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Glorification and Glamorization of Migrant Experiences in Nollywood Films: Challenges and Prospects for the Nigerian Youths

Nkemakonam Aniukwu

Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka, Nigeria

Corresponding Author's Email **nj.aniukwu@unizik.edu.ng**

Abstract

Nigerian society in recent times has witnessed the exodus of its most promising talents, doctors, nurses, skilled workers, among others. The quest for greener pastures and the failure of the government to ensure the equitable distribution of its resources have necessitated and influenced most of the decisions of the Nigerian youths who have adopted the "*Japa"* mantra. This study looking at glorification and glamorization of the migrant experiences thus delves into the migration portrayals in selected Nollywood films *1 $* (2002) and *Anchor Baby* (2010). Consequently, the researcher adopted the content analysis approach of the qualitative research method in evaluating the Nollywood films. The researcher discovered that films' contents can influence a migrant's choice of destination. The challenges presented in the case study call for a serious retrospect in decision making of the Nigeria youths who have embraced the *Japa* syndrome as the last resort in solving their economic and financial problems. The researcher thus recommends that the Nigerian government should improve the nation's economic platform to provide viable opportunities for the youths grappling with unemployment and other local limitations that encourage mass exodus out of the country. The youths constitute the greater percentage of any country's workforce and therefore, while the government is making relevant policies, it should concentrate on job creation and skills development as enablers of personal and national development. It is possible for the youths to see that what they are seeking in other countries could be obtained in Nigeria through due process. This is the time for the collective resources of the Nigerian peoples to be utilized by the government in developing different sectors of the country's economy, social and cultural spaces as well as creative industries to curb youths' uprising and agitation.

Keywords: **Glorification, Glamorization, Migrant Experiences, Nollywood Films, Challenges,**

Introduction

The Nigeria film industry Nollywood came as a wave of change characterised by the 1970s Structural Adjustment Programme's policy that created economic hardship in Nigeria and subsequently forced most of the pioneer filmmakers in Nigeria to withdraw from the business of film productions. Towards the end of the 1980s, a new crop of filmmakers emerged in Nigeria and it was not long before video films flooded the Nigerian film market

and other African film markets. According to Samba Diop "The movie industry grew thanks to four factors: Rapid urbanization; the hand-held video camera; the advent of satellite TV; and, the overseas migrations of Nigerians. Local languages are used in these films; however, English is the most prominent, along with Nigerian pidgin broken English" (12). Further buttressing the above position, Colleyn Jean Paul avers that:

> In the 1990s, Ghana and Nigeria experienced a literal cultural revolution in the form of a new type of cinema completely independent from foreign sponsors. Involving hundreds of millions of dollars, manufacturing stars and captivating a mass audience, family videos known as Nollywood rose to the third place in the film industry worldwide, these films dealt with social problems of interest to everyone: individualism, social success, the ups and downs in the life of a couple, kinship, inheritance, nepotism, corruption, witchcraft, backward traditions, religious conflicts, migrations, illness, death, destiny. These videos clearly depicted the crisis of contemporary African societies (17)

Since the inception of Nollywood in 1992, the industry has interrogated themes and expanded its horizon by producing and co-producing films with foreign filmmakers embellished with quality equipment and fascinating storylines. Apart from the themes mentioned above, the industry has extended its scope to interrogate themes of Quick-money syndrome, Trafficking, Advanced fraud, Internet fraud (Yahoo-yahoo) Money rituals, among others. Also, themes and subthemes of migration and migrant experiences abound in most of the films. Starting with Christian Onukwufor's *Glamour Girls* part 2 in 1995/1996 where the unsuspecting migrants were convinced that they are travelling for greener pastures while unknowingly to them, the intention of the sponsors was to traffic them to Italy for prostitution and other illicit businesses. Luca D'Angelo, Francesco di Cesare, Gloria

Rech Opine that "Films usually tell exciting stories which move the spectators' sensibility, or they portray places under a different point of view emphasizing different or less known aspects and landscapes." (45) Film as agent of media has such power of projecting a particular image of places or persons, this image projection could be negative or positive depending on the narrative point of view. This study looking at the glamorization and glorification of migrants' experiences as projected in some selected Nollywood films also looked at the causes of migration especially as it concerns Nigerian Youths.

