

# SPECTRAL AESTHETICS AND THE CONSTRUCTION OF REALITY IN NOLLYWOOD VIDEO FILMS

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## Abstract

Spectral aesthetics is concerned with the use camera and editing techniques as well as the specialized vocabularies of film productions to create meaning and to arouse the feelings of the audience. These techniques and vocabularies include but are not limited to signs, codes and conventions, camera distance and angles, lighting, sound, graphics and editing. The authors conducted a semiotic analysis on select Nollywood films to see how the elements employed are related to what comes before and after them as in the steps of a plot –syntagmatic relationships and the enduring principles and rules that organise the films – paradigmatic relationships. The key signifiers in each of the select video films were discussed in relation to the signified (what they stand for). The formal arrangement of the thoughts, ideas and emotions of the filmmakers, and how they are able to create latent meaning using certain signifiers of meaning were also revealed.

**Keywords:** *media productions, spectral aesthetics, Nollywood films.*

## 1. INTRODUCTION

The primary of aim of most media productions is to make profit and film production is not an exception. The case of film is however different from that of other media in the sense that it does not generate finances from advertising or any form of endorsement. Therefore, the implication is that filmmakers need to put forward their messages in ways that make sense and fascinate the audience. Since properties are inherent in their works and not to be ascribed by viewers as posited by Sillars & Gronbeck, filmmakers need to be deliberate about putting together the ideas and emotions to be communicated in their films, as it is not the place of the viewer to create meaning but rather, to interpret the signals that have been presented to them (Sillars & Gronbeck, 2001). The pictures and other visuals presented by the filmmaker should be explicit and speak

for themselves. The viewer should not be left to search for the intentions of the filmmaker or to draw inference outside what is being presented.

Dancyger observed that philosophers have variously theorized that our capacity to think of material objects can be explained since they are accessible to our senses and intellects. Films, as material objects fit into this categorical apparatus, participate in the universal, and have both the primary and secondary qualities. According to Dancyger, films as materials – like books, can be uninteresting if they do not create special problems for any theory. What this means is that when we talk about films, we do not address the material object (film as a medium) but the abstract object (the content) or meaning – usually in the form of a narrative (Dancyger, 2011).

Narratives are not material yet they are at the same time not immaterial or mental, they relate to ideas about life, existence, and other things that are not part of the physical world –they are our way of making sense of lives and the world. What this implies is that narratives are like relationships – while people are concrete, the relationships between them, equally real, are abstract. The stories, plots, themes or meanings, in short, the content of the movies are abstract objects. These abstract objects need to be properly arranged (in sequence) to make sense to the viewers. Sillars & Gronbeck note that human beings suspect that what is called “content” is but information or data until it is made into something, until it is “formed.” This idea is in line with Plato and Aristotle’s claim in Sillars & Gronbeck that it is in the forming of content that great literature is made. The arrangement of contents in literature –especially the movies, is most generally termed “form.” Form is closely

identified with structure. Structure has to do with the relationship between different segments (shots, scenes and sequences) of a movie. Sillars and Gronbeck are quick to note that two kinds of relationships basically exist in most literary works: horizontal or linear relationships (how an element is related to what comes before and after it, as in the steps of a plot), called syntagmatic relationships and vertical relationships (the enduring principles or rules that organize a work), called paradigmatic relationships. These two patterns of relationship are worthy of note when studying movies (Sillars & Gronbeck, 2001).

This article seeks to identify the ideas and emotions communicated in films, and how they are formed and structured to make meaning to the audience, by analysing the spectral used and x-raying the horizontal and linear relationships that exist in select Nollywood films.

### Objectives of the Study

This study examines:

1. The elements commonly used by Nollywood filmmakers to construct reality
2. How the elements are used to construct reality
3. Whether the elements as used are capable of constructing reality in Nollywood films.

## 2. LITERATURE REVIEW

Aesthetics is often misconstrued by authors and scholars to be synonymous with beauty but in actual sense, it goes beyond the understanding and appreciation of beauty and the ability to judge beauty with consistency to reason that art and life are mutually dependent and essentially connected (Zetel, 2010). Spectral aesthetics is not just an abstract concept as in other branches of aesthetics, it covers a wide range of ideas and emotions that can be communicated through film and other visual productions. It examines the spectral elements of film to see how they are used to evoke particular feelings on the minds of viewers.

