

## Film and security challenges in society: Sam Dede's Phenomenal Lead role in Issakaba in focus

Jammy Seigha Guanah<sup>1</sup>, Stanley Leader<sup>2</sup>, Bridget Chiedu Onochie<sup>3</sup>

<sup>1&2</sup>*Department of Mass Communication, University of Africa, Toru-Orua, Bayelsa State, Nigeria.*  
[jammy.guanah@uat.edu.ng](mailto:jammy.guanah@uat.edu.ng)<sup>1</sup>, [leadstan28@gmail.com](mailto:leadstan28@gmail.com)<sup>2</sup>

<sup>3</sup>*Department of Theatre and Cultural Studies, Nassarawa State University, Keffi, Nigeria.*  
[andra\\_bridget@yahoo.com](mailto:andra_bridget@yahoo.com)

---

### Abstract

This paper focuses on the security challenges in society, and the potential for film to address them as evidenced by the critically acclaimed movie, *Issakaba*. Specifically, it explores the lead actor, Sam Dede's performance and how it influenced the audience's understanding of security threats. The paper analyses the ethical questions raised by such a film, looking at its implications in terms of our contemporary understanding of the roles of government and citizens when it comes to security. The paper, which is anchored on the cultivation theory, will also examine the state of insecurity in Nigeria, and how films can be used in addressing security challenges in society. Finally, the paper discusses the potential for the messages contained in the selected movie to have a larger cultural impact, and the implications of such messages for our global society. Thus, the paper will do a critical examination of the film, *Issakaba*, and its message in terms of security and its consequences. The conclusion is that *Issakaba* communicated a message of insecurity, and how it was addressed. It is therefore recommended that the government should adopt a 'refined' *Issakaba* Boys approach to tackle the insecurity in the country. However, when deciding to adopt the option of a vigilante force to redress the insecurity in the society, abinitio, the government should put in place measures to avert and curb misuse of power by the recruits into the outfit.

**Keywords:** Challenges, Film, *Issakaba*, Nollywood, Security, Society

---

### 1. Introduction

It will be an understatement to say that the insecurity situation in Nigeria is overwhelming the various security agencies, a better word to describe it should be, helpless. This is so because the government at different levels seems not to know how to tackle the menace being created by sundry armed groups and terrorists. It has got to the point that the governors of Katsina (Aminu Masari) and Benue (Samuel Ortom) States have now openly called on individuals to purchase arms and defend themselves against armed assaults. The governor of Kaduna state too just called for the forests where bandits operate from to be invaded by the Nigerian armed forces. According to Guanah (2021: 2), the security issues bedeviling Nigeria include terrorism, kidnappings, armed robberies, assassinations, extra-judicial killings, herder/farmer clashes, cattle rustlings, rivalry cult clashes and activities, inter-security fights, abduction, insurgency, human trafficking, banditry and other organised crimes. Human lives seem to have lost value due to the state of insecurity in Nigeria. President Muhammadu Buhari also confessed that the nation's ongoing security challenges have been so tough on his administration (Erunke, 2021).

Olaiya (2021) citing a recently published SB Morgen (SBM) Intelligence report, claims that at least 964 members of the Nigerian military and police were killed in hostilities in 2021. According to the breakdown, 985 security personnel – including 642 military officers, 322 police officers, 11 members of the Nigeria Security and Civil Defence Corps (NSCDC), five customs agents, two DSS agents, two immigration service agents, and a member of the Federal Road Safety Corps (FRSC) – were killed in the past 12 months. This appalling security state of Nigeria calls for all hands to be on deck to fashion out solutions, hence the importance of film in society comes to play.

The medium of film can help in various ways because of its varied functions. Film, just like theatre performance, is not only meant to entertain, it also passes across important messages and information to the audience (Mohammed-Kabir & Salifu, 2023). Akin to the conventional media, the film effectively informs, entertains, and educates in a global language that everybody understands. This is true because it combines its words with audio-visual artwork that use storytelling techniques to electromagnetically capture human and animal characters, coupled with acting that practically explains

and interprets messages more easily than the conventional media whose audience are majorly the literate. Films communicate and easily pass messages to both the literate and the illiterate. Ayakoroma (2021) asserts that movies can transcend linguistic and cultural barriers and have a universal appeal and influence. He cites Opubor and Nwuneli, to have opined that through "the powers of its visual images, its use of music and sound effects," a film will succeed in "conveying much the same message to audiences of heterogeneous background" (Ayakoroma, 2021: 4-5). Films can be effective tools for various campaign enlightenment programmes, social intervention and mobilisation, and national orientation and community development.

