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Framing of Terrorism in Selected Nollywood Movies: Implications for Political Stability and Sustainable Development in Nigeria

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Abstract

The media like television and film are known for portraying social institutions which has implications in the discourses about their roles and functions in society. This study examined how selected movies produced by Nigerian film industry popularly called Nollywood framed terrorism and counter-terrorism tactics and analysed the impacts of terrorism potrayal on political stability and sustainable development in Nigeria. Framing theory is used the theoretical framework of the study**.** Methodologically, the study adopted the constructivist research design which informs the use of qualitative research method. Data was analysed using thematic analysis and critical discourse analysis. Total of 14 Nigerian movies in Hausa, Yoruba, Igbo and English language were analysed. Findings indicated that the movies framed terrorism and other insecurities as issues that affect individuals and families and not the nation. It also revealed that the movies failed to give insight into the background and operations of terrorist groups and framed law enforcement officers as corrupt and poorly equipped to match the strength of terrorist groups. It equally showed that the movies were silent on the impact of terrorism on sustainable development in the nation. The study concludes that the inability of the movies to provide practical insights on terrorism and counter-terrorism tactics like most Hollywood films reflects the real-life struggles and constraints to effective responses against terrorism and other insecurities in the nation. The study, therefore, recommended that future Nollywood films on terrorism should focus on organized security actions and strategies in line with international standards to end the menace in the country.

Keywords: Framing, Terrorism, Nollywood Movies,

Introduction

Framing of insecurity in Nollywood films has significant implications for Nigeria's political stability and sustainable development. As one of the largest film industries globally, Nollywood reaches millions, shaping both local and international perceptions of Nigeria's socio-political landscape. By analyzing how insecurity, such as terrorism, kidnapping, communal conflicts, and other forms of violence, is framed in popular Nigerian films, one can assess the potential influence these narratives have on public opinion, national identity, and policy dialogue. Nollywood films often portray themes of terrorism, political corruption, and crime, mirroring real-life issues that affect Nigerian society (Ahmed, 2024). Movies like *The Milkmaid*, *Lion Heart*, and *October 1* explore terrorism, ethnic conflicts, and political unrest, aiming to raise awareness about the realities on the ground. Films sometimes depict perpetrators in stereotypical terms, which can influence public perceptions and reinforce biases. Such portrayals may inadvertently stigmatize specific groups, affecting social cohesion and even policy directions. The line between sensationalized drama and realistic depictions of insecurity can blur in Nollywood. While sensationalism may draw more viewers, it can sometimes create exaggerated perceptions of the insecurity levels in Nigeria.

Ndinojuo (2024) observed that Nollywood filmmakers often use their platform to comment on socio-political issues, sometimes implicating government inefficacies or portraying vigilantism as a solution. These narratives can inspire discussions on governance, accountability, and civic responsibility. Frequent portrayals of insecurity can impact national unity, especially if the framing tends to highlight ethnic and religious divides. This can influence public sentiment, either fostering resilience or contributing to disillusionment with governmental efforts to maintain peace. Movies that frame insecurity in ways that advocate for justice, reform, or empathy can pressure policymakers to address systemic issues and improve conditions. When portrayed constructively, such narratives can promote dialogues around policy and societal solutions (Oyelaran-Oyeyinka&Abejirin, 2024). Movies reflecting insecurity can affect tourism and foreign investment if they amplify perceptions of the country as unsafe. Conversely, when handled well, such portrayals can encourage international support and partnerships focused on development. Films like *The Milkmaid*, which discusses the impact of insurgency on women, help raise awareness and potentially mobilize support for affected communities.

This could be the reason why Abuloye (2024) established that Nollywood movies often serve as a medium for educating the public on security and resilience measures. Ekpo(2024) corroborates that by showing the impact of insecurity on daily lives, these films can build grassroots understanding and encourage community-based security practices. The framing of insecurity in Nollywood movies can play a transformative role, influencing both internal stability and Nigeria's image abroad. By framing insecurity as an issue requiring collective action and policy reform, Nollywood has the potential to promote a more secure and sustainable Nigerian society (Abuloye, 2024). As an influential cultural medium, Nollywood frequently addresses themes of insecurity such as terrorism, kidnappings, political violence, and ethnic conflicts. These films not only reflect societal anxieties but also highlight the complexities of Nigerian society, shedding light on the causes and consequences of these issues. Films like *The Milkmaid* explore the impact of terrorism, specifically the effects of Boko Haram on communities in the northern parts of Nigeria. By depicting the trauma and loss associated with terrorism, these movies convey the severity of such crises.

