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A CRITICAL MULTIMODAL DISCOURSE ANALYSIS OF SEXUAL HARASSMENT IN KUNLE AFOLAYAN'S *ANIKULAPO*

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Abstract
Nollywood is a Nigerian film industry which produces movies that project the African culture and values. Nollywood film producers employ a complex system of modes of communication to achieve their intended objectives. It is to this end, that this paper investigates how sexual harassment is represented in Nollywood movies. The objectives of the study are to identify different discursive devices used in the selected Nollywood movies as well as examine how the representational, interactive and compositional meanings are used to portray sexual harassment. The study is qualitative analytical in nature and adopts eclectic approach using Kress and Van Leeuwen's (2006) visual grammar and van Dijk's (1993) model of socio-cognitive approach for its analysis. The paper constitutes Yoruba Nollywood movie, 'Anikulapo.' The selection of the movie is premised on the predominant theme of sexual harassment. The movie was downloaded from the internet. Findings reveal that the representational initiator of sexual harassment could either be male or female and the victims could either suffer the consequences or derive pleasure. It is also revealed that visual semiotic resources were heavily grounded than linguistic resources; though, they co-exist and integrate with each other to provide the viewer's more understanding of the movie. The study concludes that the multiple and complex modes used in Nollywood to communicate the intended meaning are deliberately and systematically deployed to achieve the primary objectives of film producers.

Keywords: Nollywood Movie, Multimodal, Sexual Harassment, Semiotic Resources, Critical Discourse Analysis
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Introduction
Meaning is paramount to language study and it is in fact the essence of communication. Thus, the consideration of various linguistic modes is essential in producing and generating accurate meaning in discourse. The mass media has a profound effect on how human communicate, how they make meaning and perceive the world and as such, the world comes to language users through: new media mostly electronic or digital media. The media are imbued with multimodal symbols as means of creating meaningful expressions. From the numerous studies of media effects, there have been discussion on mass media and its effects under such categorization as powerful, moderate or weak (Folkerts and Stephen, 2004, p.177). Thus, mass media project entertainment, political, social, religious issues, among others as they affect the society via the use of both verbal

and non-verbal cues in order to influence and affect the decision of their viewers/target audience. One of the major genres that use multiple modes to enlighten viewers is the Nigerian film industry (Nollywood). The industry has grown considerably over the past few years due to increased internet access, which allows films to be viewed online at much lower costs than DVDs.

One of the fundamental vices that humanity across borders and boundaries is confronted with is sexual harassment and it is no surprise that it is often the major concern of film making industry in Nigeria. Sexual harassment is a broad term that covers a continuum of sexual offending behaviours (Elaine Mossman, et al. 2009). It occurs when someone is forced or manipulated into unwanted sexual activity without their consent, meaning every sexual activity must

be with mutual understanding and agreement. It covers a range of offense acts including non-consensual sexual act (rape), abuse sexual act, and verbal sexual harassment. The arrays of some experiences pertaining to sexual violence are extensive and it affects male and female members of the society.

There are remarkable numbers of works on sexual harassment among are: Edison and Pavan (2014) who carried out a study on "Sexual harassment among Women Workers at Work Place in Velore City", Dare (2013) as well carried out a study on "Sexual Harassment in Three Selected Private Faith-Based Universities, Ogun State, South-West Nigeria" but the literature gap on how movies contribute to sexual harassment as well as how sexual harassment can lead to relationship and marriage rather than depression, emotional trauma, suicide attempt among others is yet to be adequately addressed. Nollywood movies employ a plethora of semiotic resources which are often reflectors of the Nigerian socio-cultural context. There is a need to interpret these semiotic modes employed in getting the attention of the viewers. Thus, this study aims to uncover how these semiotic resources reveal the intention of the movie producers and how other contextual variables influence the ability to comprehend the messages intended. This research is different from previous studies, which focus on the analysis of multimodality using static pictures like sign post, film posters advertisement and so on. The present study focuses on investigating how various modes and socio-cognitive devices in movies are organised and presented concurrently to create meaning. This study aims at bridging these gaps by applying critical multimodal discourse analysis (CMDA) for the analysis of Kunle Afolayan's Anikulapo to:

i.   Identify the different discursive devices used in the movie,

ii.   Identify the ideological representation of sexual harassment in the movie; and

iii.   Examine how the representational, interactive, and compositional meanings are used to portray sexual harassment.

