

**VISUAL INTERPRETATIONS OF MAGICAL EFFECTS
IN NOLLYWOOD HORROR FILMS: A CRITICAL STUDY
OF ERNEST OBI'S *SIDEMILI***

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Abstract

This paper looks at the way magical effects are used in communicating African ideologies in Nollywood Horror genres. Even though there have been recent attempts in some Igbo-Nollywood movies and a few Yoruba movies in which special effects and visual effects (CGI) were combined to enhance the narrative. There is still much left to be explored on the quality of visual effects, computer graphics (CGI), animation and special effects used in Nollywood. This paper, therefore, hinged Eco Umberto's semiotic theory and used Ernest Obi's *Idemili*(2014) in pinpointing the meanings as culturally bound in Igbo cultural realities in Nollywood Horror genres. In the end, this paper submits that the application of visual effects in distorting images to create iconic horrific images communicates meanings that are easily understood by its audience.

Visual effects, Computer Generated Images, Nollywood, Horror genre, Semiotics

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Introduction

Nollywood narratives are believed to have come to the limelight with the debut of a horror movie titled *Living in Bondage* directed by Kenneth Nnebue. Much later, other horrific narratives that are categorized within the same genre were produced. There are other genres embedded with horrific images and sound effects, genres like ritual and some epic movies. However, these narratives were filled with some horrific images with it's accompanied by eerie sound effects that elicit tension, and fear but x-rays the Igbo cultural ideologies. The images are manipulated through photo tricks, which is evident in the disappearing act of the ghost character of Merit. Recent Nollywood Horror Films such as KunleAfonlayan's *Anikulapo*, Rampson Noah's *Living in Bondage: Breaking Free*(2019), *Nneka the Pretty Serpent* (2020), with some earlier 2014& 2015 movies such as Ernest Obi's *Calabash* and *Idemili* which have elements of horrific effects in the films exhibited a much-enhanced technology in the application of visual effects and Computer generated images.

There is no doubt that Nollywood films are embedded with socio-cultural ideologies. Nollywood films have made a positive impact in promoting the image of Nigerian culture, and society at large to the world. Unfortunately, there are other elements such as the use of sophisticated special effects, visual effects and sound effects to enhance the efforts of the characters projected by the actors. Though there have been recent attempts in some Igbo-Nollywood movies and a few Yoruba movies in which special effects and visual effects (CGI) were combined to enhance the narrative. There is still much left to be explored on the quality of computer graphics (CGI), animation and special effects used in Nollywood.

Film's visual language in recent times transcends filming of natural objects to communicate to the audience. Thus, critical accounts of filmic codes tend to differ in the ways they are broken down, or categorized for analysis, which is based on the film's key communicative procedures. All film narratives hold simple objects that represent the ideas of their creators. These objects or marks stand for an idea or series of ideas. These objects are

representations of real-life images and scenarios. Roland Barthes emphasizes that film is not to reproduce reality; the reconstruction is not an attempt to imitate the concrete aspect of the original object, but a simulation, a product of technology. Of course, these objects are creatively imbedded in the creation of a film narrative which are signs of social and cultural values. These messages (basically anything from making a phone call, waving of hand or the clothes we wear) are based on codes and culturally defined systems of relationship. Barthes claimed that there is only one exception to the rule "no message without a code": the photographic image, because it shows us something reproduced without human intervention (using a mechanical-chemical process). This idea has been much criticized, particularly after the breakthrough of digital photography which seriously challenges photography's earlier ontological status. Jia(2014)explains that the development of visual symbol language in modern times not only transcends the traditional drawing and design field but involves dynamic advertisement, film, television, and animations. The form and transmission of visual symbols with typical image features arguably have gone to the front and centre of human civilization landscape and the two elements play a more and more important role in information and cultural communication.

Film Semiotics has been defined as the production of meaning through composition, which is a representation of cultural realities. Eco Umberto widens the subject and role of semiotics in the exploration of reality of human existence when he writes that, "semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else. This something else does not necessarily have to exist or to be somewhere at the moment in which a sign stands in for it" (Eco, 1976, p. 7). Moreover, it can be visualized as an approach to a wide variety of systems of signification and communication or it can be visualized as a description of those various systems focusing on their mutual

differences or their specific structural properties such as the transformation from verbal language to gestures or from visual images to body positions. It can investigate those various systems either at the elementary level of their sequential units such as words, colour spots, and sounds or at the more complex level of the texts which is, narrative structures or figures of speech (Eco, 1977).