Ette (2024) contends that kidnappings, a prevalent issue in Nigeria, are often depicted in films as a method of criminal enterprise or political leverage. Nollywood movies use this

theme to showcase both the fear within communities and the socio-economic factors that drive such criminal activities. Some films address corruption and violence within political systems, often implicating powerful figures who exploit their positions for personal gain. This framing can be seen in movies that focus on political intrigue, showing how insecurity is sometimes state-enabled or overlooked. Nollywood also examines how ethnic and religious tensions contribute to insecurity. Films highlight the historical grievances and misunderstandings that fuel such conflicts, which often result in displacement, loss of lives, and long-lasting community divisions.

While some Nollywood movies adopt a documentary-like realism to depict actual events, others blend fact with fiction to dramatize insecurity for entertainment purposes. Realistic framings are often more impactful, as they resonate with audiences who may have directly experienced similar issues. Many films present protagonists who take justice into their own hands due to distrust in law enforcement or judicial systems (Njoku, 2024). While this can be seen as empowering, it can also normalize vigilante justice as a response to insecurity, potentially influencing viewers' attitudes toward governance and the rule of law. The depiction of victims' experiences is central to the framing of insecurity in Nollywood. By focusing on the human impact, these films invite empathy and create awareness of the personal toll that insecurity takes on individuals and families, underscoring the need for societal and governmental intervention.

Oluyemi (2023) remarks that Nollywood films often convey moral lessons, portraying crime and insecurity as societal ills that require a collective response. This approach positions the fight against insecurity as a shared responsibility between citizens and the state. By frequently portraying insecurity, Nollywood can shape viewers' perceptions of safety and the causes of crime in Nigeria. This can result in heightened awareness but may also reinforce stereotypes if certain groups are regularly depicted as perpetrators. Movies that handle insecurity thoughtfully can inspire dialogue around justice, policy reform, and the societal causes of violence. This can, in turn, lead to calls for better security policies and more robust community involvement in conflict resolution. If insecurity is portrayed through a narrow lens, such as attributing terrorism or crime to specific ethnic or religious groups, this can reinforce harmful stereotypes, potentially escalating tensions within Nigerian society.

Films addressing insecurity often shed light on underlying social issues, such as poverty, unemployment, and lack of education, which can lead to crime and insurgency. By bringing these root causes to the fore, Nollywood can contribute to a greater understanding of the systemic challenges Nigeria faces. Some Nollywood movies advocate for unity and resilience in the face of insecurity, framing collective strength and peacebuilding as vital. This can have a unifying effect, especially in a diverse society where collaboration is essential to overcoming shared challenges. The coverage and framing of insecurity in Nollywood movies offer a complex and multifaceted view of Nigeria's challenges (Khorram-Manesh, 2023). Through various framing techniques, such as realistic depictions, moral lessons, and victim-centered narratives, Nollywood reflects societal concerns while also holding a mirror up to the root causes of these issues. When carefully framed, these films have the potential not only to inform and entertain but also to inspire social change, promote understanding, and foster resilience within Nigerian society. Within this context, the paper examines framing of terrorism in some selected Nollywood movies by looking at the implications for political stability and sustainable development in Nigeria. The study therefore has the following objectives. They are to:

1. identify the framing of terrorism in the selected Nollywood movies.

2. find out the framing of counter-terrorism tactics by law enforcement agencies in the selected movies.
3. find out the coverage of the impacts of terrorism on political stability and sustainability in Nigeria in the selected movies.
4. identify the framing of solutions to terrorism in the selected movies.

Terrorism, Political Stability and Sustainability in Nigeria

Terrorism in Nigeria involves understanding of its unique manifestations, causes, and impacts on the socio-political and economic fabric of the country. Unlike traditional forms of terrorism seen globally, Nigeria's experience with terrorism is shaped by local dynamics, including ethno-religious tensions, political grievances, economic disparities, and regional instability. Terrorism in Nigeria is typically defined as acts of violence aimed at achieving ideological, political, or religious objectives. Groups like Boko Haram and the Islamic State in West Africa Province (ISWAP) are notable examples. These groups often target civilians, religious sites, educational institutions, and government structures to spread fear and challenge state authority (Al Amosh *et al*., 2024).

Nigerian terrorism often serves as a means for marginalised or radicalised groups to express grievances against the government or societal structures. This can include attacks on symbolic targets or indiscriminate violence to disrupt peace and stability. Guan *et al*., (2024) articulate that due to Nigeria's proximity to other conflict-prone regions, terrorism often involves cross-border elements. Arms trafficking, foreign fighters, and regional networks contribute to Nigeria's struggle with terrorism, making it a transnational issue as well as a local one. A significant portion of terrorism in Nigeria is fueled by religious extremism, with groups like Boko Haram seeking to establish an Islamic state and oppose Western influence (Hile *et al*., 2022). Their ideologies often reject secular governance and target symbols of Western education and government.

