

Film As Therapy for Defied Children: Hell as Pedagogy for Sex Abuse in Dry and The Colour Purple

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Abstract

Child abuse is a threat that impedes the mental health of victims. In Nigeria, rape and other sexual violence are prevalent. It has become a silent killer due to stigma and emotional torture, attracting Nigerian filmmakers' attention. This article focused on the ordeal associated with sexual abuse of the girl-child given her vulnerability. However, the cure and management of the repercussions of abuse have been more medical than visual therapies such as film. However, art-based research has shown that visual therapies are also incontrovertible alternatives to pharmaceutically based treatments. The study selected and analysed, Nollywood's Dry and Hollywood's The Colour Purple as therapy for victims who were sexually abused as children. The films' representations of inhuman experiences collectively summarize our imagination of hell. We conclude that its cathartic and prescriptive messages provide adequate lessons to resist negative perception, reduce trauma and encourage healing.

Keywords: Nigeria, Cinema, Movie, Child-Sexual-Abuse, Trauma, Child-Rights, Child-Mental-Health

INTRODUCTION

Sex abuse has a dominant portion of abuse records in history, particularly as it affects children or minors. Even the church has received a percentage of this objectionable act since the case of Catholic priests became public knowledge. Broadly, the legal, social, and psychological implications of sex abuse have received critical, cultural, and legal condemnations. These include references to clerical sex abuse (Cosgrave 2006: 195-206; Quinn 2013: 415-22), health implications of sex abuse (Seppa 2011: 11; Lalor and McElvaney 2010: 159), implications on culture and religion (Coleridge 2010: 463-71), while the need to examine and repair the mental faculties of sex abuse offenders also received recommendation (Nelson 349-72). The perspective of conscience and morality, the relegation of abuse as sin took an interrogative castigation from Donal Dorr (2000: 523-31). What is worrisome and consequently increases trauma is the fear of the stigma that makes victims refrain from disclosing sexual abuse. According to Phil Frampton, 'Britain has 11 million survivors of child abuse. Less than one per cent of those survivors have disclosed their abuse' owing to bullying, deceit, and cover-ups by powerful individuals and institutions stand as albatross to punishing the evil act (2015: 24).

Child abuse is defined by WHO as 'all forms of physical and emotional ill-treatment, sexual abuse, neglect and exploitation that results in actual or potential harm to the child's health, development or dignity' (2022: par. 1). In a world report by Out of the Shadows, amongst 40 countries with constantly collated data on the level of child abuse and exploitation, 14 countries of which Nigeria was listed as the 8th were considered the least safe countries for a child to grow at a 46.4 percentage (Lu 2019: par. 5). This affects the future of the children in reference and gives a negative image to Nigeria. Child sexual abuse is any sexual act with a child that is designed to offer sexual enjoyment to a parent, caregiver, or other persons. Noncontact exploitation of a child, such as

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pushing, manipulating, persuading, threatening, or pressing a kid to participate in activities for the sexual enjoyment of others without direct physical contact between child and abuser, is also considered sexual abuse (Sinisi 2022). Section 277 of the Nigerian Child Rights Act of 2003 defines a child as ‘a person who has not attained the age of eighteen years’ (Alemika et al. 2005: 9). While neglect is the most common abuse case in Nigeria, physical abuse such as beating, shaking, burning and biting are also rampant.

