

Character and Thematic Analysis in Emem Isong's *Reloaded*

Margaret Gregory Akpan, Eno Nathaniel Bassey

Department of Theatre Arts, Faculty of Arts, University of Uyo, Uyo, Nigeria

Email address:

peggylee59@yahoo.com (M. G. Akpan)

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Abstract: The theatre is a medium for social criticism. Most playwrights/screenwriters write their plays for the purpose of impacting moral lessons in the society or exposing the ills and imbalances of a society. From its earlier beginnings, character and themes among other elements combine to set a play/film in proper perspective with the cultural milieu of the play/films existence. A study of Emem Isong's films, 'Reloaded' invites the audience to reflect on society in order to capture the meaning and essence of life. This study investigates the challenges of character portrayal and the issue of themes in the video film. Its ultimate aim is to help would-be artist who would venture into screenwriting to write stories not just for the purpose of entertaining, but to write on pressing issues in the society that needs to be corrected. Data for this study was collected through continuous watching of the movie, script and character analysis, relevant journals and discussion with people. It is believed that this work will be of immense benefit for would-be screenwriters/playwrights.

Keywords: Theatre Arts, Character and Themes, Thematic Analysis, Reloaded, Acting

1. Introduction

Theatre involves performance and in that performance, whether drama or dance, there is some form of imitation. Nwamuo [1] observes that:

Theatre is a demonstration of any action by anyone or a group of people at a particular place and moment in time, with or without make-up, costume, rehearsal or improvisation before an audience gathered for the interest to share and to celebrate.

This implies that imitation is the soul of acting and acting involves the assumption of a particular character whether in a scripted play or improvised situations. In his *Poetics*, Aristotle [2] asserts that "... the instinct of imitation is implanted in man from childhood..." That is, man is born with the instincts to imitate. This art of imitation plunges him into experimenting with various characters. Thus, in watching children at play, one may note how early the art of character is implanted in man. As the child grows into an adult, it is this instinct to imitate that is extracted for the purpose of performance and entertainment, especially if such child ventures into the field of theatre or film.

A character is one who plays a major or minor role, either in

a play or movie. Characterization is defined according to Ommnane and Schakner [3] as 'a creative process that demands an actor to grasp the fundamental personality of a part and then project it to the audience in such a way that the actor becomes a living convincing human being.

This therefore allows the playwright or screenwriter to assign original set of goals, traits, history and other qualities to create his characters with real emotional depth and personality. Arnold [4], a contemporary critic says;

One of the strongest and most distinctive elements of human behavior is the impulse to perform, to create a character that is part of ourselves but somehow separate from us. When -we act a part, when we take on a role, we seek to transform ourselves through the construction of a new identity.

This process of transformation is fundamental to human nature and is at the heart of the theatre. On the other hand, Stanislavsky's [5] so called "magic-if" provides advice that should be most helpful to playwrights or screenwriters in creating a characterization. He advised that 'an actor should use his or her full concentration to ask what he or she would do if the events in the play were actually happening and he or she were intimately involved in these events' [5].

In answering these questions, the actor analyses both the actors' inner nature and the characters inner nature. Only then

can the actor use the technical resources of voice and body movement to interpret the likely reactions of the character accurately. This also leads to an understanding of the play itself. Whatever the case, characterization is a significant element in dramaturgy through which themes and messages come to live.

As the generational change and development takes audience from stage to screen, from theatres to cinemas, character creation still remains an important outshot of film plot. Film is a visual medium which is particularly capable of revealing insights that cannot be verbally expressed and can be especially meaningful when associative, unconscious innuendoes are utilized. Ekwuazi [6] stresses that "the screen and the stage influence each other in the structuring of the image. However, actors must make adaptations as they move from one medium to another".

The choice of the word "Character and Thematic Analysis" in the topic is to show how the writer creates convincing characters that would relay messages to effect positive change from negative acts, hereby leaving the audience to totally accept the character as real, forgetting that it is only an actor playing a part. This paper therefore is fashioned to investigate the 'credible world' which the screenwriter has created and how relevant that world is to the Nigerian society.