Economic disparities and poverty, especially in the northern regions, create conditions for terrorism to thrive. High levels of unemployment, illiteracy, and lack of basic services make vulnerable populations susceptible to recruitment by terrorist organizations (Khorram-Manesh, 2023). Perceived or real marginalization by the central government has led some groups to use terrorism as a form of resistance. Ethnic and regional inequalities exacerbate feelings of exclusion, leading to violent expressions of discontent. Nigeria's weak state presence, especially in rural and border areas, creates gaps in security that terrorist groups exploit. The lack of effective policing and counterterrorism infrastructure allows these groups to operate with relative freedom, especially in the Northeast.

Costantiello and Leogrande (2023) maintained that terrorism has led to widespread displacement in Nigeria, with millions of Internally Displaced Persons (IDPs) fleeing violence, especially in the Northeast. This displacement strains resources and affects regional stability, impacting neighboring countries as well. The economic impacts of terrorism are profound, as it disrupts local economies, discourages foreign investment, and drains government resources that could be used for development. Infrastructure, agriculture, and commerce are often targeted, slowing economic progress and exacerbating poverty. Terrorism inflicts severe psychological trauma on affected populations, including loss, fear, and distrust. The social fabric of communities is also weakened as violence forces people to abandon traditional ways of life and cope with disrupted family structures.

Okorie (2023) observed that terrorism undermines the state's authority and legitimacy, as the inability to provide security can erode public trust. In response, Nigeria's government

has invested heavily in counterterrorism efforts, sometimes with controversial methods that raise human rights concerns and fuel further resentment among affected communities. Nigeria has pursued military campaigns against terrorist groups, often in collaboration with neighboring countries through the Multinational Joint Task Force (MNJTF). While these operations have seen successes, they sometimes result in civilian casualties, complicating the government's relationship with local populations. Enhanced intelligence-gathering and surveillance technologies are increasingly used in counterterrorism. This includes strengthening border security, monitoring financing channels, and improving coordination with international allies. Nigeria has also pursued non-military strategies, including community engagement and de-radicalization programs, aiming to reintegrate former extremists into society and prevent radicalization at the grassroots level.

According Aondover *et al*., (2022) and Obasi (2021) recognising that military action alone is insufficient, Nigeria's government has attempted to address some root causes of terrorism, such as poverty and lack of education, through socio-economic programs. However, challenges remain in effectively implementing these programs in conflict-prone areas. Nigeria faces the challenge of balancing effective counterterrorism with the protection of human rights. Heavy-handed responses can alienate local communities and inadvertently bolster support for terrorist groups. Effective counterterrorism requires cooperation between various national agencies and international bodies. Improved collaboration can help Nigeria address the regional dimensions of terrorism, including cross-border trafficking and recruitment. There is a growing need to counter extremist ideologies through community outreach, education, and alternative narratives that promote peace and inclusivity. This involves engaging religious and community leaders in promoting messages that counteract radicalization (Aondover, 2019).

The nexus between terrorism, political stability, and sustainability in Nigeria reveals how terrorism disrupts governance, challenges socio-economic structures and poses significant threats to sustainable development. The complex relationship between terrorism and political stability is shaped by how terrorist activities weaken state authority, undermine social cohesion, and stall developmental progress. Understanding this interplay is essential for crafting strategies that address not only the immediate security needs but also the long-term resilience and stability of Nigerian society (Aondover *et al*., 2023).Terrorism directly challenges the state's ability to maintain order and provide security. In regions where groups like Boko Haram operate, the government's limited presence and perceived inability to protect citizens erodes trust and weakens its legitimacy. This can lead to a perception that the government is either complicit or ineffective, fostering disillusionment and alienation among the populace.

Frequent terrorist attacks put tremendous strain on political institutions by diverting resources toward security at the expense of other governance needs. In Nigeria, funds that could be allocated to education, healthcare, and infrastructure often go towards counterterrorism, which, while essential, detracts from the state's ability to address citizens' basic needs. In areas with weak state presence, communities may resort to self-defense groups or vigilantism to protect themselves from terrorists. While these groups sometimes support local stability, they can also undermine state authority and lead to parallel governance structures that challenge the formal political system. Terrorist groups in Nigeria often exploit existing social divides, such as religious and ethnic tensions, to foster support and recruit members. This tactic heightens divisions within society, making political stability difficult to maintain, especially when communities come to see each other as threats rather than allies (Aliyu *et al*., 2023).