Hitherto, film, which is an indispensable arm of the mass media, has had its potential underutilised when it comes to addressing most societal problems like security. For now, vigilante tends to remain the viable alternative to our security challenge since President Muhammadu Buhari is averse to state police that most people, including governors, have been agitating for. Hence, the film, *Issakaba*, should be studied with the intention of forming a government-approved-vigilante force to ameliorate the security of lives and property in the country by tackling the recalcitrant criminals who are giving other citizens sleepless nights. This should be an extra security arrangement to be adopted now to stem the ugly tide of insecurity in the land. A critical issue like security needs a radical approach to handle to sanitise the nation and ensure peace.

Film can be used to address almost every issue in society, including insecurity, as can be seen from *Issakaba*. The film calls attention to the issue of security, and portrays the insecurity that was tenable in society during its production. It was set up as an alternative security outfit to curb the menace of criminals. It indicates that films are not only didactic, but they are the reflection of the society in which they are situated. They represent the life that is tenable and prevailing in such society, hence they inform, educate and entertain as the conventional media do, as well as help make the society a better place to live in.

What then can be done? Going forward, this paper, analysed the insecurity situation that pervades Nigeria at present, reviewed the role of film in the society, and focused on the film *Issakaba* which portrays the effectiveness of vigilantes in dealing with criminals that see themselves as tin gods that cannot be touched. It also identified the spectacular role played by Sam Dede (Ebube) in the blockbuster film.

## **2. Theoretical base**

The Cultivation Theory underpins this study. George Gerbner and Larry Gross of the University of Pennsylvania devised the hypothesis. Several large-scale experiments "concerned with the effects of television programming (particularly violent programming) on the attitudes and behaviours of the American public" led to the development of cultivation theory (Miller, 2005: 281). According to Miller (2005: 282), cultivation theory was developed to study "targeted and specific effects (for example, watching Superman will lead children to attempt to fly by jumping out of the window) rather in terms of the cumulative and overreaching impact television has on the way we see the world in which we live."

In its most basic form, the cultivation theory holds that viewers' views of reality are gradually "cultivated" through exposure to television (TV). This cultivation may have an effect even on light TV viewers because the influence of heavy viewers affects our entire culture. Television is a tool for socialising most individuals into stereotyped roles and behaviours, as clearly observed by Gerbner and Gross (1976: 175). Enculturation is its primary purpose.

The primary hypothesis under investigation in cultivation research is that, when compared to those who watch less television but are otherwise comparable in terms of significant demographic characteristics, those who watch more television are more likely to perceive the real world in ways that reflect the most prevalent and recurrent messages of the television world (Gerbner, Gross, Morgan, Signorielli, & Shanahan, 2002). The assumptions and concepts of the theory are summarised by Anaeto, Onabanjo, and Osifeso (2008: 103-104) as follows:

1. According to cultivation analysis, those who watch a lot of TV will cultivate the perception of reality that the TV portrays.
2. People reflect their opinions and activities in the world on the manufactured reality that television offers.
3. Television is fundamentally and basically distinct from other forms of mass communication. It is the only interaction-capable medium in history.
4. As exemplified by America, the medium is the "central cultural arm" of society. There, entertainment and informational television is referred to as the "chief creator of synthetic cultural patterns."
5. The fundamental presumptions about the "facts" of life and the standards of judgment that form the foundation of awareness, rather than individual attitudes and ideas, make up the substance of the consciousness that television cultivates.
6. Television is a tool for socialisation and acculturation; its primary cultural role is to sustain social norms.
7. Television's observable, quantifiable, independent contributions to culture are not very significant. Simply put, media effects do happen and eventually will influence the culture in potentially profound ways, even though we cannot always perceive them.

At this point, it is worth noting that Gerbner and others (as cited in Agbongiator, 2017: 14-15) argue that television's impact on its viewers is not unidirectional; that the "use of the term cultivation for television's contribution to conception of social reality... (does not) necessarily imply a one-way, monolithic process. The effects of a pervasive medium upon the composition and structure of the symbolic environment are subtle, complex, and intermingled with other influences. This perspective, therefore, assumes an interaction between the medium and its publics."

