Film Medium and Interculturalism in the Digital Era: A Study of Frank Rajah Arase's *Ghana must Go*

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Abstract

In recent years, there has been a growing advocacy for recognizing cultural diversity and fostering mutual understanding, acceptance, and respect among people from different cultural and ethnic backgrounds. This movement is based on the belief that meaningful intercultural interactions benefit all members of society. Africa, a continent rich in cultural diversity, has long struggled with ethno-tribal conflicts, many of which have escalated into full-scale wars. These conflicts have led to significant loss of life, destruction of property, and irreversible damage to both individual and collective heritage. Given this reality, exploring innovative ways to promote peaceful coexistence in a culturally diverse modern Africa is crucial. Film, as a widely accessible medium in the digital era, offers a powerful tool for fostering intercultural dialogue. This study employs Pierre Sorlin's interpretative analytical approach to analyze Frank Rajah Arase's Ghana must Go, assessing how Nollywood films contribute to intercultural discourse while addressing the gap in existing research. Findings suggest that Nollywood's portrayal of intercultural conflicts can foster dialogue on cultural acceptance. Hence, the study argues that films are effective media for promoting cultural harmony and conflict resolution in Africa.

Keywords: Film, Nollywood, Culture, Interculturalism, Digital era

Introduction

This study investigates how Nollywood films foster intercultural dialogue in West Africa, focusing on their role in shaping perceptions of cultural integration and conflict resolution. Film is a distinctive means of communication. Its visual focus gives it a universal appeal and impact. On this basis, it is capable of captivating its audience and is used more than any other means of mass communication to promote ideas of positive social transformation, as well as to consolidate and build new relationships between culture within and outside a nation (Igbashangev & Ogunyemi, 2021). In most societies, films can provide the narrative of appropriate expectations about the course of life and the way people move in social, political, professional, educational and familiar environments. Given cinema's power to create meanings and export as well as hide

different realities (Nascimento, 2019), it is not out of place of to rely on African films and in this case, Nollywood films to reflect on interculturalism within Africa.

Africa has long grappled with internal and cross-border conflicts, leading to perceptions of instability. However, within this same continent, Nollywood has emerged as a powerful cultural force, fostering intercultural exchange through film. The most pathetic thing about these wildfires is that they have defied any meaningful solution and their negative impacts have retarded growth and development in Africa, while an end appears unclear (Aremu, 2010). Recently the West-African sub-region appears to be in the lead with scenarios of skirmishes within and between countries in the region which has also directly or indirectly affected

relationships between citizens of countries involved. Nevertheless, it is within this same continent and sub-region that the Nigerian film industry popularly referred as Nollywood (Jedlowski 2011) has grown from its humble beginnings to a transnational enterprise that people in Nigeria and around the world appreciate beyond mere entertainment.

Nollywood, Africa's most influential film industry, generates an estimated annual revenue of $590 million (Igbashangev & Ogunyemi, 2021). Its growing popularity has positioned it as a key platform for transnational communication, particularly in West Africa, where governments strive to foster inclusivity and unity. This involves ensuring that everyone is treated fairly and has equal opportunities, regardless of their background or circumstances targeted at creating a society where everyone feels valued and has a sense of belonging. This has given rise to initiatives such as providing support for underrepresented communities and promoting diversity in all areas of society (Fayomi, 2015). To achieve this goal, Nollywood's extensive reach across West Africa and beyond makes it a crucial tool for advancing intercultural discourse in the region.

Today's inventions and advancements in technology have resulted in a transformation of the Nigerian film/video industry, resulting in a shift from celluloid rolls to digital discs and other magnetic tapes. This and much other advancement in film/ video technology has radicalized the dissemination of information produced by the industry to a heterogeneous audience who are the end consumers of such products (Umar & Matthew, 2014). Consequently, any idea strongly communicated through the instrumentality of films produced in Nollywood is bound to be received by audience in many parts of the continent and beyond.

