Film and Projection of Safety Challenges of Journalists in Northern Nigeria: A Study of *Danjarida* (The Journalist) Hausa Series Movie

Shuaibu Haruna Abdullahi
Madaki Akwe Aliyu
&
Musa Muhammad Umar (PhD)
musaumarmuhammad@gmail.com
https://orcid.org/0000-0002-4694-5021
Department of Mass Communication, Faculty of Social Sciences, Federal University of Lafia, Nasarawa State
DOI: https://doi.org/10.63725/zajcom.v11.i1.03

Abstract

Film functions as a critical cultural medium through which social realities, power relations, and institutional failures can be exposed and interrogated. In Nigeria, journalists, particularly investigative reporters operate within a high-risk environment characterized by intimidation, violence, political interference and weak institutional protection. This study examines the Hausa film series *Danjarida* (The Journalist) to interrogate how cinematic narratives project the safety challenges confronting journalists and how these representations reflect broader power-media relations. The study is anchored on the theory of Hegemony, which explains how dominant political and institutional forces sustain control through ideological influence, coercion and consent, while also illuminating counter-hegemonic resistance within media texts. Using thematic analysis of ten selected episodes' contents of a series *Dan Jarida*, the study identifies five recurring and interrelated themes: intimidation and threats, physical violence and assassination, political interference and corruption, ethical dilemmas and media complicity, and resilience, resistance, and advocacy. The findings reveal that the series constructs journalism as a perilous yet indispensable profession within a hostile socio-political context. Intimidation and violence are portrayed as normalized strategies for silencing critical voices, often executed with institutional complicity and impunity. The narrative further exposes how corruption and political control of state institutions intensify journalists' vulnerability and weaken accountability mechanisms as well as ethical conflicts within media organizations, demonstrating how commercial and political pressures undermine professional integrity and public trust. The study concludes that *Danjarida* surpasses entertainment to function as a critical advocacy that expands public understanding of press freedom and journalist safety in Nigeria. It recommends stronger legal protection for journalists and institutional reforms that guarantee accountability and insulation from political interference.

Keywords: safety challenges, journalists, *Danjarida*, Hausa film, Nigeria.

Introduction

Safety of journalist has been a concern globally due to excessive threats of different forms they are confronted in the course of their professional practice. As avers by a group of scholars in conceptualizing journalists' safety around the globe that journalist safety not only distresses individual journalists and the profession but, frightening freedom of expression and by extension democracies and society at large (Slavtcheva-petkova et al, 2023). Mass media, which is frequently referred to as 'fourth estate of the realm', play an important role in national security and democratic sustainability by informing, educating and holding power accountable (Uwalaka, 2025). However, accomplishing this obligation in many occasions expose journalists on duty to different types of threats, making the issue of journalists' safety and press freedom seem to be an unending challenge in the country (Aondover, Ogechi, Adewale & Maiwada, 2024).

Like many parts of the world journalists in Nigeria are facing different kinds of violence such as killing, imprisonment, arrest, beating, and harassing, censoring and harsh criticism of the profession (Uwalaka, Amadi, Nwala & Woroko, 2023). The year 2023 report of media right agenda (MRA) as related in Vanguard of 17th December, 2024 edition, 69 incidents of attack against reporters were recorded in Nigeria, 21 of which the report say are assault, 17 arbitrary arrests and detention, cases of harassment and threats to life. Similarly, a recent report indicates that the police and politicians are responsible for 70% of these harassment cases (Uwalaka, 2025). These ugly incidents call for serious concern that 'without meaningful action to safeguard media freedom in African largest democracy, the round of violence and impunity will continue to demoralize the Nigeria's democracy and the public right to know'.

The issue of safety of journalists becomes a disturbing one which attracts multitude of interests of both academics and professionals in North America, Central America, the Middle East, Asia, Europe and the African continents (Frere, 2025; Benitez, 2017; Gonzalez de Bustamante & Relly, 2016; Ogbondah, 1991 cited in Uwalaka et al, 2023). However, this study examined the influence of film in raising public awareness and discourse around safety of journalists and media freedom. This is due to the fact that unlike straightforward news report cinematic portrayals arouse empathy through character, plots, visual intensity, and relevant cultural milieu which has the potentials to drive behavioural transformation and policy reform. Several literature on journalists' safety are abundant.