Another way to think of cultivation theory is as a top-down, linear, closed communication paradigm that sees listeners as passive and provides concepts to society as a whole with meaning that is little to no open to interpretation. Because ideas presented to a passive public are typically accepted, encouraging large numbers to adhere to beliefs, the media has a significant influence over audiences. This group is believed to be very impressionable and vulnerable. According to the cultivation theory, media have a long-lasting, passive influence on audiences that initially starts out modest but eventually increases. Body image and the deluge of images are two examples (Morgan, as cited in Agbongiator, 2017).

This theory is suitable for this study because films reflect the happenings in the society or environment it is produced, and the audience imitates what they see in them. This implies that films exert a significant influence on audiences. A practical example is that of a kidnap suspect, named Ayobamidele Ayodele, who was arrested in Ogun State, Nigeria. He confessed that he learnt the act of kidnapping by watching Zubby Michael's movies. According to Daylight (2022: 1), the suspect said, "Zubby Michael is my favourite Nollywood actor, and he is good at kidnapping roles. I decided to try out some of the methods used by Zubby to kidnap children and adults in the movies." The suspect revealed that he used the tactics he learnt to kidnap a child hence he was arrested. Jayson1 (as cited in Nairaland, 2022: 2) also attests that after watching Issakaba, "back then as a young boy, Sam Dede made me have confidence and I showed a long time bully the stuff I'm made of." No wonder Rotha (as cited in Ayakoroma, 2021: 5) asserts that good films are dangerous "because of their instantaneous impact on the minds and emotions of the world's citizenry."

## **2.1. State of insecurity in Nigeria**

The security of life and property remains the fundamental human rights of citizens, and the government is expected to protect the lives and properties of the citizens as enshrined in Section 14 subsection 2 of the Nigerian constitution thus: "the security and welfare of the people shall be the primary purpose of government..." (Constitution of the Federal Republic of Nigeria, 1999 (as amended, 2008). However, with what is happening in the country, one can say that government has failed in providing security for the people.

Okonkwo and Chima (2012) define security as the state of being safe and confident; the assurance of future wellbeing and freedom from threat. When confidence in the law is lacking, people become a law unto themselves. The purpose of the government is to ensure national security, which according to Golwa (2013: 108) includes the security of all people, communities, ethnic groups, political entities, and institutions that live on Nigerian territory. Olusegun Obasanjo, a former president, is quoted by the author as saying that, "the primary objective of national security shall be to strengthen the Federal Republic of Nigeria, to advance her interests and objectives, to contain instability, control crime, eliminate corruption, enhance genuine development, progress, and growth, and improve the welfare and wellbeing and quality of life of every citizenry".

Igbuzor (2005) contends that national security, economic progress, and fundamental human rights are all components of human security. This demonstrates that no nation would experience progress if there was no peace and no security. This shows that security is a significant problem, despite the fact that insecurity is threatening everyone in Nigeria right now. The fact that Federal Government's security agencies like the police, armed forces, Nigeria Security and Civil Defence Corps (NSCDC) officers, Department of State Services (DSS), and other security agencies are overwhelmed with the volume of insecurity in Nigeria, due to the general insecurity in almost all parts of the country, is never in doubt. This underscores why individuals, states, and local governments are opting for alternative security measures to safeguard lives and property.

According to Ogbuenyi (2022), the Nigeria Police currently have a total of around 371,000 employees, but the Federal Government of Nigeria aims to hire more officers to increase that number to roughly 650,000 in the next years. The United Nations recommends a police officer for every 450 people, which Nigeria's median police officer to population ratio is not far from. The number of police officers in the nation is insufficient to protect the lives and property of the populace.

In addition to the records of security personnel slain between Q4 2020 and Q3 2021, the most recent SB Morgen (SBM) Intelligence report also listed 973 Boko Haram members, 1,989 bandits, and 88 kidnappers murdered between October 2020 and September 2021. The review period also saw the deaths of 100 proscribed IPOB members, 290 cultists, 129 vigilantes, 9 militants, and 9 smugglers. Olaiya (2021) asserts that the report's conclusion that Nigeria is at war is supported by these numbers of casualties.

The Northern Elders Forum (NEF), in response to the report, claimed that President Muhammadu Buhari's administration had failed to safeguard the lives and property of Nigerians. As a result, it urged the government to exert greater effort in the fight against bandits and insurgents who are murdering innocent Nigerians. Speaking on behalf of the Middle Belt Forum (MBF), its National President, Dr. Bitrus Pogu, said the SBM research showed that, based on the number of persons killed in a nation each year, Nigeria has devolved into a failed state. He claims that the figure might just include those who were reported. Pogu bemoaned the situation, noting the fact that large numbers of people are never slain in nations that are aware of the conflict, and know what they are doing (Olaiya, 2021).