Whereas traditional aesthetics is basically restricted to the analysis of existing works of arts, aesthetics in film is a work in progress. It allows one to evaluate the relative communication effectiveness of the film

production even when the production is ongoing. Spectral aesthetics helps to bring out the beauty (worth or value) of film productions. Beauty in this context is not just 'pretty' or 'charming' but something that is powerful in its effects on viewers (Zetel, 2010).

Spectral aesthetics directs attention to the traditional divisions between 'content' and 'form'. Content refers to the ideas and emotions communicated in film productions while form refers to the arrangement of content in a manner that is pleasing to the viewers. Form includes all the visual elements through which content is expressed and aesthetic judgements are often made based on the form in which the content is expressed since it is the form that puts the various ideas and emotions into relationships that permit them to have force in the lives of the viewers (Sillars & Gronbeck, 2001).

Spectral aesthetics allows the filmmaker to manipulate content – it is concerned with what the filmmaker does with the content and not the content per se. It allows the filmmaker to utilize the tools at his/her disposal to pass a message across to the audience and make them feel the way he/she wants them to feel. The actions of the audience while watching the films are usually programmed by the filmmaker, who blends in diverse proportions, images, light and sound, with his / her wealth of experience and vocabulary as well as the diverse techniques at his / her disposal (Inyang, 2017a). Aesthetics has so much to do with film production, which is why Yearwood in Akpan & Etuk argued that having big equipment is not a guarantee for a successful television (film) production (Akpan & Etuk, 1990). Yearwood stressed that it is not just the man or woman behind the camera who takes charge of that technology and puts it into beneficial uses. The implication of Yearwood's argument is that apart from the equipment, and the people who handle them, there are other people who plan for the success of every production. Such people range from the producer, script writer, director, casts, and other crew members.

The film, as a medium of communication, needs to be effectively managed since it does not rely on advertising for financial support. Filmmakers need to satisfy their audience because they pay for the films directly. The

relationship between the film and its audience also differs from that of other media because the film needs to communicate effectively to arouse particular feelings in the audience as they view it. This brings to mind the assertion of Udoakah that effective communication goes beyond the receiver understanding the message as intended by the sender, to the message being communicated in a way as to arouse particular feelings in us as we receive it. For instance, how we communicate to evoke support, anger, sadness, joy, indifference, a sense of belonging, etc. Udoakah stressed that every effective medium of communication should be able to evoke human feelings appropriate to the messages it carries. These feelings according to Udoakah are known as aesthetic experiences – the feelings or sensations that we have when we come in contact with visual elements that evoke particular feelings in us (Udoakah, 2000).

### 3. THEORETICAL FRAMEWORK

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This article leans on the *Social Construction of Reality* – a theory that explains how cultures construct and maintain realities using the signs and symbols available to them. The social construction of reality allows individuals and groups to create a kind of reality that is owned and experienced by them through their actions and interactions. Nollywood filmmakers use camera, light and other equipment at their disposal to diffuse signs, codes and conventions that their audience are familiar with. By so doing, they are able to create a level of seeming realism – a reality that is not far from truth. In a Nollywood film for instance, the camera can zoom into a palace scene, showing a crown, robes, staff, beads, and other historical artefacts. These would create a picture of royalty that can easily be understood and interpreted by the audience. These sequence of shot present signs and symbols that are familiar to the audience, therefore they can easily relate to it. Another example is understanding how the simple of shots can create an additional idea: the blank expression on one's face, a plate of fried rice garnished with moin-moin – a kind of snack made from beans, salad and chicken, and then back to the person's face. While nothing in this sequence

literally expresses hunger or desire, the juxtaposition of the images conveys that meaning to the audience (Inyang, 2017b).

### 4. METHODOLOGY

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This article employs a semiotic analysis to interpret the underlying messages in select Nollywood films. It presents the films in the form of synopsis, analyses the basic signifiers in them in relation to what they signify, as well as, highlight the horizontal and linear relationships therein.

### 5. SYNOPSES OF SELECT FILMS

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*Scars* is a story of a mother – Rose and her daughter – Gauya, trying to recover from the death of their husband and father. Rose (Clarion Chukwura) mourns the loss of her husband after three years. She lives as though he is still alive and has difficulty distinguishing her past from her present. Rose soon becomes intimately involved with her late husband's best friend, Felix (Zack Orji).