Migration, Causes and the Role of Films

Migration in this study includes the movement of people from one city to another, whether locally or across international borders. It could take the form of rural-rural migration, rural-urban migration, urban-urban migration and local-international migration. Discussing urbanization as a pull-force in migration, Amaechi, Chidi M. Muoh and Obinna U observed as follows:

> Invariably, urbanization, provision of modern infrastructural facilities and the adoption of Western social habits became prominent parameters of measuring development. Unfortunately, these were restricted to the urban centers. Among the indigenous rural dwellers, the situation amounted to a deprivation of their rights to the good things of life and led to the migration of people from rural areas to the urban centers. (85).

Some of the major causes of migration in Nigeria also include economic hardship, poor remunerations for Nigerian workers, security challenges, high cost of living, and so on and so forth. According to O. Stark, "The reason for migration to the city or beyond is to acquire a specific physical capital" (117). It is also deductible that most Nigerian youths apart from watching foreign and local movies where they see and admire beautiful cities such as Los Angeles, New York, Paris, London, Lagos, Abuja, Accra, Nairobi, Enugu, Port-Harcourt,

Asaba, Owerri, among others, also see that living in any of the aforementioned cities could change their fortunes. As such, the glamorization and glorification of most of those cities serve as an incentive to the migrants to move to those cities with high hopes of surviving and making fortunes. Supporting the above claim Luca D'Angelo, Francesco di Cesare and Gloria Rech, further postulate that "The range of possible roles played by film productions in affecting travel behaviour, Films as stimulators of travel desires, Films as incentives to look for information about the locations, and Film as main and determining drivers to choose travel destinations" (43). Whereas moving from one Nigerian city to another may not pose a great risk to the local migrants, the intended migrants to foreign lands may not say the same. Hence, the dangers and disappointments can only be ascertained when the migrants reach their final destinations. In the above light, Olufadekemi Adagbada asserts that "The way migrants are treated in host countries is a topic constantly under debate in the whole world. This is because often, migrants' human rights are violated. The increase in global migration creates a possible clash between ideas of nationality and citizenship" (138).

Unemployment is another key factor that influences migration from rural to urban cities, which is usually sought after due to the level of unemployment in most rural areas. Hilson Gavin opines that "Perhaps a more significant issue from the standpoint of employment is the fact that mining operations, because of a propensity to be located in rural areas, commonly induce major changes in local demographics, precipitating migration from neighbouring villages and townships" (66) The above scenarios are well interrogated in most Nollywood films where people living in the rural areas make concerted efforts to travel to the cities where jobs and employment are in surplus. Tourism is another cause of both national and international migration. Tourists travel far and wide to see different monuments scattered across the globe. In Tim Coles' opinion "Absurd as this may be,

tourism was used in policy circles as a moniker for short-term movements and migrations" (30) It is no doubt that most of the wonderful tourists' destinations are projected in films to fascinate and captivate the audience. Hence Nollywood Film Industry has entertained its numerous audiences with films that projected big foreign cities as could be found in the following films tabulated below.

S/N	Titles	Major Cities Projected	Directors	Year
1	*Osuofia in London*	London (UK)	Kingsley Ogoro	2003
2	*Mr Ibu in London*	London (UK)	Adim Williams	2004
3	*Ije: The Journey*	Los Angeles (USA)	Chineze Anyaene	2010
4	*Anchor Baby*	United States of America	Lonzo Nzekwe	2010
5	*The Mirror Boy*	Gambia, London (UK)	Obi Emelonye	2011
6	*Black November*	New York (USA)	Jeta Amata	2012
7	*One Night in Vegas*	Las Vegas (USA)	Uche John	2013
8	*Osuofia in Brazil Part 2*	San Paulo (Brazil)	Reginald Ebere and Abel Ebere	2013
9	*30 Days in Atlanta*	Atlanta (USA)	Robert Peters	2014
10	*Invasion 1897*	London (UK)	Lancelot Oduwa Imasuen	2014
11	*John Bosco in America*	Dallas, Texas (USA)	Robert Peters	2015

