie inter-personal and group relations namely "Ajobi" (ties of blood) and Ajogbe (ties of co-existence). Like it is in most cultures, the family comprises the linear and extended families and, whether linear or extended, once a people are bound by the ties of blood, a certain level of trust, duties and obligations are expected from such people. It is, therefore, a common practice among the Yoruba to refer to themselves as brothers and sisters, fathers or mothers, uncles or aunts without taking into consideration such strict parameters employed by the English or other European cultures in determining the family tree. For instance, the Yoruba have no words for nephew, niece, and cousin as the Europeans do. What determines the appellation "egbon" (senior) "aburo" (junior) and others such as mother or father is age. For instance, one's father's junior brother is not an "uncle" but one's father deserving of all the respects do to one's father just as such an 'uncle' would queue behind one if one is even a day older than he is. In the same vein, such a "father" or uncle, if he is older than one, is expected to play the part of one's biological father at all times.

Also, since the Yoruba, like some other African tribes live in compounds comprising several families, a child born into such compounds or "agbo ile", begins his/her socialisation not just from his/her parents, but also, and more fundamentally, from relatives that surround him/her. In this is the adage common to the Yoruba that, "oju merin nii bimo, igba oju nii woo". Literally translated, it means, "only two people beget a child but the multitude trains the child. In this sense, the individual is suppressed in the interest of the whole. By this, also, joys and pains are collectively shared between members of the household or compound. Gbadegesin (1998) explains it thus:

Inside each apartment, the children of co-wives and other elderly members play together and are overseen by the elders. A child who misbehaves is corrected immediately and may be punished by the elders.

This is the first exposure to socialisation. Then, in the larger compound, all the children play together, and again, any of them may be punished by any older member of the household for misbehaving.

He adds that in training a child:

Interest in his/her success is shown by members of the extended family who regard him/her as their “blood”, and the community are also able to trace their origin to a common, even if mythical ancestor. There is, therefore, a feeling of solidarity among its members and this is neither forced nor solicited.

From the above, we must also observe that the Yoruba society, like most other societies in Africa and indeed, the world, is a patriarchal one. However, within this patriarchy, the Yoruba woman, it may be said, enjoys some economic and political freedom uncommon in most traditional and even modern settings. Many scholars have written on the subject of women empowerment among the Yoruba, (Azeez, 2005, Kolawole, 2006) among others. The studies of these scholars reveal that among the Yoruba, women can aspire to any position including the position of the king, the most powerful person in the community. Kolawole (2006) quotes Mba saying that,

Oral traditions recall many female obas in several areas of Yoruba-land. In early times, it was not necessarily a male who was chosen as ruler and the traditions of Oyo, Sabo, Ondo, and Ijesha record the reign of female oba. In Oyo, there was the female regent Orompoto around 1555 who drove the Nupe from Oyo. In Ijesha five of the thirty-eight owa (king) had been women, but there has been no female ruler since Yeyeori, the eighteenth owa.

Apart from these female rulers and regents, the Yoruba socio-political and even religious configuration allows the woman to own property as her male counterpart. However, despite the freedom that women are allowed to have, freedom not enjoyed by her western and Asian counterparts, the Yoruba woman is still expected to be submissive to her husband in all matters. In fact, she is expected to accord all members of her husband’s family the same respect that she accords her husband.

In the Yoruba culture, also, it is essential that we expatiate on the collective nurturing of the child as evident in the communal set up of the family. One important concept among the Yoruba is the concept and institution of “Motherhood”. Motherhood, as an institution among the Yoruba is highly important and respected. This is because birthing is a status symbol that lifts the mother out of her position as wife to that of a more exalted one of “Mother”. Therefore, among these people, a wife is inferior to a mother just as an unmarried woman is inferior to a wife. This accounts for the numerous songs and proverbs that surround the mothers as ‘life-givers’, ‘life-sustainers’ and ‘care-givers’.

However, a distinction can be drawn between ‘Mothering’ and ‘Motherhood’. As Balogun (2011) rightly noted,

Motherhood among the Yoruba is not sexist based. Fathers or male relatives (from the maternal side) who are more maternal than the biological mother of a child or who actually performed the mothering responsibilities and duties on a child... are referred to as mothers. Such ‘male-mothers; in spite of their maternal abilities have not (and cannot) assume the status of motherhood for the simple reason that motherhood is tied to childbirth.