Gauya (Okawa Shaznay) disapproves of her mother's relationship because Felix was at odds with her father shortly before he died. She suspects that Felix was involved in her father's mysterious death and takes steps to have her father's police case reopened. While the investigations take place, she encourages her mother to take a vacation. Rose goes for it and lodges at an upscale resort. Instead of a mental detox she finds herself emotionally attached to Elliot (Mike Ezuruonye).

Elliot (John) is also a guest at the hotel and unknown to Rose, he is the very guy that is courting Gauya and has even proposed to marry her. Gauya's relationship with John goes at a fast pace and she never gets around to introduce him to Rose. Although Rose is old enough to be John's mother, they ignore it and have a fling. It turns out that John is quite a busy guy because in addition to his budding affair with Rose, and his engagement to Gauya, he is also married to a woman in Lagos.

Rose returns from vacation with a new lease on life. She has found love in a younger man but



has no idea that he is a philanderer with an agenda. The story climaxes when Rose plans a party to introduce Elliot (John) to Gauya and it results in the exposure of hidden motives.

*The Mirror Boy* is an alluring journey through the picturesque terrains of Gambia, as seen through the eyes of a London-born 12-year-old boy, Tijan. Edward Kagutuzi plays Tijan, a young boy who gets into a fight at school and hurts another boy. His mother (Genevieve Nnaji) decides to relocate from London to her country, Gambia, so that Tijan can learn from his roots. While shopping in the Gambian market, Tijan and his mother somehow separate and Tijan gets lost. His mother is frantic and calls the police. Meanwhile, an apparition that Tijan saw in the mirror the previous night lures him into the woods. Tijan refers to him as the mirror boy and is surprised that the boy knows every detail about his life. After just one night in the woods, Tijan is ready to return home but not before the mirror boy leaves him with a few mysterious clues.

While trying to find his way home, Tijan collapses from heat exhaustion. A tribal woman finds him, gets him water, and then takes him home with her. It gets to the knowledge of his host family that there's a reward for any information regarding Tijan's whereabouts so they travel to the city to retrieve the ransom from Tijan's mother. When they return to the village for Tijan, he is gone. At this point his mother decides to get his estranged father involved. She hasn't heard from him since Tijan's birth and she travels to his village to find him. There she coincidentally finds Tijan unhurt in the middle of corruption surrounding Tijan's father, who turns out to be deceased, and this adds another layer of drama to the story.

*Anchor Baby* is a Nigerian thriller written, directed and produced by Lonzo Nzekwe. A married Nigerian couple, Joyce and Paul Unanga, living illegally in the United States, was ordered to leave the country by the U.S. immigration. They decide that they will leave, but only after Joyce, who is five months pregnant, delivers her baby in the United States to guarantee automatic U.S. citizenship for their child. Thus, ignoring the deportation order, the couple goes into

hiding. After a raid at Paul's workplace, where Paul drops his phone after running from the immigration officials, they are hot on their tails and one morning while Joyce is out on her daily walk they pounce and grab Paul. Joyce has no choice but to evacuate the apartment if she too doesn't want to be caught.

Bureaucracy keeps getting in the way of Joyce achieving her goal and just as she is about to give up hope, she meets Susan – Terry Oliver, a married freelance writer who offers to help in the form of safe, free accommodation until the baby is born. With the help of her newfound friend, Joyce sets out to make the 'American Dream' come true for her unborn child. This sounds too good to be true but Susan has a hidden agenda.

## **6. SIGNIFIERS AND SIGNIFIED**

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*Scars* employed medium and long shots. The medium shots were predominantly used to create a balance between characters and the background. This helped to bring out their facial expressions and their body language. Long shots were also used to introduce and provide context for the different scenes.

*Scars* employed more of eye-level shots, this was used to bring the audience into the world of the film, and make them feel as if they are part of the action. Music, dialogue and voice-over narration were also utilized. *Scars* predominantly made use of dialogue. However, voice-over narration was used to introduce Miss Lawson at the opening while she drove into the compound. Music was also employed in the movie to connect the different scenes, and stir up emotions. *Scars* employed low key lighting in most of its indoor scenes and natural lights in outdoor scenes to create depth, feelings and emotions.

Prominent casts like Clarion Chukwura, Zack Orji, Mike Ezuruonye, etc. helped to create believability for the movie.

*Scars* used jump-cut editing to juxtapose different scenes as it told different stories, almost at the same time.

