UNIVERSITY OF EDUCATION, WINNEBA

THE DEPICTION OF INVECTIVES AND VIOLENCE IN KUMAWOOD MOVIES

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A dissertation in the Department of Communication and Media Studies, Faculty of Foreign Languages Education and Communication, submitted to the School of Graduate Studies, in partial fulfilment

of the requirements for the award of the degree of Master of Philosophy (Communication and Media Studies – Media Studies) in the University of Education, Winneba.

JULY, 2020

DECLARATION

STUDENT'S DECLARATION

I, Rita Attah Ntiakoh, declare that this dissertation, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE: …………………………………

DATE: …………………………………………

SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of dissertation as laid down by the University of Education, Winneba.

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DATE: …………………………………………

DEDICATION

To you God the Father, God the son and God the Holy spirit. You were the zeal of my hands and the song in my brain.

ACKNOWLEDGEMENTS

There are a number of people whom I must thank, for without each of them, this work would not have come to fruition. My sincerest appreciation goes to my supervisor, Prof. Andy Ofori-Birikorang, Prof., your zeal for this work and consistent effort to help me succeed was never unnoticed and I am truly thankful to have worked with you.

Secondly, I would like to express my appreciation to Mr. Kwesi Aggrey, Ms Joyce Mensah, Mr. Yaw Boadu Ayeboafo, Dr. Gifty Appiah-Adjei, Dr. Christiana Hammond, Dr. Mavis Amo-Mensah, Dr. Albert Wornyo, Ms. Abena Abokoma Asemanyi, Mr. Asare Okae-Anti, Prof. Tim Acquah Hayford and Ms. Akosua Asantewaa Anane all of the Communication and Media studies department of UEW,   for their academic and social support throughout my stay in Graduate school. Your valuable inputs have shaped my work immensely and I appreciate it. My gratitude also goes to the chief Librarian - Mr. Viscount Buernortey Buer, Lamise, Kobby, and Mr. Kunle all of Osagyefo Library,UEW - South Campus. God greatly bless you all.

I would also like to acknowledge the astounding support of my dear husband Mr. Richard Amakye Sarpong, and my children; Animounyam Sarpomaa Sarpong, Adom Ngosra Sarpong, Nyameye Yedie Amakye Sarpong, Nyame-Tease Ofosuhemaa Sarpong, and Twerenyame Kwakyewaa, your unflinching love, emotional, and intellectual support throughout my study was truly remarkable. I am very grateful to God for giving me such a wonderful family. To the 2019/2020 CoMSSA group, I am greatly honored for the moments and ideas we shared together. I am confident we will certainly meet at the top.

Finally, to my incredibly supportive parents, Mr. Samuel Attah Ntiakoh and Madam Margaret Quaicoe, I am thankful for your unwavering support. Indeed, without your

role as parents, and nannies for my children, this study, would not have been possible. I am forever grateful.

My sincerest gratitude also goes to Joanna Araba Mensah, Belinda Osei Mensah, Linda Owu, Nelson Aglago and Cecilia Agyapong alumina's and an administrator at the Communication and Media study department of UEW. God richly bless you all.

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ABSTRACT

Films are a form of entertainment that reflects everyday lives, which often accentuates on romance, humour, invectives and violent elements. The Kumawood films which is an Akan language movies are premised on these elements. Some scholars have argued that the Akan language movies are sub-standard and full of invectives and violence. This study therefore examines the delineations of invectives and violence in Kumawood movies using the qualitative approach and scrutinizes the elements of invectives and violence embedded in 16 Kumawood movies using qualitative content analysis as a research design. Through the aggressive cue theory, it probed into the types of invectives and violence in the movies and the degree of representation of these phenomena in the 16 movies. The study revealed three types of invectives and violence in the 16 movies: physical invectives, visual invectives, and sexotype invectives. Likewise, the study discovered physical violence, non-physical violence and sexual violence as the types of violence embedded in the 16 Kumawood movies. Findings from the study confirm that physical invectives and physical violence permeate the Kumawood movies, reinforcing the notion that such aberrant behaviours can be normalized in society. The study recommends that The National Film Authority of Ghana develop and ensure stricter censoring of the Kumawood movies to be devoid of excessive use of invectives and violence.

CHAPTER ONE

INTRODUCTION

1.0   Introduction

This chapter provides an introduction to the study, with a focus on the background, statement of the problem, objectives, and research questions. It also outlines the significance, the delimitation and the organisation of the study.

1.1   Background

Film is the most popular and powerful transnational medium which has deeply captivated mankind. With the rise of the digital age, production and consumption of film have grown to the extent that film-watching can now be considered a truly global activity (Adjei, 2014). Many contemporary African filmmakers recognize movies as a revolutionary tool for growth and development and set out to create films with the intention to empower and rebuild African society, while bringing about lasting social, political and economic change internally. In addition, they strive to tell stories that project the intricacy of the African experience to assist in overpowering global African illiteracy and, ultimately, alter the way the world sees Africa (Kahlah, 2017).

Kquofi and Crofie (2017), argue that, many African directors have withdrawn somewhat from such drastic calls of revolutioniz ing the African cinema over the past two decades, worrying far more about the problems of building a popular African cinema and creating a viable African film industry than in trying to position the African cinema in the global scene. The West African popular video film industry is a case in point. It only started to develop considerably in the early 1990s with its core centre in Nigeria and secondarily in Ghana (Adjei, 2014). Subsequently its remarkable success can only be imagined in a way films are produced in thousands per year as reported by

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Haynes (2006) in Nigerian productions whiles in Ghana 521 productions are released per year. Apart from crucial advances in video technology and its increased accessibility, the West African video film phenomenon has also been linked to the recent deregulation of the media sector in many West African countries (Meyer, 2003). Ogunleye (2014), postulate that films are indisputably important art forms, a source of widespread entertainment and a potent method for teaching and or indoctrinating people of which its pictorial elements in movies serve as a universal power of communication. Ryan (2009) notes the vital roles films play in the diffusion of ethos by demonstrating that films are both culturally rich and complex; and create a form of entertainment that reflects everyday lives, which often accentuates on romance, humour, invectives and violent elements as well as fictions, dreams and imagination through which folks escape from the realities of daily existence. Some film scholars (Adjei, 2015; Haynes, 2007; Tamakloe, 2013; Meyer, 2003) also think that movies open a window onto reality. The actors are living beings, they are pictured in actual surroundings and have parts in stories related to daily routine of people.

The Ghanaian film history recounts how the then Gold Coast Film Unit was set up in the Information Services Department in 1948. The National Film and Television Institute (NAFTI) and The Ghana Film Industry Corporation were introduced by the government of Ghana to train Ghanaians and Africans in filmmaking, and to tell the African cinematographic story. Thus, The Ghana Film Industry Corporation has been influential in shaping the film and television industry in Ghana. It produced a number of high quality Ghanaian documentaries and films like "*I Told You So*". Notwithstanding these successes' chalked by the Ghana Film Industry, it bowed down to pressure in 1996 when it was divested into a Malaysian conglomerate. The incident

created a wide lacuna in filmmaking in Ghana (Adjei, 2014; Agyei-Addo, 2004 & Bloom, 2009)

The video-movie productions immediately filled the gap caused by the collapse of the Ghana Film Industry Corporation in the late 1990s (Aveh, 2002; Garritano, 2013; Haynes, 2007 & Meyer, 2003; 2006). According to Haynes (2007), it was not a phenomenon trending in Ghana alone but it began almost concurrently in Ghana and Nigeria in the late 1980s. Without a doubt, as Haynes rightly points out, the Ghana Film Industry, "the bearer of a government-sponsored nationalist tradition of filmmaking produced a number of more secularly-minded, socially-conscious videos until its demise in 1996" (Haynes, 2007; p.1).

1.2   The Concert Party Tradition

The video-movie production in Ghana is the brain work of the concert party (popular theatre) tradition in Ghana; the growth of the video-movie production is basically fashioned by the artistic and aesthetic limitations of the Concert Party tradition (Adjei, 2015). Efua Sutherland's whose ground-breaking role in the National Theatre Movement cannot be over-elaborated. The National Theatre Movement established one of the most impressive project meant at indigenizing Ghanaian theatre. The National Theatre Movement is made up of a theatre, acting the Ghanaian story using original Ghanaian dramaturgical practices, themes and infrastructure. According to Sutherland (cited in Adjei, 2015), the theatre of the Concert Party is vintage theatre in Ghana. She further explains that the theatre uses nifty and aesthetic elements which appeal to the aural, visual, verbal and certainly all the human senses and are aimed at arousing passionate sensation in the audience. The Ghanaian video-movie productions evolved from the concert party —a rearrangement and conversion of the old into a novel artistic forms and expressions through modern technology (Adjei, 2014).

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According to Adjei (2014) the inspiration from the Concert Party tradition exhibits widely in how Ghanaian video-film producers and actors/actresses package and enact their stories. The Ghanaian movies produced in English language are called Ghallywood while Akan language films are also termed Kumawood (Kquofi & Croffie, 2017).

1.3   The Kumawood Movies

According to Darkey (1991), Kumawood has successfully succeeded the Concert Party; its main medium is Twi, an Akan dialect. The Akans are the biggest ethnic group in Ghana (Adjei 2014; Kquofi & Croffie, 2017). According to the 2010, national population census, 49.1% of the Ghanaian population is Akan and about 44% of the population speak Akan as non-native speakers. These statistics might account for the influence of the Akan language as a dominant Ghanaian language in the Kumawood movies. Darkey (1991) asserted that The Kumawood movies feature actors and actresses who evolved directly from the Concert Party tradition. The Kumawood films are roiled out in hundreds monthly by individuals with access to a video camera, a lighting system and a cast comprising family and friends,– just any one at all they could find in sight either neighbours, family members, market women, school children and the likes (Adjei, 2014). Adjei (2014) further avers that the hegemony of Akan is a direct carry-over from the Concert Party tradition where Akan is more or less the lingua franca, to the extent that even non-Akan actors and actresses are required to articulate in the Akan dialect. He indicated that, most of the films project the Ewes and Northerners as incompetent users of the Akan language and therefore poke fun at them. Whereas in Nigeria, movies in Igbo, Yoruba and Hausa dominate (Adamu 2004; Larkin 1997), in Ghana, the Kumawood movie or the Akan language films rule the local productions. Kquofi and Croffie (2017) posit that Nationwide, Ghallywood

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movies make use of the English language, Vollywood movies use the Ewe language whiles Nodrafilm movies make use of the Northern Regional languages in Ghana. Adjei (2014), argues that, films in Akan without qualm are far more patronized than those in English and the other Ghanaian language. Basically the movies are a carry-over from Concert Party tradition, aimed at the vast population of audiences which includes semi-literates, peasants, market women, and children for whom an indigenous language in any storyline is closer to them linguistically. The scholar continues by postulating that just like the Concert Party, they want to be part of the stories; they see themselves in the stories; they 'own' the stories. In addition, the actors and actresses, mainly semi-literates, are more at ease and fluent in the Akan than English, which is seen as a hindrance. Kquofi and Croffie (2017) supported the argument by indicating that "Akan" language films or movies tell the everyday life of the Ghanaian, particularly in Kumasi. '*Kumasi Yonkor'*, for example, is a Twi language movie hailed for portraying the daily struggles of the low income Ghanaians who live in 'compound houses'. The story lines easily resonates with the patrons, compared with some of the movies in English, which have been condemned for projecting values which do not conform to the everyday life of the Ghanaian" (p. 10). The researchers continued by saying that Kumawood shows two main categories of filmmaking namely, the "Twi" and the "Twinglish" movies. The Twi movies are the type of films where the lingua franca is Asante Twi and other Akan languages, whereas the Twinglish movies are the types of films where the lingua franca is a combination of English language and the other Akan languages (Kquofi & Croffie, 2017).

1.4   Invectives

Invectives come from the latin word 'invectus' which translate as " attack with words" thus a speech that attacks and degrades. Invectives are used to share deep, negative emotions, and the language is so strong that it can be characterized as abusive. For some time now, Kumawood movies have come under a lot of flak and public scrutiny for their incessant use of invectives. Agyekum (2004) defines invectives as "an abusive or insulting word or expression with a violent censure or reproach on the addressee" (p.137). Agyekum avers that invectives are emotionally oriented and have the ability to embarrass and offend the addressee(s) or a targeted group. The author furthers his assertion by saying that invectives are backed by cultural and societal perceptions about what is to be considered as invective and what is not. That is why it is considered inappropriate and a taboo in most societies. Oparinde, Makhubu, and Bariki (2017) add their voice to the argument by positing that invectives involve emotions of hostility and the use of prickly words to hurt another person. In many instances, invectives are influenced by personal feud and are frequently marred by personal prejudices (Adejumo, 2013). Oparinde et al. (2017), assert that invectives occur in different ways depending on the participants. For instance, invectives among friends may not portray anger. They could also be a source of humour.

Gotcher (2005) disagrees with the assertion by arguing that invective is a label applied to a person, institution, idea, or event that highlight some negative aspect of that person or things. Sekyi-Baidoo (2014), affirms it by arguing that invectives are non-politeness or anti-politeness forms, and they usually result in the breakdown of social cohesion, and thus can be considered a violation of the principles of politeness. A reflection of the pragmatics of invectives in explicit chatty situations reveals, however, that except, for conforming to a linguistic structure or imagery, some of these verbal forms may be

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due to recognition of their effect in context not being seen as invectives (Sekyi-Baidoo, 2014).

Mgbejume (2006) believes films are a reflection of the society and are based on life-related stories which are crafted around happenings or conflicts. In articulating the various disagreements in the film dialogue, invective is always employed. Olumuyiwa (2016) posits that in order to create social tension, foul words, phrases and sentences are used. Therefore, for the sake of this thesis invectives consists foul words, swear words, vulgar words, negative words about the genitalia, abusive songs, and expressions portraying insults. Olumuyiwa (2016) believes that invectives have a variety of intentions and effects, form non-politeness or vulgarity to intimacy and even solidarity.

Stone (2016), avers that no one film has the epitome of power to affect behaviours, but the repetition of related images across films knit those images into the fabric of the common life of the society, influencing everything from fashion to accepted and expected behaviour. The Ghanaians' self-esteem, expectations, attitudes, and behaviour in relationships are affected by the acceptable rules of film making, of which the viewers are never consciously aware (Kquofi & Croffie, 2017). Stone (2016), persists that nowhere is this subtle and accumulative shaping of values, opinions, and behaviour more significant than in the case of on-screen invectives and violence. The scholar continues his arguments by postulating that as a society deeply shaped by visual culture, we are increasingly introduced to invectives in our political discourse and movies. We are insensitive to invectives and sedated against empathy with the pain of its victims. We are, in effect, inured to invectives and violence not only by seeing it on screen, but by the way such behaviour is repeatedly depicted as both natural and right. We can certainly point to a handful of Kumawood films that explicitly exclude the depictions

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of invectives. Olumuyiwa (2016) posits that the use of foul language or invectives in the society today seems to be on the increase. Words once thought to be unspeakable in the society now make a regular appearance in Yoruba music video, films, television and even radio. The Ghanaian situation is no exception.

Korostelina (2014) maintain that invectives are an important social and organizational phenomenon, which causes powerful emotions and enters people's individual histories. Gabriel (1998) suggests that invectives involve a perpetrator, a target and, often an audience. The intention to insult is not necessary, as some insults are as a result of misunderstanding or accident. However, the experience of being unreasonably offended and the resultant feelings of shame, and anger are fundamental to invectives. According to Gabriel (1998), several types of invectives are observed, such as "segregation, stereotyping, annihilation of important personality details, boorishness, incriminating, insolence, broken promises and being snubbed or kept waiting" (p.9). The author further postulates that potent invectives result from the defamation of objects, persons, or ideas. He further argues that invectives allow for a definite agility within a punching order, by organizing vendetta for interlocutors to pitch their wit, rancor, and valor against each other. They also allow audiences to take sides, thus inducing and challenging the process of partnerships and alliances.

1.5   Violence

Violence is one of the major worldwide trepidations today in all sectors of civilizations (Ekwueme, 2015; Hassan et al, 2009). According to Hassan et al (2009), a lot of folks constantly watch, read and hear about all sorts of violence such as gang battles, shootings, bombings, or actually becoming victims of such actions. These acts of violence represent the most extreme form of aggression. Recent studies, according to Finkelhor and Leafheiman (cited in Hassan et al. 2009) show that teenagers are the

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most victims of violent crime, often involving guns, and that they experience rape, robbery and assaults at two to three times the rate of adults. Asemah, Ogwo and Ottah (2015), confirm this by positing that people, most especially, the youth and children learn different aggressive and violent behaviors as they continuously watch home videos and most times end up displaying such acts. Children's aggressive behavior, most times are imitation from an admired aggressor model or actor. This happens as a result of their inability to differentiate between self and the character in the media aggression (Kong et al, 2010). Hassan et al. (2009) further postulate that recalcitrant behaviour in human beings is known to be accounted for by a number of physiological, psychological, domestic, and cultural facets. Media violence is recognized as a potential contributor to the increase of antisocial attitudes in children and adolescents (Ledingham, Ledingham, & Richardson, 1993; Stone, 2016). Some scholars maintain movie violence condition audiences, especially children, to become more careless and violent. Similarly, a longitudinal study conducted by Moffitt, Caspi, Rutter and Silva (2001) confirmed that individuals who exhibit aggressive and antisocial attitudes during childhood have greater risk for continued aggression and criminality in adulthood. Aggression which is also a form of violence is defined by Geen (2001) *as* "the delivery of an aversive stimulus from one person to another, with intent to harm and with an expectation of causing such harm, when the other person is motivated to escape or avoid the stimulus." (p. 3)

Ekwueme (2015) argues that violence as an extreme form of aggression uses physical force to injure someone or damage something. Many researchers have used different lens to analyse violence depending on the context of their discourse. The most important concern in the study of violence by most scholars is to determine whether it promotes aggressive behaviours in children and young audience (Carnagey &

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Anderson, 2003; Hassan et al, 2009; Huesmann &Taylor, 2006; Mboti, 2015; & Omoera, 2017). These illustrations, casually taken from diverse sources and targeted at different audiences, all appear to share a singular idea. They regard violence purely as a physical, visible phenomenon. According to Slotsve et al (2008) and Gendreau and Archer (2005), violence could be physical or non-physical. Physical violence in Stotvel el al (2008), is any blatant portrayals of intimidation of physical force or the use of real strength intended to physically harm a person or group of people while non-physical violence includes behaviours like spreading rumours, hurling insults, curses, threatening and nuances intended to harm someone or a group of people psychologically.

Both invectives and violence have one thing in common; their ability to hurt or injure the interlocutors physically and psychologically. According to Mboti (2014), African film had never been interested in adapting physical violence to the screen. That is why there are only a few famous so-called action movies and thrillers from Africa. Mboti (2014) further argues that relatively, the concentration is with the unseen, hegemonic, destructive system of violence one may call 'systemic violence' (p. 42). This 'systemic violence' which is mostly invisible, is what Stotvel et al., (2008) termed non-physical violence. Mboti (2014) avers that most film makers in Africa show 'systematic violence' or the non-physical violence rather than the physical violence. This non-physical violence could lead to physical viciousness as a result of some hatred harboured by the interlocutors. The non-physical violence is classified as invectives in this study.

1.6   Statement of the Problem

According to Mcphee (1978), "throughout the centuries, human beings have exercised their highest powers of invention and wit of speaking ill of one another" (p.10). One of the surest ways of achieving this is by the use of invectives. Media violence on the other hand has been the subject of public discourse because of its negative effect on the society especially on children (Ofori-Birikorang, 2013). A study conducted by Bushman and Huesmann (2001), reveals that children who watch violent movies see it as a reality and therefore grow up to identify with the violent behavior. Some studies maintain that movie violence conditions audience especially children to become aggressive and careless (Ledingham & Richardson, 1993; Mboti, 2014). Similarly, Kodah (2012) espouses invectives as an abusive language and violent expressions that have some effect on the interlocutors. The author asserts that it is the display of verbal aggression which takes the form of an emotionally ferocious oral condemnation or attack via strong, nasty, and offensive language. It can also be seen as an enraged, awful or violent outburst directed at someone or something.

