



An Aesthetic Appraisal of Omoni Oboli movies

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ABSTRACT

This study set out to ascertain the extent to which Omoni Oboli movies utilized the aesthetic elements of lighting, sound, space, time and motion; and dramatic elements of characterization, suspense, costume, make-up/props and synergy to determine their appeal. Omoni Oboli movies produced in 2025 constituted the population (36 movies), while ten percent (4 movies) of the population constituted the sample. Four movies: *Love in Every Word*, *Chess*, *Then I Found You* and *A Night with Mr. Daniels* were selected based on a simple random sampling technique. The content Analysis research technique was adopted for the study. The study found out that Colour/Illumination, Sound Effect, Actor's Voices, Psychological Duration and Balance were the most effectively utilized aesthetic elements, accounting for 80%; while Costume was the most effectively utilized dramatic element (100%). The study recommends that time should be effectively managed and scripts should be subjected to scrutiny after being written by professionals to ensure that suspense is embedded.

Keywords: Aesthetics, Anaesthetics, Omoni Oboli movies, Nollywood

INTRODUCTION

Nollywood, which is the body that produces Nigerian movies, has come a long way since inception, but not without hitches. The quality of its productions and the content of its stories are issues that need to be seriously looked into. This calls for scrutiny to determine the aesthetic and artistic qualities of the movies.

Despite the critique that Nollywood movies lack quality, it still churns out large number of movies yearly and viewers from around the globe patronize them. There could be other reasons for these success stories, and until an inquiry is done, this 'wonder' may not be unravelled. However, there is a challenge with documentation and monitoring of movie standards. It is also noticeable that Nollywood has hitches due to unskilled manpower and hasty productions, among others.

Aesthetics, which is the study of beauty in works of art like movies, involve light, sound, space, time and motion manipulations done skillfully in movies as well as skillful manipulations of dramatic elements such as story-line, characterization, costume, location, make-up and props. Ndu (2023: p330) "identifies the place of Nollywood in creating authenticity in costume as they are tools for recording, preservation, and transmission of our cultural heritage in dress and accessories". Nigeria's image to the world can be shaped through our movies. Hence, film producers and directors should not only consider the economics, but also aesthetics in the presentation of authentic stories, as a balance would create even more economic benefits to the producers, directors and other industry players. Ivwighren, Irori and Ivwighren (2023) evaluate the effect of home videos on the cultural and moral values, and found out that "students' evaluations of dressing styles and fashion trends under the study of home videos have the strongest effect on cultural values of young Nigerian adults in Delta State". Hence, movies influence viewers in several ways. It is therefore pertinent to assess the aesthetic and artistic qualities of Omoni Oboli movies to determine their appeal.

Statement of the Problem

Movie production involves technical and dramatic components which must synchronize for aesthetic appeal.



While lighting and cinematography, which are the technical parts of a movie production depend on technology, characterization, which is a dramatic component, does not. It is, therefore, alarming that despite the technological sophistication, some Nigerian movie producers are yet to maximize them. This has implications for viewership as such productions may not be patronized. It is therefore pertinent to determine if the movies under study belong to the class of movies that are aesthetically or anaesthetically produced in view of technological sophistication as well as manipulation, application and use of the aesthetic components of the movies.

Objectives of the Study

The objectives of the study were to:

- i. ascertain how aesthetic elements were used in Omoni Oboli movies,
- ii. ascertain how dramatic elements were used in Omoni Oboli movies,
- iii. determine the extent of synergy amongst aesthetic and dramatic elements in Omoni Oboli movies

RESEARCH METHODOLOGY

Thirty six (36) movies produced in 2025 by Omoni Oboli on Omoni Oboli TV YouTube channel was the population of the study while ten percent of the population was the sample. Hence, 4 movies were selected based on simple random sampling. This study utilized Content Analysis is a method of studying and analyzing communication in a systematic, objective and quantitative manner to measure variables. It is used because it is most suitable in analyzing documents, films and other communication content that are manifest.

The coding sheet was used to collect data on aesthetics from the selected movies. It contained 8 aesthetic elements and 6 dramatic elements (which constituted the units of analysis). The units of analysis Illumination/Colour, Sound effect, Music, Actors' voices, Balance, Cinematography, Objective duration, Psychological duration, Costume/make-up/prop, Location, Characterization, Suspense, and Synergy among aesthetic and dramatic elements.

REVIEW OF LITERATURE

Aesthetics

Aesthetics is easily understood as 'beauty' which transcends into other dimensions. Aesthetics incorporates feeling and perception of recipients of the aesthetic objects. A definition of aesthetics sets this discussion in the right direction. According to Zettl (2011 p.2), aesthetics is "a study of certain sense perceptions and how these perceptions can be most effectively clarified, intensified and interpreted through a medium, such as television or film for specific recipient".

The subject of aesthetics cannot be discussed without the objectivist and subjectivist views. Whereas the Objectivist theory of aesthetics views beauty as existing in the objects themselves, the Subjectivist theory of aesthetics states that beauty does not exist in the objects themselves but in the 'eyes of the beholder'.