The above essence necessitates the study's adoption of the reflection theory. Fateme Mohamadi explains that the Reflection theory, widely used theories in the sociological film analysis, is rooted Marxist thought, asserting that the themes of an era reflect its social realities. According to reflection theorists, nothing can be more valuable and useful for penetrating the inner layers of a society than analyzing the films that are produced and shown in the community. Fundamentally, the assumption of a mutual interaction between art and society and a mutual influence is an old and deeply rooted assumption. Even if the artist feels

ostracized away from the hustle and bustle of everyday life and society, invisible traces of social environmental elements can still be found in his art. In fact, as Alexander says, art is conditioned and determined by society (2016). Therefore, the study will decipher and interrogate aspects of the film in view that reflects intercultural relationships within the African society with emphasis on West Africa and infer meanings upon which the discourse and suppositions on the subject matter would be made. The Study's adoption of interpretative analytical method is based on the submission that individuals' understanding of reality is a social construct created by human actors, hence explicitly excluding the methodologies of natural science. Its origins lie in the philosophical traditions of hermeneutics and phenomenology, with the German sociologist Max Weber typically recognized as the primary inspiration. Nevertheless, this research depends on Pierre Sorlin's assertion that Interpretivists seek to understand the meanings and intentions underlying individuals' activities, such as their behaviours and relationships within society and culture. Likewise, cultures can be understood by examining individuals' beliefs, thought processes, and the significances they hold dear. According to this perspective, culture is viewed as an interconnected collection of symbols, concepts, and values that have to be examined as a functioning system, an organic whole in which a researcher notices that people's thoughts are judgment-minded with regard to specific individuals. Interpretivist researchers, on the other hand, search for the precise manifestations of a causal relationship as well as the context in which it takes place, in addition to determining whether it exists at all. As a result, research of this type can look beyond what has happened to understand how it happened (Chowdhury, 2024). To this end, the selection of *Ghana must Go* for the study is premised on identifiable symbols and concepts that speak to interculturalism in the film's narrative.

Understanding interculturalism

Understanding interculturalism begins with an exploration of its foundation- culture. At its core, interculturalism involves transcending cultural boundaries to foster deeper connections between diverse groups. Before delving into the depths of what lies beyond, it is essential to scrutinise the notion of

'culture', the formation of cultural identities, and their significance to individuals. Only through this understanding can we embark on a meaningful discussion of interculturalism.

Hall (1989) discerns two distinct positions within the discourse on cultural identity, based on how they define cultural identity. The first position posits a common 'true' self-shared among individuals with a shared history, constructed through shared cultural codes that imbue people with a sense of meaning. The other position asserts that culture is not static but, like other aspects of human existence, is subject to transformation. It argues that "identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past" (Hall, 1989). Interculturalism aligns itself with the paradigm of the latter position. For culture to extend beyond its confines, it must be open to transformation, which inevitably accompanies interactions between different cultures.

Throughout history, human expansion and migration have led to sustained interactions between diverse cultures, fostering cultural diversity and necessitating frameworks for co-existence. Different theories and concepts have been employed to elucidate these intercultural interactions, with multiculturalism and interculturalism among them.

Multiculturalism refers to the coexistence of multiple cultures within a shared space, allowing minority groups to retain their cultural identity while engaging with the dominant culture (Goodhart, 2013). However, a drawback emerges when minorities frequently experience marginalisation, resulting in resentment and disunity (Joppke, 2014). Multiculturalism has faced criticism for its perceived parallels with the French colonial assimilation model, which positioned the minority in opposition to the majority. Nevertheless, multiculturalism recognises the minority as distinct from the majority, rather than seeking assimilation (Council of Europe, 2008). After conducting a survey involving approximately 47 countries, the Council of Europe concluded that multiculturalism is "inadequate" (Council of Europe, 2008). Importantly, despite its perceived shortcomings, multiculturalism aims to preserve the identity and heritage of smaller groups within the larger society.

Interculturalism has developed as a response to the limitations of multiculturalism. While some scholars view it as an evolution of multiculturalism, it represents a distinct intellectual framework that emphasizes interaction, synthesis, social cohesion, and critical engagement with cultural practices (Meer & Modood 2012; Kymlicka 2016). Meer and Modood (2012) propose that interculturalism rests on four foundational pillars: interaction and dialogue that go beyond mere coexistence, synthesis instead of mere cohabitation, a profound sense of belonging to the larger whole through societal cohesion and national citizenship, and a willingness to criticise illiberal cultural practices during intercultural dialogue.