A lot of works abound on the portrayal of violence in movies and their effect on society (Aquaye, 2013; Boyle, 2005; Bushman & Anderson, 2015; Bushman, 2016; Ekwueme, 2015; Stotsve et al., 2008). Most of these works use survey and quantitative approach as their research design. These studies also agree that violence in movies have some effect on the individuals' violent and aggressive behavioral attitude. Acquaye (2013) examined the portrayal of violence against women in Ghanaian films, while Asemah et al. (2015) similarly conducted study on the 'Perception of the Portrayal of Violence in Nigerian Home Video' and discovered that the Nigerian home video portrays violence and the violent activities include ritual killing, cultism, loud-mouthed molestation and atrocities.

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The violent activities according to the scholars (Asemah, et al., 2015; Bushman, 2016; Huesmann & Taylor, 2001) are usually carried out through different means like bloodletting, uncouth language, nudity, fist fights and indecent dress. Boyle (2005) posits that there is a fundamental correlation amid violence and media text, and the portrayal of violence in media is a replication of real life situation.

In contrast to violence in movies, few studies exist on invectives in movies as expounded by Oparinde, Makhubu and Bariki (2017). Among the few that have been conducted most of them focus on insults, curses, abusive and offensive language using more of quantitative survey and mixed method approaches (Jay, 1992; Kaye & Sapolsky, 2009; Korosteina, 2014; Warnsby, 2008). Warnsby (2008) discovered that insults have the ability to hurt emotionally. Jay (1992) found that verbal behaviors or abusive language is more hurtful and damaging than physical violence among teenagers. Korostelina (2014) supported the arguments by positing that areas such as invective and insult are frequent actions in interpersonal relations; but surprisingly, intellectual discourse in the area is still in its infancy.

In Africa, the few works done on invectives concentrated on political discourse or looked at it using the socio-political lens (Agyekum, 2004; Anderson, 2015; Kodah, 2012; Olumuyiwa, 2015; Oparinde et al 2017; Sekyi –Baidoo, 2014). Most of the work used case study as their research design and reviewed newspapers, novels, political discourse on television, and conducted surveys. Anderson (2015) adopted the mixed method research approach to examine children, morality and abusive words. He investigated 50 children and discovered that 42 of them claim to have learned the use of abusive language from Kumawood movies. Oparinde et al (2017) used qualitative research approach and case study as their research design to compare

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invectives in Isizule and Yuroba languages. The comparative study concludes that invectives are cultural and context dependent and that there are a lot of outstanding similarities and differences in the two languages. Agyekum, (2004) employed the Critical Discourse Analysis (CDA) and came out with the findings that the use of invectives in Ghanaian politics develops the antagonistic nature of the Ghanaian political parties and suggest that democracy is still at it's infancy in Ghana. He further postulates that invectives have polarized the political divide. Contrary to the views of the above scholars (Oparinde et al., 2017; Agyekum, 2004) Sekyi –Baidoo (2014) holds that invectives promote social cohesion and togetherness.

However, little research attention has been geared towards portrayals of invectives and violence as a twin phenomenon in Ghanaian films especially the Kumawood movies. The few researchers who have shown great interest in the phenomenon made use of the quantitative approaches using survey and concentrated on the effect of invectives and violence on children and teenagers on television shows and films. This research focuses on the types, nature and rate of invectives and violence as a twin phenomenon in the Kumawood movies.

Ofori-Birikorang's (2013) study is perhaps the most germane scholarly article on African movies especially; Nigeria films because it provides interesting reading of the priming of violence and rituals in Nigeria films. Although Ofori-Birikorang's (2013) work is similar to study, this current work seeks to explore and examine the types of invectives and violence in sixteen Kumawood movies and to investigate the rate, types and nature of invectives and violence in the movies.

1.7   Research Objectives

The study is underpinned by the following objectives:

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1. To investigate the types of invectives and violence depicted in Kumawood movies

2. To examine the rate of representations of invectives and violence in Kumawood movies

1.8   Research Questions

The thesis is guided by following research questions:

1. What are the types of invectives and violence depicted in Kumawood movies?

2. What are the rates of representations of invectives and violence in the Kumawood movies?

1.9   Significance of the Study

Kodah (2012) maintains that the use of invectives can lead to violent-physical confrontation and socio-political strife. "One of the most important reasons for studying film is that it directs historians' attention from the traditional topics of high politics and macro-economics to matters which are affecting the ordinary mass of the people, and are also of great significance to lifestyle, moral values and culture in general" Marwick (1989) cited in Tamakloe (2013, p.2). The results of this research may provide filmmakers with insights into the use of invectives and violence, and situations that provoke its use in our society. In terms of international relations and politics, the findings of this research may also contribute to the broader discussion on the global display of violence and invectives in newspapers, television, movies, political discourse and art in general, to combat any type of illiteracy, religious, cultural, political and social - that fuels conflict and misunderstanding throughout the world. It will similarly broaden the scope of scholarly work on Ghanaian films especially on the Akan language movies.

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1.10   Delimitation

The study is confined to the depictions of violence and invectives in Kumawood movies. In this study, Kumawood Movies refers to films that use the Akan language as a medium for communication or dialogue. According to the Ghana Statistical Service report (2010) the Akan language is the only dialect predominantly spoken across the country. The selection of the movies is centered on the subject matter and the kind of actions in the films, as well as those movies produced within the year 2017/2018. Sixteen films would be selected from the 'Best Film of the Year' and The 'Most Favorite Movie of the Year' nominations in the 2018 Kumawood Akobeng Awards scheme. The selection is also based on movies by directors in the 'Best Film Director' nominations of the Kumawood Akobeng Film Festival Award scheme, 2018.

1.11   Organisation of Study

This study has been organized into five chapters. Chapter one sets the background of the study, statement of problem, objectives of the study and research questions. It further explains the significance of the study, scope of the study, and finally, organization of the study. Chapter two, reviews existing literature, on invectives and violence from diverse standpoints. It utilizes a conceptual framework that models the pattern of relationships existing between the variables which were identified in the extant literature. Chapter three highlights the research methodology used. This entails the research approach, research design, and profile of the study, population, sample size, sampling technique, instrumentation and data collection procedures. Chapter four presents the analysis and discussions of the significant findings from the collated data. Chapter five concludes the study with the summary of findings, conclusion and recommendations.

CHAPTER TWO

LITERATURE REVIEW

2.0   Introduction

According to Faryadi (2018) literature review is the "Critical appraisal of published literature by qualified and accredited scholars and researchers in the field of your study" (p. 2913). This chapter therefore reviews, evaluates and critically analyses literature from accredited scholars that is of relevance to the topic under study. It gives a brief historical background of Ghanaian movies and explicitly examines literature on invectives and violence in general. It also explores the types of invectives and violence in movies, the nature of invectives and violence and their uses and effect as a twin phenomenon. An emphasis is laid on the priming of invectives and violence in movies worldwide and specifically, in Africa.

The chapter also delineates the theory that support concepts and help make judgment this and extrapolations on the portrayal of invectives and violence in the Kumawood movies easy. Based on the objectives and questions that guided thesis, the media aggressive cue theory is employed to examine types of invectives and violence in Kumawood movies and subsequently expounds how this theory is of importance to the study. This chapter then concludes with a summary.

2.1   Historical Background of Ghanaian Movies

Since the advent of cinematography, Western filmic images of Africa and Africans have been ahistorical, decontextualized, one-dimensional, and static. For over one hundred years, these films have depicted Africa as the "the dark continent" and caricatured Africans as "objects of spectacle" and as nameless, stereotypical, archetypal figures" (Kahlah, 2017; p. 1). Ghanaian movies date back to the colonial era where movies were

used to promote British culture, politics and economics (Mayer, 2003; Nanbigne, 2018; Tamakloe, 2013). "Most of the films produced during this period were documentaries on the British colonial policies, and some dramatized lessons on national civic duties, agricultural techniques, the promotion of vocations such as nursing, and the promotion of British commercial products such as the transistor radio" (Nanbigne, 2018; p.112).

African nations discovered and uncovered both the dissipations and inadequacies of the colonial system, and challenged the story of Africa as told by the colonizers (Kaklah, 2017). Africa nations agitated for indigenous African governance, while hoping to rewrite the African story through visual representation. Therefore, when Ghana's first black president Dr. Kwame Nkrumah became the prime minister in 1952, he engaged the media to tell the authentic audio visual story of Ghana and Africa in general (Adjei, 2015; Croffie, 2015; Meyer, 2003;Tamakloe, 2013).

At this juncture, the so-called epistemic claim to knowledge of the Africans by Europeans was undermined. This process allowed for the indigenous control of the media and the arts, and therefore, the opportunity to reverse the Eurocentric perceptions and stereotypical representations of Africans. Filmmaking in Ghana and elsewhere in Africa, at the initial stages sought to reprint and explain history according to culture and traditions of the land (Adjei, 2015; Nanbigne, 2018; Tamakloe, 2013).

According to Nanbigne (2018), the media was tasked to make a deliberate effort to create and distribute indigenous knowledge and upgrade the image and personality of the black man through cinematography, video production, marketing and distribution. Nanbigne (2018) further explains that Doctor Kwame Nkrumah proudly displayed his all-African film crews at various international meetings, and distributed the resulting documentaries and newsreels across many African countries as a demonstration of the competences of the Blackman. Indigenization also meant that folktales were expected

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to be told on the screen and interpreted within local contexts. It is no wonder then that Ghana's first feature-length film, *No Tears for Ananse,* directed by Sam Aryetey, a pioneer Ghanaian film director, was an adaptation of a local traditional folktale. Egbert Adjesu's *I Told You So* explored the structure of traditional storytelling and the aesthetics of the concert party theatre for its formal quality. The film was shot in a local Ghanaian dialect with typical rural and suburban settings and featured one of Ghana's best known comedians of the time, Bob Cole. Bernard Adidja produced the film *Do Your Own Thing*, which examined the local music scene in Ghana by following the exploits of a young girl who has musical ambitions to continue with the indigenization of the Ghanaian. Many educational short features about local government, farming, health and national revenue collection, were dramatized within local indigenous contexts, using the life experiences of the people (Adjei, 2014; Mayer, 2003; Nanbigne, 2018; Tamakloe, 2013).

Kahlah (2018) contends that consciously or unconsciously, the philosophical manifestation of African movies has revolved around the re-interpretation of African history and strives for a new personality. Mayer (2003) concurs with the scholar that African nationalism and the fight against oppression and the wistful representations of the African personality was a common goal among independent African countries. The need for such agenda for many African filmmakers was arguably in response to the stereotypical colonialist representation of Africans and their traditions as uncivilized, grotesque and bizarre. The images that African filmmakers produced were, therefore, intended to represent what they considered to be African realities within an African context. As Akudinobi (1997) has argued, "the project of the early African film makers, therefore, was not just to destabilize colonial logic, but to unmask, also, the contractedness' of a forged African reality (which is passed off as the norm), and then

to instigate a shift in the way Africa is conceived in the Western popular imagination" (Akudinobi, 1997; p. 92). Therefore the audio visual representations produced by African moviemakers seek to display the realities of the African within an African context.

2.1.1 The Video Phenomenon

Nanbigne (2018) argues that the video phenomenon is very difficult to define because there are various ideologies and narrative styles at work, all at once. Artistic production during video phenomenon has witnessed a great deal of freedom of expression but has also been described variously as creative, syncretic and free-wheeling. The advocates of the video phenomenon are pleased that video-films filled the vacuum created by the lack of Ghanaian film productions, after the collapse of GFIC (Ghana Film Industry Corporation) as stated in the introduction. The video producers decided to explore a different agenda from post-independence movie makers and Kwame Nkrumah's ideologies by producing movies that deal with day-to-day activities of the ordinary Ghanaians (Adjei, 2015; Croffie, 2015; Kquofi & Croffie, 2017; Nanbigne, 2018). But critics like Meyer (2006) and Donkor (2014) posit that the cinematic representations offered by video-films tended to reinforce colonial stereotypes about who the Africans were. They argue that a close textual reading of most video films, particularly, those 'full of invectives and violence' often left many discerning viewers wondering if Ghanaian movies especially the Kumawood movies was developing in the right direction but scholars like Adjei (2015), Kquofi & Croffie (2017), and Nanbigne (2018) believe otherwise. The researchers argue that video-films examined everyday family challenges in Ghanaian society with a unique approach to narrative and interesting experimentations with visual effects. The scholars also agree that even though there are few exceptional video-films which reinforce colonial representations and distort our

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culture, notwithstanding, the video phenomenon has done more good than harm. The video phenomenon is a continuations of the Concert Party Tradition which have increase the revenues and image of the nation globally (Adjei, 2015; Kquofi & Croffie, 2017; Nanbigne, 2018).

According to Ekwueme (2015), the cinema is education which is a lifelong process. It is serving a continuous rebuilding and reconstruction of experiences and proffer solutions to immediate and future problems. The scholar further posits that the video films have the ability to address domestic problems if a lot of research goes into movie-making. The debate then is; are the video-films full of invectives and violence? Are the invectives and violence part of our culture? Do movie producers prime this phenomenon in their production? These are the issues that this current study seeks to address.

2.2   Defining Invectives

Among the devices used in communicating, invectives rang high in buttresses the calculated act of speech vividly. According to Roller (2012) invective is perhaps the most powerful line-drawing, difference-making tool in the satirist's kit. "By "invective" I mean vituperative mockery or other verbal abuse, couched in explicitly or implicitly moral terms, directed by perpetrator against a target" (Roller, 2012; p. 299). The psychologist Donald Klein (2010) describes invective as a form of humiliation and progress to define it as an experience of some form of scorn, mockery, contempt or other degrading treatment at the hands of others. In tandem with the psychologist, Gabriel (1998) and Korostelina (2014) assert that invectives involve aggressive acts or speech that is humiliating and offensive. Gotcher (2010) and Agyekum (2004) support the above assertions by relating invectives to linguistic activities that may have an effect to conventionally humiliate, run down or discriminate against somebody.

According to Dankiewicz, Rodasik, and Skórzak (2014), invective is a statement that is "slanderous, scornful, disdainful, belligerent, sarcastic, ironic, offensive, abusive, defaming, hurtful, disgraceful, slandering, vilifying, irreverent, humiliating, degrading, appalling, depreciative, demeaning, stultifying, mocking, derogating, reproachful, jeering and scoffing" (p. 117).

Agyekum (2004) concurs with Dankiewicz et al (2014) that invectives are meant to humiliate the addressee. Thus invectives whether uttered, written, experienced or perceived is meant to hurt the interlocutors and down play their reputation into disrepute. The above scholars only defined invectives from the emotional and psychological context without looking at the curative effect or the humor aspect of the phenomenon. Just like the story of the elephant and the three blind men, they concentrated on an aspect of invective and not the whole complex issue. The phenomenon invective is a complex issue. It has many facets depending on where you analyze it from. Apart from its humiliating and offensive nature, it foster social cohesion and bind friends together (Drobiger, 2017, Irvine, 2018; Sekyi-Baidoo, 2014). Invectives are also a kind of expletive which falls back on names for animals or on names for people who, for example, trespass upon societal norms and they are used to rebuke or expose somebody (Agyekum, 2004; Drobiger, 2017; Kodah, 2012; Roller, 2012). In the Akan language an invective like "ɛnam" (meat), "apɔnkye" (goat), "oguan" (sheep), and "Ataa Ayi" (the name of a notorious arm robber in Ghana) could be uttered to rebuke or expose the addressee whom the addresser perceived to be in the wrong (Agyekum, 2004). These expletive invectives in Gotcher's (2010) view are meant to expose and correct misbehavior if the victim takes it in good faith and repent. Kodah (2012) also argues that invective is an offensive and vicious jargon. It is a manifestation of verbal violence which takes the form of an emotionally vicious verbal

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criticism using harsh, acrimonious language, directed at someone or something. Considering the emotional and psychological effects of such language use on a person or group of persons, one cannot but classify it as a form of violence. This form of violence is what Slotsve et al (2008) call non-physical violence, while Kodah (2012) christened it "verbal violence" (p. 7). This idea is corroborated by Dankiewicz, et al (2014) where they named the verbal violence as verbal aggressiveness and went ahead to define it as a verbal performance by which the perpetrator expresses ill feelings towards a target and belittle them at the same time, thus the violent statement generally is an undesirable assessment of everything that concerns the target. While Dankiewicz et al (2014) and Kodah (2012) focus only on the emotional aspects, the Ghanaian researcher Sekyi-Baidoo (2014) states that such words play their part to "index certain social identities" (p. 9). His position is shared by the Spanish scholars Mateo and Yus (2014), who also state that

> Friends are allowed, and even expected, to insult each other, as a show of camaraderie. The nature of the insult is signaled by a smile or grin, permitting the target to "accept" the insult or even playfully to act in accord with it... Participants in these interactions recognize that the overt meaning of the remarks is not what they really mean.

Summing up, it can be stated that interesting pieces of possible definitions are given; yet, a completely encompassing comprehension of this complex phenomenon is given by Dankiewicz, et al (2014). In the Ghanaian context invectives are statements that depicts hate, nuances, metaphors, ironies, humours, expletives, insults, sarcasm, ridicule, curse, taboos, and explicit comparisons or symbols (Agyekum, 2004; Kodah, 2012).

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2.3   Types of Invectives

Kodah (2012) believes invective occurs in many conversational forms, specifically, in movies, political talk shows and in verbal vendetta among persons or groups. Invectives are characteristics of prejudice, self-centeredness and arrogance. They are mostly loud verbal explosion which are detrimental to the personal status and character of people on whom they are poured (Kodah, 2012). Invectives vary in form and stature. Kodah (2012) identifies three types of invectives namely; descriptive, attributive, and symbolic. Descriptive invective according to the scholar, refers to all visual language which spurs emotional outburst that can lead to a fight. It is associated with all sorts of imageries which are harmful to an individual or a group both physically and psychologically. Similarly Powell (2010) also posits that it is the provocation of an interpersonal squabble which could result in resentment or unfriendliness.

Kodah (2012) further describe all attributive adjective and participle which pre modify a noun used in sneering at persons and situations as attributive invectives. Examples are "shameless kind" "degenerate bastards", "filthy city!", "empty carcass", "nasty creature", "unkind creatures", "sneering bastards", "wizened" (Kodah, 2012; p. 6). these descriptive invectives according to the scholar represent a level of prejudice, distress and displeasure which result in verbal aggressiveness. Dankiewicz et al (2014), also argues that adjectives can also be used to assess behavior, intellectual level, and ability to hold certain public offices.

Symbolic invectives deal with offensive language that is metaphoric in nature and characterized by animals or things. This type of invective gives animal traits to humans to expose them to open ridicule and scorn (Kodah, 2012). The scholar gives examples like names of animals that are customarily object of ridicule "an ape, a dog, a donkey, ground-squirrel, vultures, scavengers, and pack of hyenas" (p.3). This is synonymous

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to nothing but dehumanizing those characters to the level of unreasonable, despicable and nonsensical beasts. Invariably humans are compared to these animals which set the tone for verbal aggressiveness. Kodah (2012) analyses the forms of invectives from the literally point of view by looking at the semantics and pragmatics of the phenomenon. Sekyi-Baidoo (2014) also categorizes invectives into two types, based on the relationship between the interlocutors. These are the interpersonal and the communal invectives. The interpersonal invectives, according to the scholar, exist between friends and blossoms on an established level of acquaintance or even intimacy. The insult or invective bonds them together, and it absence in their interaction connotes enmity. Members insult and are insulted back because they have consented to being in a friendship that allows and inspires the trading of invectives, thus, the closer the friendship, the deeper the insult or invective involved (Sekyi-Baidoo, 2014).

With the communal invectives, Sekyi-Baidoo (2014) stated that people insulted because they fit in a social group or organization - year group, course group, and affiliates of a hall and so on. It was this mutual familiarity that brought them together and instituted the basis for the occurrence of insult. Korostelina (2014) agrees with Sekyi-Baidoo that insults or invectives are social performances pulled together by communities or group on a daily basis. She gave a paradigm to buttress her point. " if two groups are usually perceived by others as similar but Group X does not want to be associated with Group Y, Group X will insult Group Y and stress the differences between them" (p. 217). While Kodah (2012) took his grouping from the perspective of literally aesthetics, Sekyi-Baidoo classifies it in an ethnography way.