Plot Summary of Anikulapo
The movie, "Anikulapo" meaning, "He who has death in his pouch/purse" was produced and directed by Kunle Afolayan. It portrays the Yoruba society during the colonial era. The movie centres on the love story of Saro, a native clothes weaver, and Arolake, the fourth queen to the then Alaafin of Oyo Empire. Saro comes from Gbongan in search of greener pastures and finds comfort in the arms of Awarun, who in the contemporary era qualifies as a Sugar Mummy. Arolake is unhappy because of her travails in the hands of other Queens, coupled with her barrenness. In the quest to find happiness, Arolake is lost after setting his eyes on Saro as she harasses him sexually on his way home from the palace. This is the beginning of a bitter-sweet ending. Saro and Arolake start a sweet relationship that involves sneaking out at night to have sexual intercourse. Saro, a fine young man, is eyed by many women, including the King's daughter, Omowunmi. The love birds (Saro and Arolake) were caught). Saro is exiled by being thrown into the forbidden bush along with Arolake. They encounter series of events, and one of the notable ones was an encounter with a metaphysical power (Akala) capable of resurrecting the dead. Saro is resurrected through the power domiciled in the gourd conveyed by Akala bird and he elopes with Arolake to Olumo village. It is in this village that the name 'Anikulapo' surfaces when Saro starts resurrecting the dead with the powerful charm given to him by akala bird. Unfortunately, Arolake is betrayed by Saro who rapes their maid and eventually marries her. In her quest to seek revenge, Arolake deals with him by destroying his means of livelihood (the Akala charm).

Review of Related Concepts
Nollywood Movie

Nigerian films tell indigenouus stories using Nigerian cultures and environment in either indigenous languages or in foreign languages (Oni, 2008; Haynes and Okome, 1997). At earlier period, they were called home videos because they were shot on video directly for home viewing which is a form of entertainment for the working class and women (Larking, 2000; Agbese, 2013). Nigerian films use Nigerian cultural values and norms to address issues affecting the society. Aside the films produced in English by Nigerian filmmakers, Nigerian films express cultural and sociolinguistic backgrounds of Nigeria through films in indigenous languages.

Nollywood films have gone beyond the confines of the films made in the three major ethnic groups in Nigeria: Yoruba, Igbo and Hausa. It has spread its tentacles to cover other ethnic and minority languages in Nigeria. Studies have shown that there are films produced in the following languages: Benin, Nupe, Afemai, Ibibio, Ebira, Tiv, Efik, Idoma, Itsekiri, Ijaw and Urhobo (Omoera, 2013; Zajc, 2009; Ekwuazi, 1991; Idachaba, 2008). The proliferation of Nigerian films from different ethnic backgrounds projects cultural pluralism in the country. The name has not survived without resistance from some stakeholders in the industry, yet it has become the identity of the industry.

Sexual Harassment

Sexual harassment is characterised by unwelcome sexual behaviours that are seen by the victim as creating a hostile, frightening, and humiliating atmosphere. It might include physical material, the expressing of sexually coloured remarks and jokes, the display of pornography, or the making of needless and unwelcome comments about another individual (Senn, 2014).

The victims of sexual harassment most times cannot explain what happened to them, unlike victims of other crimes who are generally taken into cognizance and more seriously, sexually violated victims are usually blamed for an assault that was melted against them and is often beyond their control. Perpetrators of sexual abuse achieve their aim through threat, coercion, exploitation, deceit, force, physical or mental incapacitation or using power and authority. Although, sexual desires are part of human experience and it is biological; it should not be used forcefully on anyone; it should always be based on freewill and no one should be into their traps. Some of these are; expressing of sexually coloured remarks and jokes, the display of pornography, or the making of needless and unwelcome comments by the perpetrator.