Filmic codes are a form of technical code because filmic equipment is needed to create them, e.g. cameras, microphones, lighting, etc. In semiotics there are three basic types of signs and codes:

- Iconic signs and codes are created to appear exactly like the thing they represent, e.g. an image of a Bird looks like – signifies – a bird. But... importantly, iconic codes always act to represent more than the thing itself, e.g. when we see an image of a cowboy, our culture associates ideas of toughness and action with this particular iconic code (which also acts to reinforce what masculinity ‘means’ in our culture – an ideological meaning).
- Indexical signs are different. They are signs that are physically connected with the object. They have a logical, common-sense connection to the thing or idea they represent. Their interpretation takes a little longer than iconic signs since we learn them through our everyday experiences (Jacqueline, (1983, p.136). They act by indirectly “pointing” or suggesting what they mean by acting as ‘cues’ to existing knowledge, e.g. smoke signifies fire, sweating suggests hotness or exercise. These codes are a kind of media shorthand. They are very common and useful to media producers. Based on a phenomenological understanding of the semiotic term index, Jockenhövel furthermore agrees with Bazin’s understanding of “realism”, by dismissing the classical concept of the “representation of reality” and instead focusing on the results of experiencing a (possible) reality—an “illusion of reality.”
- Symbolic codes act as signifiers of meaning disconnected from what they denote, e.g. a red heart shape acts only to symbolize love; a white dove symbolises peace; red symbolises danger, power

or sexuality, white symbolizes innocence, etc. Jacqueline (1983,p.136), states that “Symbolic signs stand for something through a process of consensus. They have no logical connection and so have to be taught. These signs are greatly influenced by social and cultural considerations symbols may be complex but once the meanings are learned, they are less subject to idiosyncratic interpretation.” As Lester (2000) puts it, symbolic signs usually evoke stronger emotional responses from viewers than the other types of signs because the symbols have deep roots in the culture of a particular group. In communication production and reception, the meaning of signs may shift from one type of sign to another as the communication act progresses. An important realization is that the meaning a code communicates is always culturally determined, i.e. we learn the meaning as we grow up in a particular group, society or culture, e.g. the national flag means much more than its denotation of a piece of coloured cloth; it also acts to connote patriotism and pride. An important filmic and media code is the enigma code which works by creating an intriguing ‘question’ that the media text will go on to answer. Cinema trailers and posters use enigma codes to tempt the viewers.

In the words of Siu See Mei, (2013)explained that some movies take us to an exhibition hall, and others take us through the corridors of the interconnected rooms. We can find access routes between different cities and villages in these movies, but we can see different spatial and temporal origin elements juxtaposed and interacting (p, 27). Thus, meaning comes out of an interaction between the message and its reader (viewer). While watching and studying a film text, one must consider not only its structural components but also the relation between those components, all the impression it has created and the techniques used for creating such impressions as well. When the images urge us to react, we are aware of their effect upon us, which is resulted from myths, ideologies and connotations embedded in the images. Thus it is through a detailed and critical semiotic analysis that the meaning

of a film narrative from the obvious ones could be derived. Film semiotics deconstructs the communicative message in a film narrative while attending to its meaning and ideology.

Nollywood through the film medium promotes African cultural traditions and develops authentically African film forms by creating mythical characters and objects that seem real but are a symbolic manifestation of the filmmakers' mind. As such, these mythical images are surrealistic. African film narratives are populated by the engagement of various film genres and mystical characterization beyond the realms of plausible human, animal and inanimate activities. These images are created with the use of CGI, such as animals depicted mystically which sometimes may be abstract, and often symbolic. They are characters such as humans with magical or supernatural powers like we see in the film *Ijele* as the protagonist possesses the power of the gods, inanimate objects with mythical abilities populate film narratives in Africa.