Enyindah (2022, p.17) avers that "narratives and aesthetic elements must complement themselves for the filmmaker to have a great movie". In other words, all elements (light, space, time, sound, characterization, music, props, costume, illumination, cinematography amongst others) must be in synergy. Mukherjee (2022, p.115) agrees that "cinema reveals, in the scene of production, a mutual exertion of spatial influence and the co-production of aesthetic-material meaning by multiple human and nonhuman actors." This means that in the interaction between humans and humans, human and nature, human and man-made objects, beauty can be seen, felt and enjoyed.

Nkana (2008: pp153-165) lists the elements for testing the quality of television drama. For the aesthetic category: light, space, time and sound; and for dramatic elements: characterisation, costume and make-up,



music, locale, language, props, suspense, etc. Aesthetic experience is ordered, clarified, intensified and interpreted experience.

Aesthetic and Artistic Appraisal

Aesthetic appraisal is composite of two words: 'Aesthetic' and 'Appraisal'. While aesthetics on one hand explains beyond beauty to skillful manipulation and expertise in the subject of concern, appraisal is the questioning of what was and what is. Appraisal presupposes that there are judgment criteria for an inquiry. There are critical questions that must be answered before embarking on any appraisal.

For this study on Aesthetic Analysis of *Love in Every Word*, *Chess*, *Then I Found You* and *A Night with Mr. Daniels*, it means a careful analysis of lighting, sound, space, time, motion; characterization, suspense, among others used in the movies. These items for consideration during the analysis are mutually exclusive, but they work in synergy to achieve success in the movies. Once these elements, as utilized in the movies, are in synergy, they can therefore be classified as 'Aesthetic'. Otherwise is 'anaesthetic'. The rating criteria are: Excellent = 5; Very good = 4; Good = 3; Fair = 2; and Poor = 1.

For **lighting**, for instance, a scene without shadows means lighting was properly utilized, and even when the shadows are present to create a dramatic effect, it is still considered aesthetic. This is where the aesthetician must discern to appropriately code. Also, when specific points on characters' faces, or specific scenes are brighter than normal, it could be termed 'anaesthetic' if there was no dramatic purpose for the over-lighting or under-lighting. Hence, as a rule, lighting should eliminate shadows as well as have moderate intensity to balance things up without distortions, except when used for dramatic purposes.

A rule for judging **Space** management is to place subjects proportionately on the screen by counter-weighting or place subjects at the screen centre to create balance. Every screen space must exhibit symmetry, otherwise proper space management cannot be achieved. Here too, the Basic Screen Forces must be considered in space management.

There is no hard-and-fast rule for **Timing** in movies. However, the type of movie determines its length and as the case should be, stories must be properly climaxed and resolution reached before the movie ends. Timing is everything the movie is, as such, the actual timing of each shot should be weighed. For an aesthetician, an analysis of timing means the following: Were the shots in each scene captivating, relevant, too short or too long? These would determine the rating of timing in the movie. Timing is both objective (clock) and subjective (psychological). **Sound** (signal), not noise is also very pivotal in the manipulation of aesthetics in film. A purposeful auditory vibration is sound and signal, while a purposeless one is extraneous, unwanted and noisy.

In **Cinematography**, a major consideration is the type of shot chosen by the movie director. If the shots are appropriate, they are considered aesthetic. They must also tell the story well and be relevant to the movie. Since shots make up scenes and different scenes make up a movie, a combination of adequate shots, arranged in a logical manner for proper build-up would mean an aesthetic whole depending on the proper harnessing of the other aesthetic tools- lighting, space, sound, time and motion. Lead rooms are coded under cinematography.

Balance, which is the positioning of subjects at the centre of the screen so that the edge of the screen does not exert energy on them, is needful in film production. In the select movies, the positioning of subjects at the centre and counter-weighting them on the screen are major considerations. An anomaly such as placing subjects out of frame is rated as a poor choice by the film director and the overall balance in the movies is rated according to the 5-point scale developed by the researcher. Balance, though produced by cinematography, is distinguished from cinematography only in terms of positioning of subjects, while cinematography deals with the professionalism of each shot: Close-up, medium, long and a variety of others, whether they were suitable for each action in the movie or not.

Story-line is the plot. The first consideration is the realism of the theme. The consideration that abstracts themes can be brought to life through appropriate scripting and characterization. The coherence of the story,



and how events unfold in an understandable manner in the selected movies, determines a good story-line. Here, techniques such as fore-shadowing, flashback among others are examined.

Suspense, which is a technique used to hold audiences bound until the resolution, is a necessity in movie production. Suspense is rated in terms of where it started- the beginning, middle or towards the end of the movie. If suspense occurs at the beginning of the movie and is sustained till the resolution, then, the movie was rated 5 in the 5-point rating scale developed by the researchers. Regardless of the elements such as flashback, conflict, fore-shadowing used in the movie, if they are not effectively deployed to bring suspense, it (suspense) cannot be rated high.

Characterization is a dramatic element. Here, specific casts are examined in the context of their role delivery. Their actions, inactions and expressions in response to the advancement of the story are analyzed. Since characters are to interpret their role as assigned in the script, the persona and charisma are that of the character. Hence, when characters are not adjudged to possess the right charisma and poise, it negatively impacts on the rating of characterization. Characters the story can successfully progress without them, are considered a waste of precious viewing time and the entire production. Again, this takes a toll on the rating of characterization.