When there is no peace and security there is no way a society can make progress or develop. Hence, Obafemi (2013) cites Igbuzor (2011) as opining that if there is a failure in governance, democratisation, and sustainable development, there would be insecurity and violent conflict. For Obafemi (2013), peace and security are thus the absolute prerequisites for the establishment of economic integration, economic development, and the attainment of good governance.

Film can be a useful tool in dealing with insecurity because it is purposefully and consciously constructed to address certain themes; its effects resonate with the audience. Though it entertains, it can also provide security information and

educate individuals, especially government officials, on how to deal with security challenges. It can be used to uncover perpetrators insecurity acts and expose their tactics. These feats, according to Banjo (2015), can be accomplished by incorporating visual elements into moving images to create communication, which is designed to provoke viewers' thoughts and feelings, alter their awareness, and provide an experience that transcends the viewers' immediate situation and environment.

Iyorza (2015) bemoans the fact that the Nigerian film industry has given up on portraying attitudinally motivated national security issues, and has, instead, reduced its contribution to addressing the country's actual national security challenges by focusing more on entertainment-based feature films with fewer educational and informational values. He emphasises that the Nigerian film industry must work together to address the country's serious national security concerns. The Federal Government needs to think outside the box and deploy workable unconventional means in combating the deteriorating insecurity in the country. Insecurity is rising and getting worse in most parts of Nigeria daily, and this is negatively affecting all sectors that bind the country as one. This warrants the call for the film, *Issakaba*, to be studied in order to birth an improved vigilante force that will be capable of curtailing the activities of criminals and criminally minded people in the country.

## **2.2. Addressing security challenges in society with film**

Nigerian films, also known as Nollywood movies, have gained global recognition in recent years. These films are often seen as a reflection of Nigerian society, depicting various aspects of the country's culture, values, and social issues. Nigerian films are a reflection of society in various ways. One way is through their portrayal of cultural values and beliefs. For example, many Nollywood movies depict traditional African values such as respect for elders, communal living, and the importance of family. In the movie, *Living in Bondage*, for instance, the character Andy is torn between his desire for wealth and his traditional beliefs. The movie portrays the conflict between modernity and tradition and shows how this affects individuals in Nigerian society (Njoku, 2019).

Another way that Nigerian films reflect society is by addressing social issues. Nollywood movies have been known to tackle issues such as corruption, poverty, and social injustice. For instance, the movie *October 1* highlights the issue of corruption in Nigeria's police force and how it affects the country's progress (Ogunjimi, 2017). Similarly, the movie, *76* depicts the Nigerian civil war and the emotional trauma that it left on the soldiers and their families (Njoku, 2019).

Furthermore, Nigerian films also serve as a reflection of society by showcasing the country's diverse cultures and languages. Nigeria has over 250 ethnic groups, and each group has its unique culture and language. Nollywood movies depict various aspects of these cultures, from traditional marriage rites to religious practices. For example, the movie, *The Wedding Party*, portrays the Yoruba and Igbo cultures and their traditional marriage ceremonies (Njoku, 2019).

Film is a powerful medium for addressing security challenges in society, particularly in Nigeria where security threats such as terrorism, banditry, insurgency, and violent crime are prevalent. Films have the potential to raise public awareness about security threats and encourage citizens to take action to address them. For example, the film, *93 Days* (Oboli, 2016) tells the story of the Ebola virus outbreak in Nigeria and how healthcare workers and government officials worked together to contain the disease. The film highlights the importance of effective communication, collaboration, and leadership in responding to health emergencies, and can inspire citizens to support similar efforts in the future.

Moreover, films can also serve as a platform for advocating for policy changes that can address security challenges. The film, *Light in the Dark* (Mekwunye, 2018) is a drama that addresses the issue of human trafficking in Nigeria. The film highlights the plight of victims of human trafficking and calls for stricter enforcement of laws against human trafficking. By bringing attention to the issue and advocating for change, the film can contribute to efforts to combat human trafficking in Nigeria.