The Nigerian film industry, particularly the Hausa-language sector popularly known as kannywood has begun to address this complex and often perilous

profession through narratives like the popular *Danjarida* (the journalist) series. The series movie which typically play this role very well through its portrayal of protagonist '*Danjarida'* a bravery reporter navigating hazardous investigations that unearth political corruption which earned him a shrouded threat from influential figure, reflecting real random arrest by agencies.

Aim and Objectives

The study is generally aimed to examine the roles of the Hausa film series *Dan jarida* (the journalist) in portraying and critiquing safety challenges confronted by Nigerian journalists which can be achieved through the following specific objectives:

1. To examine how *Danjarida* (The Journalist) represents the safety challenges confronting journalists in Nigeria, with particular focus on intimidation, threats, physical violence and assassination.
2. Analyze the portrayal of political interference, corruption, and institutional failure in shaping the risks faced by investigative journalists within the series.
3. Explore ethical dilemmas and media complicity as depicted in the film, and how these affect journalistic integrity, press freedom, and public trust.
4. Assess how the film projects resilience, resistance, and advocacy as survival and counter-hegemonic strategies adopted by journalists in hostile socio-political environments.

Literature Review

Journalist safety challenges in Nigeria

The predicament of press freedom in Nigeria has increasingly been linked to structural impunity, a fragile legal framework, and deeply polarized political contestations, all of which are further complicated by the activities of insurgent and criminal groups such as Boko Haram. These conditions have created a hostile reporting environment where journalists are frequently exposed to intimidation, harassment, and violence. According to Pate and Jibril (2023), journalists operating in North-Eastern Nigeria face heightened risks due to the absence of institutional protection, limited access to safety training, and inadequate adherence to professional security protocols. As a result, they are subjected to both physical and psychological attacks from state security agencies, insurgent groups, and even members of the communities they cover. This multidimensional threat environment reflects what the Committee to Protect Journalists (CPJ) describes as a culture of impunity in which perpetrators of crimes against journalists are rarely prosecuted, thereby normalizing violence against the press (CPJ, 2024).

Corroborating this position, Uwakala (2025) identifies death threats, kidnapping, unlawful detention, torture, and targeted assassination as recurrent forms of violence against journalists in Nigeria. Investigative reporters are particularly vulnerable because their work often exposes corruption, terrorism, banditry, and political malpractice. In such contexts, the lack of accountability for offenders sends a dangerous signal that silencing the media is acceptable (Aondover et al., 2023). This finding aligns with reports by Reporters without Borders, which consistently note that journalists covering conflict, governance, and organized crime in Nigeria face the highest level of risk (RSF, 2024). Despite the severity of these threats, Abdulkarim (2021) observes a significant gap between the actual experiences of journalists and the number of reported cases, suggesting a pattern of under-reporting. Fear of reprisal, job insecurity, poor remuneration, and weak institutional support discourage many journalists from speaking out. This situation not only obscures the scale of the problem but also reinforces the precarious working conditions within media organizations. The economic vulnerability of journalists further compounds their exposure to risk, as many are compelled to accept dangerous assignments without adequate insurance, safety equipment, or organizational backing (International Federation of Journalists, 2023).

However, in the digital era, journalist safety challenges have expanded beyond physical attacks to include sophisticated forms of online harassment and surveillance. Digital journalism, while opening new spaces for investigative reporting and public engagement, has also enabled state and non-state actors to deploy cyber-tools for monitoring and silencing critical voices. As noted by Khai Reports (2025), Nigerian journalists have experienced hacking attempts, spyware infiltration, coordinated online trolling, and the interception of private communications. Prominent investigative platforms such as Premium Times, The Cable, and Sahara Reporters have been subjected to digital attacks and smear campaigns aimed at discrediting their reports. These practices represent a shift from traditional forms of repression to technologically mediated control of information.