The first pillar, 'interaction and dialogue beyond coexistence,' requires openness (Wood et al., 2006). While openness alone does not ensure interculturalism, it serves as a foundation for meaningful exchanges. The requisite openness is perhaps best understood through the lens of Smith (2004), who advocated for inter-religious dialogue. Smith introduced the 'Dialogue for Information Sharing Model' and the 'Dialogue to Come Closer Model', both of which emphasized focusing on commonalities to mitigate differences and foster mutuality, communality, and sharing.

In the pursuit of a synthesized and interactive society that transcends mere grouping, interculturalism seeks to transform the concept of singular identities into multiple identities. This transformation is achieved through the development of a shared and common value system and public culture, facilitated by deep sharing of cultural differences and experiences. This process engenders interdependencies that give rise to identities transcending national or ethnic boundaries (Booth, 2003). The objective is to allow cultures to circulate, exchange, adapt, and evolve (Sze and Powell, 2004).

The third pillar upon which interculturalism stands is a commitment to a stronger sense of unity through social cohesion and national citizenship. Examples of this commitment in action, particularly in societies transitioning from multiculturalism to interculturalism, may include citizenship oaths at naturalization ceremonies, language proficiency requirements for citizenship, and citizenship education in schools. It is important to note that these ideas are not without their flaws. For instance, language proficiency requirements have drawn criticism, particularly when applied to

migrants from former colonies of the host country. However, the imposition of language proficiency requirements, viewed from another perspective, can be seen as a means to empower individuals with the essential tool of language, enabling their full participation and contribution to society.

Finally, interculturalism shines a spotlight on illiberal aspects of cultural practices. When cultures come together, even through dialogue alone as promoted by interculturalism, they encounter various cultural practices. In the course of these dialogues, problematic cultural practices can be brought to light, critically examined, and subject to censure.

Challenges and strategies in pursuit of interculturalism

As discussed in the previous section, interculturalism has emerged as a response to multiculturalism, which, in turn, was a reaction to assimilationism (Kymlicka, 2015) . Assimilationism demanded that minority groups assimilate into the majority culture, while multiculturalism advocated for the separation of minority cultures from the majority, allowing them to preserve their distinct identities (COE, 2008). This division created a situation where different cultures in the same space often failed to understand one another. Interculturalism, as a concept, promotes the interaction of multiple cultures, transcending mere coexistence.

Despite rejecting multiculturalism, interculturalism risks unintentionally fostering xenophobia by directing the coexistence of diverse cultures. By discrediting multiculturalism, which advocates for the coexistence of diverse cultures, interculturalism may inadvertently provide a platform for those who hold negative views of strangers or people who are different. This presents a significant limitation to the achievement of interculturalism, as xenophobia not only harms minorities but can also obstruct the realisation of intercultural harmony. It runs the risk of legitimising and amplifying the arguments of those opposed to diversity (Kymlicka, 2015) xenoph. Ambrose and Mudde (2015) argue that the Canada's strong support for multiculturalism has curbed xenophobia. However, when liberals critique multiculturalism, it may unintentionally validate xenophobic rhetorics.

Closely related to the previous point is the potential for the promotion of "interculturalism as a remedy for multiculturalism" to have unintended and perverse effects. Instead, both concepts should be encouraged to coexist, fostering an inclusive environment where no one is met with hostility or outright rejection. Interculturalism suggests that we emphasize local, civil- society- based initiatives for intercultural engagement.

Another limitation arises when interculturalism becomes a government policy. When European government adopt interculturalism as a political agenda, leading to resistance from opposition groups and hindering its effectiveness. Therefore, it is crucial for governments implementing interculturalism to detach the policy from their administration, avoiding making it the centre piece of their political identity. This separation allows people to differentiate their views on the government from their views on interculturalism, providing interculturalism with a better chance to thrive. Bodirsky (2012) provides an example of the Berlin City government actively participating in the implementation of the EUROCITIES' goal of fostering shared language and interregional cooperation among European Union member countries, ultimately becoming the face of the initiative.