In 2017, NOIPolls in collaboration with Child Protection Hub Nigeria (CPHub) revealed child abuse in Nigeria at 92 per cent, corroborating a UNICEF report that stated that millions of children in Nigeria are victims of physical, emotional, or sexual violence. NOIPolls found further that 50 per cent of the respondents claimed to have directly witnessed child abuse in their communities with only 27 per cent reporting the case to the police by word of mouth. The National Population Commission, with support from UNICEF and the US Centers for Disease Control and Prevention, conducted a Violence Against Children (VAC) survey in Nigeria in 2014, which revealed that 6 out of 10 Nigerian children had experienced some form of violence before they turned 18 years (NOIPolls 2017: par. 1, 3). Felix Nzarga’s Impediments to the Domestication of Nigeria Child Rights Act by the States summarizes Part III (sections 21-40), it provides for the protection of the rights of the child through the prohibition of child marriage, child betrothal, infliction of tattoos and skin marks, exposure to use, production, trafficking, etc. of drugs and psychotropic substances, use of children in any criminal activity, abduction and unlawful removal and transfer of a child from lawful custody, forced, exploitative or hazardous child labour, including outlawry of employment of children as domestic, helps outside their own home or family environment, buying, selling, hiring or otherwise dealing in children for hawking, begging for alms, prostitution, unlawful sexual intercourse, other forms of sexual abuse and exploitation prejudicial to the welfare of the child (Nzarga 2016: 49). As often as film has reflected and exposed these evils to the chagrin of viewers, these laws have in no way eradicated child abuse, leaving medical, visual, and entertainment therapies such as cinema to augment pharmaceutical dependence.

Therapy as an Ancient Practice through Art

Therapy dates back to centuries. In visual arts, Clive Bell had said that art, every kind of art; painting, sculpture, and in fact, any treasured artifact embodies ‘aesthetic emotion’ (1927: 38). This statement is tied to memories, pains, achievements, artistic and cultural pride, traditions that are tied to our personal tastes and desires, losses and eventual realization and repossession. In as much as such an emotional encounter enhances sanity, offers reconciliation, and health resolution, it is cathartic. Oratory, poetry, dramatic presentation from the moment they became a public art among the ancient Greeks, were identified to contain valuable lessons for edification, and societal correction. Greek tragedians such as Aeschylus, Sophocles, and Euripides wrote dramas in which human actions are controlled by the supernatural and were highly patronized as drama was the best platform to mirror society. Aristotle used Sophocles’ classic play, Oedipus Rex to show that drama indeed offers purification or purgation, or in the words of Aristotle, catharsis. These ancient dramas were the earliest examples of visual therapy before the evolution of moving pictures brought naturalism to pictorial realism, a habit that has become inseparable from youth pastime. Can *Dry* and *The Color Purple* offer this solace to the Nigerian public? The unique thing about film is that it is an art that uses evil to teach good by filling that gap that occurs at the point where both the aggressor and the victim are at opposite ends of reality and resolves both through poetic justice.

Charles R. O’Brien and Josephine L. Johnson (1976:39) with reference to Harrison and Scriver’s 1969 study that young people spend a lot of time watching television or going to the movies, assert that cinema viewing provides a wide range of stories which victims can connect with to provide a mirror of hope for healing. Thus counselors capitalize on the cinema habit through which counselees see themselves, and their circumstances as a strategy for counseling. This finding has remained timelessly relevant. They observed that it is important to select instructive movies that reveal ‘the value system, hopes, and aspirations’ (39). The movies crystalize their concerns and self awareness and can help to provide various life changing alternatives to viewers. (39). The effectiveness of cinema therapy comes from the viewer’s empathy with the characters, arising affectation that results from the level of admiration of the character could lead to a new assessment of oneself, particularly the physical and emotional, which most victims of abuse tend to face. In their conclusion, watching movies well

targeted to one's situations leads to catharsis, changing one's perception about love, hate, lifestyle, and safety. This also emphasized the need to encourage the making of teen movies (Northrop and Akhavan 2018:40).