The cumulative effect of these challenges is reflected in Nigeria's position in the 2024 World Press Freedom Index, where the country was ranked 123rd out of 180 nations by Reporters Without Borders. Such a ranking underscores the extent to which insecurity, political interference, weak rule of law, and digital surveillance undermine press freedom, democratic consolidation, and good governance. As scholars such as Oso (2022) argue, a media system that operates under constant threat cannot effectively perform its watchdog role in society. Therefore, addressing journalist safety is not only a professional necessity but also a

democratic imperative, as the protection of journalists is intrinsically linked to citizens' right to information and the overall health of Nigeria's public sphere.

Film as a Medium for Social Projection, Ideological Hegemony, and Advocacy

Nigerian home movies are variously seen as a powerful tool for projecting societal challenges which evolve from post-independence critique of corruption to contemporary advocacy on human rights (Arukwe, 2024), including the severe safety risks confront Nigerian journalists leveraging mass reach. Although, the Nigerian home videos domesticate western cultures, yet they project social realities and issues in contemporary Nigeria (Umar & Muhammad, 2025; Aondover & Aondover, 2023) found out that Nigerian films. As they watch the movies typically for the purpose of entertainment they are vicariously getting educated or enlighten on certain societal issues which result to an influenced in some areas of their lives. Moreover, Onyejelem (2024) submits in a study on Child Rights advocacy efforts and Nigeria industry that it is well established that the country film offers a viewpoint for enhancing moral and social consciousness, and promoting changes in attitude toward children right. In portraying political ideologies in cinematic production Okeke, Chibuike, Okpala and Chinazom (2024) On how the film 'king of boys' dramatizes real political situation, power dynamics and cultural influence, found significance of cinematic lens of Nigerian films in cultivating specifics beliefs and attitudes towards the different political principles exhibiting by individual and groups through exploring the impact of media content on audience perception, throwing light on the possible role of movies in influencing societal view on political issues. Another study also shows audience perception that home movie is a representation of social realities (Nwokedi, 2018)

Other films themes for advocacy literature are films like *widow in distress* (2006) which is cited as a tool for challenging oppressive tradition and promoting women rights (Okpadah & Afolabi, 2019). For health and morality, film like *Goodbye Tomorrow* had been used for HIV/AIDS awareness, vindicating the fact that visual imagery makes deeper impression than verbal warnings (Alamu, 2010). While king of boys as cited above was used for political awareness. In kannywood film industry many films are produced to address social issues common in northern Nigeria, notable among them are: *Garwashi*, a series movie produces to promote for fair treatment of widow and parental responsibility; *Manya Mata* addressing issues of gender inequality, education, health and poverty; *Wata Rana A Kano* exposing politician sponsoring gangs and urge for partnership with security agencies to deal with urban violence etc.

Theoretical framework: Hegemony Theory

This study is anchored on Hegemony Theory to explain how powerful elements control the media enterprises and how cinematic narratives construct meanings that shape public perception of journalists' safety challenges in Nigeria. Hegemony Theory originates from the works of Antonio Gramsci, who argued that domination in society is maintained not only through coercion but also through consent. According to Gramsci (1971), ruling elites sustain power by shaping cultural institutions including the media to normalize their worldview as common sense. Hegemony therefore operates subtly through ideology, representation, and narrative structures rather than overt force alone. Later scholars such as Hall (1985) expanded Gramsci's ideas within media and cultural studies, emphasizing how media texts encode dominant ideologies while audiences decode them within specific socio-political contexts. Hall (1985) argues that representation is never neutral; it reflects power relations embedded in society. Similarly, Raymond Williams (1977) explains that culture is a site of struggle where dominant, residual, and emergent meanings compete for legitimacy.