Costume refers to clothes worn by actors in the selected movies. Apart from the actors' charisma and poise, it helps them interpret roles befittingly. Location, role and emotions determine costumes to be worn. Generally, stripes and spiral lines do not go well with screen presentations. These criteria are also considered.

Props reveal the arrangement of appropriate items that turn any space into the right location. They also refer to materials carried by actors. The rating is based on the availability, the necessity to carry certain props in the movie, and the arrangement of the props.

Make-up includes the mark, decorations on characters' faces and on any part of characters' body. The use of makeup on characters is considered appropriate if it turns them into a persona.

Omoni Oboli movies

These are movies produced and presented on Omoni Oboli YouTube channel. The channel boasts of 2,000,000 subscribers as at July, 2026. Movies aired on this channel are produced by Susan Ogutuga, Omoni Oboli and Tomi Adeoye. Several directors such as Omoni Oboli herself, Uduak Patrick, Pascal Atuma, Great Valentine Edochie among others, are managers of the movies. Though there were 36 movies featured on Omoni Oboli TV on YouTube in 2025, the selected movies for analysis are: *Love in Every Word*, *Chess*, *Then I Found You*, and *A Night with Mr. Daniels*.

Love in Every Word is a romantic drama featuring casts such as Bamike (Bam Bam) Olawunmi-Adenibuyan and Uzor Arukwe among others. The first part of the movie is titled: *Love in Every Word*, while the second part has an attachment, 'The Wedding', added to the initial name. It carefully crafts the story of two people from different educational and religious backgrounds into a 'happy ever after' one. The second part of the story was published months after the first and this afforded the producer more time for promotions, perhaps explaining the reason it was the most viewed Nigerian movie on YouTube in 2025 and this made YouTube award Omoni Oboli best YouTube Nigeria content creator in 2025. As recorded by Fasan (2025, December 10), in excitement, Omoni shared:

This has been an incredible year for Omoni Oboli TV. Every milestone, every breakthrough, every open door, I owe it all to you my cast, my crews and my beautiful besties. Thank you for every view, every like, every comment, every share, every post and every recommendation. You are the wind beneath our wings and I love you deeply.

Love in Every Word was released on the 7th of March, 2025, while the second part was released on the 24th of October, 2025 on Omoni Oboli TV channel on YouTube. Ayeni (2025) notes that the movie came third overall behind international titles.



Chess is a love movie that builds its plot through lessons on emotional intelligence and emotional discipline. The aesthetic dimensions of the movies are explored in line with viewers' perception. *Then I Found You* is a movie that centres on love, betrayal and salvation. The movie is directed by Great Valentine Edochie. *A Night with Mr. Daniels* features a twist of events in favour of Ibiere (Detola Jones).

These movies were produced in 2025 and attracted a large number of views on YouTube. They were analyzed using the aesthetic elements of light, space, time and motion as well as the dramatic elements of storyline, characterization, costume, make-up, props; and Synergy.

Theoretical Framework

This work adopts the Objectivist/Subjectivist theories of aesthetics and the Auteur theory. They are critically discussed in this section in line with the study.

Objectivist/Subjectivist theories of Aesthetics

As opposed to the Objectivist theory of aesthetics that beauty lies in the object, the Subjectivist theory states that beauty is in the eye of the beholder and not in the object. The Subjectivist theory of aesthetics relates aesthetic value to the person (subject) perceiving the aesthetic object. Hence, "beauty is in the eye of the beholder" (Akpan and Etuk, 1990: p24).

However, the big question here is how "educated" is the eye of the beholder? In as much as beauty could be perceived by the eyes of the beholder, ugliness can also be perceived. Hence, a particular Omoni Oboli movie may be adjudged to be aesthetic by one and anaesthetic by another.

Auteur theory

Auteur theory states that the director is the proprietor and the author of a work of art. It is noted that Auteur theory emerged in France in the 1940s and 1950s due to the work of film critics associated with a journal, *Cahiers Du Cinema*. However, Auteur theory was introduced to the United States of America by Andrew Sarris in the 1960s via his book *The American Cinema: Directors and Directions 1928-1968*. A principal proponent of this theory is Andre Bazin. The precept of the auteur theory presupposes that attention is redirected from the producer, the actor to the director who is seen as a principal player in the movie production process.

The director's duty is to modify the script where necessary (though he may not be the script writer), or rewrite the script (as the case may be), select competent actors whom he knows can deliver on roles, motivate them to bring out the best in them and decide the best shots and the appropriate timing. The accomplishment of this role makes directors good auteurs.

Data Presentation and Analysis

Each movie was graded for certain reasons using the units of analysis set by the researchers. This section discusses these reasons according to the 5-point scale developed by the researchers for the coding of the movies. Time is presented in hour, minute and second basis as 00:00:00. The rating descends from 5 to 1.

Movie 1: *Love in Every Word* (The love story of two ideologically different humans, Odogwu and Achalugo, is uncertain until they come to a compromise. The first part of the movie lasted for 1 hour, 55 minutes and 58 seconds, while the second part lasted for 3 hours, 1 minute and 49 seconds)

Illumination/colour: The right kind of colour was used throughout the movie and proper lighting eliminated shadows. However, at 59:20 - 59:27, inappropriate colour was used while Achalugo interacted with Davis. This item earned 4 points from both coders.

Sound Effect: Phone ringing tones were appropriately used. Both coders scored it 4 points.