Different art forms offer unique therapeutic healings, and often, with the full compliments of the human senses through music, writing, reading, sighting, hearing, feeling, touching, or a combination of all. And for art, music, literature, and cinema as therapy, overwhelming evidence truly exists. For instance, Peter Bondenella (1988) narrates the haunting experience of dreams and the occult that Betti Fellini diligently recorded, developed, and strongly believed that his purgation, peace, and ultimate freedom would be to film it. He went through crisis, hospitalizations, and misfortunes that stalled his plans for the film until 1969 when *Fellini and Peronius* was produced. Thus establishing literature as a form of self-therapy. Music incontrovertibly does for the young and old (Amparo Porta 2018; Degmečić et al. 2005; Darrow et al. 1985), while Krister Nyström and Sonja Olin Lauritzen (2005) demonstrate the arrestable but daunting recovery of dementia through dance group therapy for the elderly. These are tested findings by expert psychologists and therapists. Finally, Susannah Radstone used the film, *The Butterfly Effect*, to demonstrate how film can help to engage memory travel back and forth, pausing and playing it like scenes in a movie to determine the critical points of failure, 'traveling back in time to divert fate and put right the wrongs of the past' with the guide of a therapist (2010:325). Through fades and flashbacks specifically, reflections can be triggered for emphasis and choice decision. In contrast, Helen Omand examines how doctors now use photographic images in medical consultations for therapeutic intermediations where 'nearly all patients imbued images with highly personal meanings, seemingly using images to convey complex emotional aspects of their pain' (2021:85)

The social media has exposed how prevalent CA and CSA are prevalent in Nigeria, yet NGOs and special care centres are not patronised for this purpose other than hospitals because victims are protected in order to avoid stigma. But this has not helped the child victims. However, parents are beginning to turn to film as an informal means of therapy for abused children, particularly since the incidents in the content of Nigerian Nollywood movies exposed that film could educate and expose consequences of child marriage and associated health issues. This happens with the availability of portable viewing devices through video players and Android phones, but unfortunately, without the guidance of professional therapists.

Unbundling Child Sexual Abuse (CSA)

Child sexual abuse may not easily be disambiguated, but consists of abuse in the forms of molestation, child marriage, and genital mutilation. Scholars within the country report that the most prevalent way of sexually abusing a child is by having sexual intercourse. However, other ways of sexually abusing a child both emotionally and physically are exhibition of oneself (nakedness) before a child; fondling a child's body especially, the private part; masturbating in the presence of a child or forcing the child to masturbate; producing, owning and sharing pictures or videos of a child's nudity; and exposing pornographic videos and pictures to a child, etc. (Olusegun and Amos 2016: 3-6; Ejiofor et al. 2017: 72). Ejiofor et al. (2017: 72) further posit that the causes of sexual abuse against children result from lustful desire, poor legal punishments for sexual assault, seductive attire, drug addiction/mental condition, fetishism, promiscuity, and lack of parental care are some of the main reasons that lead to the perpetration of sexual violence against girls. These can result in a variety of psychological consequences, including low self-esteem, anxiety, and depression.

The evil of CSA is perpetrated in every facet of society, organization, and household. A study conducted by Bottoms et al. (1996: 463-71) revealed CSA is prevalent in religious organizations, although at a minimal rate compared to adults, yet remains hidden in several cases because children fear to disclose it. The study maintains that children's reports of religion-related abuse were particularly likely to be neglected, due in part to states' legal protection of parents who withhold medical care from children for religious reasons, while church officials withhold many valid claims of abuse by their clergy. Cases of unreported, neglected, or lackadaisical attitudes toward incidents of abused children have been in existence for decades. According to the Harvard Law Review (1985), many state legislatures have made swift attempts to increase the punishment for CSA. However, the effectiveness of harsher sanctions is hampered by the remarkably low conviction rates for alleged child sex abusers. Many incidents go unnoticed, and those that are, prove difficult to prosecute. Since the child is the lone witness to the crime. He or she could be found incompetent to witness, or unable to recollect or

communicate essential material to the jury when testifying. The rigor of cross-examination can easily confuse children. They prove to be hesitant witnesses, particularly when forewarned and or threatened by parents and perpetrators.