2. Characterization

In creating a character for the film, the screenwriter must portray the character biologically, psychologically, sociologically, financially and aesthetically. He must discover the personal boundaries and singular identity which separates the character from his or her fellow man thereby clarifying perceptions, eliminating ambiguity, vagueness, misconception and illusions. Realizing the characters inner feelings is important as it would create the imagination of what the character will look like, his gesture and mannerism. The screenwriter creates the character in a way that the audience identifies with the character, thereby putting themselves in the characters shoes. Also, how the character relates with others in the script is very vital in character creation. The screenwriter uses symbols and metaphor to describe his characters. Zettle [7] states that, "the film artists perceives, orders, clarifies, intensifies and interprets a certain aspect of the human condition for himself and latter for the audience". In creating the protagonist, villain and other characters, the screenwriter must point out the characters goal or motivation, as well as reasons why the character wants to achieve this goal, who or what is trying to stop the character from reaching this goal and why, what strengths or weakness of this character will help or hinder in the pursuit of this goal?. Therefore to analyse a character, one is expected to describe a character's personality through his or her words, actions, reactions, feelings, movements, thoughts, mannerism and motivation. This also requires defining a characters role. Also costumes and make-up play a major role when analyzing a character because it portrays the personality of the character.

Every theatrical piece performed is done for the purpose of

entertaining and educating the audience, and the actor remains the major tool for emitting thematic messages to the audience. Unfortunately, today, screenwriters' concentrates more on the character as a means to entertain the audience neglecting the message the movie is supposed to pass.

2.1. Types of Characters

Protagonist: A Protagonist is the leading character or major character in a drama, movie, novel or other fictional text.

Antagonist: An antagonist is a character who actively opposes or is hostile to the protagonist hereby providing the story's conflict.

Foil character: A foil character is a contrasting character whose behavior, attitudes, opinions, lifestyle, physical appearance and so on are opposite and this serves clearly to define personalities.

Flat character: A flat character is a minor character in a work of fiction that does not undergo substantial change or growth in the course of a story. They are also referred to as two dimensional characters.

Round character: A round character is a unique, individualistic character who has some degree of complexity and ambiguity and who cannot easily be categorized.

Dynamic character: A dynamic character is a character that undergoes an important change in the course of the story.

Stock character: These characters are minor characters whose actions are completely predictable of their jobs or profession.

Static character: A static character is a character that remains the same throughout the course of the play.

2.2. Casting

Casting is the choosing of actors for a production. Banham [8] asserts that; "casting is basically the allocation of roles to actors who are competent to act such roles, having been auditioned and found qualified to do so". It is the recruitment of actors for a play or film production. Barranger [9] underscores this point by stating that 'during auditions, the director looks for actors whose physical appearance, personality and acting style flesh out the director's idea of the characters'.

This graphically illustrates the fact that allocating an actor a role in a play requires technical know-how, and the very process is both scientifically and intellectually tasking. This is because every actor given a role to play must be able to "carry" the role convincingly. In order to achieve this, there has to be a proper appropriation of the creative and intellectual potentials inherent in that actor. Oga's [10] study of the casting approaches of three Nigerian Directors (Wole Soyinka, Ola Rotimi and Wale Ogunyemi) also projects the multi-dimensional demands of effective casting in the theatre. He therefore asserts that;

Casting generally in a scientific manner, deals with the various human-material qualities the actor can boast of. In this vein, casting is concerned with subjective realities as the height, complexion, physiognomy and vocal strength of one

actor as compared to those of others in an attempt to assign roles to the befitting.

Therefore, in determining the suitability of an actor for a role, the director looks out for, sensitivity and imagination, personality and carriage, audience appeal and projection capacity (for the theatre), acting experience, possession of special skills or talents, personal tonality and creative ingenuity. This applies to both the theatre and film respectively.