12	*Dry*	Wales (UK)	Stephanie Okereke Linus	2015
13	*A Trip to Jamaica*	Australia, Italy and USA	Robert Peters	2016
14	*The Wedding Party 2*	Dubai/London	Niyi Akinmolayan	2017
15	*Wives on Strike*	Paris (France)	Omoni Oboli	2016
16	*Alice in America*	USA	Chinny Chukwu Ahaneku	2017
17	*Lost in London*	London	Sunkanmi Adebayo	2017
18	*Ten Days in Sun City*	Sun City (South Africa)	Adze Ugah	2017
19	*King of Boys. The return of the King*	USA	Kemi Adetiba	2018
20	*Citation*	Dakar (Senegal)	Kunle Afolayan	2020
21	*Christmas in Miami*	Miami (USA)	Robert Peters	2021
22	*Eko Miami*	Eko Miami (USA)	Kayode Kasum	2023

The aforementioned films have in one way or the other exposed various cities of the world to Nigerian film audiences. The captivating aura, glamorization and glorifications of the above cities and the seeming wonderful experiences and the projected wealth displayed on return in the films, contribute in luring viewers into sometimes unplanned or under-planned migrations to foreign destination countries in search of better standard of living.

Glorification and Glamorization of Migrant Experiences in *1 $* and *Anchor Baby*

The Film 1$ (*One Dollar)* represents one of such films where migrating to the United States of America is projected, glorified and glamorised. The film opens with Pat (Bob Manuel

Udokwu) and Nneka (Chiege Alisigwe) coming out from Nneka's room in the village where Nneka's parents interrogate and exchange compliments with Pat in the following lines:

Characters	Dialogue (1-2 minutes of the Movie)	Remarks
Odera: (Victor Osuagwu)	(Joyfully) Haa, In-law, In-law, I didn't know you were inside	
Pat:	Yes, I came in not too long ago, good afternoon Sir, (To Chiugo) good afternoon Ma,	
Odera:	Good afternoon my boy. How are you doing?	
Pat:	I am fine Sir	
Odera:	I am still asking, what is delaying the whole thing. When are you coming to formalise this relationship because my throat is getting dry day by day.	
Chiugo: (Patience Ozokwor)	I am asking you the same question too (Laughs)	
Pat:	Don't worry, you will soon have your drinks, but you know she is about to start her final exams, I don't want anything to distract her but I promise you as soon as she's through with her exams, I will land with my people. (Everybody laughs)	Nneka is preparing for her University's final examination
Odera:	Because I was wondering if it is because of	Pat has been the one

	money, if it is because of money I don't need your money because you have done a lot for this family…All you just have to do, is bring your people here and you take your wife and leave. (Laughs)	taking care of Nneka's school fees, accommodation and feeding.
Pat:	Thank you sir, I will take my leave now	
Nneka:	Let me see him off. (Two of them leave the scene)	

The above dialogue between Pat and his intended in-law shows a placid atmosphere where Pat is relaxed knowing that his relationship with Nneka and her parents are unshakeable and unquestionable. Subsequent scenes in the movie stated otherwise, as his long term dreams of marrying Nneka is truncated by Chief Achebe who comes into the picture with a photograph of his son living in the United States of America, asking for Nneka's hand in Marriage. The following conversation takes place between Odera and Chief Achebe:

Characters	Dialogue (6-10 minutes of the Movie)	Remarks
Odera:	Ha! Who is that? Who am I greeting?	
Chief Achebe:	Good afternoon sir, I am Chief Achebe… The young man here with me is Calistus, my Nephew, he is an Accountant	
Odera:	Oh! Chief Achebe, you are welcome to my house, Calistus, you are welcome, please come and have a seat…so what brought you to my house?	
Chief Achebe:	Well, I understand that you have a very beautiful commodity in this house, and I felt like, you know,	With an American accent