Films can also be used to educate citizens about security challenges and how to protect themselves. For example, the film, *Taxi Driver: Oko Ashewo* (Oriahi, 2015) is a comedy that highlights the dangers of unlicensed taxi services and encourages passengers to use licensed taxis instead. The film can help educate citizens about the risks of using unlicensed taxis and promote safer transportation practices. One way that films can address security challenges is by promoting inter-ethnic and religious tolerance. In Nigeria, inter-ethnic and religious conflicts have led to numerous security challenges, including violence and terrorism. Films can help promote tolerance by portraying characters from different ethnic and religious backgrounds working together to solve problems. For example, the film *The Milkmaid* (Ovbiagele, 2020) is a drama that tells the story of a Fulani milkmaid who confronts religious extremism in her community. The film portrays the milkmaid as a courageous and compassionate character who transcends religious and ethnic divides, and can serve as a model for promoting inter-ethnic and religious tolerance.

Another way that films can address security challenges is by exposing corruption and promoting accountability. Corruption is a major security challenge in Nigeria, as it undermines public trust in government institutions and contributes to poverty and inequality. Films can expose corrupt practices and encourage citizens to demand greater accountability from their leaders. For example, the film, *The Ghost and The House of Truth* (Omotoso, 2019) is a crime drama that exposes corruption in the Nigerian police force. The film highlights the importance of ethical leadership and accountability in maintaining law and order, and can inspire citizens to demand similar standards from their leaders.

Finally, through depicting instances of repentance and healing, movies can help foster peace and harmony. Conflicts between various ethnic and religious groups in Nigeria have frequently resulted in enduring resentment and hostility. These scars can be healed and social cohesion can be enhanced by seeing films that support peace and reconciliation. For instance, the historical drama, *October 1* (Afolayan, 2014) depicts Nigeria's struggle for freedom from British colonial

authority. The movie emphasises the ideals of harmony and cooperation while showcasing the diversity of Nigerian society.

### **2.3. Reflections on *Issakaba***

The storyline of *Issakaba* is based on the activities of Bakassi Boys, a vigilante security group set up to counter and neutralise the mayhem being unleashed on the citizens of the South-East region of Nigeria by armed men. It was made up of volunteers who dedicated their lives to fighting the criminals even if it would cost them their lives. This happened because the police could not deal with the high level of insecurity that was prevalent then.

Apart from boldly challenging armed robbers and other criminals, the Bakassi Boys were said to be engaged in a long-drawn war with one Eddy Nawgu, a necromancer who was said to be terrorising the people of Nawgu community in Anambra State. After some time, the Bakassi Boys strayed away from their core duty, which was to secure the citizens, and resorted to harassing people mainly in the commercial cities of the South-East region. This made them have problems with the government, the police and the army, and the government had to eventually disband the group.

*Issakaba*, produced in 2001, was directed by Lancelot Oduwa Imasuen. The film starred Sam Dede (Ebube), Mike Ogundu (Nwoke), Amaechi Muonagor (Igwe), Columbus Irisoanga (Priest of Igbudu), Zulu Adigwe (Ikuku), Chiwetalu Agu (Chief Odiwe), Ejike Asiegbu (Chief Edwin), Tom Njemanze (DPO Idoko), Andy Chukwu (Danga), John Okafor (Amazuru), and Chudi Kashimawo (Ikenka). Others include Pete Eneh, Susan Obi, Diewait Ikpechukwu, Remmy Ohajianya, Emeka Nwafor, Uche Odoputa, and Emeka Ani.

As was the case of the Bakassi Boys, the *Issakaba* Boys, led by Ebube (Sam Dede), were initially out confronting criminals violently, and their ways of operations terrified people. The settings show towns and communities in disorderliness where vices like armed robbery, corruption, and terrorism prevailed. The poor and innocent citizens were hardly hit while the well-to-do are suspected to be the sponsors and perpetrators of these numerous heinous crimes. In such a helpless situation, the king and his cabinet needed to solicit the assistance of the *Issakaba* Boys as a solution to the numerous atrocities going on.

The criminals were using mystical and diabolical powers to carry out their exploits and escape from crime scenes without being arrested. To neutralise them, the *Issakaba* Boys too had to fortify themselves with 'odeshi' (mystical powers). There is this scene where six armed robbers attack a Bank, and five of them made their way out while one is left inside the bank. By the time he eventually comes out his colleagues have left. He leans on a tree and disappears. Ebube, the leader of the *Issakaba* boys announces: "I Know Where You Are!" He stabs the tree and the armed robber reappears and was killed. Another scene that features the display of mystical powers is where a native doctor turns into a stone to escape arrest, but one of the *Issakaba* boys urinates on the stone, and it transforms back to a human being, and the criminal is killed.