Music: Music was too loud while Chioma (Achalugo) spoke with her boyfriend at the opening scene and while Chioma spoke with her boss. This continued for more than two minutes (03:51 - 05:53). At 15:59, the ogene music heralded a transition from city scene to village scene, even though the 'village' scene was not properly set. Traditional music could have continued in the background while Achalugo was speaking with the bride as Odogwu walked past. Music used when Achalugo spoke with her friends at the sitting room heralded the flimsy excuse she gave her friends for disliking Odogwu (47:30), but it should have ended after the expression. It earned 4 points from both coders.

Actors' Voices: Actors' voices reflected emotions as necessitated. This was scored 4 points.

Balance: The character that moderated during Achalugo's arena scents perfume launch should have been positioned in front of guests or at the centre so guests could view well. During the wedding scene (2:55:45 - 2:57:41), the positioning of Odogwu and Achalugo on the right of the screen was appropriate as the screen right is meant for important actions for emphasis. Both coders scored the item 4 points.

Cinematography: The road scene at 25:57 - 26:03 seemed misleading as it gave the impression that movement was on whereas it was not. The next scene was the morning bedroom scene of Odogwu and Chioma (Achalugo) in the hotel. It earned 4 points.

Objective Duration: The traditional wedding scene where Achalugo and Odogwu danced for minutes was inappropriate as precious time was wasted. The scene could have been shortened to one minute while viewers could psychologically fill in the missing information. Precious time was wasted. It, however earned 4 points from both coders.

Psychological Duration: The tempo of the movie was moderate since it is not an action movie. The coders enjoyed the movie. This explains why both coders rated the movie 4 (very good).

Costume: The coders rated costume 5 (Excellent). The characters dressed fittingly well to interpret their roles. Odogwu usually dressed in native attires with red cap like the titled man he is.

Make-up/Props: Odogwu always carried his staff wherever he went. It depicted his traditional status. Characters make-up fitted their roles. The coders rated it 4.

Location: The village scene where Achalugo was said to attend a wedding of a family friend was not properly set. The locale still looked like the city.

Characterization: These are the characters in *Love in Every Word*: Odogwu(Obiora), Achalugo (Chioma), Ify, Ivie, Mummy, Uloma, Hassan, Oyenka, Ebube, Nnamdi, Chinedu, Adaku, Oge, Kike, Nkiru, Thelma, Funke, Mrs Juliet. The characters had the right poise and charisma. This explains the reason both coders rated Characterization 4.

Story-line: Chioma and Obiora met in a previous scene and in the next scene were seen in Obiora's hotel room where she lay on the bed (24:56 - 25:50). This was too sudden and a defect in the script as there was no enough psychological closure. This earned 4 points from both coders.

Suspense: In the second part of the movie, the scene which was an umunna meeting where Obiora was asked to choose between his title and Achalugo created suspense. However, coder 1 scored it 4 points, while coder 2 scored it 3 points.

Synergy among aesthetic and Dramatic elements: At 1:18, there was a buzzing noise at Achalugo's office scene. Obiora prays in Jesus name (2:14) as a titled man when Achalugo wakes from a scary dream, was inconsistent with the script. He was supposed to pray as a traditionalist. Synergy had 4 points.

Movie 2: Chess (Ifunaya or Naya) needed to undertake a course on emotional intelligence in order to have a



successful relationship. This defined her relationship path thereafter. The movie lasted for 1 hour, 41 minutes and 47 seconds.

Illumination/colour: The right colour attributes (hue, saturation and brightness) were used as pictures appeared clearly. It Scored 4 points.

Sound Effect: Sound of telephone ringing in the office scene (30:40 - 30:47) was appropriate. This item had 4 points from both coders.

Music: Instrumental music was mostly used throughout the movie. 4 points were awarded.

Actors' Voices: Actors' voices depicted emotions and the item was awarded 4 points.

Balance: There was no balance at 3:13 - 3:17 scene because the space on the right side of the screen was more than that on the left. Similarly, at 3:18 - 3:36, there was too much space on the left of the screen when Naya sat on the bed on her birthday. As Naya sat in the restaurant while talking to the waitress, no lead room was provided. No lead room was provided for at Naya's resignation scene with the woman at her office (1:14:25 - 1:15:16). Similarly, as Ire sat watching television in the parlour (1:16:01 - 1:16:05), there was no balance and this did not allow for lead room when she made a movement. 4 points were awarded by the two coders.

Cinematography: Long, medium and close-up shots used in the movie told the story appropriately. The item had 4 points.

Objective Duration: Most scenes were rather too lengthy and some were repetitions of the obvious. For instance the office and meeting scenes were too many. Coder 1 scored it 4 points, while coder 2 awarded 3 points.

Psychological Duration: The psychological duration in the minds of the coders was short as they both enjoyed the movie. They awarded 4 points each.

Costume: Characters dressed in the right clothes for office scenes as well as home scenes. 5 points were awarded by both coders.

Make-up/Props: Make-ups were properly done and the right props were used in the office, bedroom and restaurant scenes. It earned 4 points.

Location: Meeting scenes held in the office, lunch and dates happened at restaurants. These were appropriate and scored 4 points.