Thus, a woman could be the biological mother of a child and not be a true mother if she does not perform her roles as expected of her. On the other hand, a man or woman may be referred to as “Abiyamo”, (a true or authentic mother) if he/she performs such duties of providing material, moral and spiritual support for a child. The point being emphasised here is that among the Yoruba, children are raised collectively and not individually. It is therefore, not out of place for any relative to offer assistance to raise a child even when such assistance is not solicited by the natal parents of the child. However, in this age of globalization, most of these values are being eroded as people are becoming more selfish and less altruistic in their conducts and outlook to life. Yet, it is very common to see a wealthy, urban-living member of the family lend a hand of assistance to less-privileged ones in the true spirit of “Alajobi” (kinship by ties of blood) or “Alajogbe” (Kinship by ties of cohabitation).

This is the culture in which the film *Big Daddy* is set. We shall, at this point reveal how *Big Daddy*, the rape victim’s uncle, manipulates the culture, with poverty as springboard to achieve his libidinal aim.

Big Daddy and the rape of a future

Chris Ihidero’s (2011) short film *Big Daddy* is about the first from Amaka Igwe Studios. Before now, the studio has produced several feature length film and a number of television dramas. The movie is set in two localities spanning several years. Though a film of only twelve minutes, the period covered by the movie is about six years. Technically, the director delineates the time distance by recording the past in black and white while the present is recorded in colour. Also, there are two languages woven into the plot of the story viz, English and Yoruba. These two languages belong to two physically, culturally and psychologically different places and locations- the public and the private. The public in this context refers to such locations like the motor mechanic workshop, the street and the hospital while the private is the home of the victim. In the private sphere, Yoruba language takes prominence while English is the language of the public. But before we go on to discuss the

extrinsic aesthetics of the film; it is germane to examine the film thematically as that is the thrust of this study.

The film opens in a bus as a teenage girl, looking very gloomy is being transported to her destination. On arrival at her destination, the audience is introduced to a man who is playing a game of draught with his friends at a mechanic workshop. The man is Big Daddy, the teenage girl's uncle. From the girl's point of view, we meet the man singing gaily as he seems to be defeating his opponent in the game. The joy on his face contrasts sharply with the gloom on the girl's face and the song he sings further introduces us to the type of man that he is and his opinion and understanding of the female gender and of sex. The song goes as follows:

Gbanjo, gbagbagba ngba gbanjo
Gba gba gbanjo, o.
Bi mo ri ma ra omoge di toro.
Cheap, cheap indeed it is
I need to get mine, too
Half a penny will get you a girl.

This is a song made popular in the early eighties by the popular Yoruba comedian, Moses Adejumo, aka Baba Sala in one of his plays where he put up his wife for sale. So in *Big Daddy*, Big Daddy (Yemi Adeyemi) recalls the general notion that women are mere object of sex and that they can be bought almost for a pittance. As he sings the song, we are transported into the private life of the girl as Big Daddy, ekes the door of her room open in the middle of the night with the girl in a sound sleep.

In this scene lies the anguish of the girl who, at that time, was just a child of about twelve or thirteen. As she sleeps, Big Daddy, her uncle, her father's senior, stealthily enters her room and removes the wrapper covering her fragile body. She wakes up and makes to scream as Big Daddy's cups her mouth to prevent her from screaming. She struggles with him but she is finally overpowered. She lies down stunned and pained as her uncle rapes her. Done, he looks at the weeping girl and warns her that she must never tell anyone about what he has done else, he would stop being benevolent to her parents. The warning reveals that he engages in the act whenever he is on a visit. The girl's pained face takes us to the mechanic workshop where Big Daddy is busy enjoying his game and the expression on his rape victim's face deepens in sorrow.

But what is it, really, that Big Daddy does for her family that is so important that she could not voice her pain to anybody? This answer is soon found in the next scene set in the private- the living room of her parents. In this scene Big Daddy is sitting with the victim's parents. The victim's father laughs heartily as Big Daddy, his older brother, gives him some money. The father laughs even more and enthuses that Big Daddy is always proving to him that he's truly his senior with his usual and unending financial assistance. The wife, the victim's mother, makes as if she wants to kneel as custom demands to thank Big Daddy but, as expected of him, he waves them off saying that he's only performing his duties as a good brother. As he says this he advises the victim's father, Deji, (Tola Jimoh) to make sure that he pays his long overdue house rent and his daughter's school fees. As expected of a true Abiyamo or "male mother", he warns that the victim's father must not fritter the money away on alcohol or gambling.