The modus operandi of the *Issakaba* Boys in detecting criminals and those who have shed blood before includes placing a cutlass on suspects' bodies. If the cutlass turns red, the suspect is adjudged guilty of murder and is immediately extra judiciously killed. Sometimes they mutilate and burn the bodies of their victims. Though actions like this put fear in a lot of persons, yet they preferred the *Issakaba* Boys compared to the numerous violent robberies they were facing.

### **2.4. Sam Dede, Acting, and *Issakaba***

Samuel Dedetoku, often known as Sam Dede, was born on November 17th, 1965, in Rivers State, Nigeria. He is also known by the stage name, "Ebube," the name he bore as the lead actor in the film, *Issakaba*. He is a well-known, wealthy, and prominent veteran actor in Nigeria. He is also a talented film director with a knack for politics. Over the course of his 20-year career, he has acted in over 350 films, primarily in supporting roles. Sam Dede is recognised as one of Nigeria's most intelligent actors, when it comes to discussing the film profession.

According to Ayakoroma (2020), Dede recalls Comish Ekiye and Dasuku Caywood Harry as the role models that drew his attention to the potentials in the theatre. He had admired seeing Dasuku Harry directing plays and resolved then to read theatre arts. "With a doctorate in Film Studies to show for it, the dream of that little boy has been fulfilled, as he has carved a niche for himself in the theatre and film industry in Nigeria, being an accomplished actor, director, cultural administrator and theatre scholar" (Ayakoroma, 2020: 11).

Sam Dede is an idle example of the amalgam of theory and practice when it comes to theatre, film study, and production. He is a sound academic who is also good in the craft of acting. His interpretative prowess of roles in films is outstanding. For Sam Dede, acting is a calling, and not just a profession; it is a natural pastime, a way of expressing himself and talents. He has worked with numerous notable film and stage directors. Despite his credits, Dede is still active and doing more in lecturing at the University of Port Harcourt, Rivers State, Nigeria, and acting.

Although Glo, Abejo, Domingo and Mojica (2023) consider the television and film industry to be one of the most stressful workplaces, where people experience high pressure due to their demanding jobs, production finances, daily shootings, busy schedules, and meeting deadlines that causes a hostile environment and may result in a culture of bad mouthing and cursing, yet. Sam Dede is an epitome of a successful intertwine of the classroom and the stage cum screen for the country's long-term growth. For decades, he has remained at the top of his game, re-inventing himself in ways that keep him relevant in both the industry and academics. He is incredibly dedicated to his profession, which is why he is continuously looking for new methods to perform each role that is provided to him. He makes an excellent film actor because he is grounded as a professional theatre actor.

He can seamlessly switch from being a stage actor to being a film actor, and vice versa, because he understands the various techniques, even though other actors find such transitions difficult. As a meticulous actor, he ensures he has conversations with anybody that sends a script to him. He sits down with such a person, or calls him on phone for them to dissect the story and his role, and when he has reservations about the script, he expresses his points.

His breakthrough in film came after the legendary and remarkable role of 'Ebube' he played in Issakaba. The role played by an actor in a film is usually based on his or her interpretative skills which significantly affect society and give new narratives on how society sees issues. No matter how good a feature film story line may be, if the characters do not interpret their roles well, the film will be a colossal failure, that is why kudos has to be given to Sam Dede for effectively interpreting and playing the role of 'Ebube', the leader of the Issakaba Boys in the film, especially when he rendered the memorable line: "A river does not flow through the forest without bringing down trees."

Having a reminiscence about Issakaba, and wishing that present day directors, editors, location managers and script writers could be creative again, Jayson1 (as cited in Nairaland, 2022: 2) declares that, "Sam Dede deserves an Oscar award for the role he played." Pulse Nigeria (2017) describes Issakaba as entertaining, thrilling and hugely influential, which is arguably the greatest Nollywood action movie ever. It is a generally gripping and entertaining movie; its story, themes and style are a true reflection of the most popular justice system (jungle justice) in Nigeria. Pulse Nigeria (2017) describes the cast of Issakaba, led by Sam Dede, whose screen presence, elegance and ferocity as the protagonist, as unparalleled in the action genre world.

In an interview Sam Dede had with Ayakoroma (2021: 6) regarding his assessment of the Issakaba series, Sam Dede said, "I would say it's (Issakaba) my most popular movie. Although Igodo was there, and Ijele was there, Issakaba has, to me, been the most popular ... even up till tomorrow, people are still fascinated by that first part of Issakaba".

