

**Journal of African films and Diaspora Studies (JAFDIS)
(Research on African Films, Diaspora Studies,
Performance Arts and Communication Studies)**

Published consistently since, 2018.

ISSN: 2516-2705 (Print) ISSN: 2516-2713 (Online)

Indexed by SCOPUS, IBSS, EBSCO, ProQuest, COPERNICUS,
ERIH PLUS and Sabinet

Volume 7, Number 4, December 2024
pp 191-212

**Street Culture in Omo Ghetto, King of Boys, and
Nimbe, Selected Nollywood Films**

DOI: <https://doi.org/10.31920/2516-2713/2024/7n4a10>

Rebecca U. Adesiyan

*College of Management and Social Sciences,
Covenant University,
Ogun State, Nigeria
rebecca.adesiyan@covenantuniversity.edu.ng*

Segun Omosule

*Department of English
Olabisi Onabanjo University,
Ago-Iwoye, Ogun State Nigeria
omosule.segun@oouagoiwoye.edu.ng*

Oremire J. Ehibor

*Department of Languages and General Studies
Covenant University,
Ogun State, Nigeria
oremire.ehibor@covenantuniversity.edu.ng*

Abstract

In contemporary society, the problem of street culture has been a recurring issue. Some children or adults leave their homes to live in harsh conditions on

the street, thereby imbibing behaviours that qualify as street culture. Several studies have examined street culture from the perspective of gangsterism, violence, and music as represented in written texts, with little attention paid to films. Hence, this study investigated street culture in Nollywood films and its effects on the character development of the characters played by the actors and actresses portrayed in the films to highlight its implications for contemporary Nigerian and wider society. The study adopted the content analytical method in interrogating the selected films. A purposive sampling technique was used to select three Nollywood films. The films were subjected to content and qualitative analysis to explore the elements of street culture in them. The study adopted Erikson's Psychosocial Development Theory as the theoretical framework. Findings revealed that street urchins are victims of poor parenting, economic hardships, poverty, peer pressure, absence of a father figure, poor societal values, the death of a parent, neglect, abandonment, physical and emotional abuse, and violence as portrayed in the selected films. The study found that the consequences of these factors on street urchins include maladaptive behaviours, indiscriminate sexual practices, substance abuse, prostitution, stealing, and pickpocketing. Further findings revealed that filmmakers deployed different narrative patterns to elucidate how the characters develop in the films. The study, therefore, recommended that parents should not shirk their duties towards their children and should provide enabling environments through which the children can feel safe and repose confidence in them. There should be a job creation and poverty alleviation programme by the Nigerian government to reduce the number of street urchins. The government should also censor the quality of films produced to make them avenues for correcting societal ills.

Keywords: *Street culture, Nollywood films, Character development.*

Introduction

Culture talks about the way a group of people live their lives. Okere (2005) explained that culture is a way of life of a people. Imhonopi and Urim (2011) corroborated that culture is learnt and is associated with groups of people, and its content includes a wide range of phenomena, including norms, values, shared meanings, and patterned ways of behaviour. This means that culture talks about people's total behaviour and beliefs. Hence, street culture is a way of life for people on the street and of the street: the runaways, the homeless youths, the abandoned, and the orphans who choose the street as a place of abode for one reason or another. Adesiyani (2024) posited that street culture

and street life co-relate; while street culture looks at all the activities in the street, street life narrows it down only to life on the street.

Nollywood is Nigeria's film industry that showcases Nigeria's culture and traditions. Haynes (2016) asserted that Nollywood serves as a source of pride for Nigerians because it projects Nigeria's self-image across the globe. This assertion means that Nollywood promotes the culture of an African man and the way he perceives life. Haynes (2016) posited that Nollywood comprises African values and negotiation. This presents an African man with the opportunity to tell his story himself without distortion. Nollywood films have gone beyond entertainment, and Adesiyan (2024) explained that it has become a narrative for addressing social issues. Nnamele and Nnalue (2020) asserted that film has not only served the entertainment demands of the world; it also serves as a means of understanding people's culture, background, and religion. Adesiyan (2024) averred that films are artistic performances used to expose and correct the ills in society. Omosule (2009) corroborated that films thrive on performance that provides a link that connects the past with the present. It equally represents a significant reference to the future. Osimen, Ehibor, Daudu, & Alofun (2024) posited that children, particularly in Nigeria, were everybody's children, and other responsible adults who were not their direct parents joined hands in training them regardless of their tribe, religion, and culture.