However, within media institutions, hegemony manifests through political interference, ownership control, corruption, and institutional weakness. Chomsky and Herman (1988) further demonstrate how media systems can reproduce elite interests through structural filters that limit the dissemination of dissenting voices. In politically volatile environments, investigative journalists who challenge hegemonic power structures often face intimidation, censorship, threats, and even assassination (Onyejelem, 2025; Simon, 2014). Hegemony Theory is therefore crucial in understanding how film narratives depict the struggle between dominant political actors and resistant journalists. Films can either reinforce dominant ideology or function as counter-hegemonic texts that expose oppression and institutional failure. When journalists are portrayed as resisting corruption and advocating accountability, the film itself becomes a site of ideological contestation.

Hegemony Theory is highly relevant to this study because *Danjarida* (The Journalist) portrays the struggle between journalists and dominant political and institutional forces that attempt to silence investigative reporting. The depiction of intimidation, violence, and corruption reflects coercive mechanisms used to sustain elite control, while the normalization of such threats illustrates the process of ideological consent (Herman & Chomsky, 1988; Gramsci, 1971). Furthermore, the film's emphasis on resilience, ethical resistance, and advocacy represents counter-hegemonic practices that challenge oppressive structures and promote press freedom (Hall, 1980). Applying this theory, the study is able to interrogate how the film constructs journalism as a site of power contestation and how it symbolically

negotiates issues of public trust, professional integrity, and institutional accountability (Althusser, 1971).

Methodology

This study adopts a qualitative research approach, employing thematic analysis to examine how the Hausa film series *Danjarida* (The Journalist) projects and critiques safety challenges faced by journalists in Nigeria. Thematic analysis, as defined by Braun and Clarke (2006) is a qualitative method used for identifying, analyzing, and reporting patterns or themes within a set of data. This approach is appropriate for the present study because it allows for an in-depth examination of patterns of meaning, narrative structures, and symbolic representations embedded in cinematic texts. Thematic analysis enables researchers to identify and interpret recurring themes across qualitative data, thereby providing a systematic yet flexible approach to analysing complex media narratives (Braun & Clarke, 2006; Saldana, 2016). Using this method, the researchers explore how particular themes relating to journalists' safety challenges are constructed and communicated within the film series *Danjarida* (The Journalist).

The data for this study were drawn from selected episodes of the Hausa series *Danjarida* (The Journalist). A purposive sampling technique was employed to select relevant episodes and scenes that prominently depict journalistic practices and safety-related challenges. The selection was guided by thematic relevance, focusing on episodes that portray threats to journalists such as intimidation, harassment, physical violence, political interference, corruption, and ethical dilemmas encountered during investigative reporting. The selected episodes were systematically analyzed through repeated viewing, transcribing the episodes and summarizing each selected episodes with attention paid to dialogue, character development, and plot progression. The analysis focused on key themes including threats to journalists' safety, power relations between journalists and political actors, ethical journalism, resilience, and the struggle for press freedom. Hegemony theory was used as an analytical lens to understand how the film constructs meanings around journalists' safety and shapes audience perceptions of the risks and responsibilities associated with journalistic practice in Nigeria.

Findings and Discussion

The findings from the thematic analysis of *Danjarida* (The Journalist), as presented in Table 1 below, reveal the complex and hazardous realities confronting investigative journalists within a politically compromised media environment. The data highlight recurring patterns of intimidation, physical violence, political interference, ethical compromise, and sustained resistance. These interconnected

themes illustrate how power structures systematically suppress truth while exposing journalists to extreme personal risk. At the same time, the narratives foreground resilience and advocacy as counterforces to repression. The findings are examined in relation to media ethics, press freedom, and power media relations.

Table 1: Major Themes Emerged from *Danjarida* (The Journalist) Episodes

S/N	Summary of Each Episode	Themes Emerged from the Film Content				
		Intimidation & Threats	Physical Violence & Assassination	Political Interference & Corruption	Ethical Dilemmas & Media Complicity	Resilience, Resistance & Advocacy
1	Fauziyya witnesses a kidnapping and murder while investigating Madugu. She is captured, brutalized, and killed for recording evidence.	✓	✓	✓		
2	Sadiq is threatened, framed by corrupt media, and later abducted. Political actors and journalists collude to suppress truth.	✓	✓	✓	✓	
3	Sadiq faces threats from Madugu and Mavor, police corruption is exposed, and his family becomes targets of intimidation.	✓	✓	✓		✓
4	Sadiq is dismissed for publishing truth, establishes an independent media outlet, and entrusts	✓		✓	✓	✓