According to Aondover and Pate (2021) terrorism has a pronounced economic impact on affected regions, driving away businesses, disrupting local economies, and deterring foreign

investment. Nigeria's northern region, particularly affected by terrorism, experiences reduced economic activities, agricultural production, and infrastructure development. This economic stagnation deepens poverty and unemployment, further fuelling conditions that make communities susceptible to radicalization. Terrorism in Nigeria has displaced millions, creating a severe humanitarian crisis. Displacement not only strains resources but also destabilizes communities, leading to overcrowded camps, competition for scarce resources, and increased risk of disease outbreaks. The cost of providing aid to displaced populations diverts resources from other development initiatives, slowing progress toward sustainable goals.

Framing of Insecurities in Films and Sustainable Development

The framing of insecurities in films plays a significant role in shaping public perception, influencing societal attitudes, and potentially impacting sustainable development. Films, especially those from popular industries like Nollywood, have a powerful reach and can spotlight various insecurities from terrorism and poverty to political corruption and ethnic conflict, while either empowering communities to pursue solutions or inadvertently deepening mistrust and fear. Through responsible framing, films can align with sustainable development goals (SDGs), promoting social cohesion, peace, and resilience. Films often explore the root causes of insecurity, such as poverty, inequality, or corruption, revealing how these factors contribute to social unrest and violence. By showing the socio-economic challenges that fuel insecurity, films can educate audiences on the complex factors that affect stability and development (Ndinojuo, 2024).

Abuloye (2024) is of the view that films can powerfully depict the human impact of issues like terrorism, ethnic violence, and crime by telling individual stories of trauma, resilience, and survival. This humanizing approach can foster empathy, encouraging audiences to support policies and programs that promote peace and justice. Movies that frame corruption as a root cause of insecurity showing how corrupt officials or systemic injustice harms society can serve as catalysts for change. Ette (2024) validate that by holding power to account, films can encourage citizens and leaders to support anti-corruption efforts that align with sustainable development. Stories that emphasize community resilience, local heroes, or positive change in the face of insecurity inspire hope. They can demonstrate how individuals and communities can be part of the solution, encouraging civic engagement and fostering a belief in positive transformation.

Films influence public perception by framing certain groups or issues in particular ways. For example, if ethnic conflict is portrayed through a lens of mutual misunderstanding rather than as an inevitable clash, films can encourage viewers to consider peaceful coexistence and understanding as solutions. The framing of insecurity can either reinforce harmful stereotypes or challenge them. For instance, framing certain ethnic groups as "aggressors" in stories of conflict can deepen divisions, whereas showing diverse perspectives can encourage empathy and unity. By sensitizing audiences to issues of poverty, unemployment, and marginalization that underpin insecurity, films can help build public support for policies addressing these root causes. When people see how poverty can lead to crime or radicalization, for example, they may be more inclined to support social welfare initiatives that align with SDG goals (Njoku, 2024).

Films can be strategic tools to promote awareness of the SDGs, particularly goals related to peace, justice, and strong institutions (SDG 16), reduced inequalities (SDG 10), and poverty eradication (SDG 1). By framing insecurity as an obstacle to achieving these goals, films can increase public engagement with sustainable development initiatives. When films

showcase paths to reconciliation, nonviolent conflict resolution, and peacebuilding, they can influence societal norms and attitudes toward peace. By framing security issues in a way that emphasizes dialogue, negotiation, and forgiveness, films can support sustainable peace and social cohesion. Documentaries and narrative films that accurately depict insecurity can serve as educational tools, helping viewers understand complex issues. This, in turn, can pressure policymakers to address the underlying causes of insecurity. For example, films that highlight the hardships faced by refugees or displaced persons can inspire policies focused on human rights and social justice.

Ndinojuo (2024) observed that films sometimes use sensationalist narratives to captivate audiences, but this can create fear and reinforce negative stereotypes. Stories that overly dramatize violence, for instance, may harm public perception and deepen social divides. Insecurity often stems from complex, intertwined issues, and films that oversimplify these challenges can mislead audiences. For example, depicting terrorism solely as a product of religious extremism, without acknowledging socio-economic factors, can distort public understanding and policy responses. Films that portray communities affected by insecurity only as victims can be disempowering, overlooking their agency and resilience. Framing that balances the portrayal of struggle with stories of empowerment and self-determination can be more constructive for sustainable development.

Nigerian films often highlight challenges like political corruption, ethnic conflict, and terrorism, shedding light on how these insecurities impact everyday lives. Films like *The Figurine* and *October 1* tackle issues of cultural division, history, and superstition, encouraging viewers to reflect on societal values and challenges. By framing insecurity within a relatable Nigerian context, these films can spur public conversations about justice and reform. Films like *Hotel Rwanda* and *The Constant Gardener* offer portrayals of political violence and exploitation in African contexts, sparking international awareness and empathy. Such films highlight both individual resilience and the need for systemic change, emphasizing the importance of justice, human rights, and ethical governance (Ekpo, 2024; Abuloye, 2024).