David Finkelhor (1994: 31-53) observed that 90 per cent of sexual abuse is committed by men and 70 per cent - 90 per cent of sexually abused children know their abuser. Oftentimes, sexually abused female children grow into female sex offenders, and these may not be unconnected with Freudian complexes across genders. According to a review of research on female crime, delinquency, and victimization conducted by a group of experts. It showed that female offenders, more so than male offenders, have a history of horrible physical and sexual abuse in both childhood and adulthood. As a result, females are frequently portrayed as victims as well as perpetrators (Hassett-Walker et al. 2014: 62-86).

Evidence of Cinema Therapy as Healing for Trauma

Trauma is a terrifying experience that violates and threatens the survivor's existence, and hell for the victims. It is also a shocking, unusual, overpowering event that evokes the fear of death or injury and helplessness. These events have a pronounced effect on our physical and cognitive functioning. The effects are dramatic but temporary. However, these physiological and psychological responses can persist and become completely unpredictable under certain conditions, such as severe or repeated exposure to violence and trauma (Miller 2011: 7). Watching movies can activate areas of the brain involved in emotional processing, empathetic responses, and problem-solving through multi-sensory impact on thoughts, feelings, and values.

Cinema therapy is an expressive, sensory-based therapy that uses movies, TV show episodes, videos, and animation as therapeutic tools for growth and healing. According to neuroscientists, the human brain is wired to connect with and be activated by cinema. Iconic Swedish filmmaker Ingmar Bergman suggested that this connection might be even deeper, 'No art passes our conscience the way film does, and goes directly to our feelings, deep down into the dark rooms of our souls' (Robertson 2019). Therapeutic movies are not limited to therapists' recommendations but include movies that relate to our experience and our fight to get out of or manage such experiences. Joshua Cohen and Lauren Johnson posit that cinema has been used as a healing tool since its inception 'because creating and watching a film often can speak directly to the human soul' (2015: 3). Film is therapeutic due to its use 'with therapeutic intent within the safe environment of therapy with credentialed and trained therapists.' (Cohen and Johnson 2015: 3). Cinema therapy is notable for appealing to most senses of clients, including auditory and visual senses, while presenting them with opportunities for self-discovery which are not found in just words. (Robertson 2019: par. 9).

In an experiment conducted by Hasson, et al. (2008: 18), using functional magnetic resonance imaging (fMRI) and inter-subject correlation analysis (ISC), it was found that there is ongoing brain activity while people watch movies. They further clarified that certain movies have an enormous impact on brain activity and eye movements while others do not. In addition, different genres of movies engage different regions of the brain and elicit diverse reactions as interpreted by the brain (Hasson, et al. 2018: 18). In other words, a viewer's external stimuli results from the impact made on the brain by the movie. For instance, emotions evoked when films against CSA is watched are those of pain, anger, pity and an intense desire to fight against such abuse. At this point, victims see themselves mirrored in the abused movie character and consciously or unconsciously seek emotional adjustment and personality recalibration.

Emily Marsick conducted a multi-case study of the application of cinema therapy in six individual therapy sessions with three preadolescent-aged children experiencing parental divorce. Questions were utilized to stimulate debate, as well as expressive activities in the arts. The outcome, all the children related plots from films or television episodes they had seen outside of treatment, which might be considered as a type of storytelling that communicated their problems and helped them recover. Children experienced catharsis and generated therapeutically useful metaphors as a result of their expressive responses (2010).

In 2017, Wesley Buskirk, examined children who were seriously ill and traumatized and concluded that children with chronic illnesses can use evocative cinema therapy to connect real-life issues with fictitious conflicts in

movies. If child medical patients' needs for comfort, expressiveness, and self-identification are met adequately through movie therapy, their recovery time will be cut in half.

Hence, there are three approaches to cinema therapy, being evocative, prescriptive, and cathartic, while Birgit Wolz (2017: par. 19) includes Cinema therapy with groups.

The Evocative approach offers an entryway into the deep unconscious layers of traumatized clients. Buskirk also reported that clients are able to 'rebuild their sense of self,' by associating and empathizing with fictional characters (2017: 1).