Sexual Violence in Nigeria Films

According to Baran (2004, p. 159) movies are make-believe and not reality. In other words, movies may really not be a recreation of society's experience. Nollywood movies have been accused of showcasing sexual violence, and its adverse effect on the behaviour of the Nigerian youth and the society at large are devastating. Hornby (2000) contends that some violent materials in movies include sex scenes, nudity, obscenity, vulgar language, curses, indecent dressing, killings, rape, harassment, etc., These are against our social norms and have dangerous impact on the society. Shields (2004, p.197) refers to it to be the portrayal of human sexuality in print or on screen in ways which stimulate sexual desire and/or sexual fantasy in the reader or viewer. Because of the ways in which sexual attraction operates, it is usually the female who is presented undressed, and easy to get, but there is a growing tendency towards parallel focuses on the male. It is a well-known fact that the reading or viewing of pornographic materials instigates sexual activities.

Critical Discourse Analysis/Multimodality

The term 'critical' is a key theoretical concept in Discourse Analysis which is a new trend and a rapidly growing area of language studies where the meaning of a text (or

discourse) does not only reside in the linguistic features that make up the text but also in "the social and cultural practices that give rise to the production, interpretation, open up, complexity, challenging reductionism, dogmatism and dichotomies, being self-reflective in one's research and through these processes, making opaque structures of power relations and ideologies manifest" (Wodak 2012, p. 7). She further argues that 'critical', thus does not imply the common sense meaning of being negative or rather 'skeptical'. Proposing alternatives is also part of being critical (Wodak, 2012).

For a long period of time, little or no attention has been given to other forms of communication asides language. Van Dijk (1997, p.257) points out that the visual elements of discourse has often been ignored in discourse studies. However, this position has recently started to change. Speaking on the traditional one-way analysis of language in use, Kress and van Leeuwen (2001, p.1) stresses that there has been, for some time a clear preference for multimodal approach to discourse. In consonance, O'Halloran (2011, p.123) contends that:

> Multimodal research rapidly expanded in mid-2000s onwards as systemic linguists and other language researchers became increasingly interested in exploring the integration of language with other resources. There was an explicit acknowledgement that communication is inherently multimodal and that literacy is not confined to language.

Kress and van Leeuwen (2001, p. 1) define multimodality as varied forms of meaning-making that extends beyond language and enhance their semiotic process. In other words, the different modes of communication embedded in texts. The notion is echoed by van Leeuwen, (2005, p.28) who averts that multimodality is a term widely discussed by linguists and semioticians which means the combination of different semiotic modes such as language and music in a communicative artifact or event. Similarly, Sydner (2014, p.1) says that multimodality is concerned with interaction and interdependence of various modalities for communication.

There are considerable numbers of research that have focused on Nollywood films. One of such studies (Nurudeen et al, 2021) analysed the multimodal discourse of selected Nollywood film advertisement posters. The study concluded that shared knowledge of the advertisers and the prospective viewers in relation to the Nigerian socio-cultural context assist in the processes of meaning making and meaning-comprehension in Nollywood advertisement posters. Adosokan (2016) analysed sexual violence on women in Nigerian films and concluded that the representation of sexual harassment on women in Nigeria films have been stereotypical, as films have been said to promote gender violence against women in the society. Flajinmi (2021) also examined a corpus-based critical discourse analysis of sexual discourse in news on the web and concluded that the language used by the new media has the ability to influence how an issue is perceived by the public. Furthermore, Nurudeen (2020) investigated a multimodal discourse analysis of selected English-based medium Nollywood films advertisement posters and concluded that Nollywood film posters advertisements have been able to project issues of Nigerian domesticity through the amalgam of visual and linguistic semiotic resources for a complete message. Despite these studies, a fresh insight is necessary to investigate how sexual harassment affecting both genders is portrayed in Nollywood movies.

From the foregoing, the concept of multimodality is, indeed, a useful yardstick to measure and evaluate the diverse ways of meaning explication. According to van Leeuwen (2001), there are a number of ways to do MDA such as social semiotic analysis, conversation analysis, and content analysis

and so on. These multimodal dimensions have their peculiarities that are socially and conventionally guided.