Theoretical Framework

The study is anchored on Framing Theory. The theory is credited to Gregory Bateson as first posited in 1972. Framing theory is a platform for the media to situate various perspective of an occurrence that is newsworthy. Framing refers to how the media organize and present information to the public on certain issues, or event and giving them particular context to sway interpretation and necessitating selective influence over how members of the public view reality. Its basis is that the media focuses attention on certain events and then places them within a field of meaning. Framing theory suggests that, how something is presented to the audience (called "the frame") influences the choices people make about how to process that information. A frame in communication or a media frame refers to "the words, images, phrases, and presentation styles that a speaker or media outlet uses when relaying information about an issue or event to an audience" (Oluyemi, 2023).

Framing theory is a philosophical postulation that provides explanation on which news content is typically shaped and contextualized by a media outlet and also serves as a way of giving some over all interpretation to isolated items of fact. Thus, framing involves processes of inclusion and exclusion as well as emphasis. Framing is sometimes referred to as second-level agenda setting, because it has a close relationship to Agenda setting theory. Researchers like McCombs, Shaw and Weaver in Guan *et al*., (2023) suggested that not only are agenda setting and framing effects related, framing is in fact, an extension of agenda setting. They used

the term "second-level agenda setting" to describe the impact of the salience of characteristics of media coverage on audience's interpretation of news stories.

According to Ciboh (2010) the concept of framing expands the agenda setting research tradition by focusing on the essence of the issues at hand rather than on particular issue. Framing Theory is a communication theory that explores how media and other communicative actors shape perceptions of reality through selective presentation and emphasis on certain aspects of issues or events. Originally developed in the fields of sociology and media studies, framing theory has become widely applied in political science, psychology, and other social sciences to understand how public opinion and social attitudes are influenced by the way information is framed. Frames are the perspectives or lenses through which issues are presented. They emphasize certain aspects of an event or topic while downplaying or omitting others. Frames help audiences interpret information and draw meaning from it based on what is highlighted or de-emphasized.

Khorram-Manesh(2023) stated that framing involves both selection and salience. Media or communicators selectively choose what aspects of a story to include (selection), and make certain elements more prominent (salience). This process directs audience attention to particular interpretations, encouraging certain reactions or attitudes. Framing theory provides a powerful tool for understanding how information is organized and interpreted in society. By highlighting the influence of frames, this theory sheds light on how public opinion and behaviors can be shaped by selective representation. For communicators, understanding framing means recognizing the potential impact of their choices on audience attitudes and promoting responsible framing that informs rather than manipulates. In areas like media, politics, and social advocacy, framing plays a key role in directing attention and shaping perceptions, ultimately influencing public discourse and societal action.

Framing theory offers a valuable perspective on how Nollywood movies portray insecurity and influence public perception of these issues. Through selective presentation, emphasis, and storytelling, Nollywood movies have the power to shape viewers' understanding of insecurity, affecting their attitudes toward social and political issues in Nigeria. By using particular frames, these films can either help audiences understand the complexities of insecurity or reinforce harmful stereotypes and misconceptions. Framing theory offers a lens to analyze how Nollywood movies present insecurity, influencing how Nigerian audiences understand, empathizes with, and responds to these issues (Guan *et al*., 2024). Through choices in framing, Nollywood can shape narratives that either deepen fear or foster understanding, empathy, and calls for systemic change. When used thoughtfully, framing insecurity in Nollywood can align with sustainable development goals, promoting public awareness, social cohesion, and advocacy for solutions to Nigeria's pressing security challenges. By highlighting the complex causes and human impacts of insecurity, Nollywood has the potential to serve as a powerful tool for social transformation and sustainable development in Nigeria.

Methods

The study adopted qualitative research design which informs the choice of thematic analysis (TA) and critical discourse analysis (CDA) as methods for data analysis. Thematic analysis (TA) can analyse, classify and identify core themes in an understudied text (s). It is an appropriate method for analysing boarder themes and patterns of social and cultural issues or events (Al-Saraf, 2023).

According to Sovacool, Iskandarava and Hall (2023), the steps in conducting TA include – familiarization of researcher with the data, generation of the initial codes, grouping

and summarizing codes into themes and lastly review the themes. Based on the objectives set for the study, certain codes, ideas and key concepts that were relevant to the study objectives were generated in line with the study, four themes emerged from the generated codes. The codes and themes are shown in Table 1 below.