	buy some of the commodity, you know! (Laughs)	
Odera:	Chief Achebe, you are fast forwarding your English so much that I can't even grasp any word at all. Oh! Your current is so high, why not break it down so that an old man like me will understand what you are saying.	
Chief Achebe:	Well, my reason of coming here as you can see this is my nephew Calistus, he is an Accountant, I am here because I heard you have a very beautiful commodity in this house and I feel, you know, I think I should buy some of that commodity, and I need that commodity preciously	Pointing to Calistus
Odera:	I don't actually understand you because I don't have a supermarket in the house	
Chief Achebe:	I understand you have a grown up daughter, we would want to marry her	
Calistus:	Sir her name is Nneka	
Odera:	Oh! Nneka, okay, I understand, well Chief Achebe, I know you are an Igbo man who suckled his mother's breasts, and you know before one could embark on this kind of journey, you would have made an inquiry to know whether my girl is married or not and by so doing people would have told you that my little girl is married. So my son, I	To Chief Achebe and Calistus

	am very sorry, my daughter is betrothed to someone else	
Chief Achebe:	Well, I understand, but he is not the one making the request. My only son in America who is also an Engineer would want to marry your daughter and I feel your daughter will be good for my son, and that's why we are here	Touches Calistus, On hearing America, Odera's countenance changes,
Odera:	Oh! Did I hear you say America, America, America	
Chief Achebe	Oh yes, America in the United States of America.	At this juncture, Odera becomes warm and welcoming to his visitors. Opting to offer them kola nuts.

From the above conversation, one could understand and see the importance attached to foreign countries, Chief Achebe mentioning that his son living in America wants to marry Nneka makes Odera forget his previous conversation with Pat, he overlooks Pat's concerted efforts to train Nneka in the university and the plan that the two love birds have to live together as husband and wife. All his scheming subsequently is finding ways to discharge Pat and have his daughter married to Chief Achebe's son living in America, a country that promises good living conditions to migrants. Nneka's mother is not left out of this wind of change as she equally makes plans to convince Nneka to marry Achebe's son. They thus contemplate on how they would migrate to America and live there afterwards.

Characters	Dialogue (10:-16 minutes of the Movie)	Remarks
Odera	Odera in America!	Cheerfully, talking to himself
Chiugo	This one you are talking to yourself.	Walks in
Odera	Look at this picture, look at this picture, isn't him a handsome young man?	Showing her the picture of Chief Achebe's son
Chiugo	Nna anyi, whose picture is this?	Observing the picture carefully,
Odera	Won't you like to have him as your son in-law	
Chiugo	I am not in support, count me out.	
Odera	I understand but we must not give out our daughter on sentiment, it is not done. Besides, this young man is just a civil servant. I hate civil servants	Pat is a civil servant
Chiugo	So civil servants will no longer marry.	She does not want to accept Chief Achebe's son for Nneka
Odera	This young man is an engineer.	
Chiugo	If he like, let him be a medical doctor, I don't care	
Odera	This handsome young man is based in America.	
Chiugo	America! Nna anyi, you mean he lives in America?	Her countenance changes immediately after hearing America.

Odera	Yes, in America, he is the only son of Chief Achebe, from Umuasi town, the most influential man in the community.	
Chiugo	Nna anyi, it is not a bad idea, I even prefer him, at least when my daughter delivers, I will go to America and take care of my grandchild.	

Just like Chiugo, Chika, Nneka's friend and most of the characters in the film move with the wind of change. (America) Chiugo telling Nneka about Achebe's son says "*He wants to marry you and take you to America" (21 minutes of the movie)* and Odera reiterating his stand opines *"Already Odera is in America, I can see people shouting my name Odera in America, if you refuse to marry this young man I will give up myself to him, yes already I am in America, and before you know it I have gotten my green card*…" (22nd minutes of the movie) Making concerted efforts to convince Nneka, Chiugo says "*Nne, Biko, you have to consider your father and I, we have really suffered, this is the only opportunity I have to travel to America, to come and do your omugwo now, Okay, look at Mama Obinna, can't you see the tremendous change in that woman, everything about her the moment that American came and married her daughter, will I talk about Mama Uju, we see that one every day; with that we are assured of tomorrow, leave Pat for me, I can handle him*" (24th Minutes of the movie) Chika trying to convince her friend Nneka, has this to say "*Besides, Baby girl, America as a nation is something else, by the time you get there and stay two months, two good months, girl, this your body will just change from head to toe, then you will be looking sweet, the weather there will just condition this your body, okay we are talking about dollars, we are taking about dollars*" (29 minutes of the movie). Nneka finally leaves Pat, her fiancé with

the following lines "*If you are talking about the money you spent on me, maybe we can go somewhere, sit down and calculate it and I will pay you, even if you want it in dollars. If you don't know my real name, don't ever call me Nneky again, my name is Nneka,* (38 minutes of the movie)