Research Methodology
The study is qualitative analytical in nature and adopts eclectic approach using Kress and van Leeuwen's (2006) visual grammar and van Dijk's (1993) model of socio-cognitive for data analysis. The data for the study is Kunle Afolayan's Anikulapo. The choice of the movie is purposeful as theme of sexual harassment is predominant in the movie. Three instances of sexual harassments in the movie constitute the data. The movie is downloaded from the internet. In addition, Kress and van Leeuwen's parameters of representational, interactive and compositional meanings which are subsumed in van Dijk's socio-cognitive CDA model are applied to the analysis of data.

Theoretical Framework
The study employs van Dijk's (1993) Socio-Cognitive Model and Kress and van Leeuwen's (2006). Theory of Grammar of Visual design as theoretical underpinnings for the analysis of data because of their ability to unravel the meanings communicated via the visual and linguistic semiotic resources embedded in the movie.

Van Dijk's Socio-Cognitive Model
One notable figure in socio-cognitive models to critical discourse studies is Teun van Dijk, whose work has emphasized the cognitive dimensions of how discourse operates in racism, ideology, and knowledge (van Dijk, 1993; 1998). van Dijk's (1993) work on the role of the media and elite public figures in the reproduction of racism has underscored the agreement between public representations and commonly held prejudices; immigration as invasion, immigrants and refugees as spongers, criminals, and the perpetrators of violence. In this respect, his work is influenced by the conceptual metaphor theory of Lakoff and Johnson (1980) *The Metaphor We Live By,*

where a source domain is mapped onto the target domain to create a new concept.

Van Dijk views ideologies as interpretation framework, which organises sets of attitudes about other elements of contemporary society. In van Dijk's (2001) model of critical discourse analysis, three components illustrate how discourse may reflect social ideologies, namely: discourse, cognition, and society. Discourse entails discursive structures which are realised in diverse forms, such as written text, speech, gestures, facial expression, etc. Cognition refers to personal/social beliefs, understanding, and evaluation engaged in discourse, while society concerns local interlocutor relationships or global societal structures such as political systems and group/subgroup relations. In van Dijk's view, discourse analysis is basically perceived as ideological analysis because according to him, "ideologies are typically, though not exclusively, expressed and reproduced in discourse and communication, including non-verbal semiotic messages, such as pictures, photographs and movies" (van Dijk, 1995, p. 17). The components used from this model for the analysis of the data are lexicalization, comparison, actor description, vagueness, evidentiality, hyperbole and irony.

Kress and van Leeuwen's Grammar of Visual Design
The framework of visual images explores Halliday's (1985) work on social semiotics of language in his systemic functional theory which is concerned particularly with the relationship between language and social structure. That is, it considers the social structure as one aspect of social system. SFG models language as sets of inter-related systems of choice that are meta-functionally organised. The 'systemic' principle regards grammar as systems of paradigmatic choice that are modeled as system networks. The 'functional' principle implies that language simultaneously provides resources for construing three interdependent meta-

functions, which in turn construe three layers of meaning, namely, ideational meaning, interpersonal meaning and textual meaning. Social semioticians argue that these principles are applicable to non-linguistic resources as well, resulting in the development of meta-functional frameworks for semiotic resources such as images, architecture and mathematical symbols (e.g., Kress and van Leeuwen, 2006; O'Halloran, 2005).

According to Kress and van Leeuwen (2006), visual images, like language, fulfill the meta-functions of the representation of the experiential world (representational meaning) which is about the people, places, and objects within an image that is, the represented participants. The interaction between the participants represented in a visual design and its viewers (interactive meaning). Two types of participants are involved in visual communication, namely represented (depicted) and interactive (real). The compositional arrangement of visual resources (compositional meaning) has to do with the way in which representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole. These meta-functional principles are helpful in multimodal studies. They provide a basis for examining the functionalities of semiotic resources and for analysing the ways in which semiotic choices interact in multimodal discourses to fulfill particular objectives (O'Hallaran 2008, p.444).

Data Presentation and Analysis

The analysis of the data is presented in two but inseparable parts of verbal and non-verbal cues in tandem with the objectives of this study. The data are analysed under the features of representational, interactive and compositional meanings. The analysis of social ideology is subsumed in the discussion of these meanings to reinforce the interaction of the visual and linguistic elements through the intended acts communicated by them. In the study, nine scenes representing sexual harassments on both genders show how Nollywood movies depict sexual harassment to convey their message. Both parts include forceful acts deployed by the participants and the ideological representation of them. The analysis concentrates on embodied modes which capture verbal and non-verbal acts. These are: body posture, gaze, proxemics and gestures.