Table 1: Codes and themes for thematic analysis in the selected Nollywood movies

S/N	Codes	Themes
1	Bombing/killing/ bloodshed/ massacre/ hostage/ violence/intimidation/bullying/terrorization/ barbarity/ impoliteness/destabilization of government/ destabilization of military architecture through unconstitutional or violent means/human rights abuses/civil rights violation/reasons for terrorism/organizational structure of terrorist/, ideological motivations for terrorism/ operational specifics and intricacies on the activities of the terrorist group	Framing of terrorism and other forms of insecurity in the selected movie
2	Law and order/ good governance/ understanding/tolerance/ compassion/dedication to duty/war against terrorist/standard military actions/ standard military intelligence/ standard military armoury/ smart national law enforcements officers/ smart security officers/bold law enforcements officers/ gallant officers/ professionalism/ timely military response to terrorism/ trust and cooperation among security agencies	Framing of counter-terrorism tactics by law enforcement agencies
3	No confidence in government, no confidence in law enforcement agencies/policy disruptions/lack of public trust in military institutions/lack of public ability to peacefully conduct election/poverty/high cost of governance/unity of the nation/ unfair distribution of income	Framing of the impacts of terrorism on political stability and sustainability in Nigeria
4	unity/ stability/ concord/ goodwill/ friendship/ solidarity/ compatibility/ justice/development/ coexistence/ patience/love/ care/ kindness/ training of security personnel/transparency/patriotism/modern military architecture/ pragmatic policies/	Framing of solutions to terrorism in the selected movies

Source: (Thematic Analysis, 2025)

For the Critical Discourse Analysis (DCDA), the framework for the discourse was the objectives set for the study and lens of Framing theory.

Total of 14 Nigerian movies were purposively selected for the study. There were Nollywood movies popular for the way they treated terrorism and other shades of insecurities in the country. They were also movies that were produced in English Language and the three major local languages - Hausa, Yoruba and Igbo. The selected movies also treated acts of terrorism and other forms of insecurities peculiar to the major three ethnic groups in the nation. The synopsis of the selected movies is given below.

Synopsis of the Selected Nollywood Movies

1. *Igbo na Igbo* (2021) - This film in Igbo language was directed by Emeka Onwuka. The film presents a localized perspective on banditry in a rural Igbo community. The film portrays

the villagers' resilience as they confront relentless attacks, emphasizing community solidarity and traditional beliefs.

2. *AyéTíYá* (2022) - This film in Yoruba language was directed by Tunde Owolabi. The movie explores terrorism's emotional impact on some Nigerian families.
3. *Sarkin Waka* (2020) - This film in Hausa language was directed by KabiruJammaje and Nuhu B. Gidasu. The movie tells the story of Sultan Muhammad, a traditional ruler in Northern Nigeria facing terrorism, poverty, and cultural erosion.
4. *October 1st* (2014) - This film in English language was directed and produced by Kunle Afolayan. Set in 1960 during Nigeria's transition from colonial to post-colonial rule, movie tells the story of Danladi Waziri, a Northern Nigerian police officer. The story brings together colonial tensions, tribalism and personal conflicts prior to Nigeria's independence.
5. *Voiceless* (2020) - This film in Hausa language was directed by Robert Peters. While exploring the theme of love, the movie narrates the psychological scars given to individuals by terrorists.
6. *Agẹsinkólé: King of Thieves* (2022)- This film in Yoruba language was directed by Tope and Tijani Adebayo. The film which blends traditional folklore with modern imagery uses the figure of Agesinkole to symbolize the impact of banditry on members of the society.
7. *Nation under Siege* - aka *Boko Haram* (2013) - Directedby Pascal Amanfo, the film revolves around the effort of a counter-terrorist expert who is trying to stop a group of Islamic terrorists that are terrorizing and slaughtering Nigerians.
8. *Gangs of Lagos* (2023) - This film in English language was directed by Jade Osiberu. The film provides insight on how organized crime and political violence disrupt a community, much like how terrorism or banditry can destabilize regions.
9. *Queen Amina* (2021) – Directed by Izu Ojukwu, the movie - a historical epic recounts the life of the legendary Hausa warrior queen. Although set in a pre-colonial period, the film reflects the theme of bravery and resilience against external threats.
10. *76 (2016)* – Directed by Izu Ojukwu, the movie set in the post-civil war era explores political unrest and military coups, touching on the roots of militancy and the internal challenges of national security.
11. *Omo Ghetto: The Saga* (2020) – Directed by Funke Akindele and JJC Skillz, the movie addresses themes of urban banditry and violence that echo the broader social issue of insecurity in Nigeria.
12. *Road to Yesterday* (2015) - Directed by Ishaya Bako, the film revolves around the impact of insecurity on the lives of a couple, Victoria and Izu and other individuals in the community.
13. *The Milkmaid* (2020) – Directed by Desmond Ovbiagele, the movie narrates the resilience of women amid the horrors of terrorism.
14. *Ramin Sanda* (2021) - Directed by Sanusi Oscar, the movie explores themes of resilience, justice, and the psychological effects of insecurity on ordinary people.