The Nollywood film industry has undergone tremendous changes that reflect increasingly globalized issues which project African cultural values, thereby telling the history and cultural backgrounds of diverse cultures. To a great extent, Nollywood has been utilizing Nigerian cultural values in portraying their world views. In so doing, they tell their stories from their perceptions. Thus, the early epic, ritual, supernatural, and witchcraft films have exceedingly set a standard that till today is yet to be forgotten in films such as *Igodo*(1999), *Ijele*(1999), *Evil Passion* (2010), *Evil Men* (2015), *Nneka the Pretty Serpent* (1992), *Battle of Musanga* (1996), *Egg of Life*(2003)and several others. The later films which have been referred to by Charles Okwuowulu (2015) as New Nollywood, and some of these films include *Idemili*(2014), *Calabash* (2015), *python Girl* (2016), and several others, tend to show that there has been improvement in the use of CGI in Nollywood film narrative. In this regard, Enna, Idakwo & Akpovye (2015, p.177) submit that the contents of some of these films “are latched with magical stunts, ritual and witchcraft scenes, and

extreme belief in the supernatural, have the propensity to interpret Nigeria's worldview externally. They are expressed through symbols and items like shrines, statues, drawings, clothes of special colours (red, black and white), and extra-mundane communication and dramatic actions like incantations and diabolism. The purpose for these may be good or evil, depending on who uses them."

In this respect, Ekwuazi (1991) sees these film images as a cultural index; cultural reflectors, a socializing agent and therefore the instrument of cultural dynamics" (as cited in Alawode, Uduakobong, 2013, p.22). Haynes (2011, p.82) in his write up African Cinema and Nollywood, states that;

videos constantly address the problems of Nigerian society through a whole repertoire of genres and symbolic complexes. A deep and wide moralism is inextricably bound up with almost all its products—bound up intimately even with its constant displays of garish, meretricious wealth. This moralism is directed at individual and social behaviour and so, arguably, obstructs proper ideological thinking and hence is conservative (Adesokan, "Practicing 'Democracy' in Nigerian Films"). The myriad stories about money rituals, which have been a hallmark of Nollywood thematics since *Living in Bondage*, can be taken as a sign of superstitious backwardness; but they can also be seen as a powerful symbolic figure for and critique of Nigeria's predatory ruling class, whose acquisition of unearned oil wealth through opaque politico-economic processes organized around murderous cartels is indeed occulted from public view, if not an occult phenomenon in a magical sense (Haynes, "Nnebue"). Such are the kinds of issues facing an interpreter of this film tradition. African cinema and its critics have not had difficulty understanding one another, for the most part; they have been partners in a joint project,

articulated in complementary dimensions. But there are deep differences between the purposes and mentalities of most of the video filmmakers and the academics writing about them, and therefore more necessary work of interpretation.

In this regard, Alawode and Uduakobong (2013, p.22) states that “Ekwuazi further explains that the film constitutes an industry whose production is directly ideological.” This implies that visual effects in the Nollywood video film narrative seek to portray images from the filmmaker’s perception of the Nigerian worldview. And as such, the film seeks to sell what it wants its audience to understand and what it wants its audience to imbibe. This is why it is pertinent to view the video as an image maker for Nigeria. Adenugba further opines that as “film is a popular culture and as expected, it must mirror, recreate and tell stories of the societies in which it subsists. The Nigerian film industry is no exception.” These images are not just seen as forms of entertainment, but as Ernest-Samuel (2012, p. 54) described;

means of preservation, presentation, and promotion of indigenous arts and culture of the people. This perhaps, is very true of the video film, which is now believed to be the most popular of all arts in Africa. Until the development of the Nigerian video film industry, the more popular films from nations like America, India and China enjoyed great patronage in Nigeria. This explained and Bollywood actors and actresses were greatly loved and admired by Nigerians.

On this note, Okwuowulu, C. (p.104) expresses that “Nollywood films have failed to harness both the dramatic and technical narrative forms of semiotics for effective communication. This gives rise to the stereotypical and archetypal interpretative nature of Nollywood films.” In this regard, Alamu

hinges Nollywood's failure as described by Okwuowulu on the producers who provide the funds to procure good equipment for filming. Therefore, modest budgets have also led to the production of films lacking in special effects, CGI and digital visual effects. He thus advises that;

Given that the esoteric world of the supernatural is a common theme in Nigerian films, filmmakers should create a unique way of presenting these phenomena to enhance their realism, perhaps by following the example of Hollywood films that deal with the same themes or with science fiction. Mastering high-level computer-generated images(CGI), which enables technicians to create characters, objects and settings that are composites of real images, can provide additional assistance. Nigerian filmmakers should look into the production of animated (cartoon) films, which have become a popular genre among children in many countries of the world.