2.3. Themes

The life and practice of the Nigerian man is mirrored out to the rest of the world, highlighting his fears, joys, challenges, flaws and objects of pride. Ogunleye [11] admits that "through films, Nigerians see themselves in the existential angst that characterizes their individualities, their pains and agonies that need to be addressed in the society". These issues form the basis of Nigerian movie scripts and so their themes are woven around issues in the Nigerian/ African society.

Theme is a central topic; subject or concept the play is trying to point out. Theme is a picture of what is obtainable in a society, that is to say that the story reproduces what happened in a society. There are different genres of themes which include romance, revenge, betrayal, love, hatred, infidelity, family squabbles, fetish beliefs, violence, political mayhem, economic crises or a blend of two or more.

There are also themes that deal with the moral dilemmas facing modern Africa. Some address questions of religion, culture and ethnic diversities. The actors communicate the central theme of a play or movie to the audience, therefore, themes should not only be a mirror that reflects the ills of the society, but also a model mirror where the society look and copy for good and for advancement.

3. Thematic Meanings Through Characterization

Wilson and Goldfaith [12] defined acting as "...impersonating a character in a dramatic presentation before an audience". Characterization is the representation of a character or characters on the stage especially by imitating or describing actions gestures or speeches.

In the theatre, Rynerston [13] asserts that; "there is enough distance both aesthetic and real between the stage actor and his audience...." The aim of stage acting is to trigger an actor-audience communication. This can happen even when the actor does not fully represent the character. In fact, the Brechtian theatre consciously accepts stylized acting that may not truly represent the character.

To make a character believable, stage acting requires that the actor adapts to the requirements of the character with talent, dramatic intelligence and discipline.

The aesthetic distance between the stage actors and the audience and the use of appropriate and depicting make-up makes characterization in the theatre spectacular. As far as characterization in the theatre is concerned, it is the living

presence of the actor that is made essential to the audience's theatrical experience.

People who appear in film productions are called talents or actors. On the other hand, actors portray characters other than themselves. They attempt to create an illusion of the character in the dramatic roles they occupy. The viewing environment therefore draws the actor and the audience unto a special relationship. Wurtzel [14] examines this relationship and states how it may be utilized to the advantage; "for those performers who communicate directly with the audience, this relationship becomes almost 'friend to friend'. For actors who portray a role, the intensity of the identifications can result in viewers confusing fantasy with reality. The actor is perceived by the audience and by the character he or she plays".

In film characterization, visual and psychological likenesses are the major concerns. There is a special demand for projecting personality on the screen. The personality must be such that the actor looks like what is intended by the characters. Zettle [7] asserts that, "the film artist perceives orders, clarifies, intensifies and interprets a certain aspect of the human condition for himself and later for the audience". The film actor needs very little stage technique. Essentially what a performer in movies need is "expressiveness". The actor must have a photogenic face. Too much technique can make a performer seem to be overacting.

Acting in film is almost totally dependent on the director's approach to the screen play. The realistic director relies more on the abilities of the actors, filming more long shots. This technique keeps the actors entire body in the frame. The realist tends towards lengthy takes, in order to help the actors sustain performance without interruption. The formalistic director prefers to convey ideas and emotions through edited juxtaposition.

The actor may be required to perform a climactic scene before an earlier low-keyed scene. The film actor must have a high degree of concentration to be able to turn emotions on and off. Therefore, a screenwriter must strip away the mask of characterization and peer into the true inner natures of the characters.

The revelation of true characters in contrast to characterization is fundamental to creating real and memorable characters who not only are driven by the story but who themselves drive the story.