In contrast with the views of these two scholars in their taxonomy of the types of invectives, Oparinde et al. (2017), propose ten different forms of invectives, namely, Physical Invectives, Sexotypes invectives, Political Invectives, Status Invectives,

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Social Invectives, Gender Invectives, Power Invectives, Misc-solidarity Invectives, Filial Invectives and Visual invectives. But for the purposes of this work, the ten have been collapsed into three namely;

1. Physical invectives

2. Visual invectives and

3. Sexotype invectives

The analysis of Oparinde et al (2017) takes into account a wider variety of the forms of invectives than many other accounts have, pointing out different forms that are most often used across all spheres of life. Their explanation of invectives also accounts nicely for the fact that users and hearers may have completely different notions of how "offensive" an invective is or whether it expresses a particular attitude toward a given group.

 According to Oparinde et al (2017), visual invectives are manifested through semiotics, and these signs vary depending on cultures. A sign that is not offensive in a culture might become seriously offensive in another. Political invective songs also use imagery, symbolism, paralanguage, and indirect speech acts to attack their political opponents (Aremu, 2015; Mullany, 2002).

Misc-solidarity Invectives- This is a fusion of the words "miscellaneous" and "solidarity". Misc-solidarity comprises multifarious usages not particularly associated with types. An aspect of this insult might occur as a joke; in other words, the words are insulting but the parties involved do not perceive them as such. For example, friends can insult each other with words that are considered to be jovial but can be construed to be very insulting in other contexts. Thus with the misc- solidarity invectives, Sekyi-Baidoo (2014) agrees with Oparinde et al. (2017) that invectives foster social cohesion and solidarity among friends.

Power invectives relate to a violation of society and culturally valued status, age or gender norms. They are evident in words, actions and signs. The role of power in the dynamics of insult was discussed by Orbach (1978) who explored the effect of the attacker's status and power on the victim's behavior. The study showed that the ability to influence the behavior of another person through reward and punishment or assigning relative hierarchical rank impacts the perception that an insult is variably aggressive and justified. They are understood in cultural terms. In Ghana, it is perceived to be disrespectful or impolite for a much younger person to talk back at an elder when the younger person is being reprimanded or even insulted (Agyekum, 2004).

Gender invectives are associated specifically with the gender of the recipients. They are invectives that are gender-selected and carry natural gender information. Scruton (2017) avers that gendered insults may also be adjectival or verbal. He then posits that a gendered insult is any word or phrase which is disproportionately applied to a member of a particular gender, and which generally bears some connection to societal expectations or norms placed upon that gender. Examples are 'slut' and 'bossy' (Scruton, 2017; p. 30).

Social invectives deal with the societal perception towards the personality of the recipient. It comprises the views of the community or society regarding a particular person. These views, in most cases, are uniform and are considered to be true because they represent the general perception of the society.

Status invectives may be based on the social, economic or professional standing of the target. These invectives relate to social positions of the recipients from a negative perspective. The examples in this regard portray a wretchedness that is dehumanizing in some respects. There is even an "insulting literature" which takes the form of pseudo-humorous pamphlets, rhymes, screenplays, full of chauvinistic and derogatory clichés

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and jokes usually addressed to people from other races, cultures or minorities, and published or uttered by people who believe themselves to be "superior" (Mateo & Yus, 2014). Roller (2012) added his voice to the arguments by presenting the satirist in a work of art as someone who seeks to tear down, stigmatize, and marginalize the individuals and groups he targets - to exclude them from what he presents as respectable society, and reduce them in status relative to him and those for whom he speaks. Mocking, aggressive, invective speech delivered through poetry is the satirist's weapon. Political invectives on the other hand are a form of invective based on hatred towards others. It is a strategy taken by politicians whose ideologies are created in the times of changes and revolutions, when hatred is focused on those from whom the power was taken (Dankiewicz, et al, 2014). Political parties are known for hurling political invectives at other political parties. They use harsh words on one another in order to provoke the wrath of other parties. They occur in all phases of politics: in Parliaments, during traditional chieftaincy politics, amongst students.

Sexotypes are basically concerned with the male and female genitalia and their functions and society's perceptions of their use. They are naturally related to gender stereotypes. Elements of promiscuity, adultery and fornication all come into play under this type. Sexual invective is often couched in rhetoric of discovery and exposure, implying that the target not only is perverted, but has hypocritically tried to conceal these perversions. The combined allegation of perversion and hypocrisy ideally suffices to bring the audience to stigmatize the target (Roller, 2012). An example of such deviant behavior is when a male engages in receptive sex with other males. Homosexuality is thus a term of abuse that discredits and stigmatizes the target as morally vicious in his sexual behavior (Roller, 2012).

Physical invectives capture the easily noticed physical traits of humans. The invectives have to do with the victim's physical features, dress habits or body accessories. Częstochowie (2015) agrees with Oparinde etl that real physical characteristics are treated as though they were abnormalities: Fatty!, Baldy!, Four-eyes!, Short-arse, weakling.

Filial invectives are indirect invectives where the addressee has not done anything bad to warrant the insults. The targeted person is insulted for the misdeeds of a close relation.

Oparinde, Makhubu & Bariki (2017), account, I believe, has quite a lot to offer to the debate about how best to account for the various forms of invectives. He is right, I think, to posit an explanation to the various forms and social practices surrounding invectives in seeking to gain an understanding of invectives as a social and linguistic phenomenon. In my view, however, the ten types of invectives could be collapsed into three broad topics comprising the whole phenomenon. They are physical invectives, visual invectives and sexotype invectives.

2.4   Nature of Invectives

According to Mateo and Yus, (2014), invectives are often a strong exhibition of our violent nature which is perceived in our motive and emotions. Basically they have a connotative nature, recourse to symbols, silly comparisons and the innovative use of the language. Similarly, "Invective can be directed against a wide variety of characteristics or behaviors: it may allege crimes such as theft, fraud, forgery, or poisoning; vices such as cowardice, gluttony, drunkenness, greed, extravagance, sexual deviance, luxuriousness, ambition, meanness, or stinginess; physical and social characteristics such as being fat, bald, short, pale, or of low birth" (Roller, 2012; p. 303)

Invectives are by nature considered to be something "dirty" or "taboo", mostly articulated with disdain (Drobiger, 2017; Mateo & Yus, 2014; Nunberg, 1992). Drobiger (2017) avers that the dirt in language resides in our subconscious. Invariably, seeing certain words as dirty depend on the cognitive of the individual and not in words or the language. Mateo and Yus (2014), concur with Drobiger, 2017, by describing insults as dirty words. Nunberg (1992) bought into the phenomenon by looking at how these "dirty words" or invectives were understood and evaluated in Great Britain during the Victorian era. Formentelli and Monti (2014) categorize "dirty words and swearing" as a component of the lexis of slang (p. 171). According to Nunberg (1992) "slang is different from clichés in two crucial ways. First of all, it is illegitimate language, or "unauthorized" as some writers put it; language that appeared to have broken loose from its original social provenance and come to rest in some alien variety or register" (p.211). However, Agyekum (2004) and Drobiger (2017) insist that the conceptualization of invectives as dirt is still relevant in many journals and in everyday use of language. Furthermore, Drobiger (2017) conceptualized invectives as a weapon which can be used humorously or even ironically and avers that although there might be a connection to the aggressive potential of swear words and invectives, they are in the first instance figuratively conceptualized as a weapon. Malwina, et al (2014) posits that the weapon could be an attack on the addressee's image, causing mental discomfort created by using linguistic or emotional grammar. Among commonly used artistic devices are: irony, derision, sarcasm and mockery (Malwina, et al., 2014). According to them one of the audible aggression signals are harsh words, shouting, often rising into a yell. Warnsby, (2008) and Drobiger (2017) maintain that invectives or words really have more power than bullets, Drobiger further posits that invectives are the verbal equivalent to nitroglycerine or gunpowder. Agyekum, (2004) agrees with the scholar

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that invectives are weapons which are reminiscent in charisma and point to animosity or criticism. He continues by stating that "invectives take the form of 'linguistic warfare' between participants in a communicative situation. In this metaphor, the participants are to be perceived as the combatants and the weapon as the language they use to psychologically affront and hurt the feelings of one another. The abusive expressions throw quasi psychological bombs at the hearts of the opponent and intend to damage their emotions" (p.348). Indeed Dewaele (2004) agrees with the scholar that, inappropriate use of invectives undermine the peace in society.

Drobiger (2017) continues with his conceptualization by describing invectives as firework, the author explains "rhetorical firework", as a way to construe invectives as linguistic means to create a disagreement, rejection, condemnation, disdain or dangerousness. In these cases, a speakers' knowledge of what fire does to a solid object is of great value. The fire first has to be ignited before it finally consumes the object. Just as fireworks are used to cause damage to people and properties, in the same vain, rhetorical fireworks can also cause damage to the self-esteem or ego of the addressee. Just like a canker it gradually eats up all the confidence and zeal embedded in the person. An example of such Invective is 'good for nothing or useless person' (Drobiger, 2017).

Drobiger (2017) pushes forward his argument about the nature of invective by arguing that invectives are like spices, as such they also have the ability to create humor and laughter. Thus they spice up life and cause us to forget our sorrows especially, when they are use in movies and television shows. The spice like nature of invectives presents the trivial and frivolous side of invectives. They generally lack the offensive touch basically because of role-relations and contexts. An invective might be a sort of

catharsis or a way to relieve one of tension during moments of anxiety and high emotional stress (Oparinde et al, 2017; Sekyi-Baidoo, 2014).

Drobiger (2017) continues with his conceptualization by describing invectives as a forbidden fruit. He contends that the forbidden fruit could be interpreted positively or negatively. Therefore, the concept of the forbidden fruit is constituent of the Christian religion according to the Holy Bible in Genesis 3, 2-3 and a component of the European and American tradition. The scholar argues interestingly by picturing invective as a fruit which could be appetizing and delicious as well as satisfy the desire for enjoyment. Anderson and Trudgill (1990) also regard invectives as a "forbidden fruit", talking about the influences of mass media, especially TV, on younger audiences. They assert:

> We find it hard to believe that one or two swearers out of the hundreds of people appearing on TV can seduce a child into using swear words, unless the child really wants to pick the forbidden fruit, taste it and test - to "test" them means to weigh it capacity in dialogue and what purposes they can achieve in communication (p. 49).

Anderson and Trudgill (1990) argue that in the process of a child's acquisition of language, invectives should not be avoided; instead children must learn to handle them. In this way, invectives deserve to be positively evaluated. Richet (2012) puts it this way, that such attraction for uncouth words can be drawn back to childhood and the early psychoanalytical being. Anderson, (2015) agrees with the researchers by insisting that children easily learn abusive words upon hearing them in their acquisition of language.

2.5   Violence

Almost every individual on earth has experience some form of violence in one way or the other. Violence has perhaps always been part of the hominid experience (Gerbner,

1994). According to the World Health Organization (WHO, 2006) its effect can be seen in various forms in all parts of the world. Each year, more than a million people suffer from some sort of violence be it deadly or non-fatal injuries. Overall, violence is among the leading causes of death worldwide for people aged between 15 and 44 years (WHO, 2006). Gerbner, (1994) agrees that violence "Is making one do or submits to something against one's will on pain of being hurt or killed. It demonstrates who has the power to impose what on whom under what circumstances. It illuminates the ability to lash out, provoke, intimidate, and annihilate. It designates winners and losers, victimizers and victims, champions and wimps" (Gerbner, 1994, p. 4).

Meadow (2009) also argues that the brain behind the use of violence is to force compliance, to overpower, to induce, or to terrorize. According to The World Health Organisation (WHO, 2006) violence is a global public health problem. The Global Health Education Consortium (GHEC, 2007) agrees with the WHO that violence is a leading worldwide public health problem. This declaration was made during its 49th World Health Assembly in 1996. After several deliberations they concluded that violence is a preventable problem if certain measures are ensured by the state, individuals and society at large. They posit that 1.66 million violence-related deaths occurred under the year in review. It is sad to say that twenty three years down the lane, after the report by WHO and GHEC, violence still persists in our world as a major public health problem (Reissler, 2006; Wright, et al. 2014). This study therefore seeks to explore one of the major causes of violence in our world today.

2.5.1   Media Violence

Gerbner (1994) claims that, people have had gorier times but none as filled with pictures of violence as it is today. He argues further that we are crammed in a stream of violent illustrations the world has never seen. One cannot run away from the massive invasion

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of intriguing mayhem into the homes and cultural existence of everyone in the world. These violent acts can be seen in our television, internet, music videos, cartoons, computer games and most movies in general (Bushman & Anderson, 2015; Bushman, 2016; Huesmann & Taylor, 2006; Hussmann, 2007; Meadow, 2009 & Reissler , 2006). Gerbner (1994) continues his argument by calling scholars who claim media violence cannot turn us into brutes dubious. Those scholars in favor of media violence argue that violent story telling is not new to us since there was blood in fairy tales, bloodletting in mythology and murder in Shakespeare (Freedman, 2002; Jones, 2008). Jones (2008) believes that violence is in the nature of teenagers' spirits, and claims that media violence is a vital device to the growth of a healthy personality.

Gerbner (1994) condemns Freedman (2002) and Jones (2008) stance by saying that that violence in fairy tales, mythology and Shakespeare's results in the catharsis effect. The scholar explicitly states it this way;

> "in story-telling, it is usually clear, compelling, and instructive. Depictions of violence thus have important social functions. They symbolize threats to human integrity and to the established order. They demonstrate how these threats are combated, how order is restored (often violently), and how its violators (though rarely its violent enforcers) are punished. They display society's pecking order and show how the social order deals with attempts to subvert it (Gerbner, 1994; p. 3).

Reissler (2009) contends that the negative aspects of media violence do not affect the child alone but the adults as well. The scholar defends his position by positing that the moral lessons of the media often come from the dangerous attitude of "tooth for tooth" and "eye for eye" (Reissler, 2009; p.14) that can draw the viewers to a fear of others and loss of self-control.

2.6   Types of Violence / Forms of Violence

The WHO in conjunction with the World Health Assembly categorize violence into three broad divisions;

- Self-directed violence;

- Interpersonal violence;

- Collective violence

The typology was done according to the features of those committing the violent act. The categorization by the WHO differentiates between violence an individual inflicts on himself or herself, violence perpetrated by another person or by a small group of peoples, and violence meted out by larger groups such as nations, organized political parties, militia groups and terrorist groups.

2.6.1   Self-Directed Violence

Self-directed violence, according to the WHO includes suicidal behavior and self-abuse or "deliberate self-injury" in some countries. Kong et al (2010) describe it as physical harm against the self.

2.6.2   Interpersonal Violence

The World Health Organization defines interpersonal violence as violence involving family and intimate partner, which includes child abuse, spousal beatings and abuse of the elderly. Ardayfio-Schandorf's (2005) report on violence listed domestic violence, physical violence and sexual violence under the interpersonal violence. Meadow (2009) also identifies domestic violence, criminal violence, and routine interpersonal violence as types of violence that exist in our society. The scholar claims most of these violence takes place in private with no media coverage except those occasionally recorded by cell phone, home video, security cameras, and nanny-cams. The interpersonal violence

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occurs in private because their occurrence is erratic, unnoticeable and accidental (Meadow, 2009; WHO, 2006).

2.6.3   Community Violence

The WHO (2006) defines community violence as violence between individuals who are unrelated, and who may or may not know each other, generally taking place outside the home. These include youth violence, random acts of violence, rape or sexual assault by strangers, and violence in institutional settings such as schools, workplaces, prisons and nursing homes. Ardayfio-Schandorf's (2005) research on domestic violence agrees that acts of unwanted sexual escapades or physical interaction; rape by physical force, or otherwise forced sex (for instance, by blackmail or threats); denial of using protection during sex; a sexual partner hiding their HIV status; sexual acts or intercourse that were performed on the basis of feeling there was no option; or penetration with an object against someone's will constitute sexual or community violence.

2.6.4   Collective Violence

According to the WHO (2002), collective violence is also called 'crimes of hate' and is mostly committed by organized groups, international terrorism and mob justice to promote a certain social agenda. Unlike the other two broad categories, collective violence suggests possible motives for violence committed by larger groups of individuals or by states (Meadow, 2009; WHO; 2002). Collective violence is further divided into three branches namely; social violence, political violence and economic violence. Social violence, according to Ardayfio-Schandorf's (2005) report are acts of controlling behaviors, such as preventing someone from seeing friends or family of birth; stopping someone from leaving the house; requiring to know where someone is at all times; stalking; spreading false information, taking videos or photos without permission; or forcing women and girls to have an abortion.

Political violence includes election violence, war and related violent conflicts, state violence and similar acts carried out by larger groups. Meadow (2009) agrees that political violence can take many forms, including assassinations, rebellions, guerilla wars, kidnappings, or mob violence. Violent outbreaks between legislators are also on some political systems.

Economic violence includes attacks by larger groups motivated by economic gain – such as attacks carried out with the purpose of disrupting economic activity, denying access to essential services, or creating economic division and fragmentation. Clearly, acts committed by larger groups can have multiple motives (WHO, 2002).

2.7   Theoretical Framework

The aggressive cue theory was propounded by Leonard Berkowitz a professor of psychology between 1965 and 1969. It was later developed by Defleur and Sandra ball-Rokeach in 1975. The framework of aggressive cue theory has been popularly used for analyzing media discourse.

The theory is built on three premises namely; arousal, desensitization, and priming. The first approach to this theory is arousal. Arousal suggests that repeated exposure to violence on television will raise the level of excitement in the viewer thereby forming a catalyst to trigger the already learned behavior (Huesmann & Tayor, 2006). This therefore, results in violent acts being repeated in a real life situation. According to the theory, television is a source of aggressive cue and that in all probability; it increases the level of psychological and emotional arousal thereby increasing the probability of aggressive behavior. For example, watching a war movie, boxing, and wrestling contest (Asemah, 2011). Asemah (2011) contends that the theory acknowledged the fact that individual level of frustration at the time of exposure, the justification for aggression as depicted in a violent program and similarities between the individuals' real life

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experience and television violence determine the level of aggressive responses. The theory is related to the individual different perspective of the media effect. If the television viewers live in an environment where there is violence, then television violence will help that individual to be more violent. The effects of television violence will be more diversified on the youth than the adults (Huesmann & Tayor, 2006). Aggressive cue theory is relevant to this work as it posits that repeated exposure to violence on television will raise the level of excitement in the viewer, thereby, forming a catalyst to trigger the already learned behavior resulting in violent acts repeated in a real life situation.

The second approach to the theory is desensitization. It infers that repeated exposure to media is supposed to weaken negative responses to violence such as anxiety, disgust or repulsion. Florea (2013) agrees that watching a big number of acts of violence convinces the child or the teenager that violence can be a normal way of living. As a result, real-life violence may appear normal and acceptable.

The third approach is priming. The concept of priming suggests that violent media stimuli make aggressive thoughts easily accessible. Thus, the continuous viewing of violence would lead to anti-social behaviours. Donnerstein (1994) agrees with most of the scholars that early childhood viewing of mass media violence contributes five to ten percent of adult aggressive behavior. Although Priming effects are short-term, Donnestein (1994) argues that they contribute to longer-term effects.

The aggressive cue theory assumed that violent media increases an individual's arousal which amplifies any emotional and behavioral tendency. The arousal is supposed to be unspecific, thus it may intensify anger and aggressive behavior or joy and non-aggressive behavior depending upon the context present after violent media exposure. The arousal in most researchers' view (Donnestein (1994; Florea, 2013; Huesmann &

Taylor, 2006) promotes both negative and positive emotional responses. They postulate that the negative response arising as a result of viewing violent media last longer and affect the general behavior of the individual (Bushman, 2016; Florea, 2013; Huesmann & Taylor, 2006; Mboti, 2014; Omoera, 2017; Reissler, 2009). Freedman (2002) and Jones (2008) contend that the violence rather purges the individual who may have similar experience from violent behavior. That is explicit portrayal of blood, gore, or other painful consequences are expected to dissuade viewers from aggression, and not increase aggressiveness on the part of the viewer.

Huesmann and Taylor (2006) definition of aggression states that aggressive behavior refers to an act intended to injure or irritate another person. The scholars classify the act as physical and non – physical violence. According to Huesmann and Taylor (2006) the non – physical violence includes many kinds of behavior that do not seem to fit the commonly understood meaning of violence. Hurling insults and spreading harmful rumors. The physical violence or aggression may range in severity from acts such as pushing or shoving to more serious physical assaults and fighting, even extending to violent acts that carry a significant risk of serious injury (Huesmann and Taylor, 2006).