Characterization: The characters in the movie are: Naya, Adam, Ire, Blessing, Dayo, Zainab, Amari, Mrs Okoye, John, Tony, Emma, Amari's mom, Aisha, Mrs Chelsea. They delivered on their roles. It earned 4 points.

Story-line: The story was interesting and it was presented in a creative dimension. The movie begins with the voice-over of Ifunanya Okoye (Naya) and continues with voice-overs as well as soliloquys. The script makes use of known concepts like 'Love in Every Word' (which is another movie produced by Omoni Oboli). Adam also voiced-over when Naya was on a date with another man (26:28 - 26:35). 4 points were awarded.

Suspense: Suspense was not so heightened. The coders 1 rated it 3, while coder 2 awarded 4 points. The coders awaited the outcome of Naya's lessons on emotional intelligence with Adam.

Synergy among Aesthetic and Dramatic Elements: The dramatic use of voice-overs and soliloquy and narration in the movie brought life into the movie. However, there were ruffling noises heard in the office scene while Blessing heads into Naya's space (28:20 - 28:50). 4 points were awarded.

Movie 3: *Then I Found You* (Deborah receives God's mercy after a rough past).



Illumination/colour: There were minimal shadows because adequate lighting was used and there was a proper combination of key light, back light and fill light to a large extent. Colours were natural. 4 points were awarded.

Sound Effect: Sound effect for message notification was appropriately used. Sound of birds used at 20:26 - 20:37 signified a new dawn. Doorbell sound also heralded a visit to Deborah's house (20:31 - 20:39). The cry of the baby reminded the couple and viewers of the presence of a baby in the house (Pastor Toby and Deborah's baby) (1:41:50 - 1:42:08). It earned 4 points from both coders.

Music: In the respective scenes, music sang by choristers derailed from the key played by the keyboardist (1:02:14, 1:06:11-12, 1:06:55 - 1:07:00 and 1:07:20-32). Instrumental music was used during discussions and while transiting to new scenes. A change in background music heralded something sinister was about to happen and it was a proper way to announce the news by Deborah's manager. It earned 4 points.

Actors' Voices: Actors spoke the right words which evoked emotions where necessary. This earned 4 points.

Balance: There was no balance during praise in the church scene at 47:50. However, other scenes were found adequate. It earned 4 points.

Cinematography: Camera movement from screen right to screen left during the church scene was due to shortage of cameras or laziness on the part of the cinematographer to shoot the scene with the pastor using different cameras. This would have ensured that every movement is rightfully captured. A long shot would have been better than a medium or close-up shot.

Objective Duration: The movie lasted for 1 hour, 42 minutes and 46 seconds with the end credit shown from 1:42:09 - 1:42:45. Church scenes were too much. A short discussion where reference is made to church service could have sufficed. After the church service scene, Pastor Toby still sat to discuss with Deborah for 1 minute and 40 seconds. Another scene (1:31:49 - 1:34:58) featured Pastor Toby and Sis Deborah discussing while making mention of service. This saved time than featuring church service and discussions thereafter. Several scenes were not necessary. The item earned 3 points from both coders.

Psychological Duration: The coders enjoyed the movies regardless of the short-lived suspense. This item scored 4 points.

Costume: Befitting costumes were worn by actors. As usual, 5 points were awarded.

Make-up/Props: Deborah's neck and face could have been painted darker to depict pregnancy (1:39:04 - 1:40:33). In any case, props used were appropriate. It earned 4 points.

Location: Church scenes as well as house scenes were appropriately organized. It earned 4 points.

Characterization: The characters were: Pastor Toby, Sister Deborah, Yusuf, Nkem, Tony, Marcus, Becky, Paulina, Comfort, Paschal, Martha, Pastor Lewis, Pastor Taye. Young Debbie (Sister Deborah) in the flashback appeared darker than the older Debbie, though they had greater facial semblance (1:10:14 - 1:12:16). Young Yusuf (1:10:54-1:12:17) was old enough to be the older Yusuf and also the younger Yusuf had a lighter complexion. 4 points were awarded.

Story-line: The plot is woven around grace and the love of God wrapped in the dilemma of Deborah's scandal and subsequent reconciliation with God. It was inappropriate for a brother on evangelism to signal Pastor Toby to end his discussion with Deborah (43:37). Perhaps the script should take the blame as it was an interpretation of role based on the script. Flashback (1:10:54 - 1:12:17) used when Deborah narrated her ordeal to Pastor Toby made her discussion sustained. While coder 1 awarded 4 points, coder 2 scored it 3 points.

Suspense: The coders rated suspense 3. Though the movie began with a feed-forward which created suspense, yet it failed to sustain it till the end of the movie.



Synergy among Aesthetic and Dramatic Elements: At 47:54 - 48:00 and 48:03-48:06 in the movie, video did not match the audio. In the scene where Deborah's manager visited her to break the news of the sex tape that was made public, the instrumental music was at the same volume as Deborah's and her manager's voices (20:58 - 21:08). This was inappropriate. Pastor Toby's voice was heard while the video featured a landscape view of houses (59:03 - 59:06) shortly before the matching video of his preaching in church. This means that there was no synergy as sound could have matched picture at this point. At 8:38 - 8:40, Pastor Toby's voice was heard without a matching video of church scene at 8:40. This means that sound did not match with video for 2 seconds. 4 points were awarded.