In the end, they managed to convince Nneka to ditch Pat and marry Chief Achebe's son, all because she wants to migrate to America. In this case, friendship is betrayed, rationality sacrificed for irrationality and priority misplaced. Having succeeded in marrying Nneka to Chief Achebe's son, every other villager wants the same for their children by engaging in some dubious activities.

In glorifying and glamourizing America, Odera speaking to his friend Mike, says "*America is God's kingdom on earth, if you are sick and you are rushed to America and you can't survive that sickness then you know that your time is up, look at me, all the clothes I am wearing are from America, everything about me is America…I know you have not been to America, in America, if you want to drink, if you want food, you will just go somewhere and press the button and food will just come out. Look at me, I am looking yuppie*! *It shall be well with America.* (1 hour:19 minutes of the movie)

Mike leaves Odera's house in shame, feeling insulted by Odera's utterances. While contemplating what Odera told him, his soliloquy goes thus "*My God, this world is full of surprises, look at Odera, see how his life has changed, somebody I know that eats from hand to mouth. But today look at him, America, America, America is a land filled with opportunities. Oh God, I want you to help my daughters to get married to Americans, so that I shall begin to smile like Odera and begin to plan on how to go to Omugo* ``Postpartum Care*" like him* (1 hour:21 minutes of the movie)

In another scene, Mike refuses to give out his daughter's hand in marriage to a suitor who lives in Enugu Nigeria, premising his stand on the façade that anybody that will marry his

daughter must be an American resident. Also a woman "Madam" goes to a spiritualist so that people in America would come and marry her daughters. The spiritualist collected her fifty thousand naira and promised to help her, but in the end all proved abortive.

In the film *1 $,* (One Dollar) we could see the glorification of American lifestyle by those who have not visited America, people engaging in different vices to ensure that they have connections with people in America. The next film (*Anchor Baby*) will expose the migrant's experiences by those who succeeded in living Nigeria to America only to be disappointed with the reality on ground.

Anchor Baby is a film directed by Lonzo Nzekwe and set in the United States of America. It tells a story of a couple whose American visiting visas expired, having the only option of going back to Nigeria they decided to hide from the Police ICE (Immigration and Customs Enforcements) agency to have their child born in America so as to have an American citizenship which offers a life changing condition unlike Nigeria. Looking at a boy playing basketball, the couple eulogize the living condition of American citizens in the following lines

Characters	Dialogue (1-3:36 minutes of the Movie)	Remarks
Paul (Sam Sarpong)	How old do you think that boy there is?	The boy is playing basketball, Paul points at him, while asking his wife Joyce.
Joyce (Omoni Oboli)	I think 12 or maybe 13, why?	
Paul	You see, and he is already playing basketball at that early age. Can you imagine how good	

	he will be by the time he turns 18? The kids here have so many opportunities to become somebody.	
Joyce	True	
Paul	By the time Uche is crawling, I will buy him a basketball (Laughs) you never know, he might be the next Kobe. (laughs)	Uche is a proposed name for their unborn child (Joyce is five months pregnant at this time) (Kobe was a renowned American Basketball player)
Joyce	Have you spoken to a lawyer yet about the immigration letter?	
Paul	So far, all the ones I contacted, they want a lot of money upfront. Joyce, I will handle it.	Joyce feeling somewhat disappointed

The conversation above shows that all is not well with the couple, the lawyers who would help them write to immigration for possible extension of their stay are demanding a lot of money which the couple did not have.