Daudu, Osimen, and Shuaibu (2023) explained that the rate at which the street receives its victims and becomes a place of abode for children, teenagers, and adults, despite its lack of a roof, is alarming, which means that the influx of homeless people in the street is becoming rampant. Ghimire (2014) had earlier advocated that street life is not an easy life. This assertion means that street life like street culture is difficult. Karlsson (2015) corroborated that street life could be tough and finding food is hard. Adesiyan (2024) averred that street life is full of struggle for space and life itself.

Ross (2021) stated that street culture is a set of informal rules governing interpersonal public behaviour, particularly violence, which provides rationale, allowing those inclined to aggression to precipitate violent encounters in an approved way. This assertion means that this lifestyle is prone to violence, and those who are on the street understand that they can only survive through violence; they sleep and wake up with violence. Iian (2013) referred to street culture as operating through informal 'respect'-based hierarchies generated by the embodiment of violent potential and successful illicit

entrepreneurialism. This assertion means that the hierarchy is based on first come, first served, and people in street living are influenced by the dictate of the street (Daudu, Osimen, & Ameh, 2024). Ilan (2018) stated that street culture is a 'product of social, economic, and cultural exclusion, a process of attempts to remain viable, thriving, and included within a specific street milieu'. Ross (2021) and Dijken *et al.* (2017) explained that violence is common in street culture and accepted as a normal way of life, and some youths take pride in it. Lauger (2021) stated that 'the social, political, economic, and physical environment in neighbourhoods surrounding 'the streets' produces a collective experience that contributes to street culture, a relatively unique cultural system found in urban areas'. According to Adesiyani (2024), these assertions explain that violent behaviour influences character development in street culture. Adesiyani (2024) explained that people live on the streets for several reasons that differ from one person to another. Street culture exposes people to crimes and vices such as stealing, begging, substance abuse, prostitution, pickpocketing, human trafficking, fighting, killing, and pimping. It is necessary to point out that children are the environments; they internalise what the environment puts into them and exhibit those traits in their environment. Hence, the parental role in the child's formative years cannot be over-emphasised. Orewa (2002:1) stated that "the parents have a major role to play in the moulding of the child's character in the formative years. Rose Hacker (1960) pointed out that:

Families form the bricks with which a society is built, and the value of that society depends on each brick. The quality of the personal relationships in each family determines the health, character, and influence of all its members, while the family group engenders stability or disintegration throughout the community of which it is a part (62).

The family and the environment have a lot to do with the child. What the family gives or does not give to a child determines what becomes of the child in his environment. Hence, home training is the pillar that keeps a person standing during trials. Hacker (1960) averred that the very process of growing up is never painless, but the stability of an understanding and harmonious home is the surest guarantee that young people will develop the necessary strength of mind and character to deal with problems as they arise". If a child lacks discipline, this claim is supported by Orewa (2002) who explains that

such a child is “likely to be lazy and he/she may become susceptible to undesirable influences of his/her environment (Orewa, 2002).

Some of these influences are a result of poor parenting, peer pressure, abandonment, neglect, violence, family poverty, and physical and emotional abuse, which leads children to the street, makes a mother out of a child, through an unwanted pregnancy, unprotected sex, sexual and drug abuse and prostitution; such children may also grow into begging for survival just like their parents and, worse still, grow into adulthood on the street, thereby populating the street. Children who live in the street devise several means of survival, such as languages, slang, and signs, to communicate and/or to prevent external attack. It is against this backdrop that Akindele and Skillz (2010), in a film titled *Omo Ghetto*, and other filmmakers like Alake (2019) Nimbe and Onuzo & Elebe (2023) *Far from Home* have depicted the ugly and bizarre experiences of street culture through their various films.

Therefore, the main purpose of this study is to examine how street culture influences character development and identify the causes of moral decadence and loss of values in contemporary societies.

The study adopted the content analytical method in interrogating the selected films. A purposive sampling technique was used to select three Nollywood films. The films were subjected to content and qualitative analysis to explore the elements of street culture in them. The inclusion criteria were millennial films from 2010-2023. The choice is to reflect the introduction of technology into the film industry, which characterises the current millennial film. The choice of three films was based on the quality and pedigree of producers, the wide acceptability of the films, and the high quality of the characters. The study is limited to identifying and comparing street culture and character development with specific reference to three Nollywood films. The choice of millennial films from 2010 to 2023 is because street culture has gone beyond the locality through various scientific and technological advancements that have globalised this street culture.