Result and Discussion

Research objective 1: Framing of terrorism by the selected Nollywood movies

The aim of this was to examine extent the selected Nigerian movies provided background details on the organizational structure of the terrorist group and their ideological motivations, their operational specifics and intricacies on their activities without spiritualizing or mystifying or romanticizing or tribalizing the issue.

Finding indicate that the movies - *Nation under Siege, Road to Yesterday*, *76*, *Omo Ghetto: The Saga, Sarkin Waka, Igbo na Igbo, Ramin Sanda, Queen Amina, Ayé TíYá, Agẹsinkólé: King of Thieves, Gangs of Lagos* framed terrorism and other forms of insecurities as a regional rather than national issue. They also failed to give insight into the background, structure and operations dynamics of terrorists as is seen in similar Hollywood film productions. For instances, *Road to Yesterday* and *Ramin Sanda* portrays the emotional and psychological impact of terrorism on individuals. This implies that the movies dwelt more on personal narratives of victims of terrorism and other forms of insecurities thereby dramatizing or humanizing the issue. But Framing theory states that media and other communicative actors should focus on the main issues at hand rather than on particular issue

Although *October 1st* offers historical context to terrorism in Nigeria, it also failed to give information on terrorist groups' backgrounds or modes of operation. In the same vein, *Voiceless* equally failed to explore the structure of the organized crime networks or how they function. Rather, it gave a touch of romance to the experiences of victims of terrorism and explored the psychological scars left on individuals by terrorism.

Although *The Milkmaid* provides a glimpse on the recruitment and mode of operation of terrorist groups, it focused more on the use of indoctrination and psychological manipulation by terrorists to turn their captives into members. However, the movie did not delve deeply into terrorist activities but excelled in humanizing the effects of terrorism. Thus, unlike the Hollywood films, the selected Nollywood movies failed to portray the background, structure and operational details and strategies of terrorist groups there by limiting publics' understanding or awareness of this security issue in the country. Framing theory states that movies can be lens for Nigerians to understand and responds to issues on insecurity (Guan *et al*., 2024).

Research objective 2: Framing of counter-terrorism tactics by law enforcement agencies in the selected movies

The aim of this was to find out if the selected Nigerian movies captured the different military actions of the national law enforcements officers against the menace and if the efforts of the security officers portrayed either as professional or as corrupt, lazy and accomplices to the crime.

Finding reveal that there is absence of law enforcement agencies in the movies - *Nation under Siege*, *Road to Yesterday*, *Queen Amina*, *Igbo na Igbo*, *Agẹsinkólé: King of Thieves*, *AyéTíYá*, *Voiceless* and *Gangs of Lagos*, For instance, *Nation under Siege* focuses on the fight against Islamic terrorists in Nigeria, but without providing counter-terrorism strategies, intelligence work, or the complex operations by trained national security forces as is the case in similar Hollywood films. Rather, the movie dramatizes terrorism and centres on personal heroism of individuals in the community facing terrorist attack. Similarly, instead of modern counter-terrorism operations, *Agẹsinkólé: King of Thieves* dwells on use of mystical warriors to overthrow Agesinkole, the bandit leader. This shows that the movies focused on local vigilante militia and trado-spiritual efforts and responses to insecurities over professional security efforts. But portrayal of vigilante justice, individual heroism, mythological resistance and similar unprofessional military counter-terrorism strategies can undermine viewers' trust in the law enforcement agencies (Njoku, 2024). Framing Theory posits that media and communicative actors can influence people's perceptions of reality by emphasis on certain aspects of issues or events.

Although there was minimal presence of law enforcement officers in the movies - *October 1st*, *76*, *Omo Ghetto: The Saga*, *Sarkin Waka*, *The Milkmaid*, *RaminSanda*, the movies portrayed counter-terrorism military operations by the security officers poorly and unrealistically. For instance, in the movie *76*, rather than organized and sophisticated military actions by counter-terrorism units of national security agencies, the movies is about individual bravery and emotional struggles of some members of the armed forces. Similarly, the movies - *Omo Ghetto: The Saga* and *Ramin Sanda*, not only provides a limited perspective on the role of national security officers in combating insecurities but also portrays the police as corrupt and lacking sophisticated tools and methods and reflecting the real-life struggles and constraints to effective responses against terrorism and other forms of insecurities in the nation. Ette (2024) contends that depicting the Nigerian armed forces as poorly equipped and under-resourced to match the strength of terrorists can instil fear in individuals.