*The Mirror Boy* employed more of long and medium shots in telling its story. Long shots were used to introduce the various scenes in the movie, while medium shots were used to present

the various casts against the backgrounds, this helped to show their facial expressions in the context of their body language.

*The Mirror Boy* utilized more of eye-level – interactive shots to bring viewers into the world of film and make them feel as if they were part of the action. A low angle shot was however, used to depict Tijan in his helpless state during his adventurous trip to his village, when he decided not to follow the mirror boy.

Apart from the conversations that helped to move the story forward and to reveal certain characteristics in the various casts, *The Mirror Boy* also made use of ambience sounds, like that of birds in the forest, sounds from drumbeats, etc. to create realism. Spotlights were used as key lights to give depth of field – the distance between the nearest and the furthest objects in the movie, thereby giving focused images and creating stunning contrast.

Costumes and make-up were used to create monsters to signify evil in the purported evil forest that Tijan journeyed through. Jump-cut editing was employed in the movie since medium and long shots were used intermittently.

*Anchor Baby* employed extreme long shot, long shot and medium shots. An extreme long shot was used to establish the setting and create the American ambience. Medium shots and long shots were used intermittently in telling the story, the different scenes were juxtaposed to show the characters –their emotions, and the environment.

Most of the shots used in *Anchor Baby* were interactive (eye-level shots), intentionally used to put the audience directly into the head of the character. However, high angle shots were utilized at the scenes, where Paul was arrested and detained and where Joyce was also arrested to show their weaknesses and helpless states. Music was used to create plot relationships and to stir up emotions of the audience. Dialogue was used to elaborate the plot and to reveal certain things about the different characters in the movie. Silence was intentionally used at some points to create mood.

Spotlights were employed in the night scenes to create dark and dense shadow signifying night. Low-key lighting was generally employed

to heighten the sense of alienation felt by viewers. The movie however, utilized more of available (natural) lights in outdoor.

Joyce and Susan had to pad their stomach to insinuate that they were pregnant. *Anchor Baby* used jump-cut editing to juxtapose different scenes as they unfolded, since the movie utilized multiple shot sizes sporadically in telling its story.

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## 7. SYNTAGMATIC ANALYSES

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*Scars* begins with a sound track before casting, then a car driving into a compound. The next scene opens on Gauya Lawson delivering a poem on stage in a slightly lit room at night. She then meets John and they get to exchange pleasantries after which she is featured driving home and telling her story.

Rose – Gauya's mother – calls Gauya home from Abuja to celebrate her birthday only for her to return and find her mourning her late husband. This gets her upset as she tries to persuade the mother to move on with her life and announces to her that she is going on tour round Africa for six months. Before her departure she meets with John, and he promises to call her on phone three times daily throughout her sojourn.

Gauya returns home to meet her mother in bed with Felix – her late father's best friend. Still trying to sort out issues, her phone rings and the call suggests that something terrible has happened and so, she rushes out of the house. She drives straight to the hospital in search of John but the nurse on duty refuses to listen to her and while trying to make further inquiry, John walks in with the support of two female nurses and demands that she kisses him. While kissing John, she gets an engagement ring from his mouth, he proposes to marry her, and she accepts his proposal.

While Gauya is with John, he gets a call to travel to South Africa for an appointment with his client. Gauya gets home to find a note from her mom, stating that she's gone on a vacation and will be back after ten days. John gets home to meet the wife's phone beeping, he picks it up and finds a text message that suggests his wife has a daughter outside wedlock, he demands

explanation but the wife would not respond. In anger, he storms out of the house on a supposed trip to South Africa.

While they are away, Gauya seeks to reinvestigate her father's murder case, to find out if Felix had a hand. She gets the documents from the police, makes findings and hires someone to investigate.

Rose gets to the holiday resort and John is contracted by the management of the resort to exploit her. John introduces himself to Rose as Elliot, they get talking and he gets to make the vacation an exciting one for her.

After the vacation, Estella – John's wife – gets to meet her cousin Gauya and her mother Rose after a long while and they get to interact, they leave with a promise of meeting at a reunion party in the Lawson's house. Estella asks her husband to accompany her to the reunion but he gives an excuse. Gauya invites her fiancé to the party and he also gives an excuse. Rose invites her new found love to the party, and he promises to attend.