Now, we must note that Big Daddy, as mentioned earlier, is capitalising on two things namely, the poverty of his victim's immediate family and the culture which foists the responsibility of assisting the family in all matters as members of the same family bond by ties of blood or Alajobi. In another clime, his action would seem suspicious but in the Yoruba culture, he is seen as responsible and kind. One other fact is that, in this scene, the victim's father, Deji, is irresponsible. This is established in Big Daddy's admonition that he must make sure that he pays his rents and his daughter's school fees and not spend the money on alcohol and gambling. At this juncture, the victim enters and her mother tells her she was almost missing Big Daddy's departure. She asks her to kneel and thank Big Daddy for his kindness to them. Big Daddy's victim, the girl, is reluctant and her father screams at her to do as she is told. She obeys and Big Daddy, as a "responsible" and "caring" uncle asks her to sit on his laps. No sooner does she sit than he begins to caress her back. The close up on him and the girl reveals that he is actually caressing her more tenderly than is expected of an uncle. The fright on the young girl's face tells the entire story but her excited parents are blind by their poverty, and so they did little to observe how lustfully their "benefactor" caressed their daughter. Again, Big Daddy, acting the true uncle as his culture expects and demands of him, gives his victim some money and promises to bring her some snacks on his next visit. This is a very brilliant dramatic irony shrouded on pun. To the careful audience and the girl, his victim, the snacks would mean another round of forced sex or rape while to her parents it actually connotes bringing her real snacks. From this point we are taken back to the mechanic workshop with the girl still painfully staring at Big Daddy as he sings and plays with his friend. Flashback and we are taken to her past as we see her in her childhood days having a nightmare. She wakes up startled, crying as her mother rushes in. This scene is one of the most revealing of the trauma that rape victims go through; a pain too difficult to share, too painful to suppress and forget.

In this scene, we come in contact with mother and daughter having the opportunity to share their pains. While the daughter is only able to mumble "Maami, Dadi Agba" or "mother, Big Daddy", repeatedly, her mother

“mistakes” her mumbling as a sign that she is actually “missing” Big Daddy. She, therefore, promises her that she would spend her next holiday with him to which the girl shakes her head in disagreement. Now, among the Yoruba, a true mother or Abiyamo would have sensed the pain being experienced by her daughter and find a way to get the reason for such a reaction, but she is too involved, too blind by her poverty and fear of losing Big Daddy’s “kindness” to feel the depth of her daughter’s pain. Once again, with the close up on mother and daughter, the director plants the faint idea that the mother could actually be an accomplice to the incessant rape of her daughter. This is planted in the director ending the shot on the mother’s face as well as holding the close up for too long before cutting to the next scene. To the careful audience, the mother’s face would reveal that she is also, under some serious emotional trauma that she wished she could share just like her daughter. Her very warm embrace of her daughter reveals more of an urge to protect her rather than just comforting her.

From this point on in the movie, events seem to unfold faster, a reflection of the girl’s rage at seeing her abuser so happy while her whole life seems destroyed. We see yet another male, the girl’s school mate try to seduce her using necklace as bait. For a girl whose family is rich, a mere necklace would mean nothing but not for this girl whose mother is hustling to eke out a living as a petty trader and whose father is busy drinking his life away at beer parlours, as revealed in her discussion with her male class mate before the gift of necklace. Once again, the gift of necklace, like Big Daddy’s money to her parents comes with a demand for her body. Therefore, as she admires the necklace, the boy, characteristic of most male gender, moves towards her and begins to caress her cheek. This is a clear invitation to sex, an abominable act to this girl whose experience is steeped in pain, abuse and sorrow. There seems to be an understanding between Big Daddy her abuser-uncle and this young boy as both of them seem to believe that a gift to or an act of kindness towards a woman must, necessarily, be requited with sex. This is the view of most feminists, especially the third wave feminists (see Barbara Arneil, 1999, Angela Goddard, 2000, Mathew Evangelista, 2011) who are advocating that the woman’s body must be respected and not be perceived as a plaything for men. In fact, for Arneil, the abuse or exploitation of the woman’s body is as fundamental as all other social issues especially politics and our understanding of the public-private divide that place women at the receiving end. Arneil needs to be quoted at some length to underscore the problems associated with men’s violation of the woman’s body:

Patriarchal history, in other words, is the history of the exploitation of women’s bodies by men. Such violence would be described in most traditional political theory as outside the scope of politics; first, because it occurs in the private home (domestic violence, sexual assault within the home) or the private market (prostitution, pornography); or, second, because it is an individual criminal act (sexual assault outside the home) brought on by a sexual impulse. The first is within the authority of the private sphere and therefore not a subject for political consideration; the latter is covered under criminal laws. Neither needs to be elevated to the level of public discourse. For the radical feminists, if violence is to be recognised for what it is, our notions of politics, private versus public and power need to be redefined. 181

In *Big Daddy*, we see how the victim’s body becomes an object to be exploited and abused by the male gender. This abuse of her body signals the destruction of not only her body but her spirit. The destruction is contained in another scene where the girl, now fully grown, is having difficulty having sex with her boyfriend. The Boy friend gets angry after she has proved, once again, that she is frigid. As the boyfriend scampers out of bed, she makes to pull him back. The following dialogue from the movie captures it all:

Girl: (Pleading) I’ll try...

Boy: (*Angrily*) How many times have I heard that?

Girl: This time-

Boy: (*Sarcastically*) It will be different, eh?

He gets up still angry and begins to dress up. Girl looks at him dejectedly, pleading.

Girl: Please..., please, don’t leave me...

Boy: (*Disdainfully*) O need help..., you need help!

Girl: (*Pleading*) Then..., help me... help...

Boy continues to dress up, gets tired of it and picks his shoes. He makes to go then, he stops without looking at her.

Boy: (*Threateningly*) I’ll be happy if by the time I get back I don’t meet you. (*He walks off shot*) No wonder they all leave... (Big Daddy, 2011)

So, with this statement, he also leaves her like all the rest. She therefore, coils into a corner of the bed, a posture symbolic of a rude acceptance of her fate as one permanently confined to the private sphere to bemoan her destroyed life while her abuser enjoys life in the public sphere. Her body has been violated violently and by that very act, her spirit and the will to go on have also been violated, maimed for life. But, determined, she seeks a solution to her predicament, again, alone because she is determined to make meaning of her life as her male counterpart. She, therefore, seeks medical solution to her problem since her boyfriend has blatantly refused to ‘help’ her as she pleaded. The rejection of her plea by yet another man, her present boyfriend, confirms that most males do not seek to know the inner conflict that the woman goes through as they are most times concerned

merely with the female body as a source of sexual and emotional gratification as Barbara Arneil points out in her work. Therefore, a visit to the doctor and his diagnosis is truly shocking:

You are experiencing muscle spasm and pain, because your body is reacting violently to any form of penetration. This is understandable considering the past. We can relax your muscles using medication. But, there is more to the condition than that. You will need to undergo psychological therapy...

The above violent truth, projected through simple images on the screen confirms what was said earlier that the rape of her body is also the rape of her spirit and that the external pain is little compared to the emotional and psychological pain occasioned by her experience. She, at this point comes to a realisation of the depth of her problem as a being with a chequered future, an agonising present and a painful, traumatic past. From this point, the film takes a more emotional dimension to reveal the inner pain of this young and lonely girl. The sound track captures her dejection and inner conflict aptly. Standing in front of the hospital tearfully, the song calls attention to her plight:

I wonder if they can see it in my eyes
All the feelings waging war inside
I try to run away
As my wound once more gives me pain
Seems they're trying so hard to steal my life... (*Big Daddy*, 2011)

With this, she decides to confront her mother as expected of her and her culture. This scene between mother and daughter is an important one to understand the true bond that is expected to exist between mother and daughter among the Yoruba. This is because as other scholars have pointed out, (Balogun, 2011, Kolawole, 2006, Makinde 2006) a mother, to the Yoruba is gold, a priceless jewel to be treasured. One's mother, to the Yoruba's is, "Aduro tini nigba isoro", or "the only pillar that one can lean on in times of tribulation". This shows that in one's period of the most intense of trials, it is believed that if all other pillars fall, if all friends and relatives abandon one, one's mother it is who will stay with one till death because she is the authentic "mother", an Abiyamo without equal. The responsibility of the mother towards her children is engrained in the total worldview of the Yoruba for it is an inalienable fact that a child spends most of his/her formative years with the mother and thus, he/she is expected to give her children all that they would need to succeed in life. Because of their peculiar role as giver and sustainers of life, mothers are regarded as possessing the power of life and death over their children. Mothers are those whose blessings are sought and their anger avoided.