### **3. Conclusion and Recommendations**

No doubt, Issakaba communicated a message of insecurity, and how it was addressed. It shows that the activities of criminals can be curtailed by others, apart from government agencies. Therefore, the government should adopt a 'refined' version to tackle the insecurity in the country. However, when deciding to adopt the option of a vigilante force to redress the insecurity in the society, abinitio, the government should put in place measures to avert and curb misuse of power by the recruits into the outfit; this will prevent what happened in Issakaba where the boys took laws into their hands and started to kill people extra judiciously, and got involved in civil cases that were outside their areas of operations.

Government must ensure that recruits into the vigilante force are given adequate training, and adequately remunerated. In order to prevent events like the tragic experience of the Bakassi Boys in Anambra State and as depicted in Issakaba, the group needs to be regulated. In this way, it will be possible to prevent people carrying guns under the guise of security organisations who are not under police control and regulation from terrorising the populace.

The command and control of any vigilante force formed should not be left in the hands of state governors so that they would not use it against the political opponents, especially during elections. Just like what is tenable at present with the Nigerian Police, there should be a central control from a national office.

### **Book chapter**

1. Afolayan, K. (Director) (2014). October 1 [Motion Picture]. Nigeria: Golden Effects Studios.
2. Agbongiator, K. O. (2017). Assessment of the influence of Mtv Base Programmes on the dressing patterns of Delta State University students. Unpublished M.Sc. Thesis submitted to the School of Postgraduate Studies, Chukwuemeka Odumegwu Ojukwu University, Igbariam Campus.
3. Anaeto, S. G., Onabanjo, S. O., & Osifeso, B. J. (2008). Models and theories of communication. Maryland: African Renaissance Books Incorporated.
4. Ayakoroma, B. F. (2021, June). Cultural revival through the screen: Lancelot Oduwa Imasuen's filmic statements on marble. Being a Presentation as Guest Speaker at a Colloquium as Part of Activities Marking the 50th Birthday Anniversary of Ambassador Lancelot Oduwa Imasuen at the Main Library Conference Hall, Igbinedion University, Okada, Edo State, Nigeria, on 17th.
5. Ayakoroma, B. F. (2022). The development of modern drama in Port Harcourt (1971 1996): A historical survey. Retrieved from [https://www.researchgate.net/publication/357811307\\_the\\_development\\_of\\_modern\\_drama\\_in\\_port\\_harcourt\\_1971-1996\\_a\\_historical\\_survey](https://www.researchgate.net/publication/357811307_the_development_of_modern_drama_in_port_harcourt_1971-1996_a_historical_survey)
6. Banjo, R. (2015). The screen and the stage: Contrasting media. In B. F. Ayakoroma & A. D. Akor (Eds.), Repositioning Nollywood for the promotion of Nigeria's cultural diplomacy & national security (pp. 187-198). Ibadan: Kraft Books Limited.
7. Daylight (2022). Suspect confesses: I learnt kidnapping from watching Zubby Michael's movies. Retrieved from <https://daylightng.com/suspect-confesses-i-learnt-kidnapping-from-watching-zubby-michaels-movies/>
8. Erunke, J. (2021). Handling insecurity has been tough, says Buhari. Retrieved from <https://www.vanguardngr.com/2021/10/handling-insecurity-has-been-toughsays-buhari/>
9. Gerbner, G., & Gross, L. (1976). Living with television: The violence profile. Journal of Communication, 26, 172-199.