Theoretical Framework

The study adopted the Psychosocial Development Theory (Lifespan Theory) propounded by Erikson for the first time in 1950 when he wrote a book on *Childhood and Society*. Erikson and his wife Joan Erikson revised the book in 1982 titled “*The Life Cycle Completed*” to include the ninth stages of development. Erik Erikson was a child

psychoanalyst and psychologist and Anna Freud's (the daughter of Sigmund Freud) student at the Vienna Psychoanalytic Institute Germany in the early 1970s (Erikson 1999). Erikson (1999), as a psychoanalyst and teacher, worked with his students and understood how to help them intellectually and emotionally. He asserts that "childhood" is much shaped by the "society" in which a boy or girl lives. They both integrated their experience as a psychoanalyst and teacher with psychosocial development theory. They further explained that psychosocial development refers to the sequence of stages throughout life that involve the emergence of psychosocial strengths such as hope, fidelity, and care. The psychosocial development theory, therefore, navigates these struggles and fosters these strengths. Newman and Newman (2011) corroborated that Erikson was a student of psychoanalysis under Anna Freud and also learnt from her father, Sigmund Freud, and other members of the Analytic Institute and attributes his knowledge of psychosexual theory to them. They both agree that psychosocial crisis affects the mind, the environment of the individual, and the social expectations of their culture. The developmental stages cause so much pressure at each stage of life. The psychosexual theory deals with the child's sexual experiences; the psychosocial approach looks at the mind and the environment and how they affect a child's development. The psychosocial approach identifies new resources by giving roles to the individual in guiding and shaping the direction of development through the use of coping strategies. Tatlılıoğlu (2018) further advanced Erikson's psychosocial development theory when he asserts that 'people experience eight 'psychosocial crisis stages' that significantly affect each person's development and personality. He further explained that Erikson's theory refers to a 'psychosocial crisis'. Erikson's 'psychosocial' term is derived from the two source words: psychological (or the root, 'psycho' relating to the mind, brain, personality, and so on) and social (external relationships and environment)'. He states that Erikson's theory emphasises that development is influenced by inner conflicts and the social world. He believes that Erikson's idea about individuals' interactions with their surroundings continues throughout their lives. Bishop (2013) believes a psychosocial crisis is an innate conflict, with internal and external struggles prompted by physical and sexual growth and social changes (Chukwudi, Osimen, Dele-Dada, and Ahmed, 2024). Kaiser (2020) agrees that 'Erikson's stages of

development/adolescence are a vulnerable stage. From this point of view, development depends on 'what we do'. This is the adolescence stage, typically between the child and adulthood. Kaiser further explains that if this stage is not navigated successfully, one may experience upheaval'. Aligning psychosocial development theory to this study shows how the characters evolve in the street and how development stages can affect individuals positively or negatively. It is observed that Erikson's psychosocial stages of development have various components:

Trust vs. mistrust: According to Bishop (2013), occurs during infancy (birth to 18 months). He explains that the psychosocial task for the infant is to seek a level of trust from the primary caregiver(s), as well as to depend on the caregiver(s) to provide a sense of security, and suggests that a favourable outcome is for the infant to establish a sense of security and a positive approach to the world, which is seen as a healthy attachment. He added that this stage leads to the foundation of a healthy personality. He explains that, in contrast, failure to create these bonds leads the infant to an inability to trust and to isolation, withdrawal, and a negative attitude about life. It can be understood as a state of doubt or suspicion towards something or someone. It is important to note that mistrust can have negative impacts, as it can contaminate all aspects of our lives and deprive us of love and fellowship with others.

Autonomy vs. Shame and Doubt: (18 months to three years). Newman and Newman (2011) state that at the beginning of this stage (roughly ages 2 to 4), the child establishes an affectionate bond with the parent(s), and it is allowed to do something alone. The infant takes care of some basic needs by himself and exercises new levels of self-control. Erikson and Erikson (1997) assert that autonomy refers to the ability to make independent decisions and control one's body and life choices. It is first seen in children when they start to show wilfulness and the desire to do things on their own, while shame is associated with a loss of self-confidence and self-control. When children overstep their limits and things get out of control, they may experience shame and doubt in their capacities.

Initiative vs. Guilt: This occurs during early childhood (3–5 years). Erikson and Erikson (1997), on the one hand, refer to initiative as the

act of starting something new or making a change, often requiring bravery and enthusiasm. It can be a solitary endeavour or one that involves others. However, when an initiative does not succeed, it can lead to feelings of deflation and inadequacy. Guilt, on the other hand, is a negative emotional response that can occur when an initiative fails or is perceived as overzealous. Bishop (2013) explained that this may lead to feelings of competitiveness and produce leadership qualities.