Datum 1

Saro: Whoever is following me,
         man, or beast, show yourself!

Queen!

Description of the Data
The scene in datum one shows two individuals from different worlds. Saro (a weaver from Gbongan) who just entered the ancient town of Oyo as an individual seeking greener pasture, while Arolake was an unhappy queen in Alaafin's palace. On his way from the palace, Saro was sexually harassed by Queen Arolake who suddenly jumped over him and started getting naked. She forced herself on him in the bush. He was surprised but could not reject the offer because she (Aromoke) is a queen.

Analysis of Visual Grammar and Socio-cognition in data one
Ideological representation of male as the victim of sexual harassment
The scene represents female as the initiator of sexual harassment while her male counterpart is the victim. The use of imperatives mood by the victim shows how frightened he was when he could not see the person trailing him in the dark of the night. When he eventually saw her face, he could not resist because the initiator is a queen. The discursive devices seen in datum one are: *Lexicalisation*; Underlying concepts and beliefs are expressed in specific lexical items that portend the perpetrator positively/negatively to implement, at the level of lexicalization, such items as *whoever*…, *man* or *beasts*…, show *yourself*. *Comparison*; comparison in the scene is made between these two categories of *man* or *beast,* it is done to achieve the purpose of negative other-presentation and positive self-presentation. He compares *man* to refer to a friend and *beast* as someone who aims to harm him. *Actor description*; by mentioning the name, *Queen*! Provides detailed information about who the perpetrator is and what she sets to achieve. *Vagueness*; the victim was afraid and wasn't sure of who was following him at the dark of the night, "*whoever* is following me… *show yourself*!".

This creates uncertainty and ambiguity as to who he referred to.

The Representational meaning in the visual image

The Representational meaning explains what the images entail, that is, is about the people places and objects within an image referred to as the represented participants (RPs). The scene portrays female as the initiator of sexual harassment while her male counterpart is the victim. In the movie, Saro and Arolake did not start out as lovers. They were two individuals from different worlds. Saro just entered the ancient town of Oyo as an individual seeking greener pasture, while Arolake was an unhappy queen in Alaafin's palace. On his way from the palace, he was sexually harassed by Queen Arolake who suddenly jumped over him and started getting naked. She forced herself on him in the bush, and over time, it became regular. Saro could not have rejected the offer because she (Arolake) is a queen.

The message the scene intends to show is that there is high sense of forceful sexual act and insincerity in their relationships. The linguistic text, that is, the movie script gives more detail which shows that the scene indeed displays an act of being harassed sexually. Although, there is no lexical choice to determine what the queen said to Saro but the exclamation mark (!) used in the written scripts shows an imperative act of commanding, at the same time requesting the person to reveal him/her, and the second exclamation mark (!) shows a strong feeling of fear by the victim.

Analysis on the Interactive Meaning in the Visual Image
The interactive meta-function is represented by the patterns of interaction between participants who can be (depicted) and interactive (real).

(i)   Visual contact

The represented participants in data 1 have body contact with each other. This kind of contact between them indicates that they are lost in their own world without paying attention to others around. It is obvious that the initiator of the act does not give the victim chance to object. The image displays the fact that, no love exists between the two but rather a forceful feeling. It is obvious that the scene is captured in the bush in the darkness of the night; this buttresses the intention of the initiator; the viewers can vividly see their side views but not their full frontal face. They also do not acknowledge the presence of the camera man and this signifies that they are actors merely performing.

(ii)   Social distance

In terms of social distance, the represented participants are placed in a close shot showing only their heads to their waists. The female represented participant exposes some part of her body while her male counterpart is all covered up in the native weaved 'buba' and 'Sokoto'. This proves the standpoint of the objectified portrayal of women in Nollywood movies. It buttresses the fact that the RPs are the main characters in the movie and as such, viewers are meant to identify with these participants and by extension, desire to watch the movie to the end.