Moreover, the pursuit of interculturalism can inadvertently lead to gentrification. Interculturalism promotes active engagement with the host culture, often attracting high-skilled immigrants (Florida, 2003). This influx can accelerate urbanization and, if unchecked, contribute to gentrification, potentially displacing long-term residents. Public opposition to gentrification, a legitimate concern, may extend to interculturalism if it is perceived as contributing to this phenomenon.

The sustainability of interculturalism is closely tied to political actors. While advocates can drive progress, excessive politicization risks linking interculturalism to short-term political agendas, undermining its long-term effectiveness. This overreliance on political actors poses a threat to the long- term sustainability and impartiality of interculturalism.

The digital era: A landscape of constant evolution

The digital era is defined fundamentally by its intrinsic impermanence—a ceaseless state of change. It is a realm marked by continuous innovation in technology and the perpetual reimagining of how existing technologies can be harnessed. These dynamic shifts have left an indelible mark on the spheres of art, culture, and economics (Tajtáková, 2014). The advent of new technologies and their evolving applications has transformed how humanity engages with the world and responds to its surroundings. This transformation lies at the heart of Pierre Levy's seminal work, "Collective Intelligence: Mankind's Emerging World in Cyberspace", wherein Levy, as early as 1994, forecasted the profound impact of the emerging cyberspace on every facet of human activity, including the arts. He posited that the human knowledge domain, where knowledge is produced and collective imagination unfolds, would increasingly rely on computer-based tools. In this digital age, it is this realm of knowledge that has been most profoundly affected, as humans venture into the boundless cyberspace—a virtual realm of computing where information is abundant and accessible at unprecedented speeds (Poore, 2011).

This cyberspace not only ushers in a myriad of possibilities for innovative artistic creations but also revolutionizes how traditional art is conceived, delivered, and experienced by audiences. Art, which was once exclusively reliant on physical mediums, can now be crafted and appreciated in digital formats. In the book *Invitation to the Knowledge Society*, Kelemen et al. assert that the convergence of culture, arts, science, research, and information technologies has given rise to a new cultural paradigm— the cyberculture (Macek, 2003).

One defining characteristic of the digital age is not just the relentless innovation of technology but also the remarkable velocity at which these technologies evolve. The internet, a core element of the digital age as established in the preceding paragraph, had humble beginnings as a means of transmitting information between room-sized computers (Schmidt and Cohen, 2013). Today, it has evolved into a medium that obliterates geographical boundaries, allowing the instantaneous transfer of information across countries, continents, and even celestial bodies. The internet has

been aptly described as "simultaneously intangible and in a perpetual state of mutation, continually expanding and growing more complex with each passing second" (Schmidt and Cohen, 2013). It has created the possibility for hundreds of millions of people from diverse cultures to interact and coexist in a virtual space—an expanse far beyond the physical limits of any terrestrial realm. This phenomenon represents a dream come true for interculturalists and stands as the quintessential hallmark of the digital era. The internet's reach continues to deepen, with the number of global internet users surging from 350 million to over 2 billion between 2001 and 2010. Currently, Nigerians boast a staggering 222 million mobile phone connections, over 320 million SIM cards, a 45.5 percent internet penetration rate, and an expanding array of instant mobile payment options. This provides a general idea of the extent creative industry products could reach in this rapidly growing digital environment, where e-commerce and mobile technologies are at the forefront, internet access is growing rapidly, and customers cum audiences are demanding more ease and customization (DHL Group, 2024). Teddy Hanmakyugh (2023) writes that among the creative arts, film is thought to be one of the most thrilling and difficult. It gives everything, whether actual or imagined, substance and eternal life. The symbiotic link between technology and the arts has been so positive throughout the years that technological advancements in filmmaking, distribution, and exhibition have continued to benefit the global motion picture business.

In this context, it is hardly surprising that major social media platforms emerged in that same decade, fundamentally altering the landscape of human interaction. Facebook was founded in 2004, Twitter in 2006, and Instagram in 2010. Concurrently, the number of mobile phone users skyrocketed from 750 million to approximately 5 billion worldwide. This collective pursuit of a more interconnected world, one that fosters cross-cultural interactions, is a defining feature of the digital era and forms the central focus of this research.