Industry vs. Inferiority: (6-12 years). According to Newman and Newman (2011), 'industry refers to the willingness to work or gain the required ability to carry out many tasks that automatically makes the child feel like an adult to have acquired basic skills. At this point, the child needs encouragement from his environment, parents, and teachers alike to regain confidence in him. Inferiority means feelings of worthlessness and inadequacy that come from two sources: the self and the social environment. Children who cannot master certain skills experience some feelings of inferiority.

Identity vs. Role Confusion: (12–18 years), Newman and Newman (2011) explained that this point talks about the individual's identity and self-awareness. Erikson and Erikson's (1997) position on the concept of identity vs confusion is that there is a struggle between establishing a clear and consistent sense of self (identity) and dealing with the uncertainty and doubt that arise when this sense of self is unclear or inconsistent (confusion).

Intimacy vs. Isolation: (18–35 years), according to Newman and Newman (2011), intimacy is defined as the ability to experience an open, supportive, tender relationship with another person without fear of losing one's own identity in the process; the negative pole of the psychosocial crisis of early adulthood is isolation. As social beings, people have a deep need for a sense of connection and belonging.

Synopsis

Under this analysis, the work tries to build on the subject matter of street culture and character development using related films by Funke Akindele and Skills JJC 'Omo Ghetto (Part 1)' which centres on the lives of Shalewa, popularly called 'Lefty' by her gang members, a young lady

played by Funke Akindele who belongs to the tough and streetwise "Ghetto" gang. Lefty is a strong, streetwise lady whose life changes as she encounters incidents that question her morality.

Tope Alake's *'Nimbe'* talks about a teenage boy named Nimbe who is from an abusive family; he is also bullied at school by his classmates. To overcome this torment, he is lured into the street by a boy his age who introduces him to substance abuse. Hence, Nimbe finds solace, love, and purpose in a street gang.

Onuzu and Elebe's *'Far From Home'* centres on Ishaya Bello, who comes from a poor family and struggles to make ends meet, Ishaya Bello, is a talented artist who aims to become very successful at it; he gets a life-changing opportunity to join the elite school on a scholarship by cheating to get the scholarship and even to gain admission into Wilmer Academy. He faces a lot of obstacles; for instance, he was not given the six million naira that Welmer Academy promised to give to the winner.

Portrayal of Street Culture in the Selected Films

Street culture is portrayed in *Omo Ghetto* through the poverty level of influence in this visual family. Ayinke, the great dancer, dances at nightclubs to feed her family and, hence, becomes the breadwinner of her family; she carries the weight of the family alone while the man, her husband, lives a reckless life of drinking and exhorting money from her to woo other women. He stalks her, watches, and counts how much money she earns per time from her dance, so he will know how much to demand from her. If Baba-oni-baba and Mama-oni-mama's adolescence stages were navigated successfully, they would not be on the street at their age. Mama-oni-mama will not become a dancer at nightclubs, and Baba-oni-baba will not be a drunkard or live the reckless lives that have caged both of them in old age.

Mama-oni-mama: Ah ha! Why are you disturbing my job?

Baba-oni-baba: Mo fee owo. I need cash.

Mama-oni-mama: Ki le fee fi se?

Baba-oni-baba: Do I have to tell you everything? What is your business with that? I witnessed how much you were sprayed endlessly.

Mama-oni-mama: Why are you in a hurry? You know we'll share the money when I get home.

Baba-oni-baba: I don't care. Let me have my share right now.

Mama-oni-mama: How much do you need?

Baba-oni-baba, five thousand naira

Mama-oni-mama: Five thousand naira? I am yet to make up to that amount

Baba-oni-baba: I calculated all your loot.

Mama-oni-mama: No problem. Is that all?

Baba-oni-baba: Go ahead (Akindele and Skillz 2010).

It is also important to note from the discussion above that mistrust between Baba-oni-baba and Mama-oni-mama hurts them as it has contaminated all aspects of their lives and deprived them of love and fellowship with each other. Aligning psychosocial development theory to this study shows how these characters evolve in the street and how development stages have affected them negatively. It is because Baba-oni-baba's adolescence is not navigated successfully that he leaves his responsibilities to his wife and goes to clubs to sing and dance for a few bottles of alcoholic drink without shame or guilt.