4. Plot Summary of Reloaded

4.1. Characters

Ramsey Nouah - Femi
Desmond Elliot - Osita
Van Vicker - Bube
Stephanie Okereke - Weyinmi
Ini Edo - Tayo
Nse- Ikpe Etim - Omoze
Rita Dominic - Chelsea
Enyinna Nwigwe - Edwin
Mbong Amata - Nira

Uche Jumbo - Tracy

4.2. Theme

Isong's *"Reloaded"* [15] is a story centered on the themes of betrayal, deceit and cheating in marriages and relationships and its attendant consequences. The movie is webbed around different relationships and family problems. *"Reloaded"* begins with Chelsea as a presenter for a television show. Her encounter with a friend of hers Tracy brings about the issues that most women face in their relationship with the opposite sex and the possible consequences. Tayo and Osita are married but Osita is fond of battering his wife for no just course. Bube and Weyinmi have been living together for seven years as unmarried couples. Weyinmi wants to get married and she thinks that Bube does too but every time the marriage issue comes up, he postpones their plans, claiming it is not the right time. Omoze and Femi are married but Femi has a wandering eye and cannot seem to remain faithful but for his wife, Omoze, she would do anything to keep her man to herself.

Osita's flirting and maltreatment towards Tayo makes her to set him up with her niece, Nira. Weyinmi comes to discover that the man who she has spent her seven years with and has made her go through six abortions, is about to get married to a lady who is pregnant for him. Nira succeeds and Osita falls in love with her, Nira executes her plan and Osita loses his job and his marriage is wrecked. Weyinmi kidnaps Bube on his wedding day and tortures him until he had a feel of the pain she is going through. She later sets him free. Femi's infidelity and betrayals pushes Omoze to the wall. She makes Femi to lose his job and then she divorces him. Chelsea, who felt her relationship was just the most perfect, walks into her house and finds her Edwin, pants down with a fellow man. She breaks up with him immediately.

In the end, Tracy, a television host, interviews the ladies to find out their various relationships and marriages, Tayo says she may accept her husband back, Weyinmi, Omoze, and Chelsea say they accept their fate but would move on with their lives.

4.3. Character Analysis in the Plot Realization

The existence of characters in a story is essential to the development of the dramatic plot. Most plays contain major characters and minor characters. The delineation and development of major characters is essential to the play. This means that the distinction between hero or heroines and villains, between good guys and bad guys, between virtue and vice is useful in creating the plot of a drama.

In Isong's *"Reloaded"* [15], the creation and arrangement of characters in the film is relevant to the plot structure. The mutual relationship between the female characters as against the chauvinistic and flirtatious male characters in the movie is a key element to the generation of conflict in the plot.

Tayo is portrayed as the protagonist in the film and also a weak character. Portrayed to be in her late 20s, the character is seen as a housewife who cannot fend for herself and has to be dependent on her husband for everything. Amongst her

friends, she is constantly making excuses for her husband, Osita, who beats her continuously. She is revealed to be the weakest amongst her friends. In her conversation with Tracy and Chelsea, she tells them;

Tayo: Marriage to the wrong one happened. Osita treats me like trash...

The story further goes on to show how frustrated she is in her marriage. This is illustrated in her line to Omoze in a restaurant;

Tayo: I am tired, marriage to Osita is nothing but a complete disaster, it's just a facade, and to think of the fact that before I got married all my parents could think of was when and how I was going to get married. And now I am married, I have become his punching bag.

To this point she is frustrated in her marriage. This is also illustrated in her line when she argues with Osita;

Tayo: If this is what marriage to you is all about, then I want to be single.

Even when Tayo knows Osita cheats on her, she still loves and cherishes him. The character is informed as she develops gradually till the point that she could not condone her husband's infidelity. She decides to play a prank on Osita using her niece Nira as bait. Osita falls cheaply for the prank and he loses everything. At this point the character Tayo, is seen as a dynamic character. The weak character suddenly surprises everyone when she has her own pound of flesh and regains power over Osita. Osita is one fine gentleman that commands a lot of respect but has the attitude of a beast. He plays the role of an antagonist that has no respect for his wife. Portrayed to be in his early 30s he is seen as an aggressive husband and a smooth Casanova. As an aggressive husband, he abuses his wife physical and psychologically and goes as far as referring to his wife as loose and calls her a cheap haul. In one of his statements he says;

Osita: How did I end up with this?