2.8   Relevance of the Theory to this Study

The theory is relevant to the study because, in Kumawood movies that may portray invectives or violence, there is something good or bad to learn or imitate by the audience, so when such violent videos are watched or shown on screen people tend to learn or imitate the characters. The viewers may learn to kill, involve in aggressive fights, rituals, rape and other delinquent behaviour (Ogwo et. al., 2015).

The aggressive cue theory is relevant as it posits that the repeated exposure to violence on television will increase the level of excitement in yhe viewer, thereby, forming a catalyst to trigger the already learned behaviour resulting in violent acts repeated in a

real life situation. Huesmann and Taylor (2006) concept on the two types of violence under the aggressive cue theory addresses my research question one which seeks to answer the types of invectives and violence in the Kumawood movies. The theory identifies the physical and non – physical forms of violence. The non – physical violence is coded in this research as invectives.

2.9   Summary of the Chapter

In accordance with the literature reviewed, there is an indication that media producers and directors prime invectives and violence in their productions for economic gains without cognizance of its negative influence on target audience. Media violence is recognized as a potential contributor to the upsurge of anti-social attitude and aggressive behaviours both in children and adults (Huesmann and Taylor (2006). Ghanaian movies cannot be exempted from this discovery. Although some researchers believe that media mirrors society, the literature has proven that the media create their own reality and continuously prime it into the sub-consciousness of the audiences. Media violence poses a lot of threat to public health in as much as it leads to an increase in real-world violence and aggression. The theory underpinning this research shows that the priming and arousal of fictional television and film violence, contribute to both short term and long term increase in aggression and violence in viewers. Other studies draw the attention on the fact that violence is much more baleful when it is repeatedly displayed in television broadcasts or movies. Thus the influence of violence present in the products displayed by the movies is an insidious step-by-step cumulative process whose effects are neither directly visible nor immediate (Florea, 2013). In accordance with the theory, Kumawood films encourage empathy which is a phenomenon of cognitive and emotional approach towards the viewer that goes until the point of sympathy and role substitution.

CHAPTER THREE

METHODOLOGY

3.0   Introduction

This chapter outlines methods and procedures in analyzing data in the present study. The study examines the portrayals of invectives and violence in Kumawood movies. Furthermore, this chapter discusses the underlying principles for the methods and procedures for the analysis. Also, coding instrument, coding protocol and operational definitions that lend meaning to the issues, themes and classifications that emerge in the analysis of the data are provided. The chapter concludes by looking at the processes used in the collection of data on the research questions. It is therefore proper to restate the research question guiding the study, namely,

1. What are the types of invectives and violence in Kumawood movies?
2. What are the rates of representations of invectives and violence in the Kumawood movies?

3.1. Research Approach

This research engages the qualitative method of analysis in explaining and interpreting the phenomenon under study. Qualitative research approach according to Creswell (2014) is an approach for exploring and understanding the logic individuals or groups ascribe to a social or human problem. This means that qualitative studies focus on societal practices and their meanings in historical or cultural context (Lindlof & Taylor, 2002). In qualitative studies knowledge claims are centered on constructivist perspectives (Creswell, 2014). Hence it is used in finding explicit cultural information about the values and philosophies of a particular population. This approach is the most

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suitable for my studies since it allows me to understand the phenomenon (invectives and violence) under study.

Qualitative approach also gives room for flexibility and the attainment of a deeper indulgence of a particular problem or phenomenon (Yin, 2009). With this approach I intend to gain a deeper understanding of the priming of invectives and violence in Kumawood films. According to Creswell and Creswell (2018), qualitative research approach provides complex textual descriptions of how people experience a phenomenon. The study employed the naturalistic inquiry (Patton, 2005) through descriptive and interpretation of the text based on plurality in the portrayal of invectives and violence in Kumawood movies.

3.2   Research Design

Research design refers to the different methods through which the data is collected (Zhang & Wildemuth, 2005). The research design set the conditions for collating and examining key data for the phenomenon under study (Yin, 2009). This study, employed the qualitative content analysis for the fact that it offers the stratagem, design and framework for my study. The study also adopted qualitative content analysis because it served as the reasonable link that unites the data to be collected and the deductions to be drawn to the research questions.

3.2.1   Qualitative Content Analysis (QCA)

Qualitative Content Analysis is the main analytical tool used for this study. QCA is a research technique for examining the degree of something (violence, negative portrayals of women, or whatever) in a representative sampling of some "mass-mediated popular form of art" (Macnamara, 2005, p .2). In view of that the focus of this study is to examine the magnitude of invectives and violence depicted in the sampled Kumawood movies. Qualitative content analysis according to Macnamara (2005)

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examines the correlation between the text and its likely audience meaning, distinguishing that media texts are polysemic – thus it is open to several diverse meanings to a lot of readers – and tries to describe the possible meaning of texts to addressees. It pays attention to audience, mass media and related factors – not just the text. Hence, qualitative content analysis relies heavily on researcher appraisals and interpretation of media texts (Neuendorf, 2002).

Qualitative research design is also said to be the study of symbolic discourse that consists of the study of texts and conversations, interpretive principles that people use to make sense in their symbolic activities (Croffie, 2015).

Hsieh and Shannon (2005) also argue that qualitative content analysis is a research method for the subjective interpretation of the content of text through systematic, classification process of coding and identifying themes or patterns, hence it is appropriate for analyzing media text.

Zhang and Wildemuth (2005) support this argument by suggesting that qualitative content analysis does not produce counts and statistical significance, instead, it uncovers pattern, themes, and categories important to a societal realism. This research is only interested in generating themes that border on the portrayal of invectives and violence in Kumawood movies rather than presenting statistical significance and counts on invectives and violence.

This design affords the researcher the opportunity to categorize the scenes into themes topics in a subjective yet scientific manner by examining the meanings and patterns that may be manifest or latent in the text. Macnamara (2005) contends that Qualitative Content Analysis is very scientific in the sense that it is mainly inductive, laying the foundation for the investigation of topics and themes and making inference in the data provided.

Zhang and Wildemuth (2009) propose that QCA identifies three approaches in coding, these are – deductive approach, inductive approach and summation approach. The deductive approach derived its codes and categories from the relevant theory or literature before studying the data for analysis. The inductive approach is applicable when there is no earlier knowledge of the phenomenon under study. The summation approach involves counting and comparing key words or content followed by interpretation of the underlying content. This study uses the deductive and summation procedures which involve working with preconceived codes and categories from the literature review and also counting and comparing key words to analyze the films. Despite critics doubt about the scientific nature of qualitative content analysis, many scholars (Donkor, 2014; Hsieh & Shannon, 2005; Macnamara, 2005 & Nyamekye, 2019) have argued that the steps and procedures associated with qualitative content analysis makes it scientific and authentic. In summary, qualitative content analysis can conform to the scientific method and produce reliable findings. This conformation to scientific procedures in the analysis is essential to understanding the deeper meanings of text and their likely interpretations (Macnamara, 2005).

3.3.1   Sampling Strategies of Video Movies

Sampling technique for qualitative approaches requires different methods from randomly selected and probabilistic sample (Daymon and Halloway, 2001). Mostly small and selective samples are used in qualitative research as it requires an in-depth analysis of a large volume of data (Schwandt, 2001). According to Lindlof and Taylor (2002), no qualitative researcher can capture every event as it unfolds; as a result purposeful selection of data is essential. Choice is vital in video analysis and it is very important to make clear what choices are made, using what criteria, and for what purpose or justification (Jewitt, 2012). Miles and Huberman (1994) (as cited in

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Macnamara, 2005) argue that "sampling strategies for qualitative research should be driven by a conceptual question, not by concern for 'representativeness' (p. 29). Plays (2008) agree that the sampling technique can be determined from the research objectives set by the study. Therefore, the purposive sampling technique adopted for this study was based on the research questions and objectives. The researcher purposively sampled all Kumawood movies that were nominated for 2017 Kumawood Akoben Film Festival and Award Scheme as well as, those that the researcher believes possesses some elements of invectives and violence as depicted in the Kumawood films. Sampling was based on some key elements that the researcher believes constitute invectives and violence in Kumawood films: the language, actions, and inactions of characters in the movies. Statistics and records are not available on Ghanaian films and the Kumawood film which is a subset of Ghanaian movies is no exception. This situation makes it difficult to determine the sample frame of movies based on the 'top glossing' system of sampling since there are no box office statistics to determine it. This is one of the limitations of the study. Hence the Kumawood Akoben Festival Awards Scheme comes in handy. It is organized annually by the management of Kumawood Multimedia, an entertainment production company that organizes events. It is the rights owner of Kumawood Akoben Film Festival and Awards (KAFF); an awards ceremony aimed at rewarding stakeholders in the movie industry in Ghana. KAFF has previously successfully organized several awards. It is the only award scheme that awards ingenuity in the local language films in Ghana. However, the researcher settled on movies nominated for the 2017 KAFF awards and others whose content speak to the phenomena under study. The choice of year was for the purpose of currency and its relevance to the study.

3.4.2   Sample Size

Sixteen movies were selected from fifty seven films from the Akoben Film festival and Awards scheme as well as those that the researcher believes has some key elements that constitute invectives and violence in the Kumawood movies. Twenty four of those films were nominated for 'Best Film Category', the 'Most Favorite Film Category', 'Best Short Film of the year', and 'Best Collaboration, for the 2017/2018 Akoben Film festival (see appendices for details). The thirty-three other films emanated from movies that the researcher believes contain some elements of violence and invectives. From the researcher's perspective, these films are combinations of films distinctive, disconfirming and exceptional examples for analysis of invectives and violence for the study. Indeed, qualitative analysis generally can explore the boundaries of the data field and identify the range of views including conflicting ones and extremes in various directions, as well as the typical (Croffie, 2015).

Table 1. Films used for the study

2017 Nomination for Akoben Film Awards	Others
Ghana Galamsey 3 & 4	Joe Criminal 2 & 3
Devil between my legs 1 & 2	Girls Kasa 1&2
Fault 2 & 3	Asantewaa 1 & 2
Papaya Asa 2 & 4	Ali 3 & 4

3.5 Unit of Analysis

Zhang and Wildemuth (2009) describe the Unit of Analysis as the basic unit of a text to be classified during content analysis. It assigns a code to a text chunk of any size, in as much as the text represents a single theme or issues of relevance to the research questions. Kimani (2009) further define the unit of analysis as the basic unit of the

phenomenon of interest in content analysis. The scholar further posits that the unit of analysis could be a theme or a phrase that represent a phenomenon. According to Wimmer and Dominic (2003) the unit of analysis could be an image, a word, a symbol or an entire story. Most importantly it needs to be operationalized and must be clear -cut and thorough. The unit of analysis for the study is therefore a scene in -the movies. A scene is defines as the "continuous block of storytelling either in a single location or following a particular character" (IMDB, 2019). The end of a scene is marked by a change in location, style, or time. In this study a scene was operationalized as continuous block of storytelling portraying violence and invectives (Donkor, 2014). There were 240 scenes in the sixteen movies under study and each scene constituted a unit of analysis for this study.

3.6. Data Collection Method

The study involved the collection of video data from the sampled films. The data collections were undertaken by five assistants who were viewers of Kumawood movies and also well versed in the Akan traditions. The five research assistants were selected in order to obtain ratings that are authentic and are not the" idiosyncratic results of one rater's subjective judgment" (Tinsley & Weiss, 1975, p. 359). Two of the research assistants were graduates students from the department of communication and media studies – UEW, one librarian from 'Osagyefo' library, South Campus of UEW, Winneba and two elders from my community.

3.7 Data Collection Procedure

The video data collection involved multiple viewings of the selected films and playing back of scenes considered important for clarifications. The first viewing of each film was geared towards enjoying the film without worrying about the argument to be eventually cultivated and to establish familiarity with the video data. However, it was

during the second viewing that focus was given to the interesting elements of the films that the study seeks to explore. Nevertheless, it becomes irrelevant to watch the film after second viewing since the panel could recollect most of the events and scenes observed for documentation and analysis. It was during the second viewing that the germane video data were transcribed. This reinforced Croffie's (2015) claim that it is more sensible to write out only as much and only as exactly as is required by the research question. It must be pointed out that during the documentation of the video data, it was done on frequent interval of every 4 minutes to be able to capture data as difficult to watch for continuously 10 minutes without forgetting important points, abusive words, recall semiotics, violence and the rest. In the video data collection, the interest focused on attaining the maximum exactness on the depictions of invectives and violence in the films among other relevant elements. These standards of exactness contribute to the natural science ideals of precision in measurement and are introduced into interpretive social science in an indirect way (Flick, 2009).The data have been translated from Asante Twi to English language with the exception of the movie *Devil between my Legs* whose lingua franca is in English. A few of the films *Fault* and *Joe Criminal* have subtitles in English. The data was analyzed, interpreted and presented according to the study research questions.

3.6.1. Document Analysis

Daymon and Holloway (2011) define document analysis as an analytical research tool that allows the researcher to carefully examine the data in order to draw meaning, gain understanding and develop empirical knowledge. Leavy (2014) asserted that document analysis involves finding, selecting, appraising and synthesizing the data into themes and categories. The scholar further posits that the unobtrusive and non-reactive nature of document analysis makes it naturalistic and authentic. In tune with Leavy (2014)

postulation about the unobtrusive and non-reactive nature of documemts, qualifies the Kumawood films as a naturalistic authentic document for analysis. This study employed the analytical process espoused by Daymon and Holloway (2001) which entails making sense of and producing rich descriptions from meanings obtained from the Kumawood films. O'Leary (2014) offers two main techniques when conducting document analysis. The first one is interview technique. This involves the researcher treating the document like a respondent or an informant that provides the researcher with relevant information. The five coders treated the documents (Kumawood films) as a respondent. Each of them watched the films privately on their lap top after I have downloaded the films on a pen drive for them. They treated the documents (Kumawood films) as a respondent, asking the relevant questions from the coding sheets provided and taking the beneficial answers from the respondent the Kumawood films. This is in agreement with O'Leavy (2014) assertion of treating the documents as a respondent and asking questions beneficial to the researcher.

The second technique, involves organization of data using coding and categorization. I collated all the information on the coding sheet and typed the condensed information from the coding sheets with Microsoft Office Word by noting occurrences within the text. There were 240 scenes in the 16 movies analyzed. I organize the 240 scenes data using coding and category construction (Bowen, 2009; Creswell, 2014; O'Leary, 2014).

3.6.1 Coding and Categorization

According to Lindlof and Taylor (2002) coding is a mechanical device for "sorting, retrieving, linking, and displaying data" (p.216). Coding is breaking down the text into manageable categories or units. Categories on the other hand refer to themes, concepts and construct that emerge from the codes as it relates meaningfully to the text (Lindlof & Taylor, 2002). The scholars maintain that categorization is the process of

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characterizing the meaning of a unit of data with respect to a certain generic properties. The coding scheme designed for the study was generally hinged on thematic categories on the portrayals of invectives and violence in the movies. Thus scenes involving a display of actions and inaction that depict invectives and violence were noted. Since categories are from themes that emerge from the study, was based on deductive and summation procedures, from the literature reviewed and scenes of the movies (Zhang & Wildemuth, 2009).

3.6.2   Operationalizing the Themes of Invectives and Violence in the Movies

The researcher operationalized themes into two sections. Section A for invectives and Section B for violence.

Section A:

- **Physical invective** was operationalized to mean- insults, foul language, sarcasm, abusive words; swear words, laughing disdainfully, and invective songs (Olúmúyìwá, 2016; Korostelina, 2014).

- **Visual invective** (symbols and signs) was operationalized to mean – animals and things used to describe humans, or when some parts of the body like the hands, eyes, are used to depict an invective, paralanguage and nuances (Agyekum, 2004; Oparinde et al, 2017).

- **Sexotype invective** was operationalized to mean – taboo words, vulgar words, and negative words about the genitalia (Oparinde et al, 2017).

Section B:

- **Physical violence** was operationally defined to include any scene that features – fighting, slapping, shoving, heading, stabbing with a sharp object, pouring water on someone (hot or cold) and shooting. (WHO, 2006; Ardayfio-Schandorf, 2005)

- **Non- physical violence** was operationally defined to include any scene that features – poisoning self or others, stalking, spreading false rumors, taking videos or photos without permission, refusing to give food to the elderly or minors, and using 'juju' or ritual to harm or kill someone (Mboti, 2014; WHO, 2006).

- **Sexual violence** was operationally defined to include any scene that features – rape, defilement, forced sex by blackmail or threat, and kissing someone forcefully (WHO, 2006; Kodah, 2012).

3.6.3. Coding Process

In relation to the categories, a coding sheet was designed (see sample at Appendix A) to record the frequency of units in each categorization (Mayring 2003). According to Babbie (2004), a coder is "someone trained by the researcher, to locate the variables and interpret the codes" (p.33). According to Macnamara (2005) to gain thorough reliability two or more coders are needed. In view of Macnamara (2005) assertion, five individual coders were engaged in order to attain optimum results. (Two post-graduates students in Media and Communication Studies, one Librarian, and two elders proficient in the Akan language). According to Macnamara (2005) to maximize agreement and co-variation, pre-coding training has to be organized for all coders to familiarize with variables and guidelines for classifications and coding. Also, a pilot coding should be done first with all coders prior to a review of the coding sheet and re-briefing to ensure descriptions and instructions are clear. Furthermore, retraining is required if a coder is not clear with instructions. The coders were taken through the categories in order to serve as a guide to them during the coding process. The essence of training coders is to minimize errors and increase validity. The coders and researcher watched the movie *Joe Criminal as* a pre-test for reliability; there was no need for retraining as most of the

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coders understood the instructions vividly. This was evident in the inter coder reliability test conducted on the movie *Joe Criminal 2.* Macnamara (2005) and Mayring (2003) agreed that an inter coder reliability test must be conducted to moderate the subjectivity of coders that may emerge as a result of the background of coders. Marrying (2002) agrees that 70 percent of the inter coder reliability agreement is sufficient.

Percentage of agreement =   Agreement

Agreement + disagreement

Four of the coders agree on 18 scenes out of twenty whilst one coder marked 17 out of twenty. Therefore, the inter coder reliability was:

$$\frac{18\ \text{Agreements}}{18\ \text{agreements} + 1\ \text{disagreement}} = 0.9$$

0.9 Multiplied by 100 gives 90 percent of the inter coder reliability test which is sufficient according to Marrying (2002).

3.7.   Data Analysis

Data analysis is the process of labeling and breaking down raw data and reconstituting them into patterns, themes, concepts and propositions (Lindlof & Taylor, 2002). Similarly the data analysis for this research processed to draw patterns and themes from the data collected. According to Braun and Clark (2013), thematic analysis is a method for categorizing, analyzing, and recording patterns within the data by organizing and describing the data set in rich details.

In line with Braun and Clark's (2013) assertion, the data collected were analyzed with the aim of identifying and reporting the trends and patterns that runs through the data. Then to answer research question one, the analysis began with assembling all data from the 240 scenes in the Kumawood movies which are related to types of invectives and violence. The data was then analyzed by building on themes obtained from each scene

of the film to themes that traversed across all the 240 scenes. This process agrees with views expressed by Creswell (2014) that in analyzing data, the researcher is to cumulative the data into small number of themes in order to winnow out the information.

The data for research question two sought to answer the degree of representation of invectives and violence as embedded in the Kumawood movies. The data was collected and grouped into relevant themes. With this particular question the movie screen time was of paramount importance. The duration of each theme was recorded scene by scene throughout the 16 movies in order to determine the length of each theme. During the interpretative process, issues that were raised in the scenes and how these issues related to one another were considered. Meanings were then drawn with the aid of the theories and literature underpinning the study. Excerpts and issues from the films were also used to support the analysis and discussions.

3.8   Trustworthiness of Data

According to Creswell (2014) eight validation procedures or strategies are needful in qualitative research to access the trust worthiness of the data. These are triangulation, rich thick description, and prolonged time at the field, peer briefing, external audits, negative case analysis, member checking and clarification of research basis. Creswell (2014) suggests that qualitative researchers must at least use two of the procedures in a given study. This study therefore used two of the verification procedures, namely, rich thick description and member checking.