(iii)   Perspective

Concerning perspective, the represented participants are represented at eye level which implies a forceful sexual act. The RPs is also projected in oblique angle; the viewers can vividly see their side views but not their full frontal face. It is assumed that the movie producer attempts to reveal that the initiator was determined while the victim was surprised (their facial expressions further authenticate this) but also tries to make contact with the viewers to find out the harassment and empathise with them in all chaotic events they could seem to encounter.

(iv)   Modality

The scene in data 1 displays the information value of the ideal and real. The green colours of the leaves with the darkness of the night are the real, while the additional light to make the scene brighter is the ideal. The relationship between the real and ideal indicates the euphoria of the moment.

Analysis on the Compositional meaning in the Visual Image

Compositional meaning has to do with the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole.

(i) Information value

In data, the scene displays the information value of ideal and real. In the upper section, the close shot of a represented participants shows a forceful sexual act which tend to make emotive appeal to viewers. Since no eye contact is formed between viewers and the represented participants, this scene is an offer image and viewers are assumed as on lookers. It seems that the victim is immersed in her urge for sex and so devoted emotionally as if there is nobody looking at her. This image as the ideal is most salient part in this scene for the following reasons: firstly, the placement in the upper section is salient; secondly, the large size of the close shot takes up over 1/2 of the frame; thirdly, the image of the represented participants is shown in high modality. In contrast, the lower section is presented in long shot with low modality such as blurred/dark background, low brightness, and flat color.

(ii) Salience

The image of the represented participants is the most salient in the composition. The large size and the close-up image of Saro and Arolake in the above data present them as veteran Nollywood celebrities and the main characters in the movies. The image in the scene will attract and demand the attention of the viewers. The dress of the victim exposes some part of her body while her male counterpart is all covered up in the native 'agbada' and 'sokoto'. This proves the standpoint of the objectified portrayal of women in Nollywood movies. There is no clear dividing line in the image, although,

there is a form of connectedness between all the elements through the darkness of the night in both the idea and real parts.

(iii)   Framing

Datum 2

Analysis of the theory of visual grammar in Data 2

Analysis on the Representational meaning in the visual image
In data 2, the scene shows a forceful act of sexual harassment. The scene explores the essence of vector, goal and actor to formally communicate the intended message to the audience. The scene shows Awarun, a successful businesswoman as the initiator of sexual harassment who forced herself on Saro who was quietly sleeping. She harassed the young man on the pretense of helping him to have his 3 square meals. She knew that Saro is too young to be her husband but couldn't wish to let go of him because of her own sexual desires.

Interactive meaning
(i)   Visual contact
Concerning visual contact of interactive meaning, the represented participant in data 2 is looking frightening at someone within the image which the viewer's cannot seem to ascertain. He is, therefore, an object of contemplation for the viewers, as well as, an

There is a presence of framing between the background and the image of the represented participants in the foreground. The frame, unite with one another to create a perfect blend and achieve coherence within the scene.

offer of background information about the movie. The initiator's gaze facial expression and touch revealed that she was determined to sexually harass the victim.
(ii)   Social distance
As for the social distance, the victim is seen sleeping on the mat in close shot and portrayed in mid-size which are indicated by his head and his shoulders while the initiator was portrayed cuddling and coming on top of him. This seems to imply close personal distance between her and the victim to share from her tragic act. This is based on the fact that, the story the movie narrates are factual happenings in the society which viewers can learn from.
(iii)   Perspective
The use of oblique angle reinforces the meaning transferred by the offer. In doing so, it renders information to the viewers that she is in her own world fully determined to achieve her illicit act. The semiotic choice of the perpetrator's image and gesture connects with the mid-size portrayal and indicates that

the victim is at the same level as the viewers, hence they can identify with her.

(iv)   Modality

In data 2, details of the background as well as the represented participants are depicted, such as the mat, the local water tank 'amu', the doorsteps, the leaves on the floor, the facial expression of the victim and so on. For colour, there is the image of the darkness of the night with a shade of light to display the scene.

Analysis on the Compositional meaning in the visual image

(i)   Information value

The image in data 2 is large in size and placed in sharp focus, foregrounded against the background of a room with the lightening of local 'fitila' and more prominent than the textual elements. This is to show that what is needed to be known about the scene is provided via the image of the represented participants. The body posture of the initiator catches the viewers' attention into watching. The composition of the elements of centrality and the ideal/real value of information in the scene are framed by colour and space.