S/N	Summary of Each Episode	Themes Emerged from the Film Content				
		Intimidation & Threats	Physical Violence & Assassination	Political Interference & Corruption	Ethical Dilemmas & Media Complicity	Resilience, Resistance & Advocacy
	sensitive evidence to Sharfadi.					
5	Journalism ethics are compromised by editors and security agencies; Sadiq is assaulted while Madugu manipulates public opinion.	✓	✓	✓	✓	
6	Conflicting media narratives emerge as Madugu counters incriminating videos; Sadiq withdraws due to fear for his family's safety.	✓		✓	✓	
7	Investigative journalist Jadda uncovers criminal activities and is assassinated; Madugu uses philanthropy to launder his image.	✓	✓	✓	✓	
8	Journalists face attacks for probing political crimes; Sharfadi persists despite physical assault and media manipulation.	✓	✓	✓	✓	✓
9	Politicians manipulate law	✓	✓	✓	✓	✓

S/N	Summary of Each Episode	Themes Emerged from the Film Content				
		Intimidation & Threats	Physical Violence & Assassination	Political Interference & Corruption	Ethical Dilemmas & Media Complicity	Resilience, Resistance & Advocacy
	enforcement and media narratives; journalists face danger while exposing staged violence and corruption.					
10	Journalists are surveilled, families targeted, police compromised, yet investigative efforts continue against all odds.	✓	✓	✓	✓	✓

Major themes emerged from the Analysis of *Danjarida* Series

The analysis of *Danjarida* (The Journalist) episodes reveals a consistent and escalating pattern of threats against investigative journalism, highlighting the dangerous intersection of media practice, political power, and corruption. Five dominant themes emerge across the ten episodes reviewed: intimidation and threats, physical violence and assassination, political interference and corruption, ethical dilemmas and media complicity, and resilience, resistance, and advocacy. These themes demonstrate the systemic risks journalists face while pursuing truth in hostile sociopolitical environments.

Intimidation and threats appear as the most pervasive theme, present in all episodes. Journalists such as Fauziyya, Sadiq, Jadda, and Sharfadi are repeatedly subjected to surveillance, verbal threats, abduction, and psychological pressure. These threats extend beyond the journalists themselves to their families, a tactic clearly designed to suppress investigative reporting through fear and coercion. Episodes 3, 6, and 10 particularly demonstrate how intimidation becomes more effective when family members are targeted, forcing journalists like Sadiq to withdraw temporarily despite possessing credible evidence. This finding underscores intimidation as a

strategic tool used by political elites to silence dissenting media voices without immediate public backlash.

Similarly, Physical violence and assassination emerge as extreme but recurrent consequences of investigative journalism in the series. Episodes 1, 2, 5, 7, 8, 9, and 10 depict brutal assaults, kidnappings, and targeted killings. Fauziyya's murder after recording incriminating evidence and Jadda's assassination following the exposure of criminal networks illustrate how violence is used as a final deterrent when intimidation fails. These acts are often carried out with impunity, reinforcing a culture of fear and signaling to other journalists the fatal cost of uncovering truth. The normalization of violence against journalists reflects a breakdown of rule of law and the erosion of press freedom. This finding is in line with the view of Omojunikanbi, (2024) in which the scholar compiled a list of journalists that were brutally killed in Nigeria.

Political interference and corruption are central to the conflicts portrayed. Powerful figures such as Madugu manipulate law enforcement agencies, judicial processes, and regulatory institutions to evade accountability. Across nearly all episodes, police officers are compromised, investigations are obstructed, and evidence is suppressed. This institutional corruption creates an enabling environment where crimes against journalists go unpunished. The findings reveal that political interference is not episodic but systemic, deeply embedded within state and media institutions, thereby weakening democratic accountability.