The study employed rich and thick description to address how invectives and violence are depicted and interpreted in the Kumawood movies. Donkor (2014) defines thick description as a "term used to characterize the process of paying attention to contextual details in observing and interpreting social meaning when conducting qualitative

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research" (p.60). Daymon and Holloway (2011) however, agrees with the researcher that thick description gives a thorough description of field work in which the researcher makes categorical frameworks of cultural and social relationship and puts them in context. In line with the above assertion this study adopted thick description to vividly explain the portrayals of invectives and violence as observed in the Kumawood movies. Member checking was also used to verify the findings. Neuendorf (2002) recommends that coding between coder pairs and multiple coders should be compared at two levels: agreement and co-variation (Neuendorf, 2002). "Agreement is a simple comparison of the level of agreement between the coders' scores and ratings. Co-variation assesses whether, when scores do vary as they no doubt will in human coding, they go up and down'' (Neuendorf, 2002, p.144). I went through each coder's sheet thoroughly and checked the level of agreement and co-variation as proposed by Macnamara (2005) and Neuendorf (2002). I realized that there is a consistency with the agreements; the agreements were higher than the co-variance. I also used the inter-coder reliability test proposed by Macnamara (2005) and Marraying (2002) as a pretest on the Movie *Joe Criminal 2*. Four of the coders agree on 18 scenes out of twenty whilst one coder marked 17 out of twenty. Therefore, the inter coder reliability was 0.9 which is equivalent to 90%.

Summary of the Chapter

Chapter three presented the procedures of the research and the methods of data collection. The qualitative content analysis was adopted to examine the depictions of invectives and violence in the Kumawood movies. Using content analysis, data was gathered from the 240 scenes across the sixteen movies. The entire chapter was outlined as research approach, research design, sampling video movies, data collection method, and trust worthiness of data.

CHAPTER FOUR

FINDINGS AND DISCUSSION

4.0   Introduction

This chapter presents the findings, discussions and analysis of data based on the sixteen sampled Kumawood movies watched with critical analysis of the photographic illustrations of invectives and violence as depicted in the videos. The findings of the research are presented using tables and charts. The analysis emanated from the data collected from the movies. The research questions that guided the data collection are:

1. What are the types of invectives and violence in Kumawood movies?

2.   What are the rates of representations of invectives and violence in Kumawood movies?

Qualitative Content Analysis was done on the sixteen movies per the categories obtained from the literature and exploratory study. The study concentrated on elements of physical invective, visual invective and sexual invective as against their counterpart physical violence, non – physical violence and sexual violence in the movies.

The discussions make use of the major findings, noting their implications on African films and Ghanaian film in particular, as well as possible causes and explanations from the literatures reviewed. It must be acknowledged that, the individual films obviously do equally present all the content considerations regarding the use of invectives and violence in the movies.

Table 2: Length of Movies and Frequency of Scenes

Title	Length (Min & Sec)	Number of Scenes	%
Devil between My Legs	87:31	26	10.80%
Fault	135:47	25	10.40%
Papaye Asa	107:26	26	10.80%
Ali	161:32	33	13.80%
Girls Kasa	171:50	33	13.80%
Joe Criminal	152:18	31	12.80%
Asantewaa	110:03	33	13.80%
Ghana Galamsey	168:45	33	13.80%
Total	**1095:12**	**240**	**100%**
Average	**68:44**	**15**	

Table 2 displays the length of the movies and the number of scenes in each movie. A total of 240 scenes were recorded tofor the 16 movies spanning a total length of 1095 minutes 12 seconds, which is equivalent to 18 hours 15 minutes and 12 seconds. *Fault* had the least number of scenes, 25 representing 10.4% of the total scenes. Four movies (*Ali*, *Girls Kasa*, *Asantewaa* and *Ghana Galamsey*) had the most number of scenes (33). *Girls Kasa* was the longest movie lasting 171 minutes 50 seconds while *Devil between My Legs* was the shortest movie with length 87 minutes 31 seconds. The average number of scenes in all the movies is 15 and spanned an average time of 68 minutes 44 seconds respectively.
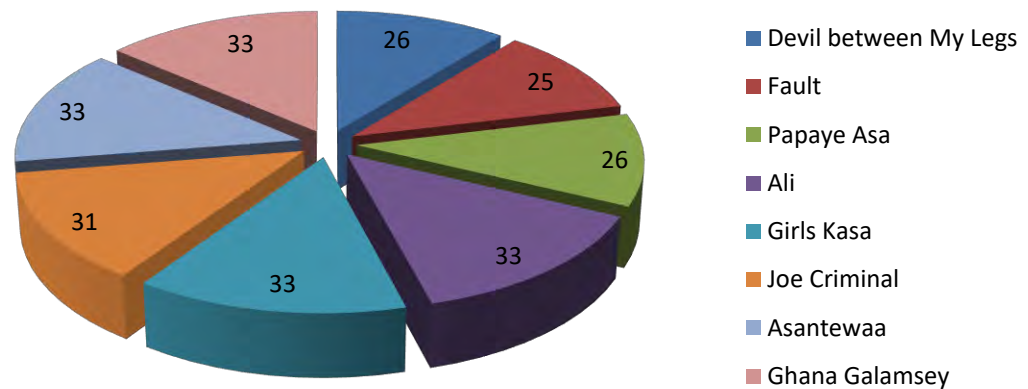
Figure 1: Pie chart indicating the Number of Scenes in Movies

SYNOPSIS OF FILMS

Devil between My Legs 1 and 2

The film tells a story about a couple, Ronnie and Ama Bullet who lived in joy and contentment until Ronnie's secretary Vero, a childhood friend of Ama begins to seduce Ronnie at the office. Vero eventually succeeds in having sex with Ronnie at the office. The story took a different twist when like Oliver Twist, Vero started to demand for more intimacy against Ronnie's wishes. Ronnie decided to transfer Vero to a different branch of the same company and Vero threatens to reveal all their dirty secrets. Ronnie and Ama teamed up to embark on a hideous agenda that ultimately destroys Vero and causes her untimely death (see figure 2).

Figure 2: Screenshot of the movie "The Devil Between My Legs". Source: Fieldwork

Fault

The movie tells a story about a poor family whose benefactor (Daniel) was the fiancé of their older daughter, Joyce. Daniel resides overseas and provides for the upkeep of Joyce's family, especially the medical bills of Agya Asamoah and Bruwaa (Joyce's parents). He was also the principal sponsor for the tertiary education of Joyce's younger sister, Nancy. When Joyce dies through a motor accident, Agya Asamoah decides to convince Nancy to marry Daniel in appreciation for his goodwill towards their family. Nancy eventually becomes Daniel's wife after her father threatens to commit suicide if she does not. Daniel subjected his new wife, Nancy to spousal abuse and denied her sex. Nancy later hooks up with her College boyfriend who just returned from prison for assaulting another colleague who sexually abused Nancy. Innocence is mysteriously murdered but his murderer is not identified (see figure 3).

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Figure 3: Screenshot of the movie "Fault". Source: Fieldwork

Papaye Asa

The movie is about a young man called Bernard who marries the only daughter of a very wealthy man. He batters his wife at the least provocation until her parents encouraged her to get a divorce. Bernard is later arrested for illegally and forcefully seizing the car of his debtor. In prison, he meets Sly, a rapist who manages to convince him of his innocence. He does everything possible to release Sly from prison but Sly repays him in an ungrateful and distasteful manner. When Bernard's daughter is defiled, his wife raped and gruesomely murdered and his rich father–in–law also murdered, Bernard becomes the prime suspect in all the crimes (see figure 4).

Figure 4: Screenshot of the movie "Papaye Asa". Source: Fieldwork

Ali

One of three brothers wallowing in abject poverty, called Michael, discovers a suitcase full of dollars in a bush. Michael thought it wise to send the money to the police but Collins disagrees with this and advices him to keep the money. After a long argument, they both agree to keep the money for some time until it is reported. Collins poisons his brother and runs away to another town. Fortunately for Michael, the timely intervention of a lady saved his life. The struggle for survival for him and his younger brother Ali continues until one day he discovers Collins. He then plans his revenge with a couple of friends to retrieve his money (see figure 5).

Figure 5: Screenshot of the movie "Ali". Source: Fieldwork

Girls Kasa

A taxi driver, called Aduana falls in love with a beautiful lady called Empress. Empress is a trickster and very boisterous. She has nothing but claims to own the whole world. Aduana provided money for her upkeep. One day, Aduana met a man known as Mr. Pratt in the course of his duty as a taxi driver. Mr. Pratt employs Aduana as his personal driver and provided accommodation for him and Empress. Empress lures Mr. Pratt to marry her and incited him against Aduana and the maid with lies which caused them both to be sent out of the house (see figure 6).

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Figure 6: Screenshot of the movie "Girls Asa". Source: Fieldwork

Joe Criminal

Joe Criminal is a true story about a young man named Joe Christian. Joe Christian is a hardworking young man who works as a driver for his wealthy boss, Mr. Nyamekye. He is married to a beautiful woman called Abrefi and supported her in every way possible. His neighbors branded him a fool for doing all the household chores for his wife. His wife and in–laws later discovered that the car he drove around belonged to his boss. Abrefi pressured him to quit his job so that they start a more profitable business. Their business flourished until his mother-in-law borrowed their business capital and refused to pay back. Out of frustration, Joe physically abused his wife and engaged his mother-in-law in series of verbal abusive banters. Abrefi and her mother fought and frustrated Joe until they finally locked him up in prison (see figure 7).

Figure 7: Screenshot of the movie "Joe Criminal". Source: Fieldwork

Asantewaa

The movie is about a secondary school girl called Asantewaa who lives in a village with her parents. Asantewaa's pastor and class mate both fell in love with her at the same time but she rejects their proposals and concentrates on her studies. After several failed attempts to get Asantewaa's attention, her pastor and the class mate implored her mother and her friend to persuade her. Determined to win her love by all means, one of her suitors consults a necromancer. Asantewaa falls helplessly in love with her suitor against her free will and to the detriment of her academic pursuit (see figure 8).

Figure 8: Screenshot of the movie "Asantewaa". Source: Fieldwork

Ghana Galamsey

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This film chronicles the unlawful industry of alluvial gold mining that has been identified as a magic bullet to unconceivable environmental hazard such as destruction of water bodies and other living things in the ecosystem. The film tells the story of Opayin Peikinkran an elderly member of a small community whose haphazard sale of family and communal land for mining attracts the wrath of his family and the community at large as they are unable to obtain land for farming and their water bodies are all destroyed. The relationship between this character and how it contravenes Ghanaian laws is the overarching theme in the film. The people in his community got to know about his illicit business and gave him the beatings of his life and also threaten to kill him if he does not stop the illegal miners from destroying their water bodies and farm lands (see figure 9).

Figure 9: Screenshot of the movie "Ghana Galamsey". Source: Fieldwork

4.1 RQ1: What are the types of invectives and violence found in Kumawood movies?

This research question seeks to identify the categories of invectives and violence that exist in the 16 Kumawood movies. Before coding the types or categories of invectives and violence the movies depicted, the research takes into consideration the incidence

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in terms of numbers. The study did a count of the amount of incidences in the various groupings, to ascertain the quantities in each group or type.

4.1.1 Qualitative Content Analysis of the Kumawood Movies

During the content analysis of the movies, 3 themes emerged from the 16 films under study. The themes were derived from the actions and inactions in the scenes of the movies. The themes for each movie are presented in tables and figures. Table 3 and figure 2 depict the cumulative frequency distribution of the types of invectives displayed in the 16 Kumawood movies (*Devil Between My Legs 1 and 2, Fault 2 and 3, Papaya Asa 2 and 4, Ali 3and4, Girls Kasa 3and 4, Joe Criminal2 and 3, Asantewaa 1 and 2 and Ghana Galamsey 3 and 4*).

Also table 4 and figure 3 portray the cumulative frequency distribution of the types of violence existing in the 16 films (*Devil Between My Legs, Fault, Papaya Asa, Ali, Girls Kasa, Joe Criminal, Asantewaa and Ghana Galamsey*).

Table 3: Cumulative frequency Distribution of Types of Invectives in 16 Kumawood Movies

Types	Physical Invectives	Visual Invectives	Sexotype Invectives	Total Frequency
Devil Between My Legs	53 (5.4%)	14 (6.1%)	4 (5%)	71 (5.5%)
Fault	16 (1.6%)	13 (5.7%)	0 (0%)	29 (2.3%)
Papaye Asa	81 (8.3%)	9 (3.9%)	2 (2.5%)	92 (7.1%)
Ali	91 (9.3%)	16 (7%)	3 (3.7%)	110 (8.5%)
Girls Kasa	82 (8.4%)	44 (19.2%)	27 (33.8%)	153 (11.9%)
Joe Criminal	249 (25.4%)	77 (33.6%)	5 (6.2%)	331 (25.7%)
Asantewaa	147 (15%)	13 (5.7%)	12 (15%)	172 (13.4%)
Ghana Galamsey	260 (26.6%)	43 (18.8%)	27 (33.8%)	330 (25.6%)
Total	**979 (76%)**	**229 (17.8%)**	**80 (6.2%)**	**1288 (100%)**
Average	**61**	**14**	**5**	**81**

Table 3 shows how the three categories of invectives were distributed in the 8 Kumawood movies reviewed. A total of 1288 invectives were recorded in the 16 movies. Out of the 1288, 979(76%) were physical invectives, 229(17.8%) were visual invectives and 80(6.2%) were sexotype invectives. The average number of invectives in the movies was 161 comprising 61, 14 and 5 for physical, visual and sexotype

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invectives respectively. Out of the 16 movies, *Joe Criminal* obtained the most number of invectives 331(25.7%) while *Fault* had the least 29(2.3%). With respect to physical invectives, *Ghana Galamsey* had the highest incidence of invectives 260(26.6%) while *Fault* had the least 16(1.6%). For visual invectives, *Joe Criminal* had the most frequencies 77(33.6%) and the least, 9(3.9%) was witnessed in *Papaye Asa*. Two movies (*Girls Kasa* and *Ghana Galamsey*) had the most number of sexotype invectives, 27(33.8%) while no sexotype invective was seen in *Fault*. This indicates that physical invectives are the primary form of invectives seen in Kumawood Movies.

4.1.2 Thematic Analysis of Invectives

Theorizing the types of invectives portrayed in the movies from the perspective of Oparinde et al (2017) in relation to the Kumawood movies, three themes emerged for the invectives: physical invective, visual invectives and sexotype invectives.

4.1.3 Physical Invectives

As seen from the statistics displayed in Table 3, this category ranked high among all the categories in determining the types of invectives in the sixteen movies. Physical invectives scored nine hundred and seventy nine (979) out of a sum of thousand two hundred and eighty-eight (1288) prevalence of invectives, representing 76% in the entire movies. Among the movies *Ghana Galamsey* was at its peak with a frequent of 260 representing 26.6% of the total recurrence of physical invectives in the movies. *Joe Criminal* followed closely with an oscillation of 249 depicting 25.4% of the predominance of the sixteen films. *Asantewaa* trail with 147 signifying 15%, followed by *Ali* with 91 accounting for 9.3%, *Girls Kasa* and *Papaye Asa* ensue with 82 – 8.4% and 81- 8.3% respectively. At the bottom two lay *Devil between My Legs* 53- 5.4% and *'Fault'* trailing with 16 portraying 1.6%. Thus, it can be deduced that for the average

incident of physical invectives in the 16 movies, two films (Devil Between my legs and Fault) scored less frequence to the average number of 61.

4.1.4 Visual Invectives

This category gross second in the types of invectives found in Kumawood movies. There are two hundred twenty nine (229) incidents of visual invectives in the sixteen movies signifying 18% of the total incidence of invectives in the movies. This type of invective has *Joe Criminal* scoring a maximum occurrence of 77 indicating 33.6% while '*Papaye Asa'* scored the least with 9 frequencies reflecting 3.9% of all the visual invectives in the movies. Girls Kasa and Ghana Galamsey scored 44 and 43 in that order representing 19.2% and 18.8 respectively, whilst *Fault and Asantewaa*, have a percentage of 5.7 with a corresponding rate of 13. *Devil between My Legs* scored 5.7% with a frequent of 14 while *Ali* oscillated 16 times indicating 7%. This proves that even though visual invectives are among the types of invectives prevailing in Kumawood movies it usage is not as regular as the physical invectives.

4.1.5 Sexotype Invectives

Sexotype invective ranked last among the types of invectives found in Kumawood movies. It recorded a frequency of 80 representing 6% of the types of invectives present in the Kumawood films. *Fault* recorded no incident in this category. *Girls Kasa* and *Ghana Galamsey* gross high with 27 incidences of sexotype invectives each representing 33.8% in the sixteen movies analysed. '*Asantewaa'* placed second registering 12 recurrences representing 15% of the sexotype invectives present in the movies. It is followed *by 'Joe Criminal'* 6.2%, '*Devil between My Legs'* 5%, '*Ali* '2.5%, and '*Papaye Asa'* 3.7%. From the data analyzed sexotype invectives happens to be the least represented in the types of invectives predominant in Kumawood movies. It scored the least prevalence in all the 16 movies analysed.

This development is true to the Akans culture. The Akan culture frowns on the practise of sexotype invectives in the society. It is perceived to be the most grievous of all the invectives in the society because it talks about the male and female genitalia (Agyekum, 2004). It is considered impolite to talk about the genitalia openly in the Akan society, and this may account for the reason why Kumawood film makers hardly patronise sexotype invectives as indicated in Table 3. It scored the least incidents in the 16 movies. The movie *Faul*t avoided it completely. According to Croffie (2015), this development is based on the fact that Kumawood films subscribe to the moral values of the indigenous Akan communities to produce films appropriate for their moral conduct. These moral values are behaviours that individuals who want to live peacefully in the society must inculcate. Since films are regarded as cultural commerce or heritage, the producers have the obligation to inculcate the moral values of the Akan communities into their productions, as children may imitate whatever actors portray in such films or regard them as culture of our African societies (Anderson, 2014 and Croffie, 2015).
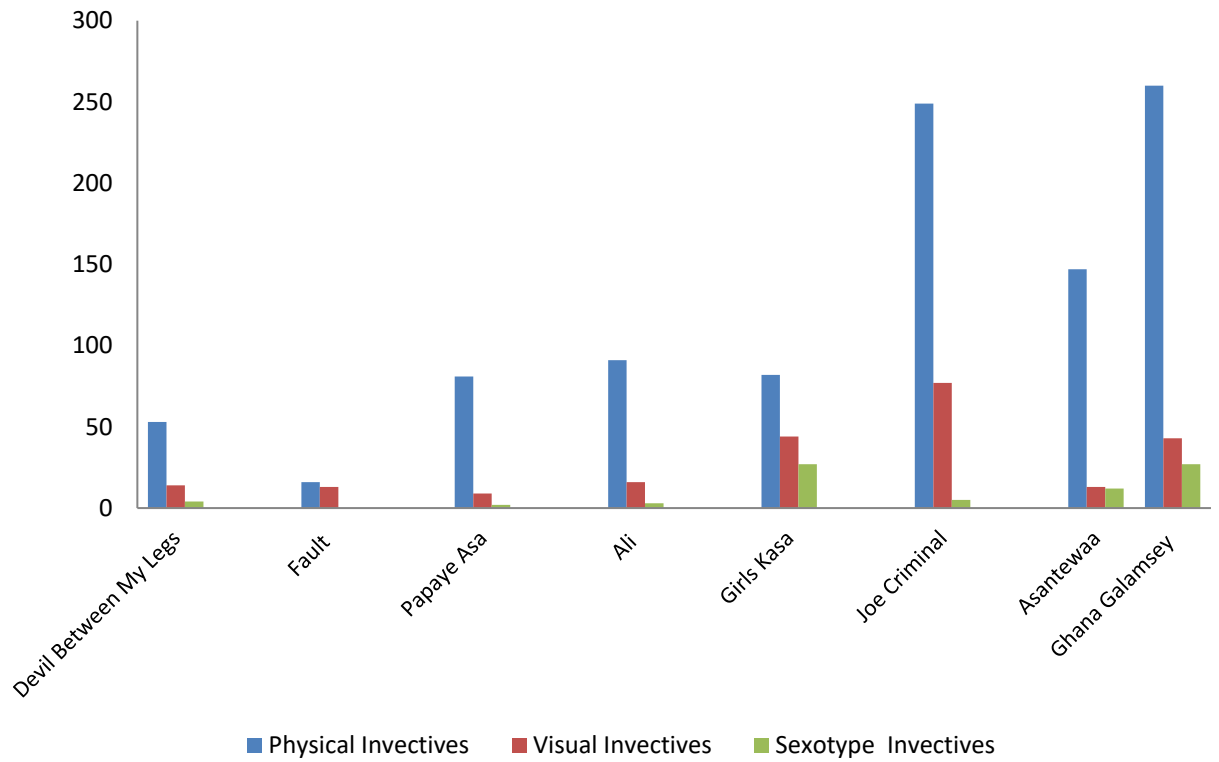
Figure 10: Bar graph of cumulative frequency distribution of the types of invectives in Kumawood movies.