While global entertainment markets have prospered on cutting-edge innovations, Africa— and specifically Nigeria—is also making strides to redefine its entertainment landscape through technology. Digital tools, artificial intelligence (AI), augmented and virtual reality (AR/VR), immersive display technologies,

streaming services, and other innovations have transformed how content is created, distributed, and consumed globally. Nigeria, also known as the "Giant of Africa," is leading the continent's technological and entertainment revolution. Thanks in large part to technology, the nation's entertainment sector—especially Nollywood and its music scene—has grown to become a major cultural force on a global scale (Edet, 2024). Over time, the industry has changed from the VHS tape period to the VCD/DVD age and finally to the digital distribution and consumption of movies. The contemporary period is bringing about a Nollywood digital economy, where films are purchased and sold online, helping to get around the industry's long-standing problems with piracy and excessive marketing costs (Okeke et. al., 2023).

As the digital age continues to unfold with perceptible implications on the practice and scholarship of film, it presents both opportunities and challenges, particularly in the realm of interculturalism. Today, as a result of advancement in the digital era, Nollywood films are streamed on global platforms like Netflix, The Criterion Channel, Filmatique, KweliTV, Mubi, Ovid.tv, Peacock, etc. The reality of watching the latest Nollywood movies on the global streaming platform, Netflix, has been warmly received by Nigerian movie lovers at home and abroad. In 2018, YouTube and iROKOtv were the main sources of Nollywood online. In 2020, our research shows that Netflix has displaced iROKOtv and YouTube remains at the top. A relationship that began in 2015 when Kunle Afolayan's film October 1 (2014) was licensed by Netflix has peaked in 2020 due to increased online viewership caused by COVID-19 lockdowns. The Nollywood Netflix relationship is not just a thrill for local and global audiences interested in African film; Nigerian filmmakers are also excited about the prospect of reaching a global audience and benefiting from licensing or acquisition fees paid by Netflix, which is emerging as another source of film financing (Agina & Hediger 2020). Between 2016 and 2022, Netflix invested approximately $175 million in Africa: $125 million in South Africa, $23 million in Nigeria, and $29 million across the rest of the continent (P.M. Express, 2025). On the outcome of Nollywood engagement with the digital era, Ernest-Samuel and Akpa (2023) posit that the African tradition of narrative technique is gradually being replaced by digital technology in filmmaking. For example, rather than acquiring the necessary environment or locale, props, and other film paraphernalia, or going through an initiation process to play a certain role, they can use cameras to create a scene and superimpose it on another scene to achieve the desired effects. Also, it birthed the culture of premiering a film before it release into video for circulation. The industry has embraced the culture of globalization, where filmmakers combine local and global settings, while featuring both local and foreign actors to give productions global visibility. Digitalization has fostered the resurgence of film festivals and practice of film archiving cum archives, which were hitherto a seminal challenge.

The ongoing evolution of technology and its impact on Nollywood which in turn reflects in the films' propagation of cultural exchange and understanding project aids its acceptability as resourceful referral points with the context of this study.

An overview of *Ghana must Go*

The film, *Ghana must Go* is a transnational narrative produced by Yvonne Okoro and directed by Frank Raja Arase in 2016. With Ghana as its setting, the film features Blossom Chukwujekwu (Chuks), Yvonne Okoro (Ama), Ik Ogbonna (Kwabena), Kofi Adjorlolo (Ama's father), Nkem Owoh (Chuks' father), Adah Ameh (Chuks' mother) among others. Categorized as a romantic comedy, the film highlights the travails of a young couple who face the challenge of navigating through a flame fanned a transnational culture of hate and malice to have their union accepted by their respective families.

The film opens with Ama's return to home country Ghana from London, where in the course of her pursuit for higher education she meets and marries Chuks - a Nigerian, who she fell in love with. Ama knowing the strong prejudices of her father- the General and entire family against Nigerians decides to legally tie the knot with her heartthrob before their return to Africa. This does not go down well with family beginning from the airport where her brother Kwabena on their reception displays total disgust for her decision while taking every opportunity to ridicule the "Bloody Nigerian".