On getting to the Lawson's place, John meets with Felix, they get to talk and Felix informs him that Estella is in the premises, and that she is related to the Lawson's. John tricks his wife out of the venue but unknown to him that Rose is Gauya's mother. At the party, he meets Gauya and Rose in the presence of other guests and walks out in frustration. This is the beginning of confusion between mother and daughter as they fight themselves not knowing that he is married to their own Estella.

*The Mirror Boy* opens with an extreme long shot on a bridge, the camera pans across a beautiful scenery – establishing the UK, then a long shot on Tijan riding on a bicycle. The camera follows him, and there's a 'voice over' in Tijan's voice introducing him as he rides to a grocery store. While shopping, he meets Tannie – his classmate and friend, and they shop together with a 'voice over' in Tijan's voice introducing Tannie to viewers as the most beautiful girl in his class. On their way home, Tijan rolls his bicycle walking side by side with Tannie until they meet a white boy – their classmate, who attempts to bully them. He harasses Tijan and Tijan gets angry; beats him up.

The next scene opens with the police and the white boy's parent in Tijan's place. Tijan's mom attempts to find out what happened but the boy's mom rages until Tijan appears and she gets disappointed on the son for allowing a small boy beat him up. The next scene opens in Tijan's class; a lady walks in and asks of Tijan, introduces him to the class as a popular guy but announces that he will be leaving the UK back to Gambia soon. Tijan is angry but silent with a 'voice over' expressing his thought. During the break, Tannie and Tijan talk about the incident... Tijan says his parents may be Gambian but he is British, that his father doesn't even know he exists and his mother is always angry. The next scene shows Tijan walking down the streets with a knapsack and cuts to the plane that Tijan and his mom board to Gambia, his mom tries to convince him that he's Gambian but he insists that he is British.

The next scene opens with a panoramic shot establishing Banjul Airport and signifying that they are now in Gambia. On arrival, there is a welcome party at night but Tijan is uncomfortable because there is no power supply – he goes up stairs with a candle and tries to sleep while listening to music but mosquitoes would not let him. In a bid to find and kill the mosquitoes, the candle light reflects on the mirror and he finds a boy on the mirror. Bemused, he tells his mom and the rest but no one tends to believe him, thinking that he is just trying to seek attention.

The next scene opens on Tijan and the mom walking along the market road but suddenly the mirror boy appears, distracts him and he misses the mom. The mirror boy beckons on him and he decides to follow. This sets the tone for the rest of the story.

*Anchor Baby* opens with the title, then a beautiful landscape showing the couple in America walking down the streets. They get to a park, sit down, and get to talk about their unborn child, then a boy passes with a basketball and they admire him saying that kids in America have so many chances of becoming what they want to be. They talk about their immigration and how badly they want their child to be born in America.

The next scene opens in their room and they are still talking about their immigration letter.



They decide to make a sacrifice – to hide out until the baby is born. The husband is set to go to work... the wife gets his necklace and puts it round her neck, asking the husband how it looks, the husband says it is fine and asks her to promise that no matter how tough the situation gets, she will endure until the child is born.

The next scene opens in a basketball pitch, with two white boys talking about immigration, then one – a Mexican – gets angry at the other. At work, Paul is trailed by the police, he manages to escape but his phone falls off and the police pick it up. Paul gets home late and his wife banters, not knowing what he's been through.

After a dark screen, the next scene opens in their room in the morning as Joyce leaves for her regular morning walk. Few minutes later, there's a knock on the door and Paul opens the door only to find the police. He is arrested and deported to Nigeria. While at the immigration, Paul calls his wife and urges her to move out of their apartment into a motel and be strong. YES, YOU CAN, he assures her.

Joyce is left stranded, no one to talk to, no help, no medical care, etc. Disappointed, she leaves the hospital into an eatery and Susan trails her. At the eatery, they get to talk and Susan offers to assist her with accommodation and welfare. This sets the tone for the rest of the movie.

## 8. PARADIGMATIC ANALYSES

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*Scars* tells a story of marriages based on money where mother and daughter sleep with the same man. It displays the vulnerable nature of women and side-lined with greed and ulterior motives. *Scars* is supposed to be based on a true story but some of the events appear unreal. For instance, Gauya becomes engaged to John but never visits his home. Even though the movie suggests that she went on tour for six months and so most of their courtship may have taken place over the phone, she should have made it her business to know where he lived on her return.