On the contrary, Akudinobi (2015, p.140) asserts that "in many respects, Nollywood practitioners have entered a phase of critical self-consciousness: redefining the scope of their creativity, adopting more pragmatic approaches, seeking to refine modes of production, and aiming at structural changes essential to the industry's sustenance." As such, representations in Nollywood films are symbols that the audience resonate with. Uwah (2013, p.52) posits that Nollywood films "buttress the everydayness of Nigerians where their landscape, songs and proverbs, attires and rituals are unique indicators of ethnic cultural representation in them." He further explained that "Nollywood films are encoded with the ideological frame of mind that reflects the proximate background of their makers within the Nigerian context and by watching them; an indigenous audience can easily decipher what is encoded and the meaning therein laid for their viewing pleasure;

whether the storylines are crafted on national themes or couched with ethnic symbols.” In other words, Nollywood films are replete with images as symbols which underscore cultural implications.

Visual Effects in Horror Films

Horror movies are noted by heavy eerie sound effects coupled with gory-looking images infused to give the illusion of a monstrous being. Thus, visual effects are utilized to instil anxiety and fear in an audience viewing a horrific movie. In this regard, Xiangyi Fu (2016, p. 3)

Fear is one of the most basic and important human emotions. At the very beginning of movie history in 1895, when the audience first saw the Lumieres Brothers’ *The Arrival of a Train at La Ciotat Station* on the big screen, almost the entire audience tried to escape from the theatre. The image of the approaching train caused fear. To intensify feelings of fear in the audience, film artists use sound, lighting, timing, motion and other stylistic devices. Among the wide range of film genres, especially horror movies aim to trigger a physiological and psychological response of fear in the audience. Within the genre, horror films differ widely from each other based on their period, sub-genre, and regional differences including religious and cultural motifs.

Since horror films are meant to instil fear in the viewers, filmmakers create CG Images and sound effects to intensify feelings of fear in the audience, film artists use sound, lighting, timing, motion and other stylistic devices. Among the wide range of film genres, especially horror movies aim to trigger a physiological and psychological response of fear in the audience. When creating visual and sound effects for films, designers and editors do not generally concern themselves with the

verisimilitude or accuracy of the sounds they present. The designers are concerned about creating gory images and sound effects which give awful and eerie feelings bearing in mind that people are aware of how such a thing sounds and looks. In the same view, Chandler (2007, p. 60) reiterates that in horror films, the unification of 'Film Language' will form a message. The message is delivered through visual and auditory images to the audience's brain and the audience will decipher the message to form a concept. This concept will create fearful feelings while watching a horror film (as cited by Bianus, Achin, Dawam, & Sareya, 2014, p. 1). Therefore, the believability of an image that is horrific is important. The job of designing the effect is mainly an issue of creating a conjectural visual image (either special or CGI images) and sound which feeds the audience's expectations while still suspending disbelief. Christopher Boyer a sound designer who designed the sounds for *Star Wars* and worked with directors who were not just looking for powerful sound effects to attach to a structure, was playing with sound (and not just sound effects, but music and dialogue as well) all through production and post-productions. What directors like Francis Coppola, Walter Murch, George Lucas, and Ben Burtt, found is that sound began to shape the picture. Sometimes as much as the picture shaped the sound, the reception by the film sound community was unanimous in its praise, and to this day the sound job is regarded as the *ne plus ultra* in terms of creative use of the medium. The soundtrack of the movie, *Apocalypse Now*, was crafted in San Francisco by a large crew headed by Walter Murch, whose sound design credit was accorded billing block status on posters (Tom Kenny 1998).

Generally, every film genre is determined by the cultural background of the narrative. In this regard, the Nollywood horror film genre is read within the cultural framework that surrounds the narrative. It could be argued that the elements of horror are found in the Nollywood ritual film genre. According to Uwah (2013, p. 182) quoting Oha, films of this sort are read based on "construction

and or frameworks of beliefs which have originated from the people's world view." Uwah further explained that it "may be culturally relative and difficult for an 'outsider' to understand, but for the indigenes or insiders, it is an authentic way of explaining, comprehending and intervening...." This reaffirms Xiangyi Fu's view that horror film genres differ widely from each other based on their time, sub-genre, and regional differences including religious and cultural motifs. As such, in Nollywood video films, elements of horror are seen in ritual films. And the audience, according to Uwah (2013), elicits pleasure from the resonance they have therein. Bianus, Achin, Dawam, & Sareya (2014, p. 1) states that;

It is undeniable that society nowadays is intrigued when it comes to a matter that is out of the box or beyond the edge. Hence came the idea to portray the existence of ghosts in various appearances to create a horror sense among the audience. Some reckoned that horror films that are made these days are pure entertainment. Hollywood has also produced similar film genres yet Western society has been doubting a mystical existence in their respective life and surely they can assume that those types of films are merely entertainment. This is contrary to local society nowadays because the belief in matters related to ghosts or the supernatural still exists.