The situation takes a worse turn on their arrival at Ama's family residence where Ama's mother, Gloria –

her younger sister with the exception of her aunty makes it a point of duty to overtly impress their displeasure at the presence of Chuks as a result of his nationality. Thus, forcing him into reconsidering his personal security as well as his decision to get married to Ama before meeting her family. With subtle threats of possible death, hinged on the Ama's father – an ex-military officer's avid hatred for Nigerians and everything they represent, Chuks anticipates an unpleasant meeting with his father-in-law. However, his only comfort through the turbulence is the unwavering commitment of Ama to their union as well as her unvarying defense of his person.

Chuks finally meets his father-in-law a day after he escapes being shot by him on the premise of his nationality being Nigeria, a situation that makes him livid and furious at his daughter. A later discovery by Ama's father that Chuks was once a pizza delivery guy in London to the credit of the garrulous Kwabena, he bundles the young to airport, instructing him to leave and never to come a thousand mile close to his house. Rather than leave, Chuks decides to face his battle and fight for his union with Ama as he returns to the General's house and also invites his parents over to Ghana.

Subsequently, there ensues series of unbridled hostility between the Ama's father, his daughter and son-in-law at different times, which later escalates on the arrival of Chuks' family whose extremely different perspective to life aids the chaos. In between all these, the Ama's father and Chuks find a common ground through an unprecedented dialogue where reasons for the uncheck-mated gross unacceptability of Nigerians is ironed out. Notwithstanding, the cross-fire between the two families continue unabated till there is a point of realization that creates room for the union to be accepted and survive. The wedding holds and afterwards, Chuks' family serenaded General's residence with numerous gift items as their tradition is, in appreciation for the bride's family as the film ends with lots of laughing and cheering on both sides.

Perspectives to interculturalism in *Ghana must Go*

Having established an understanding of the concept of interculturalism in an earlier section of this paper, with well spelt out ideals and perceived challenges that are inherent therein, the film is being analysed based on these informed submissions. Besides, the study goes further beyond common identifiers of cultural diversity to deal with transnational beliefs, cultures and practices that could play various roles in the attainment of an intercultural co-existence in the film.

Figure 1 Ghana must Go (Arase, 2016). Screenshot of Kwabena welcoming Chuks at the airport.

The film from the beginning sets out to establish glaring cultural dichotomy between Nigerians and Ghanaians with language and use of words. Kwabena, a typical Ghanaian finds it difficult to come to terms with the pronunciation of the "Chuks" which is an abbreviation of Chukwuemeka, a typical Nigerian name.

Though laced with mischief, he insists on wrongly pronouncing the name as "Chalk" despite being corrected by his sister. He goes further to heighten the difference between their nationalities by referring to him as "bloody Nigerian". Leaving no stone unturned as Kwabena proceeds to demean Chuks by twice emphasising on his in-law's former job in London as a pizza delivery guy (Okoro & Arase, 2016, 03:01). This moves Ama to attempt fostering mutuality and communality by revealing that her husband has a degree and now works in a corporate firm. Her effort at mitigating the perceived and displayed differences is expressed in her firm but friendly instruction to her brother to "be nice to him and make sure that he has a good time" (Okoro & Arase, 2016, 03:27).

The synthesis cum fusing of the Nigerian into his new environment which is one of the ideals of interculturalism is in no way helped by Glory-Ama's younger sister- whose obvious displeasure at the knowledge of the nationality of her sister's husband leaves him embarrassed with an added bitter bill to swallow within his brief stay in the country (Okoro & Arase, 2016, 05:03). Depicting a challenge to

intercultural harmony that inhibits profound sense of belonging to the large society, Ama on sighting her aunty fondly referred as Big Mummy switches to her indigenous language irrespective of her husband's presence, leaving him lost (Okoro & Arase, 2016, 06:20). This gap in cultural homogeneity among Africans is further buttressed by Chuks's call to his father in his Nigerian language that is strange to his wife (Okoro & Arase, 2016, 07:45). Situations like this where individuals from different cultures are involved are tantamount to suspicion and rift if not managed through effective communication and dialogue.

