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NOLLYWOOD AND 'OTHERS': PERSPECTIVES ON AUDIENCE RECEPTION

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Abstract

This chapter examines how well Nollywood communicates its stories to new audiences. Seeing that it has gained grounds globally. It begins on the premise of understanding who these “Others” are that are exposed to Nollywood. What is the attraction for these films? What competencies do the audiences have? What limitations affect their viewing of film? What pleasures do they derive from viewing? What may this engagement with the less familiar reveal about film viewing which is such a familiar hence taken-for-granted act? Clearly Nollywood reveals a subterranean face of globalisation, it then raises questions about films' ability to communicate with its audiences. Though the focus in this case is about Nigerian films, the chapter should be quite revealing considering the fact that all films exist within a wider discursive framework beyond cultures local to the viewer. It is crucial to know how audiences decipher messages from foreign cultures. Of course since films from have always communicated with Other audiences, this is no new phenomenon yet given the fact that particular film industries have held sway globally and masked this fact, it is well worth revisiting the challenge, in this instance from a fresh perspective.

Key words: Otherness, Identity, Nollywood, Transnational film distribution, audience reception practices, reading films