The Prescriptive approach focuses on a specific clinical benchmark, (i.e. learning communication, breaking through denial, or learning by proxy, etc). The Cathartic approach uses laughter, and tears to offer different self-evident catharsis forms. The real essence of Cathartic Cinema is to promote emotional regulation while the individual is watching a movie. Cinema is capable of reducing repression and other physiological defence mechanisms. Children, particularly, can connect emotionally to films extremely deeply.

Cinema therapy with groups- Group members' remarks on their emotional reactions to film as a valuable addition to group therapy. Participants gain an excellent tool for getting to know themselves and others by comprehending and expressing what moved them about certain movie scenes or characters. When students leave the program, they can continue to use what they have learned about self-discovery when watching movies. In a report on the impact of film on the sensory system by Buskirk, Sharp et al. (2002:269-276) posit that the metaphoric messages and sensory (audiovisual) experience reach and reside in mostly the receptive and creative parts of the brain without interfering with the parts responsible for logical functioning. Whether a victim or client cries or laughs, an expressive response can release emotional tension, generating a source of relaxation and a fruitful environment for catharsis (Buskirk 2017: 3; Dashnaw 2009: n.pag.). Studying the neuroscience of cinema, via the emerging field of neuro-cinematics, has found that when groups of people view evocative cinema together, they become collectively engaged through a phenomenon known as neural synchrony. Neuroimaging studies show that the activation of specific areas of their brains and their brain wave patterns actually become synchronized (Robertson 2019: par 2).

Gary Solomon asserts that Cinema therapy can have a positive effect on most people when it is self-administered and a means of attaining self-intervention. The aim is to select films that have themes that reflect your present problem or scenario (Mann 2017). According to Gelalitescreens (2021: par. 3) Anghelo Taylor's 2019 Manifesto in Cinema Therapy asserts that for Cinema therapy to be effective, the filmmaker must have an internal search, issue, or problem to answer that is related to the rest of humanity or a specific group. When a filmmaker and his crew take the step of filmmaking, they begin to heal as a result of the revelations and events that occur during the process. This eventually becomes medicine when watched. However, everything begins with the filmmaker's profound intention when filming.

The Role of Nollywood in Eradicating Child Sexual Abuse through Cinema Therapy

Nollywood, the Lagos-based Nigerian film business, has grown to become the world's third-largest film industry, and it is by far the most powerful purveyor of the Nigerian image to both home and international audiences. It is made up of a lot of less-known producers with very little money, thus it has not been able to create its own studios, theatres, or office complexes (Haynes 2007). It was earlier mentioned that Nigeria is the 8th least country for children to feel safe, and Nollywood has come to be one of the many bodies that advocate against this angle of gender insecurity via films. There are conscious efforts to project the consequences of child discrimination, child abuse, and child molestation.

Nollywood has released a number of films decrying child brides, child prostitutes, child house helps, and a vast majority of the likes. Examples of such films include *Wives on Strike* (2016), *Alter Ego* (2017), *Dry* (2014), *Child Molester* (2019), and *Elina* (2021), just to mention a few. In each of the above films, the girl-child is subjugated and reduced to one with no social presence and considered a sexual object.

Also, these films explicitly contain themes of the imperative restoration of the rights of the girl child. In other words, running through the storylines is a sentiment that portrays all the treatments that tend to ascertain the

images of abuse of the rights of the girl child as an anomaly that ought to be corrected and justice is done to the offenders and the offended. (Onwe and Iheame 2018). In other words, it is conspicuous that the trajectory of the above films advocate for the girl-child. This inadvertently when watched by a victim or survivor, translates to a catharsis. Such treatments portrayed in the movies afore mentioned for instance include child rape, denial of education, parental neglect, and child marriage.

Synopsis of Dry

Zara and Halima are the subjects of the film *Dry*. It was directed and produced by Stephanie Linus. Zara is an award-winning and dedicated Doctor who works at a hospital in Wales, she is also on the verge of being engaged to her partner. Despite the fact that she appears to have become emotionally stronger, she is disturbed by her childhood traumatic past in Africa.