Ethical dilemmas and media complicity further complicate the struggle for truth. Episodes 2, 4, 5, 6, 7, 8, 9, and 10 reveal how media houses and editors sometimes collude with political actors by distorting narratives, suppressing stories, or prioritizing financial and political interests over journalistic ethics. Sadiq's dismissal for publishing factual reports and the deliberate framing of journalists by their colleagues highlight the moral compromises within the media industry. This complicity not only undermines public trust but also isolates ethical journalists, making them more vulnerable to attack. The study conducted by Alade et al., (2025) attested to this fact as they pointed out that, political interference has significantly affect ethical adherence among journalists in Nigeria.

Despite these challenges, resilience, resistance, and advocacy remain significant themes, particularly in episodes 3, 4, 8, 9, and 10. Journalists persist in their investigative efforts through alternative strategies such as establishing independent media outlets, safeguarding evidence through trusted allies, and continuing investigations despite physical assaults. Characters like Sharfadi embody

journalistic courage, demonstrating that resistance is possible even in hostile conditions. This resilience suggests that while oppressive systems attempt to silence the press, the commitment to truth and accountability endures. The findings equally suggest that *Danjarida* presents journalism profession as both a perilous and indispensable force within society. The series analyzed exposes how intimidation, violence, corruption, and ethical compromise function together to suppress truth, while simultaneously celebrating the courage of good journalists who continue to resist systemic oppression.

Conclusion and Recommendations

The series film *Danjarida* (The Journalist) offers a powerful critique of the dangers confronting investigative journalism within corrupt political systems. The series demonstrates that intimidation, violence, and assassination are not isolated incidents but systematic responses to truth-seeking. Political interference and institutional corruption emerge as core enablers of these abuses, while media complicity further weakens accountability mechanisms. However, the persistence of journalists who resist, adapt, and continue to expose wrongdoing emphasizes the enduring relevance of ethical journalism as a pillar of democracy. The narrative ultimately positions journalism as both a victim of repression and a catalyst for social change, emphasizing the high personal cost of truth in hostile environments. Based on the above findings the study makes the following recommendations:

1. Strengthening Legal Protection for Journalists**:** Governments should enact and enforce robust laws that protect journalists from intimidation, violence, and unlawful surveillance, ensuring swift prosecution of offenders.
2. Institutional Accountability and Reform: Law enforcement and judicial institutions must be insulated from political influence to prevent the manipulation of investigations involving crimes against journalists.
3. Media Ethics and Professional Training: Media organizations should reinforce ethical standards through regular training, ensuring editors and journalists resist political and financial pressures.
4. Support for Independent Journalism: Civil society organizations and international bodies should provide financial, legal, and security support for independent media organizations committed to investigative reporting.
5. Public Awareness and Advocacy: Audiences should be educated on the importance of press freedom to encourage public support for journalists facing repression and to counter manipulated narratives. These measures are crucial for safeguarding journalism and sustaining democratic accountability in societies depicted in *Danjarida*.

References

Abdulkarim, N. (2021). An Assessment of journalist safety practice in Kano state. M.sc. Dissertation submitted to the Department of Mass Communication Bayero University, kano

Alade, M., Oyegoke, N. A., Ojewumi, O., & Okunade, S. J. (2025). Media Ethics And Responsible Journalism In Nigeria: Assessing Awareness, Adherence, And Regulatory Challenges. *African Journal of Social and Behavioural Sciences*, *15*(3).

Alamu, O. (2010). Narrative and Style in Nigerian (Nollywood)Films. *African Study Monographs*

Aondover, E.M., Perpetua, O.A., Adewale, O.C., Funmi, F. & Maiwada, A.A. (2024). Contextual Issues Surrounding Investigative Journalism in Nigeria. *Polit Journal scientific journal of Politics, 4(4), 226-239*

Aondover, P. O., and Aondover, E.M. (2023). Nollywood offering and Nigeria People and Culture: Reflections and Projection*. Unisia 41 (1), 117-142*.