It was not clear why Osita married Tayo and what he wanted. In one of his conversations with Nira, he says;

Osita: I never intended to cheat on my wife... it's just that sometimes I can't help these things

Nira: How do you mean?

Osita: You women like to play the victim; always complaining of a man's supposed infidelity when in actual fact you women are the cause of these things.

It is also seen that Osita is hardworking until Nira shows up. Nira's aura captivated Osita to the point that she made him lose his job (The power of a woman).

Weyinmi is an elegant, hardworking lady who is every man's dream woman but she has a problem of dealing with her emotions. Weyinmi's character portrayal is that of a woman in her late 20s. She is seen as a protagonist at the same time portrayed as a weak character. She is created in such a way that one would not wish to be in her shoes. Weyinmi's character is that of a woman who is blinded by love not to have noticed that the man she has been with for seven years sees her as a bedmate and not a wife material. This is illustrated in her line to Bube;

Weyinmi: I do the same thing every month of every year. I

cook for you, clean for you, sex you, run errands for you and still you don't want to make me your wife.

She undergoes a psychological trauma after having a sixth abortion only to discover that her man is about to marry a lady who is pregnant for him. Then she realizes that her life with Bube has been a lie as she says;

Weyinmi: All the lies, all the promises, all the hopes I had has been dashed away.

She is disturbed psychologically to the point of kidnapping Bube on his wedding day and torturing him so he could have a feel of what she is going through. Bube's character on the other hand is portrayed to be in his early thirties. He is seen as a foil character that is deceitful, selfish and heartless. Whenever Weyinmi becomes pregnant for him he would tell her;

Bube: It can't be, it's unfortunate, and it's not the right time...do the right thing.

The right thing for Bube is an abortion. As the story unfolds, he is seen discussing with his friends as they refer to the meaning of a wife;

Bube: W- washing, I- ironing, F- fucking, E- etcetera.

Bube is also seen as a parasite that depends on Weyinmi to survive as she provides for him financially

Femi's character portrayal is that of a man in his late thirties that plays the role of a foil character, who is married but disrespects his wife, instead he prefers to be a smooth lover boy who chases anything in skirt. Not only is he a funny character but also a shameless one. The height of infidelity is seen after he is caught cheating, instead of being apologetic, he says to Omoze;

Femi: You go around like a mad dog. You could win an award for being the best nag and tout.

He can be also being said to have being a hardworking man until his wife caused a scandal that brought to his dismissal from the office. This is illustrated in his line after he is given a suspension letter;

Femi: Ten years of my freaking life, I served and worked for that company, signed deals and sealed contracts, I made millions of naira, I worked my freaking ass out for that company and what do I get in return, a symbolic suspension letter.

Omoze who is portrayed to be in her early thirties is a strong character in the film. She is kind and loving to everyone around her. She is one woman who is loyal to her husband and determined to go to any length to protect her marriage because she loves her husband with every drop of her blood. She is frustrated to the point of telling Femi;

Omoze: If you don't discipline yourself and control your insatiable libido I will control it for you.

Omoze would chase any woman she sees around her husband and even goes as far as kidnapping one of the women and beating her silly. She sees her husband as one who desecrates and disrespects their marriage. She decides to be his nightmare as she says;

Omoze: since he likes okra, I will become his pepper.

She is further portrayed as a housewife in the film. Also, her relationship with the other women in the film, she is seen as an

adviser and consoler to her friends whenever they have issues with their relationships.

Chelsea and Edwin's relationship throughout the movie is portrayed as the most perfect relationship. Edwin portrayed to be in his early thirties, at first is seen as a flat character that is handsome, romantic, thoughtful and caring and not capable of hurting anyone. Our thought is proven wrong, as the story unfolds, Edwin becomes a dynamic character as he is portrayed to be homosexual. Chelsea finds her Edwin in this act and she is disappointed. This shows that one never knows what is beneath the facade of perfection. Chelsea on the other hand, portrayed to be in her early thirties, is a minor character who plays the role of a replacement presenter for a television talk show and in turn the narrator of the movie which is based on an episode in the talk show about different women's relationship and the games men play in them.