The street culture portrayed here is the peer influence. Baba-oni-baba suffers in this movie; he lives a reckless life; he is a drunk and a womaniser, and he does not work to provide for his family. Erikson (1999) explained that "childhood" is much shaped by the "society" in which a boy or girl lives. Baba-oni-baba's childhood is not shaped by his environment; hence, the peer influence gets the better part of him, which is the psychosocial crisis, a state of tension that occurs as a result of the developmental needs of the individual and the social expectations of the culture. His adolescence was not navigated successfully; he was vulnerable in his adolescence. This is responsible for the life he lives in the street, which affects not just him but his relationship with his immediate family; he abuses his wife physically and emotionally. It also shows that the first stage of Erikson's theory, which is trust, explains that the psychosocial task an infant seeks from the primary caregiver(s), as well as to depend on the caregiver(s) to provide a sense of security, and suggests that a favourable outcome to establish a sense of security and a positive approach to the world was lacking in Baba-oni-baba's childhood. This affects Baba-oni-baba and Mama-oni-mama's development throughout the movie. They cannot trust each other, particularly when his wife tells him she did not make as much as he demands from her dance that night. Mama-oni-mama does not trust her husband with money because he does not provide for his family, and yet he cannot account for the money he collects

from her. Baba-oni-baba accepts the facts of life when, at 70 years of age, he still goes to drinking spots to look for who could buy drinks for him

1st person: Baba 70

2nd person: Give him two bottles

3rd person: Additional two bottles

4th person: Give him one more

5th person: Why are so gullible? You're overweight yet you want to drink this much? You'll just die. Even if I'm drunk, have I complimented with my age? Answer me. It is not your fault. An average human being has twelve million brain cells. Eleven and ninety-nine of yours are not functioning. I don't mind your utterance (Akindele, and Skillz 2010).

The discussion above depicts the stage of stagnation, self-absorption, boredom, or emptiness, where one feels disconnected from others and the larger world. A younger person rebukes him and his kind of lifestyle at his age.

In *Far Away From Home*, the influence of poverty results in Ishaya Bello doing three jobs at different times. He works as a bar boy for gangs and drug dealers, helps his mother clean people's homes to help feed the family, and draws his artwork to make enough money to travel to London to work with his role model, Essien. Ishaya's adolescence stage is not navigated successfully; hence, he becomes vulnerable to so many vices in the street. Aligning psychosocial development theory to this study demonstrates how the influence of poverty contributes to how this character evolves on the street and how his development phases have been badly affected. His parents cannot support his dream of becoming an artist but see his talent as 'ise'su'. The level of influence of poverty is portrayed when the money he has been saving is used to offset some debts at home by purchasing drugs for his sick father. His parents' failure to create bonds with Ishaya leads to his inability to trust his parents. It brings isolation, withdrawal, and a negative attitude throughout the movie. The family, who is supposed to influence the development of trust, autonomy, and initiative, turns his back and asks him to stop dreaming.

Who would have thought that the dream of a young boy from Isale Eko would become this...always dreamed of being an artist, always dreamed of being Essien, and I got a chance to work with him as an

apprentice in London, and, boy, it changed my life (Onuzo & Elebe, 2022).

The above assertion is Ishaya's dream, only for his sister to wake him up to the reality that his mother was waiting for him to go and do his usual cleaning work. Ishaya lacks confidence in his parents and turns to his friends for help. Street culture is portrayed as he forges results to get into Wilmer Academy. Because his adolescence stages are not navigated successfully, Ishaya sees going to Wilmer Academy as an opportunity to meet rich children from wealthy homes to whom he will sell drugs to raise money he stole from Ijoba and Rambo. His opportunity comes while cleaning one of the houses. He overhears a father telling his son to cram answers to the scholarship questions because of the amount of money involved, 10 dollars, which would be given to the winner, and how he (the father) stands to get rich if the son wins the scholarship. On hearing this, Ishaya sends a text to his friend to confirm the equivalent of 10 dollars in naira; he gets a reply that it is six million. Because he does not know how to raise the one hundred and fifty thousand entrance fees required for the application to Wilmer Academy, he decides to steal from Rambo and Ijoba (Government), the drug dealers and nightclub owners where he works. The closed-circuit television camera reveals that Ishaya has stolen one hundred and fifty thousand naira. The nightclub owners go to Ishaya's house to pick him up to refund their money. Since he is not around, they wait for his return, but instead of taking him, they pick up Lala, his sister, so that if Ishaya does not pay the money back, Lala will work as a prostitute or a stripper in their club; they use violence to get Lala out of (their) home. Mr Bello feels inferior—that is, the struggle between maintaining competence and dealing with the feelings of inadequacy or inferiority that come with ageing and the inability to sustain previous productivity levels.