Characters	Dialogue (4:48-7:05 minutes of the Movie)	Remarks
Paul	Joyce, I keep telling you, stop worrying about this letter. They want us to leave the country, big deal	Speaking about letter served to them by the

		Immigration
Joyce	Paul, I still have four months to go. How long do you think we are going to keep hiding?	
Paul	But you know what our main goal was way before we even moved to this country. It is called sacrifice Joyce, we have to make sure we give him the same opportunity like everybody else to compete when he grows up	The main goal is to have their baby born in the United States of America
Joyce	I just don't like the fact that I cannot even go to the hospital because I am scared someone may call immigration on me	
Paul	And you know they are doing that now, right, as soon as the baby is born and he has his US passport, we will all move back to Nigeria, I promise. I want you to promise me one more thing…I want you to promise me that no matter what happens, you will do everything in your power to have the baby in this country	
Joyce	I promise, I promise	

In the above dialogue, Paul promises his wife that he is going to handle the situation and also makes his wife promise him that she is going to deliver their baby in the USA come rain, come shine. Unfortunately for the couple, Paul was caught and interrogated by the Police ICE (Immigration and Customs Enforcements). In enforcing the immigration law,

Agent Castello says: *So Mr. Paul Unanga, I am agent Castello, and this is agent Lubinsky and that is agent Rutherford. We are with the United States Immigration and Customs Enforcements. This the warrant of your arrest and that of your wife, Mrs Joyce Unanga. Now my report also states that you live here with your wife, Joyce Unanga. Where is she?* (No answer from Paul who is held by the other two agents) *You were offered voluntary departure from this country, three months ago and you failed to leave the country. You see, my job requires me to catch and deport every single scum like you that seems to think that they are smarter than everyone else in this country. If it is up to me, I would have you locked up in jail for a very long time before putting you on a plane back to your home country* (14:56:16:14 minutes of the movies). After the interrogations, Paul is deported back to Nigeria while Joyce goes into hiding. As a pregnant woman, she could not access basic social amenities, Antenatal, quality health care services, and accommodation were denied her because she had no residence permit, or credit card or any valid Identification cards. She is almost becoming a destitute when Susan comes into the picture. Susan offers to help Joyce get accommodation and health care through illegal means. Credit cards and ID cards are forged. However, nothing goes for nothing, Susan has clandestine motivations. She is a black American woman who is childless and sees Joyce's situation as an avenue to have a legitimate child. She puts up a camouflage of pregnancy thereby convincing Joyce that she is not after her unborn child hence, she is pregnant herself. Susan also offers Joyce her insurance to obtain health care and accommodates Joyce at the same time.

Joyce delivers her child four months after her husband was deported and that is when the whole story changed, and Susan's agenda was revealed.

The new-born baby's passport is delivered in Susan's name, Susan hands the passport over to Joyce, who expresses her satisfaction and fulfilment.

Characters	Dialogue (1h:-4:49 minutes of the Movie)	Remarks

Susan	Here you go.	Handing the passport over to Joyce
Joyce	Thank you	Joyfully
Susan	Have you booked your flight ticket yet?	
Joyce	Not yet, I was waiting for this passport to come first	
Susan	But you got it now	
Joyce	I know, You know what I just realized, you know my Nigerian passport says Joyce Unanga, while my baby's record has his mother's name as Susan Buckley. How are they gonna let me get on the flight with him?	She scans through the passport, her countenance changes immediately. It dawns on Joyce that all her efforts are becoming fruitless as she looks at the mother's name on her baby's passport
Susan	There must be some way around it. This is definitely a legal issue	

In the end, Joyce is deported to Nigeria without her baby, while Susan and her husband keep the baby in the United States of America. The anchor baby gains USA citizenship while the parents (Joyce and Paul) are deported to Nigeria and would henceforth have no legal entry into the United States of America.