(ii)   Salience

The most salient element in data 2 is the facial expression of the victim and the setting in relation to other elements in the foreground and background. In essence, the gloomy stare of the represented participant's project mystery to viewers as such they cannot help but question the reason behind such facial expression; they seek to answer such curiosity by seeing the movie. The colour of the room displays the darkness of the night with a little brightness of light to see the participants. The female participants who happened to be the initiator of the sexual act put on a harsh local weaved 'buba' and golden 'iro' while her male counterpart put on only the weaved trouser. A shade of light reflects on the female participants figure and blend with the colour of the background to highlight her in the visual composition.

(iii)   Framing

Although no clear dividing line is shown in the image, the gradual transition of the colour from gray to black as well as of the brightness from lightness to darkness serve as the framing device to separate the whole image into two parts along the vertical axis. This framing design contributes to the mysterious and thrilling atmosphere of the scene.

Data 3

Saro:	Omowon!
omowon:	I'm coming!
Saro:	My eyes.

Omowon:	What's wrong?
	What happened?
Saro:	Omowon, something fell into my eye.
	Please blow it out.
	Come closer, Come closer!
	Blow it out.
	Ah. My eyes.
	I can't see. Can't you blow it properly?
Omowon:	I've blown it.
Saro:	Okay.
	Don't rub it!
Omowon:	Don't!
	Don't...
	Oh no!

Description of the Data

The scene shows Saro looking at his maid's buttock (Omowon) as she was cooking outside. He called her in, pretending to seek for her help to blow his eyes for him. During the process, he pulled her over to him and sexually harassed her. The message that the image intends to show to the viewers is that, there is a high sense of forceful act. It portrays how insincere the oppressor is to the victim.

Analysis of Visual Grammar and Socio-cognition in data three
Ideological representation of female as the victim of sexual harassment

The scene represents female as the victim of sexual harassment while her male counterpart is the perpetrator. The perpetrator lied and used a forceful act on the victim to achieve his aim. The female in the scene was portrayed as the weaker vessel who can barely protect what she has, while the male was represented as the strong one who can have what he wants either by force or by threat.

Ideology as a weapon for leveraging on the sexual act

Sexual harassment is a forceful act. In this scene, Saro mainly manipulated his maid (Omowon) in order to take full advantage of her. He wouldn't have been successful, but because he knew that she would have no option but to succumb to her boss' demand. The discursive devices found are: **Evidentiality**; as evidence to back up his claim that something entered his eyes, he (the perpetrator) shouted at the maid to blow his eyes for him. *"Come closer, Come closer! Blow it out. Ah, my eyes"* **Hyperbole**; the initiator of sexual harassment in this scene used this semantic rhetorical device to enhance the meaning of his expression as if he was about to go blind. *"My eyes..., Omowon, something fell into my eye, please blow it out..., Ah, my eyes, I can't see..."* **Irony**; the perpetrator was seeking for help from the victim to blow his eyes for him, whereas he has something else in mind.

The Representational meaning in the visual image

The scene reveals a male as the initiator of the harassment. Saro lies about something entering his eyes and seeks the help of his maid (Omowon); he lured her to the room and sexually harassed her. The scene intends to show to the viewers that there is a high sense of forceful act. It portrays how insincere the oppressor is to the victim. Two bi-directional vectors can be discerned in the image: one is indicated in the initiator's hand on the victim's waist and the other by the direction of their eye lines. Although, they do not look at each other passionately but their eye lines are directed to each other.

The Interactive meaning in the visual image

(i)   Visual contact

In data 3, the interactive meta-function is represented by the patterns of interaction between participants who can be (depicted) and interactive (real). It is obvious that the scene is captured in a room and the position of the initiator's hand implies a forceful relationship. The initiator's gaze and sitting posture reveal that he is the boss trying to take advantage of the maid; this offer image implies disengagement from the victim.

(ii)   Social distance

The represented in this image could be divided into two parts, namely, the light and the hanging of basket on the wall as well as some other times place on the mat used for decorating the room. In terms of the light, a long shot is employed with the object shown out of the viewer's reach with much background information, which suggests a far social distance; while in terms of the other items in the room (the basket on the wall, basket, calabash and weaved cloth on the decorated mat), a very long shot is employed to the viewers, which entails a public distance. Both the long shot and the very long shot indicate a rather far distance, which gives the viewers a feeling of objectivity.