Movie 4: *A Night with Mr. Daniels* (Ibiere is in a dilemma of saving her mother from losing her job and preserving her virginity. Events unfold in her favour).

Illumination/Colour: The hue and saturation were appropriate and there were minimal shadows. This earned 4 points.

Sound Effect: Sounds of birds singing and crickets chirping were used during morning and night scenes respectively. 4 points were awarded.

Music: Music was used as an instrument for heralding surprise and emotions. However, same volume of music used from the preceding scene where Ibiere surprisingly meets Mr. Daniels in her house, was used for the next scene. The difference between both is that actors were not conversing and the volume of the music was supposed to be loud, and the other, an actor was talking, hence music should have been minimized. Throughout the movie, music was louder than it should have been. Coder 1 scored it 4 points, while coder 2 scored it 3.

Actors' Voices: Actors' voices were expressive of emotions. Their voices were also audible enough. 4 points were earned.

Balance: Ibiere was almost out of frame at 1: 02:18 - 1:02:24 while discussing with Mr. Daniels in his car. From 1:19:23-1:20:00, there was no balance while Mr. Daniels was on a call. Too much space was on the right of the screen than it should have been. At 1:21:21 - 1:21:30 too much space was on the right of the screen during Mr. Daniels' confrontation with Nneka and her mother in their house. 4 points were awarded.

Cinematography: At 1:20:32 and 1:20:53 - 1:20:58, no lead room was provided while Nneka's mother communed with Mr. Daniels. Long, medium and close up shots were the major shots used in the movie. It earned 4 points.

Objective Duration: The movie lasted for 1 hour, 32 minutes and 16 seconds. However, the end credit began at 1:31:44. The flashback scene of the scar on Ibiere's back could have been shown in fast motion for a second and not for seconds as was the case from 1:16:51 - 1:16:54.

Psychological Duration: The coders enjoyed the movie and unanimously scored the item 4 points.

Costume: Characters wore befitting outfits that enabled them to interpret their roles. The item earned 5 points as usual in Omoni Oboli's productions.

Make-up/Props: Tables, chairs, were appropriately used in office scenes as well as in home scenes. Characters were appropriately made-up for their roles. 4 points were awarded.

Location: Office scenes were proper for official discussions. However, Ibiere's home interior did not depict a home of someone from a poor background, though the exterior did. It scored 4 points.

Characterization: The characters involved in the movie are: Ibiere, Nneka, Dele, Ejiro, Adetayo Daniels (Tayo), Ibiere's mum, Nneka's mum. Coder 1 awarded 4 points, while coder 2 scored it 5 points.



Story-line: Ibiere was supposed to feel pains as a virgin while having sex with Mr. Daniels, but this was not the case. Even after sex, she walked well. Voice over of Mr. Daniels after eating in Ibiere's house, coupled with the smile on his face deepened the understanding in viewers that he really enjoyed the meal and the time spent in Ibiere's house (1:04:05 - 1:04:19). This item earned 4 and 5 points respectively from coders 1 and 2.

Suspense: Foreshadowing was used to build suspense from the beginning of the movie. This was visualized with Ibiere swapping places with Nneka to prove a virginity test for Nneka.

Synergy among Aesthetic and Dramatic elements: Ibiere's voice was heard for a second before her lips opened to speak at 1:10:47. This was inappropriate. Mr. Daniels' voice was heard for two seconds (1:19:21 - 1:19:23) before the matching video of him making call to Dr. Ifeanyi. From 1:18:44 - 1:19:20, noises were heard in the background while Mr. Daniels waited for Ibiere to alight from his car.

Presentation of Scoring System by Coders

This section features coded data by the two coders presented in tables.

Table 1: Scoring by Coder 1

Units of Analysis	<i>Love in Every Word</i>	<i>Chess</i>	<i>Then I Found You</i>	<i>A Night with Mr. Daniels</i>
Colour/ Illumination	4	4	4	4
Music	4	4	4	4
Sound effect	4	4	4	4
Actor's Voices	4	4	4	4
Balance	4	4	4	4
Cinematography	4	4	4	4
Objective duration	4	4	3	4
Psychological duration	4	4	4	4
Story-line	4	4	4	4
Suspense	4	3	3	4
Costume	5	5	5	5
Make-up/Props	4	4	4	4
Location	4	4	4	4
Characterization	4	4	4	4
Synergy among aesthetic and dramatic elements	4	4	4	4
Total	61	60	59	61

Table 2: Scoring by Coder 2

Units of Analysis	<i>Love in Every Word</i>	<i>Chess</i>	<i>Then I Found You</i>	<i>A Night with Mr. Daniels</i>
Colour/ Illumination	4	4	4	4

Music	4	4	4	3
Sound effect	4	4	4	4
Actor's Voices	4	4	4	4
Balance	4	4	4	4
Cinematography	4	4	3	4
Objective duration	4	3	3	4
Psychological duration	4	4	4	4
Story-line	4	4	3	4
Suspense	3	4	3	4
Costume	5	5	5	5
Make-up/Props	4	4	4	4
Location	4	4	4	4
Characterization	5	4	4	5
Synergy among aesthetic and dramatic elements	4	4	4	4
Total	61	60	62	61

The mean of both coders were converted to percentage to aid in the calculation of the percentage of each unit of analysis.

$$\text{Mean percentage} = \sum x / N \times 100 / 1$$

Where X represents the total rating scores for each unit of analysis from both coders, N represents the total expected unit of the rating scale from both coders (5*4*2). Answers are rounded up to the nearest whole number.