Table 4: Cumulative frequency Distribution of Types of Violence in Kumawood Movies

Film	Physical Violence	Non-Physical Violence	Sexual Violence	Total
Devil Between my legs	11 (2.3%)	11 (27.5%)	21 (33.3%)	43 (7.4%)
Fault	46 (9.7%)	0 (0%)	5 (7.8%)	51 (8.8%)
Papaye Asa	18 (3.8%)	0 (0%)	12 (19%)	30 (5.2%)
Ali	179 (37.7%)	6 (15%)	2 (3.1%)	187 (32.4%)
Girls Kasa	10 (2.1%)	16 (40%)	18 (2.9%)	44 (7.6%)
Joe Criminal	105 (22.1%)	2 (5%)	0 (0%)	107 (18.5%)
Asantewaa	25 (5.3%)	5 (12.5%)	2 (3.1%)	32 (5.5%)
Ghana Galamsey	81 (17.0%)	0 (0%)	3 (4.7%)	84 (14.6%)
Total	**475 (82.2%)**	**40 (6.9%)**	**63 (10.9%)**	**578 (100%)**
Average	**29**	**3**	**4**	**36**

Table 4 displays the frequency of violence and its categories in the movies. A total of 578 violent acts were recorded in the 16 movies. Out of the 578, 475(82.2%) were physical, 40(6.9%) were non-physical and 63(10.9%) were sexual. The average number of violence observed in the movies was 36, comprising 29, physical, 4, non-physical and 3 sexual violence acts. Out of the 16 movies, *Ali* had the highest frequency of violence, 187(32.4%) while the least number of violence (30) was seen in *Papaye Asa*. *Ali* had the most physical violence (37.7%) while *Girls Kasa* had the least (2.1%). Three movies (*Fault, Papaye Asa* and *Ghana Galamsey)* recorded nothing when it comes to

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non-physical violence but *Girls Kasa* had the majority (40%). *Devil between My Legs* obtained the most sexual violence acts (21) and *Joe Criminal* had none. This indicates that physical violence is the primary form of violence witnessed in Kumawood Movies.

4.2 Thematic Analysis of Violence

Theorizing the types of violence depicted in the movies, the WHO (2006) report on violence is considered in relation to the Kumawood movies. Three themes were realised: physical violence, non – physical violence and sexual violence.

4.2.1 Physical Violence

Among the types of violence found in Kumawood movies physical violence happens to be the violence whose usage is common in the films. It ranked highest in the data analyzed (see Table 4) with a whopping four hundred and seventy five (475) counts representing 82.2% in the sixteen movies out of a total number of five hundred and eighty (578) incidences of violence recorded in the movies. Reviewing the films, *Ali* stood tall with one hundred and seventy nine (179) recurrences of violence signifying 38% while *Joe Criminal* followed with a rate of one hundred and five (105) signifying 22%. *Ghana Galamsey* ranked third with an oscillation of eighty one (81) symbolizing 17%. Followed by Fault with 46 frequent reading 10%, *Asantewaa* as often as 25 reading 5%, *Papaye Asa* reiterating 18 times indicating 4*, Devil between My Legs* numbering 11 with a percentile of 2 while *Girls Kasa* placed last in this category with a count of 10 indicating 2%. The movie Ali depicted a lot of physical violence scenes of shooting, assault, fight and almost all the forms of physical violence operationalized in this study. Examples include when Collins shot a business partner for cheating on him. Aunty Koko is assaulted by Collins for refusing to tell him the whereabouts of his brother Michael (see figure 5). A fight also ensued between Micheal and the thugs his brother sent after him.

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4.2.2 Sexual Violence

Sexual violence ranked second in the types of violence prominent in Kumawood films. It repeated sixty seven times representing 11% in the sixteen movies analysed. Evaluating the data for the movies, *Devil between My Legs* came first with occurrences of 21 times signifying 33%, followed by *Girls Kasa* recurring 18 times with a percentage of 29. *Papaye Asa* placed third in this category with an oscillation of 12 representing 19%. The others include *Fault* with a frequency of 5 indicating 8%, while *Ali* and *Asantewaa* both reiterated twice with a corresponding percentage of 3. *Joe Criminal* recorded no incidence in this type of violence in the movies. In the movie, *Devil between My Legs,* Vero sexually harasses Ronnie in every corner of their office by kissing him forcefully, and touching his genitalia. The movie *Papaye Asa,,* shows Sly raping Bernard's wife and defiling his 14 years old daughter.

4.2.3 Non–Physical Violence

Non – physical violence placed last in the types of violence noticeable in the Kumawood movies. It recorded a frequent of 40 representing 7% of all the films investigated. *Ghana Galamsey, Papaye Asa,* and *Fault* were the movies that file no incidence of violence in this category. *Girls Kasa* indexes the highest rate with an oscillation of 16 indicating 40%. *Devil between My Legs* reiterated 11 times signifying 28%, *Ali* ensue with as many as 6 frequents indicating 15%, *Asantewaa* rated 5 signifying 13% whilst *Joe Criminal* repeated the incident twice to represents 5%. *Girls Kasa* shows scenes where Empress used rumor to destroy the relationship between Mr. Pratt and Louisa (see figure 6). Empress likewise, used rumor to terminate the jobs of Aduana and Mr. Pratt's maid. In *Asantewaa,* Sanlinko with the help of a charm seduce Asantewaa to do all his biddings (see figure 8).
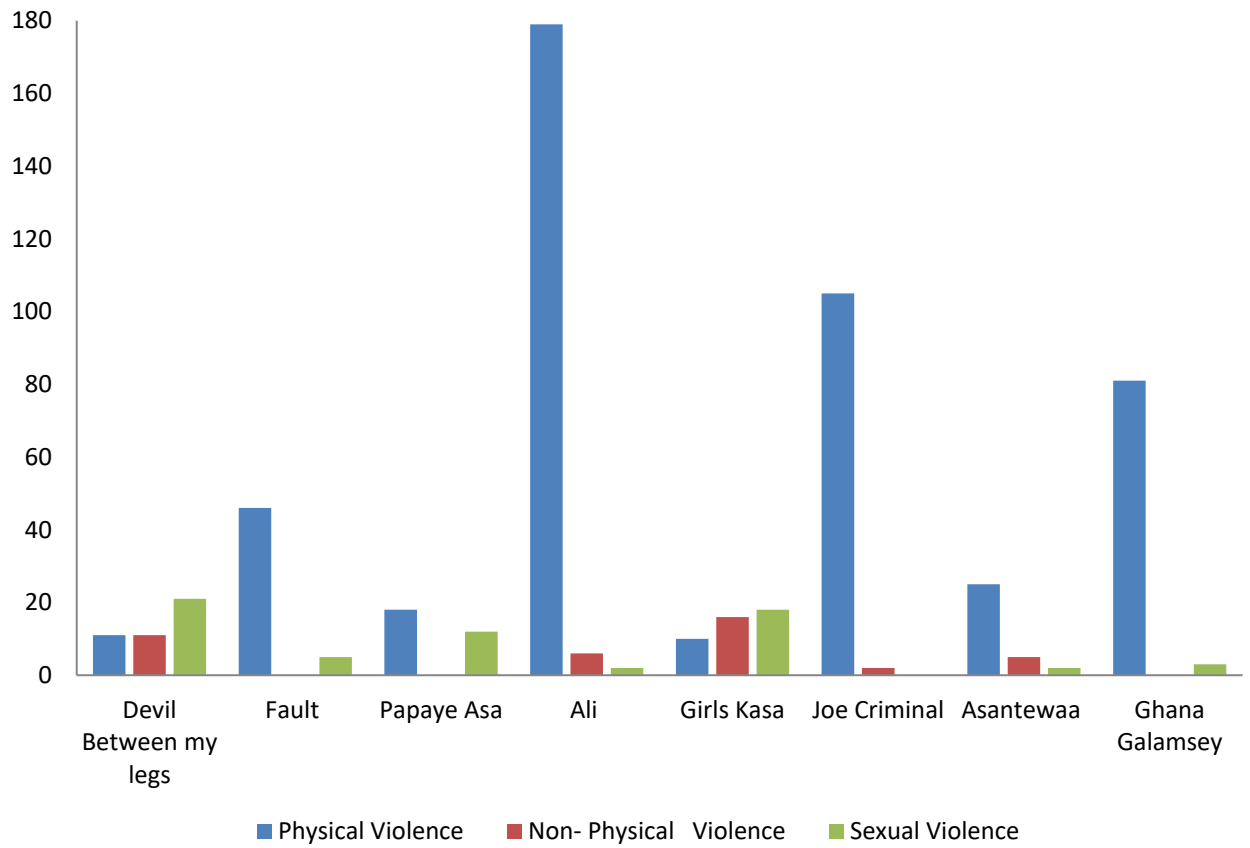
Figure 11: Bar chart of the cumulative frequency distribution of the types of

Violence in Kumawood movies

4.3 RQ2. What are the rate of representations of invectives and violence in Kumawood movies?

This question seeks to answer the degree of invectives and violence in the Kumawood movies. Thus how often are these incidents portrayed in the movies?

Table 5: Degree of Invectives and Violence in Kumawood Movies

Movie	Length of Movies (in Min & Sec)	Length of Invectives (in Min & Sec)	%	Length of Violence (in Min & Sec)	%
Devil Between my Legs	87:31	53:44	61%	60:51	70%
Fault	110:03	68:21	46%	25:54	24%
Papaye Asa	107:26	73:50	69%	70:36	66%
Ali	161:32	127:37	80%	98:34	61%
Girls Kasa	171:50	151:42	88%	85:39	50%
Joe Criminal	152:18	137:55	90%	84:37	56%
Asantewaa	135:47	50:09	51%	48:39	36%
Ghana Galamsey	168:45	126:42	75%	47:24	28%
Total	**1095:12**	**790:00**	**72%**	**522:14**	**48%**
Average	**68:44**	**49:37**		**33**	

Table 5 displays the length of the movies as well as the screen time for both invectives and violence. The total screen time for the 8 movies was 1095 minutes 12 seconds. The overall screen time for invectives was 790 minutes and that of violence was calculated as 522 minutes 14 seconds. *Girls Kasa* had the longest screen time of 171 minutes 50 seconds and *Devil between My Legs* was the shortest movie spanning 87 minutes 31

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seconds. With regards to the length of invectives, *Joe Criminal* had the highest proportion with 90% of the movie's time allotted for invectives. It was observed that all movies (except *Fault*) had more than half of their screen time allocated for invectives. *Devil between My Legs* recorded the greatest percentage (70%) of screen time for violence among the 16 movies while *Fault* had the lowest (24%). On the average, 72% of screen time of the movies was apportioned for invectives while 48% of the total movie length was allocated for violence. It is therefore deduced that more screen time is given to invectives than violence in Kumawood Movies. The data also revealed that length of movies is not directly proportional to the length of invectives or length of violence in Kumawood Movies.
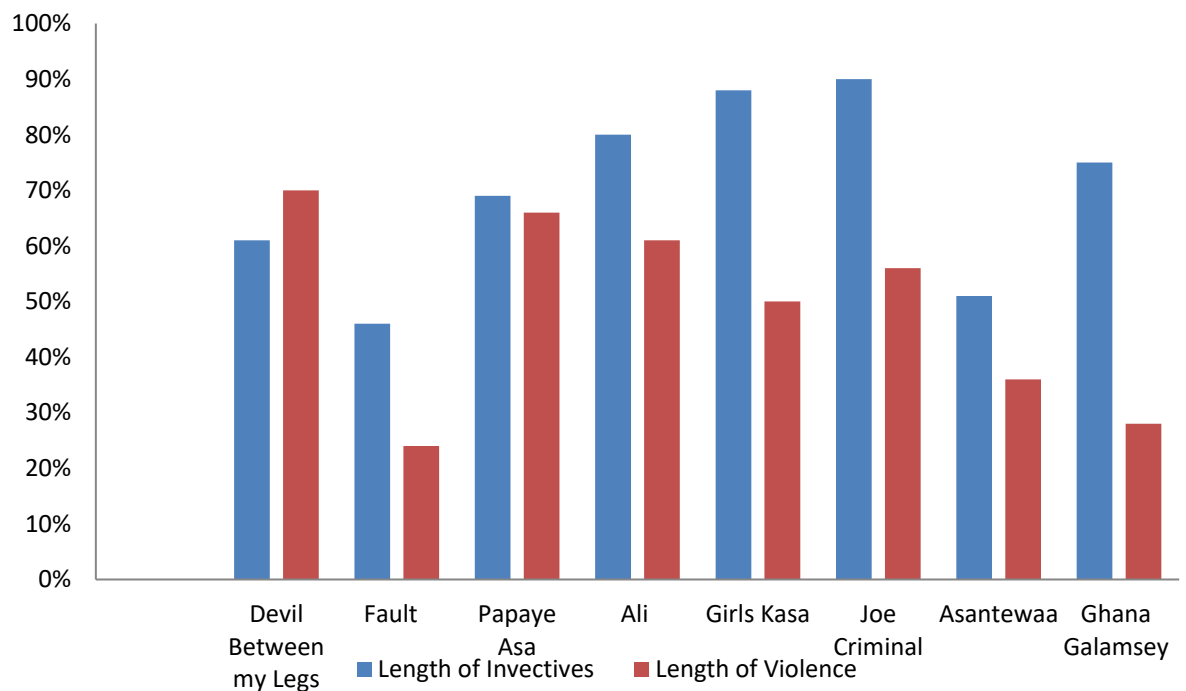

Figure 12: Length of Time for Invectives and Violence in 16 Kumawood movies

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Table 6: Cumulative Frequency of Incidence of Invectives and Length of Time in Movies

Category	Physical Invectives	%	Visual Invectives	%	Sexotype Invectives	%	Total
Devil between My Legs	30:40	6%	18:00	10%	05:04	8%	53:44
Fault	35:06	6%	33:15	18%	00:00	0%	68:21
Papaye Asa	55:00	10%	15:20	8%	03:30	6%	73:50
Ali	109:01	20%	16:14	9%	02:22	4%	127:37
Girls Kasa	92:08	17%	37:23	20%	22:11	37%	151:42
Joe Criminal	105:19	19%	30:06	16%	02:30	4%	137:55
Asantewaa	44:09	8%	02:30	1%	03:30	6%	50:09
Ghana Galamsey	70:41	13%	35:30	19%	20:31	34%	126:42
Total	**542:04**	**69%**	**188:18**	**24%**	**59:38**	**8%**	**790:00**
Average	**34**		**12**		**4**		**49 : 37**

Table 6 shows the breakdown of the screen time of invectives into the three categories. The total screen time recorded was 542 minutes 4 seconds for physical invectives, 88 minutes 18 seconds for visual invectives and 59 minutes 38 seconds for sexotype invectives. For physical invectives in the 16 movies, the lengthiest screen time was observed in *Joe Criminal* (19%) whilst the shortest among all the movies was seen in *Fault* and *Devil between My Legs* (6%). In terms of visual invectives for all the movies, *Girls Kasa* recorded the lengthiest screen time, 30 minutes 6 seconds (20%) while *Asantewaa* had the shortest (1%) screen time. While no screen time was recorded in *Fault*, *Girls Kasa* had the longest (37%) of the entire screen time apportioned for sexotype invectives. An average screen time of 67 minutes 46 seconds was obtained for physical invectives, 23 minutes 32 seconds for visual invectives and 7 minutes 27

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seconds for sexotype invectives. This implies that 69% of the screen time with invective was allotted for physical invectives while 24% was allocated for visual invectives and 8% for sexotype invectives.

Table 7: Cumulative Frequency of Incidence of Violence and Length of Time in Movies

Category	Physical Violence	%	Non-Physical Violence	%	Sexual Violence	%	Total
Devil between My Legs	13:20	4%	27:11	29%	20:20	19%	60:51
Fault	16:19	5%	00:00	0%	09:35	9%	25:54
Papaye Asa	47:13	15%	00:00	0%	23:23	22%	70:36
Ali	83:09	26%	12:24	13%	03:01	3%	98:34
Girls Kasa	05:14	2%	37:19	40%	43:06	40%	85:39
Joe Criminal	76:33	24%	08:04	9%	00:00	0%	84:37
Asantewaa	37:00	11%	08:09	9%	03:30	3%	48:39
Ghana Galamsey	43:12	13%	00:00	0%	04:12	4%	47:24
Total	**322:00**	**62%**	**93:07**	**18%**	**107:07**	**21%**	**522:14**
Mean	**20**		**6**		**7**		**33**

Table 7 presents the itemisation of the length of violence in the movies. The total length of time for violence in the movies was 522 minutes 14 seconds. This was made up of 322 minutes (62%) of physical violence, 93 minutes 7 seconds (18%) of non-physical violence and 107 minutes 7 seconds sexual violence (21%). For physical violence, the shortest screen time was observed in *Girls Kasa* (5 minutes 14 seconds) representing 2% while *Ali* was the longest (83 minutes 9 seconds) representing 26% of the total movies screen time. With regards to non-physical violence, three movies (*Fault,*

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Papaye Asa and Ghana Galamsey) had no incidence recorded while *Girls Kasa* had the lengthiest time of 37 minutes 19 seconds (40%). Again, *Girls Kasa* had the lengthiest screen time for sexual violence (43 minutes 6 seconds) representing 40% of the total screen time for sexual violence while *Joe Criminal* had none. An average screen time of 20 minutes was obtained for physical violence, 6 minutes for non-physical violence and 7 minutes for sexual violence. This implies that 62% of the screen time was assigned for physical violence while 18% was allocated for non-physical violence and 21% for sexual violence.

Table 8: Cumulative Frequency of Scenes with Invectives in Movies

Types	Physical Invectives	Visual Invectives	Sexotype Invectives	Total Scenes
Devil between My Legs	10 (11.5%)	5 (8.5%)	2 (12.5%)	17 (10.5%)
Fault	7 (8%)	8 (13.6%)	0 (0%)	15 (9.3%)
Papaye Asa	7 (8%)	5 (8.5%)	1 (6.2%)	13 (8%)
Ali	7 (8%)	6 (10.1%)	1 (6.2%)	14 (8.6%)
Girls Kasa	7 (8%)	12 (20.3%)	8 (50%)	27 (16.7%)
Joe Criminal	18 (20.8%)	10 (16.9%)	1 (6.2%)	29 (17.9%)
Asantewaa	14 (16.1%)	5 (8.5%)	3 (18.9%)	22 (13.6%)
Ghana Galamsey	17 (19.5%)	8 (13.6%)	0 (0%)	25 (15.4%)
Total	**87 (53.7%)**	**59 (36.4%)**	**16 (9.9%)**	**162 (100%)**
Average	**5**	**4**	**1**	**10**

Table 8 shows the number of scenes in the movies which depicted invectives. A total of 162 invective scenes were observed. This consisted of 87(53.7%) scenes showing Physical invectives, 59(36.4%) showing visual invectives and 16(9.9%) displaying Sexotype invectives. *Joe Criminal* had the highest number of scenes, 29(17.9%) with invectives while *Papaye Asa* had the lowest scenes (13) with invectives.

4.3.1 Scenes with Physical Invectives

With regards to physical invective scenes, *Joe Criminal* had the highest, 18(20.8%) out of 33 while four movies (*Fault, Papaye Asa, Ali and Girls Kasa)* had the least 7(8%). *Ghana Galamsey* was second with 17(19.5%) scenes, followed by *Asantewaa* 14(16.1%) scenes and *Devil between My Legs* 10(11.5%) scenes.

4.3.2 Scenes with Visual Invectives

Girls Kasa contained 12(20.3%) scenes with Visual invectives whereas three movies (*Devil between My Legs, Papaye Asa and Asantewaa)* had the lowest number 5(8.5%) of scenes with visual invective. The second is *Joe Criminal* with 10(16.9%) scenes closely followed by *Fault* and *Ghana Galamsey* with 8(13.6%) scenes each.