To create gory and eerie visual images in horror movies, film designers play with dark and light backgrounds. Xiangyi Fu (2016, p. 14) believes that horror movie viewers enjoy the movie-viewing process. He thus states that "Enjoyment and fear, two opposite emotion responses, both arise when people sit in a theatre to watch a horror film. In Sigmund Freud's essay "The Uncanny," he argues that mystery and fear emerge from something with which we are familiar but have always been oppressed. Freud's uncanny theory proved to be influential and inspired much theoretical

research on horror films.”In Herbert Zettl’s book *Sight, Sound, Motion: Applied Media Aesthetics*, (2013), as cited by Xiangyi Fu, (2016, p. 14) he points out the five basic elements of the media: light and colour, two-dimensional space, three-dimensional space, time and motion, and sound. Xiangyi Fu applied Zettle’s analysis and theory of these five basic elements to examine several classical and modern horror movies. Following Herbert’s standards, and using deductive abstraction methodology, Xiangyi Fu applied Herbert’s theory of these fundamental elements (light, colour, composition, time, and sound) to study how they are applied in horror movies and to understand how horror movie sub-genres use media aesthetics elements differently.

Synopsis of Ernest Obi’s *Idemili* (2014) Season 1&2

Ekema, a lady from a lineage of Osimini, an offspring of Idemili, has been betrothed to an honourable prince but on the eve of her engagement, while the virginity test was being carried out, something magical and fearful happened revealing she was from a lineage of the powerful diviners. She's on an adventurous and fearful journey to seek her foundation and during this quest realized how powerful and gifted she was.

A Critical Reading Semiotics of CGI in Ernest Obi’s *Idemili* (2014) Season 1,2&4

The narrative started with a prologue where Ekemma is seen running and stops to look around while breathing heavily. And the sound of a crow (in Igbo *Okwa*) is heard as she continues running. Then, in a long shot, she is seen running with the long raise of smoky dust trailing her. This dust is a visual effect to indicate the speed at which she is running for her dear life. Then three crows are seen already perched on the tree she stopped to rest while looking out in fear. Suddenly, birds fly down transforming into demonized women with wings, longhairs and elongated breasts. The transformation of the crows to demonized human form

is achieved with visual effect stimulation. Likewise, the dusty effects raised as they landed with a loud banging sound showing the weight and force at which they landed. And the synchronization of the dusty effect and the loud banging sound signifies the strength of the evil force after her. This also creates horrific effects which startles anyone who sees the scene. The scene is a typical representation of the filmmaker's concept of witchcraft in Africa. This makes the audience experience and re-experiences their cultural worldview.

Moreover, in the scene where Ekemma and Okwadike are discussing in his house, the rays of light from the light used were readjusted with visual effect to give a focus on the two lovers who are prevented from getting married due to cultural rights. Again, in the scene in which Okwadike is preparing himself with charm to go to war and rescue Ekemma, the smoke effect is used to portray the Nigerian belief system of preparing oneself for bullet penetration or Knife penetration into the body. The reverse effect of the smoke effect back into the pot and his body signifies the potency of the charm. It also serves the purpose of covering up the nudity of Okwadike while he is performing the ritual process of fortification. As Ekemma steps into the threshold of the gods, her eyes start glowing white and her black iris becomes faint. This signifies that she has been possessed by the gods. A medium shot of dusty effect is used to cover the distance between her heels and any other person within the premises. This indicates the powers which she possesses, indicating that she is no ordinary person but of the gods. Immediately she enters the shrine of Osimiri, and an electronically enhanced splashing of water at each step she takes is seen. This indicates that she is spiritual with the goddess *Osimiri*. Later on, a masquerade is seen with the chief priest standing and chanting praises to it. It then starts hitting its head on a tree. The entire picture shakes as a thundering sound is produced from banging his head on that tree. The shaking of the entire vicinity symbolizes that the ground quakes once he hits his head on the tree.