Challenges and Prospects for the Nigerian Youths

The challenges facing Nigerian youths include but are not restricted to massive unemployment, rural underdevelopment, non-availability of basic social amenities, poor educational structure, unstable economy, insecurity, lawlessness, poor remunerations for workers, failed social, cultural and legal systems, among others. Virk, Amrit Virk, Nelson Ediomo-Ubong, and Ini Dele-Adedeji in their article titled *The Challenge of Youth Unemployment in Nigeria* noted that "Nigeria is home to a significant and growing "youth" population, over a third of it below 24 years of age". They further made the submission that "currently, 43% of the country's population is under 14 years and 33% between 15 and 24 years, with this growth trend expected to continue until at least 2050, as the country's population continues to grow at an annual rate of 2.3%" (1). The challenges presented in the above films call for serious retrospection in decision making for the Nigeria youths who have embraced the *Japa* syndrome as the last resort in solving their economic and social problems. It is becoming even more worrisome that Nigerian youths who failed to get access into America, UK, Canada, and other favoured locations, attempt to move to other African countries with poorer living conditions rather than stay in the country. Traumatising stories of Nigerian youths deported from Libya and those who died trying to cross the Sahara Desert or the Mediterranean Sea, and other transit encounters underscore the need for effective approaches to mitigate the negative side of the japa phenomenon in Nigeria. As noted by Carlo Amenta, Paolo Di Betta, Calogero Ferrara in their exploration of several hypotheses regarding the migrant crisis in the Mediterranean Sea, "the empirical results show that the main determinants of the departures are several root causes at the departing African countries" (1).

From *Anchor Baby*, one could see enormous challenges faced by Joyce and Paul. Hiding from pillar to post and in the end, they lost everything that they worked for. In most cases,

the glorification and glamorization of most foreign cities in films presents an illusionary picture of the places to potential immigrants without delving into the reality and requirements of living in those cities especially when one is a migrant whose visa expires without having the Green Card or permanent residency. Nigerian youths constitute the greater percentage of the country's workforce, therefore, while the government is making relevant policies, it should also create employment opportunities akin to what prospective migrants are seeking in other countries, to enable migration decisions borne out of choice and not hopelessness. This is the time for the collective resources of the Nigerian peoples to be utilized by the government in developing different sectors of the country's economy, social and cultural spaces as well as creative industries. The youths must be gainfully engaged and their affairs inculcated into the mainstream of Nigeria's future. Today Nigeria is witnessing brain drain in the education and health sectors due to poor planning on the part of the federal government and poor working conditions of health workers, The exodus of these professionals and others who are aggrieved by the government's lack of capacity to implement its policies has created vacuums in the socio-political order. On this note, Nigerian leaders need to re-strategize, reorganise and lead a people focused government where policies would have strong and direct impact on youth development, education and empowerment.

Conclusion

This study has articulated the numerous functions of film in influencing migrants' choices, it also captured other causes of migration amongst Nigerian youths, numerated the challenges faced by the youths and proffered solutions on what the government should do to curb the exodus of its workforce to foreign lands. The two films studied are centred on the experiences of some migrants as well as the savvy of those who would want to migrate to other countries. Thus, *1 $* presenting the glamorization and glorification of the United

State of America to prospective migrants in Nigeria and *Anchor Baby* presenting the migrants' experiences as could be found in the characters of Paul, and Joyce. However, it is important to point out that in *1 $,* the arrival of Chief Achebe's son, Iyke from America, tells some aspects of the vituperative American lifestyle that some people seem to ignore in most cases. As a drug addict, living an American gangster life, the marriage between Nneka and Iyke almost collapsed before it began. His coming to Nigeria laid bare the stark reality of some Nigerian youths who travel to foreign countries without strong academic backgrounds or acquired skills and who end up becoming drug addicts. Some end up in jails while some others engage in different shades of frauds. In *Anchor Baby*, we can see the plights of some migrants who would utilize any opportunity they have to migrate to America (USA). In this instance, Paul wanted his wife Joyce to remain in America and deliver her baby after their visiting visa expired. Subsequently, Paul's plan was truncated when he was caught and deported to Nigeria by the Police ICE. Joyce also made concerted efforts to deliver her baby in America and succeeded. The idea of their child having an American citizenship was realised but their main target of using their son's American citizenship to gain the American Green Card was defeated as they lost the child to Susan Buckley, a black American woman who was childless after many years of marriage. In the end, Paul and Joyce were deported to Nigeria, lost their child and everything they worked for. The contents of the two films used in this study are strong statements on migration experiences, glorification and glamorization of foreign cities to encourage migration and to discourage gluttonous tendencies as could be seen in *1 $* and *Anchor Baby.*

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