5. Relevance of Characterization to the Themes

The plot is the main body of a play or film and the theme is its soul. Most plays or films have conflict of some kind between individuals, between man and society, man and some superior force or man and himself. The events that this conflict provokes make-up the play. It is then the treatment of this plot by the playwright or screenwriter that supplies each effort with originality or artistic worth and brings to fore the thematic contents.

In the film "Reloaded" it is through the conflict and relationship between the characters that the major themes of the film are realized. From the plot summary, it can be deduced that the major themes highlighted in the movie revolves around deceit, societal pressure, cheating, betrayal, infidelity, karma, family pressure, revenge and depression.

- i. *Deceit/ Betrayal/ Cheating*: These themes are the central points in the movie, "Reloaded". The male characters in the movie, Osita, Femi, Bube and Edwin are guilty of this. Each character portrayed these themes in different ways. Bube courts Weyinmi for seven years and makes her committed to a relationship that was heading nowhere. Even when Weyinmi gets pregnant, he tells her to abort it and still gives her hope of marriage. He deceives her to the point of denying that there was no other woman apart from her. Another character is Edwin. He betrays Chelsea to the point of no forgiveness when she catches him in homosexual act. Also is the character Femi who is married but cheats on his wife by flirting with other women. Another character in that line is Osita who is married but disrespects his marriage as he flirts with different women. Even when his wife sees him with Nira, he did not mind how she felt.
- ii. *Family Pressure*: Family pressure in this movie is in the case of Bube's mother telling Bube that he must marry the girl that he got pregnant as he cannot jeopardize their long standing relationship with the girl's parents. This

puts Bube in between, he therefore accepts to his mother's term and threatens Weyinmi that if she keeps the baby, he would have nothing to do with both of them. Another character that faced family pressure is Tayo. She ended up in her marriage to Osita due to family pressure. Tayo must have been forced into marriage due to poverty in her family. Therefore this makes one not to bow to societal/ family pressure against your own desires.

- iii. *Desperation*: Desperation is portrayed by the character Omoze who would go to any length to keep her marriage. She loves her husband with every drop of her blood. She goes as far as going to her husband's place of work where she creates a scandal and in the process beats up her husband's boss thinking she is one of his numerous girlfriends
- iv. *Revenge*: This is the most intriguing part of the movie as the women took turns to teach their men lessons to remember. Weyinmi orchestrates the kidnapping of Bube on the day of his wedding to the other woman. She takes him to a warehouse, taunts him and threatens to cut off his manhood. Femi loses not only his job but his house too when Omoze somehow transfers the deeds of the house solely into her name effectively making him homeless. Tayo disguises her cousin to seduce Osita, which he falls for. In the end, Osita loses his job and is disgraced after Nira deceives him and strips him naked. Osita discovers this is a planned work by Nira and his wife and wants to attack but the ladies give him a good beating.

6. Character Resemblances and the Nigerian Society

Emem Isong's "Reloaded" [15] is a caricature of things that happen every day in our community, within our lives and outside. Issues of women/men cheating on their spouse, bisexuality, women going to any length to protect their marriages, ladies pleasing their spouse and regretting they did so, abortion and societal/family pressure.

In "Reloaded" the characters played out real life situations. For instance the issue of bi-sexuality in Nigeria is becoming a rampant defect in our society not only amongst the male folks but the female folks. Isong uses the two characters involved in this act to portray that one does not know the facade that is hidden in the perfection of most relationships. Even the Nigerian society frowns at this act as anyone caught in the act of homosexuality is sent to jail for fourteen years.

However, another issue of character resemblance in the Nigerian society is found in the character of Weyinmi who would go to any length to please their spouse and regrets that they did so. Some people are currently involved in such acts as this character went through or played. Isong uses this movie as a medium to pass a message to young ladies who are in relationships or intend to be in one to love with their head and not their heart.