After he had turned round and sat, the tree starts smoking from the trunk where he hit his head. Then it splits open and Ekemma jumps out from it as if she was pushed out. As she is coming out, she comes out as a claylike human and transforms into herself. Then she meets with the masquerade which raises its head and covers her with flashes of glowing bluish-white light. This signifies the acquiring of power from the Ezemmuo Masquerade. She then runs out as the masquerade follows suit.

READINGS OF MEANINGS PRODUCED FROM HORRIFIC REPRESENTATIONS IN *IDEMILI*, Season 1, 2 and 4



Plate 1: Screenshot from the movie scene. Source: Film

Visual Effect:	Dust effect Animated bird fling Ekemma
Sound Effect:	The beaking of owl-like birds. Then, fast-paced beats in rhythm with Ekemma's racing.



Plate 2: Screenshot from the movie scene. Source: Film

Visual Effect:	Animated birds
Sound Effect:	Whistling sounds of birds



Plate 3: Sealing of Ekemma's mouth. Source: Film

Visual Effect:	Sealing of Ekemma's mouth as a result of witchcraft in her dream
Sound Effect:	No sound effect



Plate 4: Screenshot from the movie scene. Source: Film

Visual Effect:	The glowing effect of the newly crowned priestess's eyes
Sound Effect:	



Plate 5: Screenshot from the movie scene. Source: Film

Visual Effect:	Smoke effect receding into Okwadike's body signifying acquiring of protective power or charm.
Sound Effect:	Whistling effect



Plate 6: A screenshot from the movie scene. Source: Film

Visual Effect:	Ekemma, in her dreams, is seen appearing through an eruption of dust particles in a secret gathering.
Sound Effect:	The visual effect is accompanied by eerie and echoing sound effects mixed with cracking, rattling and splashing water sound effects which give a chilling and scary feeling.



Plate 7: A screenshot from the movie scene. Source: Film

Visual Effect:	Ekemma appears amid the smoky dust effect
Sound Effect:	



Plate 8: A screenshot from the movie scene. Source: Film

Visual Effect:	A close-up shot of Ekemma's eyes being transformed, the camera zooms in into the blurred whitish iris
Sound Effect:	



Plate 8: A screenshot from the movie scene. Source: Film

Visual Effect:	A closeup shot of when a river wave recedes and her eyes glow more with her fingers generating electrifying lightning effects.
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At the end of this season, Okwadike and his men are seen intruding into the circle where the final procession is to be made, insisting on taking Ekemma. Immediately the chief priest strikes his staff on the ground and changes from her natural eyes to smoking brownish white. Okwadike sends one of his men to go carry her. As he stretches his hand towards Ekemma, a shielding splash of red and yellow rays of light prevents him by draining him and he turns to clay, after which, he breaks into pieces with his hand breaking off first and his head falling off as if it is being chopped off with a machete. Then Ekemma's eyes go from brownish white to light green and then to her normal eyes. The smoking brownish-white colour symbolizes anger, as something too dangerous and hot to handle. Whereas the light green symbolizes calmness. love and fertility.

Conclusion

Based on the above discussion, film CGI effects elusively enhance visual image which eventually enhances the perception of the audience on the film story. Visual effects, therefore, is a kind of simulation which involves the mixing and matching of real images filmed separately or of real and artificially created images; (2) Visual effects are used to increase the realism of a scene and mode of perception of the audience of their real-world; (3) Visual effects are not used to represent the blurring of the distinction between reality and simulacrum. Simulation (special effects) is used to heighten the impression of realism; conversely, the simulation itself cannot be represented through simulation (special effects). Reality can be represented through simulation; however, simulation cannot be represented through simulation but only by realistic means of representation. This accounts for the lack of inappropriate application of CGI effects in some Nigerian films, even when the films deal with a supposed simulated reality of a Supernatural world. the overuse of visual effects in the representation of the Idemili, as regards reality, simulates the

simulacra nature of a typical African worldview: Thus CGI boosts the visual and aural representation of the Nollywood film narratives which allows the viewer to recognize the already established meanings of the codes used in film text.

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Filmography

Title: *Idemili* (2014)
Screen Play: Ernest Obi
D.O.P: Tunde Possible
Producer: Martins Onyemaobi
Director: Ernest Obi
Starring: Pete Edochie, Patience Ozokwo, Ernest Obi, Nse Etim
Company: Onye-Eze Production Ltd