Research objective 3: Coverage of impacts of terrorism on political stability and sustainable development in Nigeria in the selected Nollywood movies

The aim of this was to find out the extent the selected movies dwelt on the devastating effects of terrorism on the cost of governance and unity of the nation without humanizing or tribalising it.

Finding indicates that all the selected movies highlighted the adverse impacts of terrorism and other insecurities on individuals, families and rural communities. However, none of them was able to connect the emotional and socio-economic consequences of terrorism on individuals to that on the nation's political stability or sustainable development. Framing theory offers a lens for Nollywood movies producers to present terrorism and other form of insecurity in ways Nigerians can understand, empathizes with, and responds to these issues (Guan *et al*., 2024).

For instance, *Agẹsinkólé: King of Thieves* presented a cultural and mythical narrative about resistance to insecurity, but failed to address the long-term effects of insecurity on Nigeria's political stability or sustainable development. Similarly, *Gangs of Lagos* centered on political corruption and power struggles within the local gangs in Lagos without addressing how terrorism or insecurity affects the national political landscape and sustainable development. In the same vein, *The Milkmaid* focused mainly on the personal impacts of terrorism on individuals, families, and communities rather than its adverse effects on Nigeria's political system or economy. This shows that the impact of terrorism on Nigeria's political system, economy and sustainable development was not treated in the selected movies in favor of economic and emotional toll of terrorism on individuals or families. But terrorism undermines stability, strains government resources, and disrupts development, making it challenging to build a resilient and sustainable society (Mojaye& Msughter, 2022)

Research objective 4: Solutions to terrorism covered in the selected Nollywood movies

The aim of this was to find out the proffered solutions to terrorism in the selected movies. It equally sought to see if the movies advocated for pragmatic policies to end the menace or if they merely mystified or tribalized the issue.

Finding indicates that none of the selected movies provided practical insights on how to prevent or reduce terrorist attacks in the nation. For instance, *Igbo na Igbo* advanced traditional and local policing methods. *October 1st* see unity among the ethnic groups as solution to the menace while *76* calls for improved military integrity and strategy. Similarly, *Queen Amina* focuses on use of mystical powers to battle terrorism. Although, these approaches seem to align more closely with local practices and solutions against the menace, they do not

conform to the formal international counter-terrorism standards like intelligence work, and practical military tactics. But balancing framing on terrorism and counter-terrorism tactics in Nollywod movies can empower communities and inspire societal change and policy implementation for sustainable development in the nation (Ndinojuo, 2024).

Conclusion and Recommendations

The study established that all the Nollywood movies to some extent portrayed terrorism and other forms of insecurities as pressing issues that affects individuals and families in different parts of Nigeria. However, none of the movies framed terrorism and other insecurities as a national issue. The understudied movies also failed to give insight into the background, structure and operations dynamics of terrorists but dwelt more on personal dramatic narratives of victims of terrorism and other insecurities. The inability of the movies to properly frame terrorism to provide a unique platform for exploring the complexities of these issues and their impacts on Nigerian society means that movies only raised awareness on the plight of individuals or families besieged by terrorism rather than directly boost publics' understanding on the terrorists' networks and how to destabilise them.

The study also found that there is absence of law enforcement agencies in 10 of the understudied movies. Moreover, the other four movies with minimal presence of law enforcement officers portrayed counter-terrorism military operations in Nigeria poorly and unrealistically. Rather than tactical, organized and sophisticated military actions by counter-terrorism units of national security agencies as seen in Hollywood films, the movies focused on individual heroism and mythological resistance to terrorism and other insecurity. Besides, the movies also portrayed national security officers as corrupted and poorly equipped, under-resourced and unable to match the strength of terrorist groups.

The study equally found that the understudied movies highlighted the adverse impacts of terrorism and other insecurities on individuals and families but failed to provide extensive exploration of the systemic political or economic consequences of terrorism on the nation.This shows that the impact of terrorism on Nigeria's political system, economy and sustainable development was completely sidelined in favor of its socio-economic and emotional toll on individuals in the movies.

The study also established that none of the movies explored possible ways of ending terrorism in the nation. Going by the fact that the understudied movies were from the three major film sub-groups within Nollywood in the country, one might say that the movies offer valuable insights into ways the film producers frame terrorism. In other words, the movies reflect not just the strengths and shortcomings of Nollywood in treating terrorism on screen but also the mind-sets and actions of the leaders and citizens on the issue. This has huge implications for national discourse on security challenges. Hence, for Nollywood to make a more impactful contribution on national security, future films should focus on organized counter-terrorism security strategies in line with international standard.

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