Another case is the issue of family pressure. The character Tayo experienced this as her family forced her into early marriage. In our Nigerian society, youths mostly females are forced into marriages against their will either to satisfy the families' desire for wealth, political reasons or to maintain a long standing family relationship. Isong therefore uses this movie to advise youths that majority of their decisions should be made by them and not bow to societal/family pressure against their own desire.

The major issue the movie "Reloaded" portrays is cheating, deceit, betrayal in relationships and marriages. This is very common in our Nigerian society amongst the male and female but in "Reloaded" the men are guilty. They don't portray any form of decency in them as they cheat, maltreat and disrespect their spouses. For instance in our Nigerian society, a man can be heartless to the point of telling a woman to abort several pregnancies for him and still promises her heaven and earth only to dump her when he is tired because he feels she is not a wife material.

So also is the issue of wife battering. A man marries a woman for better or worse but few months later, the wife turns into his punching bag for no good reason, thereby forcing their wives to go through psychological traumas. Another character is Femi who is married but cheats on his wife with other women. In our Nigerian society, women experience this severally. A cheating husband is aware his wife knows he is cheating but it doesn't bother him.

Isong's portrayal of these characters show the pains most women go through in their relationships and marriages, hereby advising them to be cautious of the decisions they make in life.

7. Conclusion

The creative implication of Emem Isong's movies is bound up with her imaginative disposition as a screenwriter. Her artistic ideals which includes; storytelling and characterization are also a matter in her works. This paper has tried to show how the screenwriter creates character that mirrors the Nigerian society. Emem Isong's movie depicts betrayal, cheating, deceit, and revenge.

Emem Isong employs a distinctive theatrical style to portray conflicts of some kind between individuals, between man and society, man and some superior forces or man and himself. Her method is simple and consists of an extensive use of dialogues, use of action, humor, dramatic irony and suspense which combines to perceivable points in making live representations of reported or invented happenings between human beings and by so doing entertains. But in entertaining also reflects the social purpose the informing.

Thus Emem Isong's movies are remarkable because each of them accomplishes the double point of revealing for the audience critical judgment while creating opportunities for the development of a rich kind of film industry.

A moral is a message conveyed to be learned from a story or event. In this paper, it is pertinent to say that Emem Isong creates her characters from stories in the society concerned

with the principles of right and wrong behaviour and the goodness or badness of human character. Her use of the characters portray the ills that happen in our society with a hope for a positive change. Emem Isong creates her characters to be thrilling, unpredictable and humorous. The characters are created to complement each other so well that the audience is torn between love, hate, justification and dynamics of familiar and platonic relationships.

It is a clear fact in our society that the rate at which break ups in relationships and divorce in marriages are going these days is quite alarming. It is either one of the parties is at fault or both parties are at fault. Emem Isong accentuates the themes of cheating, betrayal, deceit, and desperation predominantly in the movie "Reloaded".

The movie shows the various relationship problems most people find themselves in daily, some extremely stupid, others unfortunate. It reiterates what the society frowns at and shows the various ways in which they handled the situation. The movie show that deceit, betrayal and cheating should never be excused. The key characters in the movie were either round or flat, dynamic or static, strong or weak. Tayo and Weyinmi were seen as dynamic characters who encountered some changes in the course of the development of the story. Bube and Femi were seen as foil characters that were opposite to the protagonists hereby defining their personalities. On the other hand, Omoze is seen as a strong character while Weyinmi and Tayo were seen as weak characters. Osita is seen as the antagonists in the movie as he opposed the protagonist thereby providing the stories conflict. Omoze is seen as a round character, unique and individualistic and had some degree of complexity, while Chelsea is seen as a flat character that did not undergo any change in the course of the movie.

The sound track in "Reloaded" conveyed messages in various ways. So also did the costumes and make-up. All were on point as it portrayed the different personalities of the characters. The dialogue in the movie also served as a strong point because it was through the characters dialogue that we know their pains, worries, joys, sadness and fears.

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