So, once again, the director takes us into the private- the home of the girl- to show us the true nature of her mother. The scene is appropriately set in the night with a lantern as the only source of light. Symbolically, the lantern's dim light is reflective of the slim chance of an end to the pain of the rape victim and unravelling of the role of her mother in her predicament just at night is symbolic of the true moment for spiritual attunement and search for direction. Again, we must be reminded that, as mentioned earlier, all the dialogues in the scenes in the private, especially in the home of the rape victim, are in Yoruba but are accordingly sub-titled in English. This allows for intimacy as the Yoruba language tears down all veneers and barriers imposed by a foreign language. Therefore, the rape victim, whose name is not mentioned throughout because she is representative of millions of girls who are faced with this problem of rape, confronts her mother with the state, "Maami, e mo... e mo... ee de gbeja mi..." This statement, literally translated is, "My mother, you knew... you knew, and you did nothing..." This is the most violent truth in the film. The victim does not ask if her mother knew that she was being raped by her uncle as a child and did nothing, she made it a statement based on knowledge. Apparently, we are brought into the scene in the middle of an emotional discussion between these two women. Her disappointment at her mother's behaviour is well carried. The close up on the girl's face tells a lot of story. The actress (Zarah Abimbola Udofia) executes her role well. To her statement, her mother only sobs and mutters rhetorically, "what would I have done?" This response, among the Yoruba condemns her as a bad mother, one who is unfit for the exalted position of Abiyamo, an authentic mother who does all within her powers materially, morally and spiritually, to protect her child.

We must, at this point, comment on what is expected of this mother within her culture. Among the Yoruba, since it has been established that while only one woman gives birth to a child and the care for the child is a collective responsibility, it shows that the duty of protecting the child from all forms of abuse lies with the community. Therefore, *if, truly*, the mother is unable to confront her in-law, her husband's brother, if truly, she could not share her knowledge with her husband because he is irresponsible; the Yoruba culture expects that she could confide in any member of her own family or of her husband's family as an Abiyamo or authentic mother. We could, therefore, infer that her silence is based on the material gratifications that she receives from her daughter's abuser. She is, therefore, as guilty as her daughter's abuser in the rape of her future.

With this revelation, the rape victim decides to seek justice on her own having been abandoned by all around her, including her mother and the society. Her decision to embark on a revenge mission is predicated on the information provided as caption quoted at the beginning of this paper that a rape victim in Nigeria would face rejection, intimidation from the society and law enforcement agents such as the police. She, therefore, shoots and

kills the rapist, the destroyer of her future just as he is enjoying his game of drought and singing his licentious song. *Not only is her future eclipsed, she will not get justice by killing her abuser and enemy.* Thus was justice got by the rape victim and representative of millions of other rape victims by murdering her abuser and enemy and by that action also, her future was eclipsed.

Concluding remarks

So far, attempts have been made to show how the film medium can be used to portray reality towards affecting the society positively. In doing this, we have shown that film as a medium of expression has the capacity not possessed by any other art form to bring issues close to the audience. To underscore this point, Chris Ihidero's (2011) short film, *Big Daddy* is analysed against the background of rape.

Also, discussed is the Yoruba culture in relation to the two concepts of family and motherhood. By doing this, we foreground the rape of the rape victim on what the Yoruba expects of an Abiyamo and how her uncle, uses poverty as a tool to rape her even with the mother's knowledge. In concluding, we noted that the society and all its agencies do not protect the woman from sexual abuse by men and that even after they have been abused, the victim is still left to her fate. Using the rape victim in the movie as a representative of millions of others, we reveal that the only option for rape victims to seek justice is left to them and that it may result to the murder of their victims even if they risked condemnation and jail by such an action.

Recommendations

To prevent a state of anarchy as projected in the movie studied where the victim shoots her abuser-uncle to death, therefore, it is recommended that issues bothering on sexual assault especially rape should be brought to the public domain to deter rapists and defend the woman. It is our belief that governments at all levels should organise workshops and symposia to discuss this social scourge. In addition, there is an urgent need to reintroduce and reintegrate traditional values such as that of authentic mother or Abiyamo into our social lives to guard and guide our actions in a globalised, and Western values-dominated world. It is further recommended that more films on the subject should be encouraged and when they are produced, they should be widely distributed.

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