Illumination and Colour: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{32}{40} \times \frac{100}{1} = 80\%$ (when rounded up to the nearest whole number).

Music: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{31}{40} \times \frac{100}{1} = 78\%$ (when rounded up to the nearest whole number).

Sound Effect: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{32}{40} \times \frac{100}{1} = 80\%$ (when rounded up to the nearest whole number).

Actors' Voices: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{32}{40} \times \frac{100}{1} = 80\%$ (when rounded up to the nearest whole number).

Balance: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{32}{40} \times \frac{100}{1} = 80\%$ (when rounded up to the nearest whole number)

Cinematography: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{31}{40} \times \frac{100}{1} = 78\%$ (when rounded up to the nearest whole number)

Objective duration: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{29}{40} \times \frac{100}{1} = 73\%$ (when rounded up to the nearest whole number)

Psychological duration: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{32}{40} \times \frac{100}{1} = 80\%$ (when rounded up to the nearest whole number)

Story-line: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{31}{40} \times \frac{100}{1} = 78\%$ (when rounded up to the nearest whole number)

Suspense: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{28}{40} \times \frac{100}{1} = 70\%$ (when rounded up to the nearest whole number)



Costume: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{40}{40} \times \frac{100}{1} = 100\%$ (when rounded up to the nearest whole number)

Make-up/Prop: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{32}{40} \times \frac{100}{1} = 80\%$ (when rounded up to the nearest whole number)

Location: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{32}{40} \times \frac{100}{1} = 80\%$ (when rounded up to the nearest whole number)

Characterization: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{34}{140} \times \frac{100}{1} = 85\%$ (when rounded up to the nearest whole number)

Synergy among aesthetic and dramatic elements: $\frac{\sum x}{N} \times \frac{100}{1} = \frac{32}{40} \times \frac{100}{1} = 80\%$ (when rounded up to the nearest whole number).

DISCUSSION OF FINDINGS

Research Question 1: How were the aesthetic elements used in the selected movies?

The aesthetic elements used in the movies were lighting, sound, space and time. These elements were further segmented into units for keen observation. They are: Illumination and Colour, Music, Sound Effect, Actors' voice, Objective duration, Psychological duration, Balance, Cinematography. Bearing in mind the factors that determine aesthetic judgment, the researcher's experience in aesthetic discourses provided opportunities for her senses to be sharpened in time. Hence, the accuracy of the observations

Illumination and colour, which are principal components in any film, were effectively used in the four movies as shadows were minimal. This explains the 80% overall rating by the coders and the 4 scored in all the movies.

Music was used to evoke emotions, announce major actions, as well as herald sinister moves. It was also effectively deployed in the four movies and rated 78%. Sound Effects such as phone ringing tones, sounds of singing birds during morning scenes and chirping crickets heard during night scenes were effectively deployed. This is why it accounted for 80%. Actors' Voices expressed emotions while characters acted. The actors delivered their lines, even though the researcher could not access the script. They did not just say the lines, but said them with the needed emotions. It was rated 80%.

Balance was also rated 80%. But the right side of the screen was not effectively used in all the movies. In *Love in Every Word*, the character who moderated during Achalugo's arena scents perfume launch should have been positioned in front of guests so they could view well or at the centre while guests turn towards him. In the movie, *Chess*, it was also observed that lead rooms were neglected in some scenes such as Naya's resignation scene with the woman at her office. Too much space was on the right of the screen during Mr. Daniels' confrontation with Nneka and her mother in *A Night with Mr. Daniels*.

Cinematography was rated 78% because it was effectively deployed to a large extent. There were no extreme close-up shots, but a few over the shoulder shots and cross shots. Landscape views of houses and roads were used to provide an overview of incoming scenes and it provided viewers with a vivid description of the location in which actions were about to happen. Drones were used to bring the landscape view to reality in Achalugo's wedding scene in *Love in Every Word*.

As observed in the four movies, where irrelevant scenes wasted precious time, the movies lasted longer than necessary. Objective duration was rated 73%. The researchers' heightened sense of understanding in aesthetics made deciphering of actions as either appropriate or inappropriate, possible. It was based on these that the appropriateness of the objective timing for each movie was rated because there is no fixed length of time for movies, though ideally they must be more than thirty minutes. Since the movies were predominantly about love, they were not as fast-paced as an action movie.



The researchers enjoyed the movies despite the few observations about the improper use of both aesthetic and dramatic elements. Particularly, though *Love In Every Word* lasted more than three hours, it was interesting to watch. This is why psychological duration was rated 80%. For each movie, a psychological duration of 4 meant that the coders enjoyed the aesthetic experience while watching the movies.

Research Question 2: How were the dramatic elements used in Omoni Oboli movies?

The aesthetic elements need the complement of the dramatic elements in order to function properly. These elements are: Story-line, Characterization, Location, Costume, Make-up, Props and Suspense.