Ijoba: don't you know I'm from the streets? Rambo's family took me in and raised me. And his mother died and we were left on her own hustling in the streets. You can ask your father who knew us before we started our business earn us our respect. Then you have the authority to steal one hundred and fifty thousand naira from us.

Rambo: you think we are so stupid that we don't have cameras in the money room?

Ishaya: Please, I'll pay you back, I just need a little time. Please, a little time

Rambo, Government, Angel is hungry. Let's feed him to her.

Mr Bello Uh... Kasali

Rambo: Don't call me that. That is not my name.

Mr Bello: I am sorry, Oga Rambo. Please, I beg you

Ishaya: Please, I'll pay you back, I just need a little time. Please...

Ijoba: You have one week or your sister will clear your debt in our private rooms.

Mother: Please, take me I will follow you, leave my daughter

Rambo: Woman, no man will pay to look at you (Onuzo & Elebe 2022).

The above assertion depicts despair, which is the feeling of regret, bitterness, and hopelessness about one's past choices, missed opportunities, and unresolved conflicts. Mr and Mrs Bello cannot defend their family, so their daughter is taken away to the club. This feeling of loneliness and despair cages Mr Bello and confines him to the wheelchair. Street culture shows the influence of poor parenting the characters suffer in Nimbe, which is emotional and physical abuse from home. For instance, Nimbe's father knows that his son is quiet and does not fight; he asks him to fight in public.

Father: Where is the food I sent you to buy? I said where is the food?

I sent you to buy food, you're telling me you do not want to fight?

Do you want to slap as you're standing there acting deaf?

Nimbe: No, Sir. Sir, it is Benji

Father: Benji is my food?

Nimbe: Him and Chukwudi, tripped me as I was coming back from where you sent me.

Father: Who's Benji? Benji, the son of Ikechukwudi's mother?

Nimbe: Yes, Sir.

Father: He poured my food away?

Nimbe: Yes, Sir

Father: I sent you to buy food and Beni poured it away? What did you now do to Benji?

Nimbe: I did not want to fight, Sir. So, I told him God would judge him.

Father: I sent you to buy food, you're telling me you don't want to fight? If you were born, leave that apart where you're standing. You're crazy, I sent you to buy food. He poured it away, and you are here saying you don't want to fight. Today, you must fight that fight,

you don't want to fight. If you say you want to be a bastard boy. I will help you achieve that (Alake, 2019)

Aligning psychosocial development theory to this study shows how the character evolves in the street and how poor parenting has affected Nimbe negatively. His father's failure to create bonds makes Nimbe not to trust his father in particular, which results in isolation, withdrawal, and a negative attitude about life. For instance, he cannot defend himself in class, which is why Benji and Chukwudi bully him in school and at home. Street culture is portrayed in *Nimbe* through peer pressure because his adolescence stage is not navigated successfully. The absence of trust in a child's environment during infancy will affect the child's growth in adulthood; this is portrayed as Nimbe takes advice from Ralph, a boy of his age, a gang member, and a dropout of school, and Nimbe is introduced to smoking and drinking by the same boy. The future of the one-time best-in-mathematics class, talented and intelligent, scoring higher in mathematics competitions, is destroyed; he finds it difficult to unburden his mind to his parents. Hence, he goes to the river to have a quiet time and to draw his artwork and struggles to concentrate as the last quarrel between his parents echoes in his head.

Bayo: But if you want to die, die alone.

Uduak: I will not die.

Bayo: Don't let your son die with you. I will kill you and your son.

Go and take off your clothes.

Uduak: He's not going anywhere (Alake, 2019).

Aligning psychosocial development theory, the assertion above shows how this character evolves in the street and how development stages have affected Nimbe negatively. It is this toxic environment that makes it easy for Ralph to get Nimbe to take drugs, join gangs, own a gun, and pull him to the street without the knowledge of his parents. His family is not poor but quarrelsome and abusive, and his father does not see anything good in him. Street culture is portrayed by the fact that AK allows Peju, his little sister, to befriend his gang members. Psychosocial theory emphasises that inner conflicts and the social world influence development. This showed in Peju's struggle to be a good girl, to keep her virginity till she is ready to get married, and the pressure she faces from a gang member and her brother's worker, Lemon. AK, her brother, who is supposed to be a father figure,

lavishes her with money anytime she requests without finding out what she needs money for. He exposes her to bad influence from where she is raped. Peju suffers the effect of the absence of parents and lacks training from her parents, who would have given her a good standard of living. She is raped because there are no parents to educate her against unwanted pregnancy or to stay away from boys. The boy drugs her and takes advantage of her innocence.