10. Gerbner, G., Gross, L., Morgan, M., & Signorielli, N. (2002). Growing up with television: Cultivation processes. In J. Bryant & D. Zillman (eds), *Media effects*, 19-42. Mahwah, NJ: Erlbaum.
11. Glo, J. A., Abejo, A., Domingo, B. K., & Mojica, R. (2023). Industriya ng "P.I": Phenomenology of cursing and bad mouthing in the Philippine film and television industry. *Advanced Journal of Theatre and Film Studies (AJTFS)*, 1(1), 6-13.
12. Golwa, J. (2013). Cultural re-orientation and the challenges of national security in Nigeria. In O. Obafemi & B. Ayakoroma (Eds.), *Culture, peace and national security in Nigeria: The role of traditional rulers and local government chairmen*. (Pp. 103-115). Ibadan: Kraft Books Limited.
13. Guanah, J. S. (2021). Self-help security in an insecure Nigeria: A content analysis of online newspapers' commenters' views on Amotekun's formation. Being a paper presented at the *22nd International Conference and Annual General Meeting of the African Council for Communication Education (ACCE)* with the theme: Mediating Security in the New Media Age and in a post Covid-19 era: Discourse, technology and society. Held from May 23 to May 28, 2021 at the Faculty of Communication, Bayero University, Kano, Nigeria.
14. Igbuzor, O. (2005). *Perspective on democracy and development*. Lagos: Tolalu Associates.
15. Issakaba Pts. 1-4 (2000/2001). Dir. Lancelot Oduwa Imasuen. Screenplay: Reginald Ebere. D.O.P: Mohammed Abdullahi/Ngozi Nkebakwu. Producers: Chukwuka Emelionwu & Moses Nnam. Starring: Sam Dede, Chiwetelu Agu, Pete Eneh, Mike Ogundu, Zulu Adigwe, Andy Chukwu, Remmy Ohajianya, Bruno Iwuoha, Columbus Iriosoanga, Emeka Ani, Chinwe Owoh. Company: Kas-Vid & Mosco Production. Betacam.
16. Iyorza, S. (2015). Nollywood in diversity: New dimensions for behaviour change and national security in Nigeria. In B. F. Ayakoroma & A. D. Akor (Eds.), *Repositioning Nollywood for the promotion of Nigeria's cultural diplomacy & national security* (pp. 460-469). Ibadan: Kraft Books Limited.
17. Mekwunye, E. S. (Director) (2018). *Light in the Dark* [Motion Picture]. Nigeria: Riverside Productions.
18. Miller, K. (2005). *Communications theories: Perspectives, processes, and contexts*. New York: McGraw-Hill.
19. Mohammed-Kabir, J. I. & Salifu, M. (2023). Scene design and stage construction: Evaluating Paul Ugbede's *Our Son the Minister* and Ahmed Yerima's *Ameh Oboni the Great* Productions. *Advanced Journal of Theatre and Film Studies (AJTFS)*, 1(1), 1-5.
20. Nairaland (2022). Can you remember this movie, Issakaba? Retrieved from <https://www.nairaland.com/3465355/remember-movie-issakaba/2>
21. Nigeria 1999 Constitution (2008). 1999 Constitution of the Federal Republic of Nigeria & fundamental rights (Enforcement Procedure) rules 2008. Abuja: Federal Government Printing Press.
22. Njoku, J. C. (2019). *Nollywood and African culture*. Routledge.
23. Obafemi, O. (2013). Culture, peace and national security in Nigeria: The role of traditional rulers and local government chairmen. In O. Obafemi & B. Ayakoroma (Eds.), *Culture, peace and national security in Nigeria: The role of traditional rulers and local government chairmen* (Pp. 17-26). Ibadan: Kraft Books Limited.
24. Oboli, O. (Director) (2016). *93 Days* [Motion Picture]. Nigeria: Michelangelo Productions.
25. Ogbuanyi, N. (2022). Insecurity and the death knell of state police. Retrieved from <https://www.premiumtimesng.com/opinion/504373-insecurity-and-the-death-knell-of-state-police-by-nosike-ogbuanyi.html>
26. Ogunjimi, O. (2017). Representation of corruption in Nollywood movies: A study of *October 1* and *The CEO*. *Journal of African Cinemas*, 9(3): 221-235. doi: 10.1386/jac.9.3.221 1
27. Okonkwo, N., & Chima, E. S. D. (2012). *Child health and safety in Nigerian: An overview*. FESTAC Town-Lagos: The Chijindu Eze Foundation.-Security.
28. Olaiya, T. T. (2021). Nigeria at war, SBM report reveals. Retrieved from <https://guardian.ng/news/nigeria-at-war-sbm-report-reveals/>
29. Omotoso, A. (Director) (2019). *The ghost and the house of truth* [Motion Picture]. Nigeria: Temple Productions State 1 Films and The Mission Entertainment.
30. Oriahi, D. E. (Director) (2015). *Taxi Driver: Oko Ashewo* [Motion Picture]. Nigeria: FilmOne Distribution.
31. Ovbiagele, D. (Director) (2020). *The Milkmaid* [Motion Picture]. Nigeria: Danono Media
32. Pulse Nigeria (2017). A tribute to Issakaba the greatest Nigerian action movie ever. Retrieved from <https://www.google.com/amp/s/www.pulse.ng/entertainment/movies/throwbackthursday-a-tribute-to-issakaba-the-greatest-nigerian-action-movie-ever/h3pnm0b.amp>