Meanwhile, Halima, a 13-year-old from Northern Nigeria, is pushed to marry Sani, a 60-year-old man against her will by her uneducated, religious, and cultural bigot parents. As a tradition, she is a 'property' of her husband who consistently assaults her. Being so young, Halima became a victim of Vesico Vaginal Fistula (VVF) and the subsequent stigma after birthing a dead baby. Her community discriminates against her and Sani later abandons her. When Zara arrives in Africa on a medical mission and sees Halima as a patient, the two narratives blend. Zara strives to assist her to get past her ordeal while trying to save other young ladies in similar situations.

Synopsis of The Colour Purple

The movie, adapted from a novel by Steven Spielberg reveals Celie, a teenage African American raised in rural seclusion in Georgia, telling her life story in a series of profoundly honest letters to God. When her cruel father, Alphonso, sexually violates her and she gets pregnant for the second time at the age of 14, he warns her not to tell anybody but God. Alphonso forces the child away from her arms upon delivery, as he did with her first child with him. When Celie's younger sister, Nettie, is proposed to by a widower, Albert, Alphonso forces him to choose Celie instead, leading her into an abusive marriage. Celie starts a relationship with Shug Avery, a gorgeous and independent singer who is also occasionally Albert's mistress. Celie stumbles upon heaps of letters from her younger sister, Nettie, and realizes she has made friends with a couple with two adoptive children. Celie's path eventually leads her to her lost children, blooming relationships, lifestyle, and a successful tailoring business.

Dry and The Colour Purple as Cinema Therapy for Victims of CSA

The movies *Dry* and *The Colour Purple* portray the realities of the average girl child, whose femininity is discriminated against both as being inferior and subordinate to the male gender. This is a notion that educational attainment, industrial and occupational achievements of women have proved to be a farce. Films can and have aided comprehension by allowing survivors to recognize that they are not alone in their suffering and that their thoughts and feelings are typical responses to an unusual incident. They have on many occasions developed superior personalities after seeing heroic film models who overcame scandalous experiences. Films can also provide hope, demonstrate the value of forgiveness, and provide information on healing, including role models who use healthy coping methods. Integrative approaches such as psychotherapy, counseling, energy work, reiki, acupuncture, deep tissue massages, flower remedies, and homeopathic medicines can all be introduced through films (Kalayjian and Abdolian 2010: n). Quinlavin Davina reported in her analysis of the 1959 movie by Alain Resnais, *Hiroshima Mon Amour*, that the notion of 'hope,' written on the body of the heroine who had gone through a certain trauma, implies the conception of film as 'itself an object of recuperation' (2015: 4).

Dry is a typical representation of the refusal of inculcation of the Child Rights Act and Child Sexual Abuse against girls in Northern Nigeria. *Dry* is themed with maternal issues that are ongoing in the country, with focus on child marriage and VVF in Northern Nigeria. It discusses the consequences of early marriage. *Dry* also highlights the need for allowing young females to live their lives freely. In Linus' release to the News Agency of Nigeria (NAN 2016), *Dry* 'is a response to the child-marriage controversy in West Africa.' VVF is caused by a direct connection between the bladder and the vagina, resulting in urine leaking into the vagina. It can also

occur when the blood supply to the tissues of the vagina and bladder is reduced during protracted obstructed labour, causing the tissues between these organs to die, resulting in urine leakage.

Nigeria has the greatest prevalence of VVF in the world, ranging from 400,000 to 800,000 with 20,000 new cases diagnosed each year; 90 per cent of cases go untreated. In essence, roughly 55 women are afflicted with VVF every day. 18,000 cases are reported untreated. Obstetric fistula affects an estimated two million women worldwide (Adama 2014).