(iii)   Perspective

The represented participants are placed in the frontal angle which is a further indication of the interactive participant involvement with the outside world as viewers can have maximum engagement with them. As for the vertical angle, the medium angle, suggest a relationship of inequality between the represented participants and the viewers. Thereby, demanding the viewers to judge accordingly without bias as no one is above the other. The gaze look of each of the participants indicates the dominance of power over the other.

(iv)   Modality

A great deal of details of the background and the represented participants are depicted, for example, the arrangement of the room with baskets, calabash, mat, cloth and a well laid bed etc.,

The Compositional meaning in the visual image

(i)   Information value

The image of the representative participants in datum 4 is presented as the real. The brightness of the room with the position of the male participants who is the initiator enlightens viewers that the scene is that of forceful act, rather than mutual consent. There is a form of connectedness between all the elements through the gradient brightness of the day in both the ideal and the real parts.

(ii)   Salience

In datum 3, there are salience elements, such as the size of the represented participants and their faces which contrast with the background in the visual field and foreground them in the image making them objects of viewers' attention.

(iii)   Frame

The frame shows the full faces of the represented participants. This leads to a close personal distance and involves the RPs and the viewer in a forceful imaginary act. Therefore, inviting the viewers to see message in the scene and be the judge of the rift between them. The arrangement of the room with baskets, calabash, mat, cloth and a well laid bed signify not the room of a maid but that of reputable individual.

Discussion of Findings

The findings from the data revealed that the discursive moods predominantly used in the selected scenes are those of evidentially, hyperbole, irony, actor description, comparison, vagueness among others. They are used in order to give a preview into the contents of the movie and to evoke the emotions of the viewers to see the movie to the end. These interesting discourse structures were used for ideology in order to uncover hidden meanings and messages that are embedded in the linguistic expressions used.

The study also revealed the ideological representation of sexual harassment in the movie. The ideological positions projected by the Nollywood movies in the three selected scenes are ideological representation of female as the initiator of sexual harassment; ideological representation of male as the initiator of sexual harassment; and ideology as a weapon for leveraging on sexual act. All these explain how illicit act sexual harassment is and revealed that male being seen as strong vessels in the society can also be a victim of sexual harassment as against the general belief/idea of females being the perpetrator of sexual harassment.

The study also revealed that the representational initiator of sexual harassment could either be male or female and the victims could either suffer the consequences or derive more pleasure as can be seen in Saro and Omowon's experience of it. It is also discovered that the visual resources are heavily grounded in the selected scenes than the verbal multimodal resources. However, these semiotic resources are interrelated and provide complimentary meanings that offer deeper understanding of the movie. It is also observed in the analysis of the selected Nollywood movie that the study has reiterated the import of the semiotic resource of colour in visual communication. The movie producer has copiously used some background pictures not only for aesthetic purposes but to complement other visual and linguistic modes in forms of social distance, gaze, posture, lettering and so on to project meaning.

In addition, the knowledge of the social-cultural context of the Nigeria milieu is significant to the encoding and decoding of the various meaning-making resources in movie. This finding re-echoes Kress and van Leeuwen's (2006, p.13) submission that "communication requires that participants make their messages maximally understandable in a particular context.

Therefore, they choose forms of expressions which they believe to be maximally transparent to other participants".

Conclusion
The study concludes that the multiple and complex modes used in Nollywood to communicate the intended meaning are deliberately and systematically deployed to achieve the primary objectives of film producers. The study of critical multimodal discourse analysis of the movie revealed that visual modes are dominant and primary in the meaning making process of Nollywood movies. The synergy of both linguistic and visual multimodal resources and modes of signification results in the expansion of meaning in the movie. The study has established that the adequate considerations of all the linguistic and visual modalities embedded in the movie are essential in realising a suitable interpretation of the intended meaning conveyed. Nollywood movies have been able to project issues of Nigerian domesticity through an amalgam of visual and linguistic semiotic resources for a complete message.

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