4.3.4 Scenes with Sexotype Invectives

Although, no sexotype invective scene was recorded in *Fault* and *Ghana Galamsey*, *Girls Kasa* contained half (50%) of the total scenes with sexotype invectives. An average of 10 invective scenes were witnessed in the movies. A movie had an average of 5 physical, 4 visual and 1 sexotype invective scenes. This infers that scenes with invectives found in Kumawood Movies are predominantly physical (over 50%) while scenes with sexotype invectives were marginal (less than 10%).
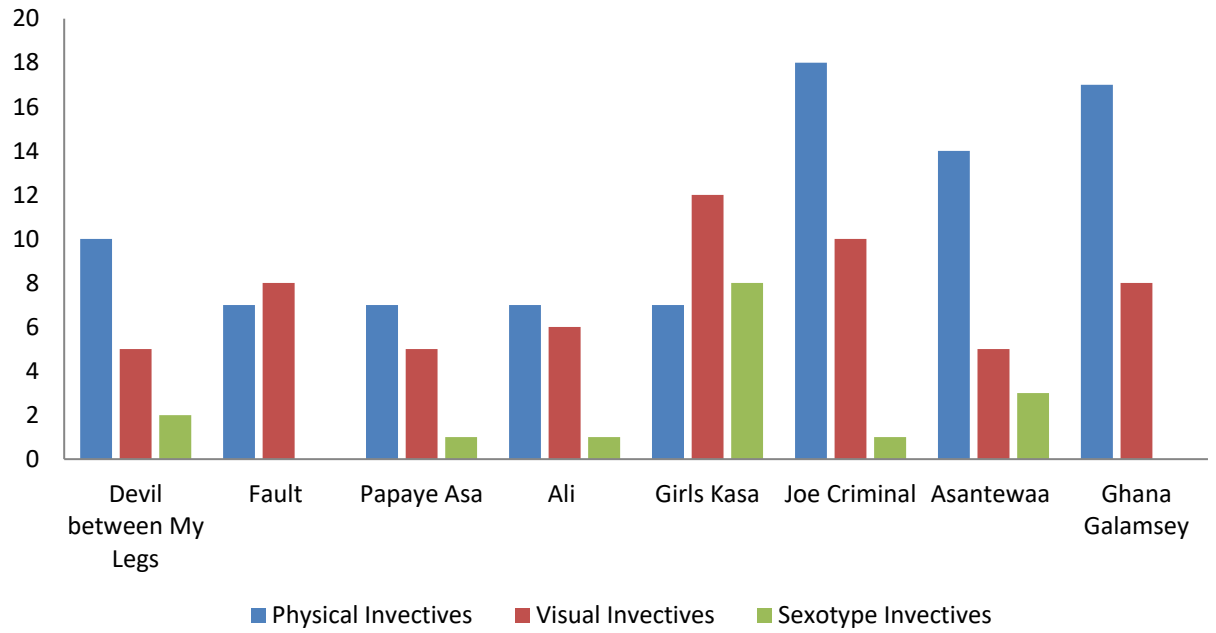
80

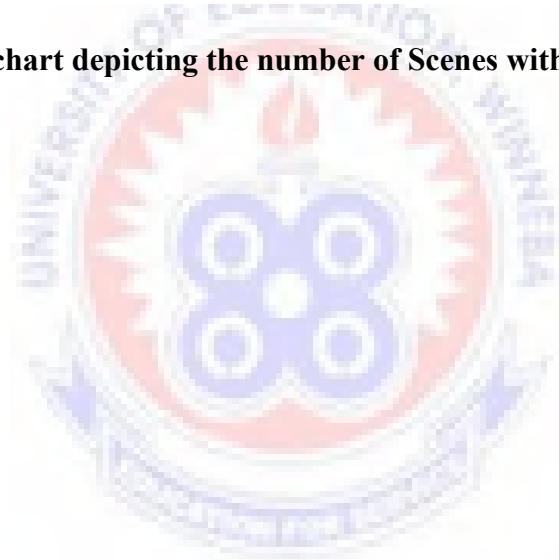**Figure 13: Bar chart depicting the number of Scenes with Invectives**

Table 9: Cumulative Scenes with Violence in Movies

Film	Physical Violence	Non-Physical Violence	Sexual Violence	Total Frequency
Devil between My Legs	5 (6.2%)	5 (22.7%)	6 (26.1%)	16 (12.7%)
Fault	4 (4.9%)	0 (0%)	2 (8.7%)	6 (4.8%)
Papaye Asa	6 (7.4%)	0 (0%)	5 (21.7%)	11 (8.7%)
Ali	19 (23.5%)	2 (9.1%)	1 (4.3%)	22 (17.5%)
Girls Kasa	6 (7.4%)	5 (22.7%)	7 (30.4%)	18 (14.3%)
Joe Criminal	14 (17.3%)	2 (9.1%)	0 (0%)	16 (12.7%)
Asantewaa	10 (12.3%)	8 (36.4%)	1 (4.3%)	19 (15.1%)
Ghana Galamsey	17 (21%)	0 (0%)	1 (4.3%)	18 (14.2%)
Total	**81 (64.3%)**	**22 (17.5%)**	**23 (18.2%)**	**126 (100%)**
Average	**5**	**1 : 3**	**1 : 4**	**7 : 8**

Table 9 and figure 5 shows the number of scenes in the movies which portrayed violence. A total of 126 violence scenes were recorded out of 240 scenes in the 16 movies. This was made up of 81(64.3%) physical violence, 22(17.5%) non-physical violence and 23(18.2%) sexual violence acts. Out of the 16 movies, *Ali* had the highest frequency of violence scenes (22) while *Fault* had the least (6). *Ali* had the most (23.5%) physical violence scenes with *Fault* obtaining the least (4). Three movies (*Fault, Papaye Asa and Ghana Galamsey*) recorded none but *Asantewaa* had the most, 8(36.4%) non-physical violence scenes. With the exception of *Joe Criminal*, all other

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movies recorded sexual violence scenes with *Girls Kasa* obtaining the highest (7). An average of 10 scenes in the movies portrayed violence. This comprised of 10 physical and 3 each of non-physical and sexual violence scenes. This infers that violence portrayed in Kumawood Movies is largely physical while sexual and non-physical violence marginally share the remaining 40%.
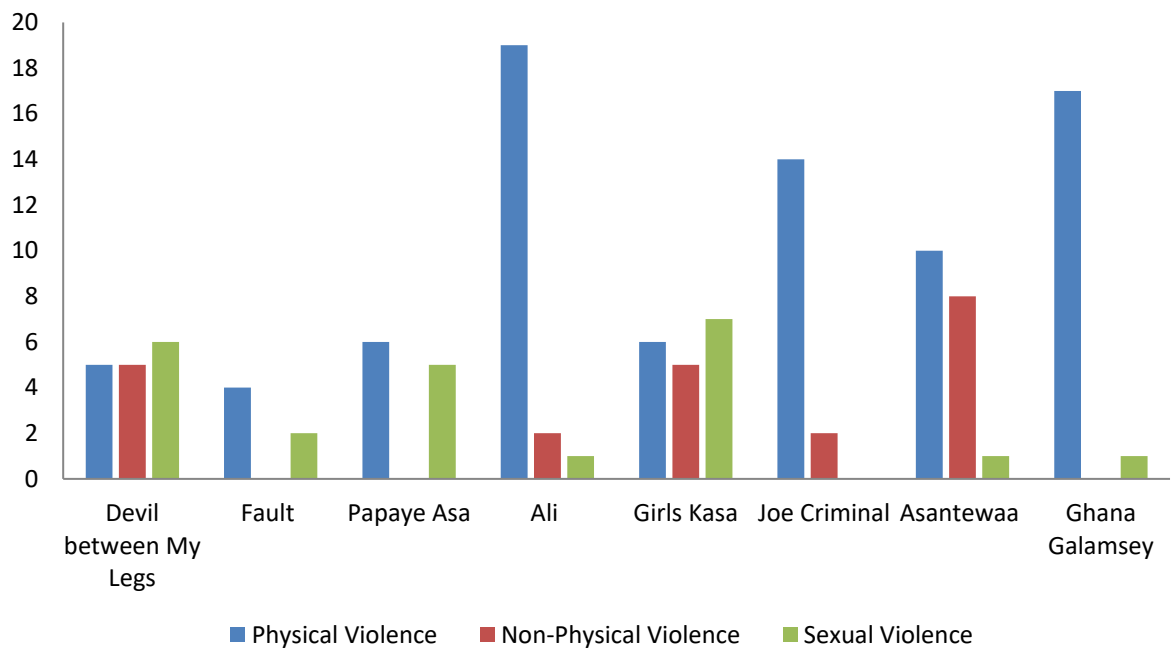

Figure 14: Cumulative Scenes with Violence in movies

4.4 Findings and Discussions

4.4.1 Invectives in Kumawood Movies

From the literature review Oparinde et al (2017) identifies ten types of invectives in Yuroba and Isi Zule languages. But from the study of Kumawood movies in Ghana I discovered three types of invectives which is a combination of Oparinde et al' typology of invectives. These three are physical invectives, visual invectives and sexotype invectives. The findings from the data revealed that Physical invectives rank high among the types of invectives present in the Kumawood movies. The reason why physical invective stood tall among the three types of invectives is as a result of its multifunction nature to belittle, correct, entertain, and at the same time foster social relationship unlike its counter parts visual invectives and sexotype invectives whose only function is to demean the interlocutors. Some scholars have confirmed these assertions in many studies (Agyekum, 2004; Dankiewicz et al, 2014; Kodah, 2012; Mateo and Yus, 2014; Sekyi- Baidoo, 2014). In the movies physical invective like 'aboa' (animal), gyimie (idiot),' kɔkɔnsa' (gossip), 'kwasia' (fool) w'enim sɛ Tɛpa adwee (your face like Tepa monkey) were depicted in the sixteen movies. Studying the latent meaning behind the invective, each of these invectives served a specific purpose. An invective like 'aboa', gyimie, kwasie was meant to debase and humiliate the addressee, 'kɔkɔnsa was used to correct the receiver, while an invective like 'w'enim sɛ Tɛpa adwee serve as a form of humor among the interlocutors to foster social cohesion.

Visual invectives like blinking the eyes, and looking at the target disdainfully or folding the four fingers and lifting the thumb up and down at the victim or hissing is meant to insult and belittle the addressee. These signs and symbols vary depending on the culture of the individual. The findings agree with Korosterlina (2014) that invectives are

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consistently redefined in various cultural contexts. The Kumawood movies which is basically an Akan language films holds the above signs in high esteem and considers it as a form of insult in the highest order. These studies (Aremu, 2015; Mullany, 2002; Oparinde et al, 2017) are all culture bias when it comes to visual invectives. They concur that every culture has its relevant signs and symbols. In Ghana greeting an elderly person with the left hand is deem disrespectful and an insult but in Europe and America such gesture does not carry any water. This proves that culture varies from one continent to another.

Equally sexotype invective like 'ahyawo' (prostitute), 'w'ase kankan' (your vagina smell), 'Abidjan ahyawo' (Abidjan harlot) which was articulated in the movie *Joe Criminal* only disgraces the victim and brings her face into ruin. The findings affirm Roller's, (2012) postulation that sexual invectives are often couched in eloquence to imply that the target deceitfully tried to camouflage this immorality. The combined accusation of perversion and hypocrisy makes it possible for the audience to stigmatize the victim. This assertion is in line with what Agyekum (2004) and Dankiewicz, et al (2014) posit that invectives are an aspect of communication which is meant to humiliate, and hurt the addressee and down play their reputation into disrepute. The humiliation of the victim comes in the form of a triangle, be it physical, visual or sexual invectives.

4.4.2 The Invective Triangle

The invective triangle is a relationship concept that focuses on the interplay between person and environment. The prototypical invective experience involves a triangle that includes:

1. The humiliator or addresser
2. The victim or target or addressee
3. The witness(s) or spectator(s)

4.4.3 The humiliator – is the people that inflict pains or disparagement. They are always at the peak of the triangle throwing verbal missiles at their victims or target at the base of the triangle. Their aim is to hurt, belittle, disgrace, humiliate and abase the target in its entirety. They esteem themselves better than their victims. Sometimes it is a give and take affair or a one way tirade of insults or invectives swashing the victim.

4.4.4 The victim – is the people that receive the verbal missiles. They are at the base of the triangle. Figuratively speaking their face has been robbed in the sand. The victim experience ridicule, scorn, contempt and derision. The face is brought into disrepute and shamed.

4.4.5 The witness or spectator – is the people who observe what happens and agrees that it is denigration. They may agree or disagree with the humiliator depending on their world view. Drobigner (2017) agrees with this argument that the cognitive of the spectator counts in concurring with either the humiliator or the victim. Like Gotcher (2016) they may believe it is for one's own good (correction) or disagree with the humiliator for inflicting pains or they may agree that it fosters friendship and social cohesion (Oparinde et al, 2017; & Sekyi – Badioo, 2014).

From the data analyzed from the sixteen movies, the concept of the invective triangle was evident in all the findings. The humiliator, victim, and witness or spectators run

across the movies. It was only on few occasions that the witness or spectators were absent, even on such occasions the humiliator would be seen screaming on top of its voice just to attract audiences to the scene. The movies '*Girls Kasa', Joe Criminal, Ghana Galamsey, Papaye Asa*, and *Asantewaa* have scenes to that effect.

In the movie Joe *Criminal,* a tirade of invectives was poured on Joe Christian by his wife and mother – in – law at his work place. The Humuliator was the wife Abrefi and her mother. The victim Joe Christian felt humiliated, and disgraced before his colleagues who happened to be the spectators. Figuratively, his face was robbed in the mud and the pain he felt was unimaginable. Some of the spectators sympathize with Joe Christian, while others thought he deserved every bit of it. In the movie *Girls Kasa*, Aduana was insulted by Empress in a sarcastic manner by saying that before she could have sex with him he has to cover his face. This implies that Aduana is very ugly. Although there were no spectators, the invective triangle was still at play because the two main elements (humiliator and victim) needed in the concept were present. Similarly, Powell (2010) describes this kind of provocation as an interpersonal squabble which could end in bitterness or unfriendliness. This postulation was confirmed in the findings across the sixteen films in the sense that most of the quarrels ended in resentment and hostility. In the movie *Girls Kasa*, Empress and Louisa fell out of their once loving relationship because of the row that ensued among them. In the film Joe Criminal, Abrefi's sweet marriage fell on the rocks because of the incitement between her and the husband Joe Christian. In *Papaye Asa* Bernard and his bosom friend became sworn enemies after the kind of humiliation both experience from each other. The list go on and on across the sixteen movies.

4.5   Psychological Effects of Invectives

The findings from the data revealed that invectives are evocative in nature and point to hatred or condemnation. According to Agyekum (2004) invectives take the form of 'linguistic warfare' (p.384) between contestants in a linguistic setting. The language is the missile they use to throw emotional bombs at the heart of the victims which in turn hurt their feelings and damage their emotions. The movies *Girls Kasa* and *Joe Christian* have scenes where the victims could not bear the humiliation and the emotional pains that emanated from the invectives. For instance, Aduana runs mad in *Girls Kasa* while Joe Christian batters Abrefi mercilessly (this is violence against women) as a way to shut down the psychological pains he felt. This resulted in hatred between the humilitor and the Victim. The upshots of the invectives pour on each other made Joe Christian and his wife Abrefi sworn enemies. The victim most of the time hatches a revenge strategy against the humiliator which could be deadly. Hence, in such instances, the cycle continues and the humiliator becomes the victim and the victim becomes the humiliator. The former may use physical invectives or physical violence in hurting the addressee or victim, but the addressee or humiliator may resort in employing the visual invective or the non – physical violence in settling the scores. In the movies *Devil between my legs* and *Asantewaa,* Ama Bullet poisons Vivian and Sanlinko resorted to charms to get back at *Asantewaa r*espectively.

4.6   Humorous Aspect of Invectives

Invectives are sometimes uttered to create fun among contemporaries. In the data analyzed films like *Joe Criminal, Asantewaa, Ali,* and *Girls Kasa* depicted scenes to that effect. In the movie *Joe Criminal*, after Joe Christian's wife divorces him, his friends came home to mock him. It was a friendly bantam with no hard feeling attached to it. This is in line with Sekyi – Badioo, (2014) and Korostelina, (2014) idea that

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invectives are a form of mutual familiarity among friends that bond them together and create an atmosphere of joy and friendliness. It was this mutual familiarity that brought them together and instituted the basis for the occurrence of insult.

The movie *Ali* has the character Ali and his friends abusing each other. The abuse or invective bonds them together, and it absence in their interaction connotes enmity. The movie *Joe Criminal* shows Joe and his Affiliates exchanging invectives at each other because they have subscribed to being in a friendship that permits and stimulates the trading of invectives. This is consistent with Korostelina (2014) assertion that the closer the friendship, the deeper the insult or invective involve. Notwithstanding, the excessive use of invectives in Kumawood movies, it act as a comic relief, for most audiences or viewers. After a hard day's work these Kumawood movies become a form of catharsis purging people of stress and the frustrations of the day. According to Ohene – Asah (2018), the stories although fictional, speak to the very lives of the audiences. Audiences emotionally identify with them because they are stories they have experienced or heard through the gossip mill. The assumption is that, the film world should encompass the perfect universe where good always triumphs over evil. The Kumawood stories are like the films with Social Realist tendencies suggested by Diawara (1992) which "uses melodrama, satire and comedy" (Diawara 1992:141) to concretize its wide popularity. It is the correlation between the real world and the film world that accounts for the popularity of African films and for that matter Kumawood movies in particular.

4.7 Violence in Kumawood Movies

From the data analyzed violence is prominent in Kumawood movies. Three types of violence were conspicuous in the movies, they are: physical violence, visual violence and sexual violence. The data depicted an average of 72 occurrences' of violence in the

entire movie. Among these types of violence recognized in the Kumawood movies Physical violence chalked a percentage of 82.2. In relation to the number of scenes in the sixteen movies physical violence was present in 81 scenes out of a total of 240 scenes. This makes physical violence a favourite in Kumawood movies. The data revealed that physical violence occurs mostly among family and friends. This affirms WHO (2006), claims that this type of violence is interpersonal and involves intimate partners and family. Again the WHO (2006) report, pointed child abuse, spousal beatings and abuse of the elderly as elements of physical violence. Meadow (2009) and Ardayfio-Schandorf, (2001) agree that domestic violence, criminal violence and routine interpersonal violence falls under the physical violence. In the film *Joe Criminal*, Abefi's mother abuse her own grandchildren, while Joe Christian also beat Abrefi his wife mercilessly. In *Ali*, Micheal, Ali's brother beat up Ali's friends claiming they are bad influence, these two incidents constitute child abuse. The elderly abuse can be found in the film *Joe Criminal*, where Joe Christian's mother Eno was deny stipend and medical attention by Abrefi, Joe Christian's wife. A series of physical violence recorded across the sixteen movies include poisoning and murder by the gun in *Devil Between My Legs*, fighting, kidnapping, murder, and assault in Ali and *Ghana Galamsey*, spousal beatings in *Papaye Asa, Fault,* and *Joe Criminal.* This violence takes place in private with no media coverage except those occasionally recorded by cell phone, home video, security cameras, and nanny-cams. This assertion is in line with Meadow (2009) and WHO (2006) postulation that, physical violence occurs in private because their occurrence is unpredictable, unnoticeable and unintentional (Meadow, 2009; WHO, 2002).

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4.7.2 Sexual Violence

Sexual violence hit it off at a percentage of 21 (see table 7) in the entire movies which proves that even though this type of violence is present in Kumawood movies is paltry compare to the physical violence with 62%. On the average 7 incidence of sexual violence occurs in each of the 16 movies as compare to an average of 20 (see table 7) in physical violence. Data gathered exposed defilement, rape, unwanted sexual comments in *Papaye Asa,* and sexual harassment *in Devil Between my Legs* and forced sex by threats in *Girls Kasa*. In *Papaye Asa*, Sly defile the daughter of his best friend Bernard and went ahead to raped his wife too. Ronnie was sexually harassed by his secretary who touched his penis during dinner in Devil Between my Legs, while French man (Akrobeto) was forced to have sex with his plump size wife more than 10 times in a day in the movie Girls Kasa. All these forms of sexual violence was identified by Ardayfio-Schandorf (2001) who states the sexual nature of violence could be acts of rape, sexual harassment and intimidation at work and educational institutions. Akrobeto had to give in to all the sexual escapades meted out to him by his wife because he had no option. He would either loss the roof under him or starve to death, because he was jobless.