A gang member: Hello, Peju baby, how are you, Peju, Baby? (cheers her as soon as she gets into her brother's office).

Ak: Peju, how far?

Peju: I need money, Ak.

Ak: hmm. You always need money.

Peju: It is just 50k.

Ak: (mimicking Peju's voice), it is just 50k, Auntie, 50k is not just. And what do you need 50k for?

Peju: Are you giving me or not?

Ak: As long as you remain a good girl and keep staying at work. okay. Here.

Peju: Thank you. (Alake, 2019).

Aligning psychosocial development theory to this study, the discussion above shows how this character evolves in the street and how development stages have affected Peju negatively. It also shows that her brother gives her any amount she requests 'as long as she remains a good girl' amid bad company.

The Use of Literary Techniques in Movies

In *Omo Ghetto*, the filmmakers deployed flashbacks to portray Baba-oni-Baba's youthful life, the influence of the street on his life, how the wrong companies he kept, recklessness, and violence on the street destroyed an intelligent young man and left him in regret in old age. His reckless lifestyle includes being drunk, womanising, moving from one clubhouse to another in search of who to buy him drinks, and selling one of his twin daughters for money. In his words,

{this is a strange world where we do strange things for strange reasons. I must confess to you, that I regret it all. If I could turn back the hands of time, I would change some things. But it is late. I'm quite intelligent, but evil communication corrupted me. Drunkenness

took the better part of me. Oh God, oh God. Life tragedy is that we get old too soon and wise too late} (Akindele and Skillz, 2010).

The assertion above depicts how the figure of speech deployed impacts character development by revealing (the youthful exorbitant of the character), the wrong companies he kept or peer pressure, the absence of a father figure or death of a father, and poor parenting, which affected his moral upbringing and led to regret in adult life. The guilt of selling his twin daughter due to his reckless life affects him in old age and he wishes he could reverse the hands of time. He feels despair as he realises in old age the ample opportunity he missed.

Oluwanimbe's artwork and the river that he goes to whenever his father abuses his mother and him are personifications in *Nimbe*. The effect of violent abuse at home makes him take solace in drawing and painting. He sees his artwork as a person to whom he can talk, and while the river gives him some comfort and peace, it soothes him to communicate with his drawing; his drawing expresses how he feels. The figure of speech used here impacts Nimbe as he communicates his feelings with non-living things since the family that is supposed to influence the development of trust, autonomy, and initiative are the ones that abuse him;

Nimbe: You can call me Nimbe for short

Ralph: So, what are you doing here alone?

Nimbe: Nothing, I just come here once in a while to clear my head whenever I need to.

Ralph: Well, your father was not supposed to put that much pressure on you to fight that guy. Can I take a look?

Nimbe: Yes, of course

Ralph: What is this?

Nimbe: It is a representation of how I feel right now

Ralph: And how do you feel?

Nimbe: Sad. Angry. Lonely. I feel like a loser. So, painting and drawing help me keep calm (Alake, 2019).

The last line in the above passage says so: 'painting and drawing help me keep calm' (Alake, 2019). This is personification; it portrays how he expresses his feelings through his drawing and feels better and returns home relieved. Loneliness makes him a better artist, as displayed on the

photo frame he gifted AK on his birthday. He draws AK's perfect image, and AK exclaims it was the best gift he received on his birthday. In *Far From Home*, Rambo's angel (dog) symbolises violence. It shows that Rambo and Ijoba are violent and wild. The artwork in the movie symbolises the emotional torture Mr. Bello and his son, Ishaya, go through. Artwork helps individuals to relish emotions, but because the father could not become an artist, the mother called it 'ise esu'. The use of dreams in the movie paints a picture of freedom that can only exist in the character's mind. Ishaya, in his dream, feels so free but wakes up to the reality that his parents do not support his dream to become an artist; it will end up as a mere dream. Onuzo & Elebe's use of caricature or irony to depict hypocrisy in the Willoughby family is that the parents only show interest in the fame and legacy their late parents left behind, tell lies, and masquerade to sustain that legacy at the detriment of training Camen, their only child. Camen's adolescence is not navigated successfully. Hence, she is vulnerable to vices she is lured into by peer pressure.