In *The Colour Purple*, Celie faces tragedies, including sexual abuse, and gradually triumphs as she learns to overcome the paralyzing self-concept imposed on her by others. The movie portrays both gender and race discrimination. Estelle Disch explains that there is an 'A and Not-A' structure in Western civilization, where men are labeled 'A' being the 'regular, dominant' gender, while the women are labeled 'Not-A' gender, representing the subordinate and inferior gender. Disch discloses an 'explanation' for gender disparity by invoking Marxist feminist theory, which demeans women's abilities and prevents them from obtaining vital technological skills. Rather, it permits men to retain control over their powers and success. Race, like gender, is divided into 'A' and 'Not-A' categories. White is 'A' in America, while African American is 'Not-A' (Lewis 2017: 26).

Disch also posits that African-American women are at a tremendous disadvantage in society in terms of gender and race. More so, gender and race are inextricably linked to trauma. Lewis, quoting Ruglass and Kendall-Tackett, asserts that while both men and women are subjected to traumatic experiences, women are more likely to be exposed to persistent high-impact traumas such as childhood sexual abuse and rape. This is intensely represented in *The Colour Purple*. Ruglass and Kendal-Tacket further reference a review by Alim, Charney and Mellman which reported that African-Americans were more likely to be exposed to violent traumas such as...rape than Whites (Ruglass and Kendal-Tacket 2015: 84). They are more likely to face traumatic events because of stigmas and prejudices that cloud the marginal group (Lewis 2017: 27). *The Colour Purple* explores the issues of child marriage, explicit child abuse, racial discrimination, and the hope that follows the bond of strong feminine relationships and relationships of the same racial groups. Also themed in the movie is the cyclical nature of racism and sexism.

Comparative Analysis of Dry and The Colour Purple

The awful vices of child marriage and child sexual abuse are depicted in both the films *Dry* and *The Colour Purple*, respectively. Through the painful experience of the teenage girl, Halima, whom she is tending to in Nigeria, *Dry* reflects the image of a female doctor, Zara. In the film *The Color Purple*, Celie is speaking to God about her tragic experiences, perhaps hoping that he will one day rescue her from her plight. While Celie never loses hope and develops into a powerful and prominent adult, Halima does not. One can only perceive Halima's potential character arc and emergence through Zara's character if allowed to grow.

The story becomes rather pathetic when Halima dies, unlike Celie. Fate doesn't give Halima a chance to escape her predicament, nor does she have a glimmer of hope despite being acquainted with Zara. Celie, on the other hand, upon acquaintance with Shug, took the opportunity to escape and become a success. This, however, could have been Zara's story if it were included in the story. It can be deduced that Linus tries to present opposite situations in the film. Although every film Director has an angle they desire to represent in their movies, if Steven Spielberg had just included a bit of the aftereffect of childbirth by a teenager, such as VVF, which was highlighted in Linus' film, it would have been a complete and much more realistic movie. This also indicates that certain other factors depicting humanity should be considered in adaptations. A novel does not necessarily have to be directly adapted as it is. Both filmmakers aimed at effecting changes in society. According to Mhando and Tomaselli (2009), filmmakers who rise to the task of making correctional movies are motivated to do so as a personal contribution to their environment's social legacy.

CONCLUSION

Dry is a combination of religious bigotry, barbarism, and archaic custom prevalent in Nigeria's Muslim-populated north. Research that led to the film's production shows that over two million young girls in Nigeria were in this dilemma by 2014 when the film was produced. From our point of view, *Dry* and *The Colour Purple*

films have the commonality of being heart-wrenching but educational, involving rape, violence, and humiliation of females. Both films offer similar experiences from culturally different backgrounds.

The two films are multisensory with the ability to trigger emotional, cognitive, and perceptive processes, which is beyond the conventional therapy conversation experienced by CSA survivors. The growing adoption of such films in Nigeria shows that victims can connect with movie themes and characters that help them identify their feelings, thereby achieving a deeper level of understanding toward catharsis.

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