4.7.3 Non – Physical Violence

Non – physical violence recorded the least percentage 18% in the entire movies. Although this type of violence exists in Kumawood films, its patronage by Kumawood producers and directors is minimal. Mboti (2014) acknowledges that the Non – physical violence is concealed, vicious and preeminent. This assertion is in line with the data gathered from the films. In *Devil Between My Legs*, Ama Bullet and Vivian used poison to harm some of the personas in the movie while Empress in the film Girls Kasa used rumour to destroy Louisa and Aduana. WHO (2006) acknowledges rumor as a form of

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violence that can hurt individuals and the the community as a whole. Mboti (2014) also asseverate that most film makers in Africa show the non-physical violence rather than the physical violence, this claim contradict the findings from data which clearly show that physical violence which includes spousal beatings, child battering, elderly abuse and the like predominated in the films in contrast to Non – physical violence.

4.8   Theoretical Explanations for Media Violence and Invective

According to the Aggressive cue theory (1975) the portrayal of invectives and violence could be theoretically analysed under three broad areas. They are priming, arousal and desensitization.

4.8.1   Priming

The concept of priming suggests that violent media stimuli make aggressive thoughts easily accessible. The data revealed that invectives and violence are frequent occurrences in Kumawood films. Out of a total time of 1095 minutes, 12 seconds for the entire length of the movie, 790 minutes were dedicated to the use of invectives and 522 minutes, 14 seconds were allocated to violence in the sixteen movies under study. The invectives accounted for 72% of the entire length of the screen time while violence accounted for 48% of the total screen time. These statistics indicates that producers of Kumawood movies prime invectives and violence in their productions. More than half of the total screen time is given to invectives while almost half of the same screen time is dedicated to violence. On the average 49 minutes 37 seconds (see table 6) of the total length of the film were full of invectives while violence recorded 33 minutes (see table 7) on the average. This is in sync with the aggressive cue theory which postulates that the priming of these aberrant behaviours would cause viewers and audiences to extract information and behave in an unhealthy manner. The continuous repetition of these invectives and violence normalise the attitudes resulting in accepting these behaviours

as a normal way of life especially in young adults and children. Most scholars (Huesmann and Tylor, 2007; Kong et al, 2010; Moffitt et al. 2001; Omoera, 2017) concur to this assertion that watching these aberrant behaviours over a period of time collate in audiences aberrations that breeds problems in society. This postulation is also in concord with Anderson (2015) findings that children learned their aberrant behaviour (invectives) by seeing movies. From the findings it is obvious that movies encourages real-life violence and invectives by the frequency and keenness with which it presents phenomena in its storyline, as well as its encouragement of delinquencies (both adult and children) through unabashed pictures and demonstration of invectives and violence in movies. Anderson and Trudgill (1990) disagree with this assertion, in the sense that they believe the regularity or priming of invectives on our screen, help children in their acquisition of language, hence it must be encourage and children must learn to handle it well. On the other hand, Huesmann (2007) is of the opinion that media violence and invectives when primed cause aggression and anti–social behaviours among the audience.

4.8.2   Arousal

Berkowitz (1962) argues that acts of invectives and violence are influenced by the presence of socially learnt cues or environmental situations, which make committing aggression acceptable. Huesmann (2007) indicates that the arousal may emanate from a mass media presentation of invective or violence that hit on a cue or stimuli in the observer(s) emotions, thereby resulting in an aggression. In the movie *Papaye Asa,* Sly went to prison for raping the cousin, after his release from prison his friend Bernard accommodated him in his home. Sly claims he is innocent of the offense but on reaching Bernard home he started behaving otherwise. Sly has already learnt the aggressive cues which has become inherent in him he went ahead to defile Bernard's daughter upon

seeing her thighs, and also rapes and kills Bernard's wife accordingly. He never saw anything wrong with his action, and went ahead to put Bernard in prison for a crime he did not commit and enjoyed his wealth. To him such an anti-social conduct is normal and acceptable because he termed it 'the survival of the fittest'. According to the Aggressive cue theory, exposure to mass-mediated violence increases people's level of emotional and psychological stimulation which can in turn lead to aggressive behaviour. The aggression could be in the form of invective or violence depending on the socially learnt aggressive cues.

Berkowitz (1962) further theorizes that audiences that consume such mass–mediated violence or invective turn to exhibit anti - social behaviours already inherent in them. The media violence or movie just ignites or arouses the cues and reinforces the already learnt manners. The Aggressive cue theory, in line with the findings of this research affirms that repeated exposure to violence on television or video films will raise the level of enthusiasm in the observer, thereby, forming a cue to activate the already learned behaviour resulting in violent acts repeated in real life experience.

4.8.3 Desensitization

Repeated exposure to media violence is supposed to weaken negative responses to violence such as anxiety, disgust or repulsion. Florea (2013) agrees that watching a big number of acts of violence convinces an individual that violence can be a normal way of life. As a result, real-life violence may appear normal and acceptable. After counting the scenes, 126 were dedicated to violence; while invectives have 162 out of a total of 240 scenes. Averagely 10 scenes were full of invectives and 8 scenes have the violence. These 162 scenes representing 72% were spanned across a time period or a screen time of 780 minutes while violence with 126 scenes hit 48% which oscillated 522 minutes 14 seconds out of a total screen time of 1095 minutes 12 seconds. This implies that

every 10 scene has some form of invectives embedded in it and every 8 scenes possess some sort of violence. Thus, the continuous viewing of invectives and violence would lead to anti-social behaviours. The individual repulsion at the sight of invectives and violence becomes numb as these invectives and violence scenes are reiterated over and over again. Folarin (2003) is of the opinion that;

> There is close similarity between the dramatized act and the real-life situation the subject is likely to encounter, however, the likelihood of exhibiting such learned aggression will be moderated by personal circumstances such as social class and pertinent social situation. Situational factors can increase or decrease the likelihood of aggressive behaviour. This means that whether a person responds to the aggressive cues or not, may depend on whether the person is experiencing frustration or irritation at the time of the exposure to media violence (Folarin (2003:10).

Furthermore, invectives or verbal violence may create enmity among the interlocutors. The committer or humiliator expresses ill feelings towards a target or victim and belittle him at the same time. Thus the violent statement generally is an unwelcome assessment of everything that concerns the target. The victim whose face has been robed in the mud may revenge using the unforeseen non–physical violence like spreading a deadly rumor just as Empress did in the film *Girls Kasa*, or using 'juju' or poison to harm or kill as seen in the movie *Devil between my legs.*

4.9   Summary

This chapter offered the findings of content analysis of the phenomena of invectives and violence. The findings uncovered that Kumawood films dedicate more than 70% of the screen time to Invectives and almost 50% to violence. The findings reinforces the theories that the depictions of Invectives and violence synced with social

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perceptions that the priming of these phenomena create a lingering presence with the viewers or audience for a long time and influence the aberrant behaviors in the society.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0   Introduction

This chapter presents the summary of the study. It draws conclusions based on key findings and makes recommendations on the use of invectives and violence in Kumawood movies.

5.1   Summary of Findings

In this study, an attempt has been made to show that invectives and violence are key elements in the script of Akan video movies popularly known as Kumawood movies. The study probed into types of invectives and violence embedded in Kumawood movies and the amplitude to which these invectives and violence are portrayed.

 Furthermore, the foundation of the study was hinged on extensive review of literature in examining the depiction of invectives and violence in the local Ghanaian movies. The Aggressive Cue Theory was employed in studying the movies.

Qualitative research approach (Creswell, 2014) was the approach used and qualitative content analysis was the research design engaged in the study (Macnamara, 2005). The selection of the films was purposive (Daymon & Holloway, 2001) and the data collection method was document analysis (Daymon & Holloway, 2001). The analysis was thematically presented (Braun & Clark, 2006).

5.2   Major Findings

Upon analyzing the data from the sixteen movies, some key findings emerged in relation to research question one, which sought to examine the types of invectives and violence embedded in the Kumawood films. The analysis revealed physical invective, visual invective and sexotype invectives as the types of invectives depicted in the

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Kumawood movies. With regards to violence, physical violence, non – physical violence and sexual violence were discovered as the types of violence prevailing in Kumawood films. The study revealed physical invective as a favorite in the types of invectives patronized in the Kumawood films whilst physical violence was also predominant among the types of violence in the 16 sampled movies.

The second research question probed into the degree of invectives and violence in the Kumawood movies. The sixteen (16) movies reviewed under the study disclosed a total screen time of 1093 minutes, 52 seconds. This implies that, the average screen time per movie is approximately 68 minutes, and 3 seconds.

The study also revealed that the 16 movies with a total screen time of 1093 minutes, 52 seconds are characterized with a total screen time of 788 minutes of invectives and 522 minutes, 36 seconds of violence. This simply means that, averagely, a single movie with approximately 68 minutes, and 3 seconds is influenced with 49 minutes 25 seconds of the invectives content and 32 minutes 3 seconds of violence.

Irrefutably, 72% of the 16 movies with a total time of 1093 minutes, 52 seconds were dominated with invectives while approximately 48% is clouded with violence.

5.3   Conclusions

In conclusion, the hypothesis that Akan movie is sub-standard and full of cultural aberration as well as invectives has been projected by many studies (Adjei, 2014; Agyekum & Thompson, 2015; Croffie, 2015; Kodah, 2012; Kquofi & Croffie, 2017). The analysis of data from this study confirms that invectives and violence permeates the local movie industry (Kumawood). The data collected from the sampled films divulge the types of invectives and violence paramount in the Kumawood movies. Among the hierarchy of invectives and violence, physical invectives and physical violence happens to be the type that script writers patronize most in the making of the Kumawood movies. Drawing from the literatures reviewed, physical invective was mostly used because of its versatile usage – it humiliates, fosters solidarity, corrects, and relevant as a comic relief (Agyekum, 2004; Kodah, 2012; Korostelina, 2014; Oparinde, et al, 2017; & Sekyi – Badioo, 2014).

Physical violence was also a favorite among Kumawood movie producers because according to the WHO (2006) report, it is an interpersonal violence and involves intimate partners and family members. The story line of most of the Kumawood movies is domestic and talks about the everyday life of the Ghanaian (Adjei, 2014; Agyekum, 2004; Croffie, 2015; Ohene-Ansah, 2018). The study therefore reinforces the hypothesis that Kumawood films portray a lot of invectives and violence on the screens. The second research question seeks to investigate the degree of invectives and violence in the Kumawood movies. The data from the 16 movies show that the degree of representation of the phenomena under study is huge. The average movie time is 68 minutes, 3 seconds. Out of this average time, 49 minutes and 25 seconds are full of invectives whilst averagely violence also covers a time span of   32 minutes and 6 seconds of the average movie time of 68 minutes, 3 seconds. This substantiates the

assumption that Kumawood films portray a lot of invectives and violence in their production.

Drawing from the Aggressive cue theory, the perspectives that the movies are the product of social milieu and conforms to social realities is proven beyond doubt. I argue that the depictions of the incidence of invectives and violence represents symbols of mediation of social processes for enlightening and giving meaning to inherent anti-social behaviours and attitudes and are symbols of replication in real lives.

Furthermore, theorizing the phenomena in view of the Aggressive cue theory, it was concluded that priming, arousal and desensitisation play an important role on the audience in relation to the depictions of invectives and violence on the screens. The audiences pick these behaviours (invectives and violence) because their screen idol is involved with it and the continuous priming of these phenomena desensitise the audience and arouse in them such deviant behaviours. I argue that even though media seems to deviant from society on several key points, persistent exposure to it, leads to its adoption as a consensual view of society.

5.4   Limitations

The thesis set out to investigate the depictions of invectives and violence in Kumawood films. I encountered some limitation, in the course of carrying out the study. First, I found it very difficult in arriving at a framework for the sample size. I had to watch over 50 movies before settling for the 16 I eventually worked with.

Statistics and records are not available on Ghanaian films and the Kumawood film which is a subset of Ghanaian movies is no exception. This situation makes it difficult to determine the sample frame of movies based on the 'top glossing' system of sampling since there are no box office statistics to determine it.

Moreover, choosing coders who were willing to watch the 16 movies were a bit challenging. Some of the people I approached to assist me claimed the films were too many and they did not have the time to watch them. Those who eventually agreed to assist in coding the films delayed in submitting the work within the stipulated time. However, these limitations did not affect the credibility of the study, but has implications for further studies.

5.5   Recommendations

The following recommendations are made based on the discussion and conclusions from the study.

Invectives and violence cannot be avoided completely in our movies because it is part of our culture and historical heritage, but its excessive use can be curtailed to avoid cultural distortions in the Kumawood films. This can be achieved through extensive research by script writers to obtain reliable information from traditional chiefs, queen mothers, linguists, and other people who are knowledgeable in the customs, traditions and histories of Ghana. They can also research at indigenous settings where the customs and traditions of the people remain less adulterated.

I also recommend that filmmakers search for prodigious materials based on the rich and colorful Ghanaian culture which define their beliefs, expressions, moral and cultural values in general, and to tell the Ghanaian stories other than the frequent showcasing of invectives and violence.

The Kumawood films must be structured as a revolutionary weapon molded to offer concepts of leadership, communal alliance, economic structures and socio-political mobilization capable of churning out drastic transformation which will help Ghanaians and Africa as a whole to define their own culture, based on their legacy and traditions.

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National film authority (NFA), whose responsibility is to develop code of ethics for the industry, must ensure that the local language films are devoid of excessive invectives and violence. NFA must train practitioners in the industry most, especially, film makers and producers of Kumawood movies before giving them accreditation.

5.6   Recommendation for Future Research

Patrons classify most Kumawood movies as comic especially, those featuring popular actors like Agya Koo, Kodjo Nkansah Lil Wayne and Kweku Manu. For further studies, a follow-up work can be considered to verify the assumptions that invectives actual cause's humor.

Future research can also include a comparative study of the phenomena in two or more languages, in order to draw out the commonalities and differences in the way they depict the phenomena.

Similar research can look at audience perception on the portrayals of invectives and violence in Kumawood movies, using the audience perception theory.

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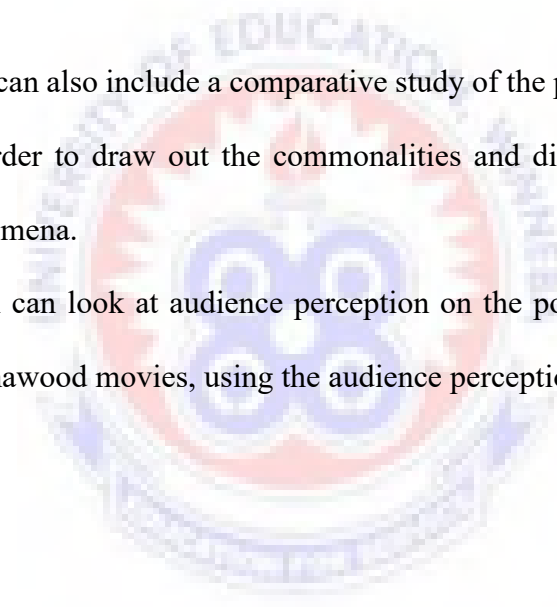
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APPENDICES

APPENDIX A: CODING INSTRUMENT

SECTION A: INVECTIVES

Part one

Title of movie ………………………………………………………….…….

Duration of movie……………………………………………………………………

Number of scenes………………………………………………………………..

Part two

Thematic Categories: Yes = 1, No = 0

No. of scenes	Time (mins & secs)	Physical invective	Visual invective	Sexotype invective	Total
1					
2					

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APPENDIX B: CODING INSTRUMENT

SECTION B: VIOLENCE

Part one

Title of movie ……………………………………………………………….…….

Duration of movie……………………………………………………………………

Number of scenes……………………………………………………………….…

Part two

Thematic Categories: Yes = 1, No = 0

No. of scenes	Time (mins & secs)	Physical violence	Non–Physical violence	Sexual violence	Total
1					
2					

APPENDIX C: CODING PROTOCOL

This coding protocol is in relation to the study on the depictions of invectives and violence in Kumawood films. This protocol serves as a guide to a coder to code professionally and appropriately without making mistakes. Various expressions and symbols on the coding sheet are explain and outlined as follows. Please read each section carefully and indicate the corresponding answer in the space provided besides the questions.

Instructions

1. **Title of Movie:** write the name of the movie that is being coded. Example write Joe Criminal if you are coding for the film *Joe Criminal, Fault, Papaye Asa, Devil Between My Legs, Ali, Asantewaa, Ghana Galamsey, and Girls Kasa*

2. **Duration of Movie:** indicate the length of the movie at the space provided. Write the time in minutes and seconds.

3. **Number of Scenes:** the total number of scenes at the end of the film.

4. **Table**:

   Thematic Categories: these refer to the various themes that were identified in the scene of the movies. Write 1 for YES and 0 for NO scene by scene.

   Scene: Count the number of scenes that appear in the movie and write it in the space provided. Indicate the scene chronologically either from 1 till the end of the film.

   Time: write the time in minutes and seconds for each scene.

APPENDIX D: FULL LIST OF KAFF MOVIE AWARDS 2016/17 NOMINEES

The management of Kumawood Multimedia an entertainment production company that are experts in event organisations and is the rights owner of KUMAWOOD AKOBEN FILM FESTIVAL AND AWARDS (KAFF), an awards ceremony aimed at rewarding stakeholders in the movie industry. We hereby officially proclaim to you that this year's KAFF AWARDS 2017/2018 is going to be held in March 30th 2018. The management in session with the sponsors and the jury has agreed to defer from its traditional period, reasons will communicate to the public later.

Below is the list of the nominees:

BEST DIRECTOR OF PHOTOGRAPH
• Leonard Atawugeh Kubaloe (Pieli OBL Studio)
• Vincent Baffour (Me Hyebre Sesafo)
• Kenneth Yeboah (Black Monkey)
• Gaf Mally (Fault)
• Emmanuel Amponsah (Jeremy Rabyt)
• Samuel Debrah (Devil between my lets)
• Richmon Ofori (Papaye Asa)

BEST SCREENPLAY/SCRIPT
1. Mohammed A Rasheed (Pieli OBL Studio)
2. Frank Gharbin (Black Monkey)
3. Nigel Kwabena Nketia (Papaye Asa)
4. Samuel Ofori (Devil between my lets)
5. Micheal K Amoah (Fault)
6. Ngoswini Prosper (Meyefuo bebre)

BEST COLLABORATION (Twi & English)
• Black Monkey
• Make up Girl
• Jeremy Rabyt
• Fault
• Devil between my lets
• Perfect Love

BEST SHORT FILM OF THE YEAR
• Anger
• Ghansa 419
• Smart phone
• Osookoo
• Emere Yenni Nkaso
• Abena Ghana

BEST ACTOR LEAD ROLE (Twi)
• Van Vicker (Black Monkey)
• Kwadwo Nkansah /Lilweyn (Jeremy Rabyt)
• Bishop Bernard Nyarko (Fault)
• Akwasi Boadi / Akrobeto (Enko Yie)
• Samuel Ofori (Make up Girl)
• Bill Asamoah (Enye Mania)
• Apostle John Prah (Menko Mawarie)

BEST ACTRESS LEAD ROLE (Twi)
• Nana Ama Mcbrown (Me Hyebre Sesafo)
• Juliet Ibrahim (Perfect Love)
• Vivian Jill Lawrence (Awurade Beko Ama Me)
• Mercy Asiedu (Enko Yie)
• Emilia Brobbey (Nnea odo ayeme)
• Ellen Kyei White (Fault)
• Akyere Bruwa (Ghana Galamsay)

BEST FILM DIRECTOR
• Kwadwo Asare Bediako (Enko Yie)
• Samuel Akwasi Badu (Me Hyebre Sesafo)
• Samuel Ofori (Devil between my lets)
• Frank Fiifi Gharbin (Black Monkey)
• Eric Tabi (Jeremy Rabyt)
• Nigel Kwabena Nketia (Papaye Asa)
• Leonard Atawugeh Kubaloe (Pieli OBL Studio)
• Micheal K Amoah (Fault)
• Samuel Appiah Sampower (Metanfo Benme)

MOST FAVORITE MOVIE
• Black Monkey
• Nyame Akwan Yehu
• Devil between my lets
• Enko Yie
• Fault
• Pieli OBL Studio
• Papaye Asa

BEST FILM OF THE YEAR
• Black Monkey
• Nyame Akwan Yehu
• Devil between my lets
• Enko Yie
• Fault
• Pieli OBL Studio
• Papaye Asa

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