Imageries are crippled and wheelchair; Mr Bello is crippled and tied to a wheelchair. The filmmakers' use of cripple and wheelchair are symbolic; the words depict how poverty has the power to cage its victims, keep one down perpetually, and also kill dreams, while the wheelchair symbolises stagnation. Mr Bello is stagnated as a result of family poverty that cripples him and keeps his son running around in a circle to set himself free by doing three jobs and dreaming, with the hope that his dream will bring freedom or set him free from his family poverty, stagnation, and setbacks. To actualise his dream, he saves money, forges results, and steals. The figures of speech deployed impact the character development by portraying how the characters are caged by their dreams, and because their dreams fail, they stop dreaming and start suffering pain and torture.

The Effects of Street Culture on Character Development

The effects of street culture exposed *Baba-Oni-Baba* to substance abuse in his formative years; he regrets it in old age that he could not amount to anything good in his adult life despite his intellect. His wife finds it difficult to trust him because he does not have a cordial relationship with his wife and twin girls. He wishes he could turn the hands of time. Lefty is in constant conflict with the police for different crimes she commits daily: she experiences role confusion, and she does not have a

basic education. She is locked up in jail for a crime she did not commit due to her lifestyle of violence. She and her gang members are aggressive and always arrested for their violent and reckless lifestyle; they suffer role confusion; and they also feel isolated and lonely when they are rebuked for their kind of lifestyle.

The one-time quiet and intelligent Nimbe resorts to substance abuse and violence and is a member of a gang as a result of the effect of street culture. He suffers from role confusion and the feeling of loneliness. He goes to the river to draw and talks to his drawing. He runs away from home due to emotional and physical abuse. He could no longer trust his parents due to constant fights and quarrels at home. Nimbe is sentenced to life imprisonment for killing his fellow student as a result of the wrong companies he keeps in the street. The effect of street culture is depicted when the doctors announce that Ralph has a terminal disease, a liver problem. We learn from Nimbe that Ralph's liver has been affected and was given a few months to live. Poverty in Ishaya Bello's background keeps him selling drugs to his fellow students at Wilmer Academy. His mother chases him away from home not only for stealing from Ijoba and the government but also because she discovers that he has joined a bad gang. He experiences role confusion; he is in three jobs and cannot raise enough money to sponsor himself abroad. He also suffers from a lack of identity; the family, which is supposed to initiate the development of trust, initiative, and autonomy, is responsible for his leaving the home.

Conclusion

The depiction of street culture in Nollywood films provides a potent lens through which to view the complexity of Nigerian urban life. The movies not only entertain but serve as a means through which the various ills in society are exposed through street living. These movies elicit reflection and discussion on the absence of a father figure, the death of a father, abandonment, neglect, physical and emotional abuse, poor parenting, peer pressure, economic hardship, and family poverty. The paper revealed that the characters lived reckless lives and became victims of substance abuse; some were exposed to health hazards, life imprisonment, and a life of regret in old age. Street culture is depicted as the characters being exposed to the street due to poor parenting, peer pressure, and physical and emotional abuse by the caregivers who

are supposed to influence the development of trust, initiative, and autonomy.

Research has shown that training is universal. Hence, a trained child will behave well in society irrespective of geographical location, religious affiliation, race, and educational background. This means that training plays a major role in the lives of every individual in society to avoid chaos. The filmmakers deployed different narrative patterns to portray the influence of street culture on character development.

Recommendations

It is recommended that caregivers watch more movies on street culture to understand the devastating state of a child without the care and love of parents. Parents should not neglect their duties towards their children and should provide enabling environments through which they can feel safe and confident. It is discovered that lack of love and care, violence, abuse, and neglect, are as a result of poor parenting and others, from caregivers. Parents should show their infants/children love to avoid being lured into the street. It is discovered that if characters are shown love though poor, poverty could not have pushed them to the street. There should be job creation and poverty alleviation programmes by the government to reduce the number of street urchins. Finally, the government should also censor the quality of films produced to make them avenues for correcting societal ills.

Acknowledgements

The authors would like to express their gratitude to the administration of Covenant University Center for Research, Innovation, and Discovery (CUCRID) for providing the framework for this study and serving as publication assistance in the form of paper processing fees. The authors of this work acknowledge the reviewers for their input and sound remarks.

Declaration of Conflict of Interest

The authors do not have any form of conflict of interest.

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