Another instance that seems odd is the event where Rose plans to introduce Elliot (John) to her friends and family. Felix – her ex-lover is there.

It seemed too convenient that Felix should be there to inform John that his wife is also in attendance.

When a screenplay is based on real life, sometimes aspects of the events need to be altered in order for it to appear real and be believable; some fibbing would have made a better story.

The movie established that John was simultaneously involved with three women. The climax of the story would have been when he got busted. When the time came for him to face the music, John just walked away from the situation – no confrontation, no words, no drama, he just walked away. This, I am sure this is the very moment every viewer was waiting for but it turned out to be flat. The filmmaker should have twisted the story a little to create the expected result.

*The Mirror Boy* tells the story of a rich and culturally powerful African tradition. It is of the opinion that blood is thicker than water. Jigo – a Gambian prince while studying in London impregnates Teema and they give birth to Tijan. After the birth of Tijan, Jigo is forced to travel back to Gambia due to his father's ill health but takes along with him Tijan's umbilical cord, which is known within the African culture to have strong ties with the future of a child. Tijan grows up and enjoys British citizenship and denies his roots – Tijan hates to be called an African. According to him, his parents may be Gambian but he is British. This offends the gods of Gambia and they decide to call him back home by all means to learn his culture.

Africans have a way of identifying royalty, especially heirs to their throne. Unlike most Nollywood movies where they would need to consult the oracle to know who becomes king, Jigo's community has a birth mark on anyone that would become king, that is why Tijan, even though he had never been to Africa bore the mark. By supernatural design, Tijan had to find his way to his village to inherit his throne.

Tigo, though dead and could not interact with mortals had a strong connection with his son and acted as his guardian angel, strengthening and equipping him for the throne. So many things seemed to have gone wrong, for instance, how a

mother could be walking with her son in a place that he is not familiar with (a market square) and not hold his hands or watch him keenly? Why would a mother just wake up and decide that her child must go back to Africa just because he beat someone up? Why would Tijan decide to follow a total stranger without informing the mother? While it is literarily illogical for these events to have taken place, there is a connotation that some supernatural forces from Jigo's village were at work.

*Anchor Baby* highlights the harsh realities of being an illegal immigrant – that it is not an easy life, that there is no healthcare for illegal immigrants. If you have no ID card or insurance, you cannot see a doctor and you cannot rent an apartment. You cannot work if you have no work permit. The immigrant is seemingly present but more or less invisible.

This lifestyle most times leads to further illegal behaviour as the only way to survive as we see in this movie whereby Joyce and Susan end up visiting a criminal counterfeiter in order to clone cards so that she can get an ID and gain access to public services like medical attention that most people take for granted.

The movie suggests that there is no dignity for an illegal immigrant. Even when Joyce turns herself in towards the end of the movie, she is treated like a common criminal who she clearly doesn't see herself as. She is put in handcuffs much to her horror. She pleads with the arresting officer that it is unnecessary as she is handing herself in voluntarily but her pleas are ignored.

## 9. SUMMARY AND CONCLUSIONS

This article examined a selection of Nollywood films to see how the ideas and emotions of the filmmakers were expressed through camera distance and angles, lighting, sound, graphics, editing and special effects. The analysis of the selected films reveal that Nollywood films typically begin with extreme long shots to set the scene before moving into long shots and medium shots, and that close-ups can be used occasionally

to draw attention to the feelings and reactions of casts. Certain camera angles were also used to create a connection between the spectacle (characters on the screen) and the spectators (viewers). Usually, shots are taken at eye-level to make viewers feel as if they are part of the action but *Anchor Baby* and *The Mirror Boy* used low angle shots at different times to present characters in their helpless states. Lighting, sound, graphics and special effects added to the symbolic reality of the selected films. Jump-cut edit was used in the selected films to juxtapose different scenes while telling the stories. It is obvious from the analyses that characters and the roles they play help to unravel the plot and offer seeming reality when properly played but what is more important is how the filmmaker is able to use certain technicalities of the film production to manipulate his/her viewers to perceive the actions and interactions of the characters as real, even when they are not necessarily real. Spectral aesthetics helps to express ideas and emotions to evoke particular feelings in the viewers. By blending in diverse proportions lens and computer-generated images, light and sound, the filmmaker is able to move his/her audience into the world of film and to make them interpret the signals that have been set up for them.

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