Story-line was rated 78% because the movies were interesting. The themes featured were: love, salvation, betrayal, emotional intelligence, and friendship. Love was the predominant theme. However, in *Then I Found You*, there was a defect in the story when a brother that was out on street evangelism, signaled Pastor Toby to wrap up his discussion with Deborah. It should have been otherwise. This action was not rated as an anomaly in characterization because the actors were just interpreting a script.

For Characterization, 85% meant that the characters delivered their roles properly. In *Love in Every Word*, Achalugo and Odogwu were the key actors. Ibiere, Nneka, Dele, Ejiro, Adetayo Daniels (Tayo), Ibiere's mum, Nneka's mum were the actors in *A Night with Mr. Daniels* while Pastor Toby, Sister Deborah, Yusuf, Nkem, Tony, Marcus were major characters in *Then I Found You*. *Chess* featured Naya, Adam, Ire, Blessing as main characters. They exhibited the right poise and charisma needed for their respective roles. Bam Bam Adenibuyan played the role of Achalugo in *Love in Every Word* and Naya in *Chess*. She was the only actor that featured in two of the movies being analyzed.

Most locations used were right for actions to occur. However, in *Love in Every Word*, the village scene where Achalugo was said to attend a wedding of a family friend was not properly set. It still looked like the city. None the less, location was rated 80% because it was appropriate for actions.

Concerning Costume, it is the only element that was optimally utilized. This is why both coders rated it 5 and ultimately 100%. Clothes were fittingly worn by actors for office and home scenes. Characters were appropriately made-up and the right prop transformed each location into a befitting space for actions to happen. In *Love in Every Word*, Odogwu constantly held his Ofor (a short, white staff, a symbol of authority as a titled man) and wore his traditional cap everywhere he went. The use of costumes in the four movies was excellent. Make-up and Props were rated 80%.

Suspense was rated 70%. It was built into the stories mostly from the beginning of the movie and sustained throughout the movies. *Love in Every Word* had suspense from the beginning and was weaved in throughout the story. *Chess* built suspense through the many lessons Naya received from Adam. Though *Then I Found You* started off with suspense, it was lost with the repeated church scenes. Hence, it could not sustain the 'fire' it ignited at the beginning. This explains the reason both coders rated it 3 out of the 5-point rating scale. *A Night with Mr. Daniels* had suspense from the beginning of the story when Ibiere was asked to swap places with Nneka in order for her to marry the prince.

Research Question 3: To what extent does synergy exist amongst the aesthetic and dramatic elements in Omoni Oboli movies?

This is the core of the study. Just as Enyindah (2022, p17) advanced that "narratives and aesthetic elements

must complement themselves for the filmmaker to have a great movie", there was a high level of synergy among the aesthetic and dramatic elements. It accounted for 80%. Similarly, the study corroborates the study conducted by Iloma (2015, p201-205) which revealed the intriguing powers of synchronization especially in the areas of enhancing the film's dramatic impulse and achieving meaning and making the most effective film narratives.



In the four movies studied, audio and video were in sync. There were minimal echoes. However, in *Then I Found You*, sound was heard some seconds before accompanying video was seen, especially in the church scenes. This was inappropriate. Sounds from incoming scenes were heard while the video showed landscape view of houses. In *A Night with Mr. Daniels*, sound was heard some seconds before the matching video was seen.

Synergy among aesthetic and dramatic elements was brought about through a careful combination of the aesthetic elements of light, sound, space, time and motion and the dramatic elements - costume, make-up, props, characterization, suspense and the story-line. Synergy determined if the story-line was properly delivered since one could only see the movie script through the story on screen. This corroborates the work of Ajiwe and Chukwu-Okoronkwo (2015, p48-58) that “artistic communication in film is enhanced by visual and auditory elements to create narrative messages”. Therefore, it is pertinent to say that Stanley Obi, Omoni Oboli and Valentine Edochie, the directors of these movies deserve to be commended. They can be described as good auteurs in line with the auteur theory.

CONCLUSION AND RECOMMENDATIONS

This study was undertaken to ascertain the extent to which *Love in Every Word*, *Chess*, *A Night with Mr. Daniels* and *Then I Found You* utilized both aesthetic and dramatic elements. The coding sheet was used to record observations. The study found out that *Love in Every Word*, *Chess*, *Then I Found You* and *A Night with Mr. Daniels* utilized the aesthetic elements of Light, Sound, Space, Time and Motion effectively to a large extent as well as utilized the dramatic elements of characterization, costume, make-up, props, location, story-line, Suspense, flashback and foreshadowing; Colour/Illumination, sound effect, balance, were the most effectively deployed aesthetic elements; Costume was the most effectively deployed dramatic element; there was synergy amongst the aesthetic and dramatic elements in the movies to a large extent: the auteur theory of aesthetics is true for the four movies; the Objectivist and subjectivist theories of aesthetics hold true for the four movies. However, precious time was wasted in *Then I Found You*, and there was no synergy of audio and video in some scenes. Moreover, suspense was not sustained in the movie.

The study recommends that time should be effectively managed. In order to achieve this, the script must be thoroughly edited before, during and after the shooting to ensure that only scenes which add to the progression of the plot are featured; scripts should be subjected to scrutiny after being written by professionals to ensure that suspense is embedded; during flashbacks, less time should be spent in order to save precious viewing time; suspense should be sustained throughout the movie so that viewing time can be increased and audio should be synchronized with video during editing.

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