Arukwe, N. O. (2024). Evolving an African postcolonial condition: Cultural property restitution, cinematic independence, globalized NGO compassion, and grappling with an elite corruption complex. *African Studies Review*, *67*(2), 431-441.

Braun, V. & Clarke, V. 2006. Using thematic analysis in psychology. Qualitative Research in Psychology, 3(2):77–101.

Committee to Protect Journalists (2024). Attacks on the press: Nigeria. New York: CPJ.

Chomsky, N., & Herman, E. S. (1988). Manufacturing consent: The political economy of the mass media. New York: Pantheon Books.

Gramsci, A. (1971). Selections from the prison notebooks. New York: International Publishers.

Hall, S. (1985). Signification, representation, ideology: Althusser and the post-structuralist debates. Critical Studies in Mass Communication, 2(2), 91–114.

International Federation of Journalists (2023). Safety of journalists in Africa report. Brussels: IFJ.

Khai Reports (2025). Bad treatment of journalists in Nigeria: a deepening threat to press freedom *Aurora international conference held in Osogbo, Osun state between 26th -28th November, 2024*.

Musa, U. M., Noh, C. H. C., Isma, R. I., & Siti, Z. Y. (2024). The role of newspaper in fighting insecurity in Nigeria: a systematic literature review. *Ianna J. Interdisciplin. Stud*, *6*(2), 1-20.

Nwokedi, M.E. (2018). Film as a Mass Medium: Audience Perception of Home Video Films as Representation of Realities in Nigeria (study of residents in awka south). *MPRA, 2018.*

Okpadah, S. & Afolabi, T. (2019). Nigerian home videos as panacea for national development. *Journal of English literature and cultural studies. 2(3), 17-26.*

Oke, A.O., Chibuike, J.N., Okpala, E.C and Chinazom, L. (2024). *IMSU Journal of Communication studies, 8(1),1-10, 2024.*

Omojunikanbi, N. C. (2024). Analysis of the views and experiences of Nigerian Journalists on Safety and Impunity against media rights. Nigerian Journal of Communication, 20(1), 57-66.

Oso, L. (2022). Media, democracy and the challenge of press freedom in Nigeria. Journal of African Media Studies, 14(2), 145–160.

Oyejelem, T.E. (2024). Child Rights Advocacy Efforts and Nigeria Film Industry: An Analysis of Select Movies. *International journal of Global Sustainable Research, 2(4),241-254.*

Pate,U.A., & Jibril, A. (2023). Safety training deficiency, threats and adaptive measures among Journalists reporting violent conflict in North East Nigeria. *African security Review, 32(3), 227-242.*

Reporters Without Borders (2024). World Press Freedom Index. Paris: RSF.

Saldana, J. 2016. The coding manual for qualitative researchers. 3rd ed. London: SAGE Publications.

Slavtcheva-petkova, V., Ramaprasad, J., Springer, N., Hughes, S., Hanitzsch,T. Hamada, B.,… Steindl, N. (2023). Conceptualizing Journalists' safety around the globe. *Digital journalism, 11 (7), 1211-1229.*

Soho, A.V. (2024). Framing of Security Issues in Nigerian Newspaper: Trends, Implications and Solutions (2011-2015*). Communication, Technology, and Society: Experimenting the Nigerian context, 4(1), 2024.*

Song, Q. (2024). Framing in media and communication studies: A bibliometric Analysis. *News Media, 7(1),674.*

Umar M. M. and Ali U. M. (2025). Possible Domestication of Cultures in Nigerian Film Industries on "Matan Aure" of Kannywood and "Deeply in Love" of Nollywood: Kadarkon Adabin Hausa 1, 653-660

Uwalaka, T., Amadi, A., Nwala, B. and Woroko, P. (2023). Online harassment of journalists in Nigeria: audience motivations and solutions. *Media international, 194(1), 115-130.*

Uwalaka, T. (2025*).* Nigerian journalism is under siege- Here is What Must Change. Retrieved from www.africanliberty.org on Monday December 15, 2025.

Williams, R. (1977). Marxism and literature. Oxford: Oxford University Press.