Challenges or limitations to intercultural co-existence in a culturally diverse society through overt or covert hostility is personified in Kwabena's role. He is seen narrating his father's military might, bravery and conquest to Chuks with subtle but cruel threat that his father's military exploits were motivated by a desire not to loose his daughter (Ama) to anything or any man. This is encapsulated in the relaying of his father saying to Chuks thus: "I will kill any man, any man that takes my daughter away from me and then, you came along" (Okoro & Arase, 2016, 13:09).

Figure 2 Ghana must Go (Arase, 2016). Screenshot of Chuks looking bewildered at the attempt by Ama's father to force him out of Ghana.

In the same vein of personification of hostility is Ama's mother who reflects this as she reinforces her husband's dislike for Nigerians on her first encounter with her son-in-law. On his introduction as a Nigerian, her spontaneous reply is "that can't be" (Okoro & Arase, 2016, 13:40) and immediately suggests that he be taken

to different location outside their residence. This hostility could at times be life threatening as Ama's defence and attempt to relate her decision to go ahead with her husband despite the odds is responded to by her mother thus: "am only putting his life and health into consideration. You know how your father feels about

this people…" (Okoro & Arase, 2016, 14:17). Her statement leaves Chuks taken aback and obviously terrified.

The fear resonating in Chuks' mind as a result of the perceptible cultural hostility of his host is revealed in the conversion below

Chuks: Why didn't you mention that your father was a retired military officer?

Ama: Well, I think I mentioned it. Didn't I?

Chuks: Am sure I would have remembered a detail as little as your father having killed People before.

Ama: Only his enemies in combat.

Chuks: Well, I'm his enemy now (Okoro & Arase, 2016, 16:24).

Opposed to the position of others is Ama, who personifies the willingness to criticise intolerant cultural practices as she stands to firmly defend her choice of Chuks as a life partner and by so doing, foster interculturalism despite threats and abuses from her parents and family. This informs her reaction to her husband's blame on her for the turn of events when she says, "This is why I left Ghana in the first place. Away from my family's prejudices" (Okoro & Arase, 2016, 16:27). With untainted resolve in her heart, she says, "Chuks, this is my father's house and you're not going anywhere" (Okoro & Arase, 2016, 17:34). Therefore, until there's a firm resolve to dare the odds and stick to the course, attainment of intercultural existence remains a mere dream that will not be materialised. This doggedness comes from a firm believe that is not based on feeble but a well-informed mindset and openness to accept cultural diversity.

In addition, the film depicts resistance to interculturalism in Africa and in this scenario between two neighbouring West-African countries to be mostly hinged on unhealthy attachment to historical yet needless narratives that should have no place and relevance in the daily life and survival of individuals who cling unto them. Driven by the desire to unravel why there could not be a synthesis beyond mere co-habitation between these two countries, Chuks initiates a discovery conversion with Kwabena asking,

Chuks: How does he feel about Nigerians?

Kwabena: Father… He hates Nigerians. He dislikes Nigerians.

Chuks: Yes, I know you're stating the obvious but why does he hate us so much. Why?

Kwabena: I guess it has to do with Ghana must go.

Chuks: Your father is prejudiced towards an entire country just because we refer to a

Certain bag as Ghana must go? (Okoro & Arase, 2016, 19:07)

The colloquial "Ghana Must Go" is taken from contemporary West African slang. This debatably offensive term is now used in all English-speaking countries on the African continent and beyond and refers to a mass-produced, robust plastic bag that is considered ubiquitous worldwide. These bags most commonly come in blue or red gingham patterns in a variety of sizes and have notoriously faulty zippers. They are so called because they were once associated with Ghanaian refugees who were forcibly expelled from Nigeria during a period of economic turmoil in the early 1980s. The common denominator is that they are always associated with minority groups (often refugees) and always with impoverished people in transit (Okudzeto, 2022). Narratives like this in different forms hold sway overtime in many parts of West-Africa and have contributed so much to breaking of the cord that binds citizens of these nations as Africans, which results to unwarranted and avoidable conflicts that would have never occurred if they had been jettisoned earlier from the annals of history. Though backed up with facts and first hand experiences, such narrative play nothing but destructive roles in a progressive age that anchors on harnessing diversity for the benefit of humanity.

Furthermore, the film unravels class culture as a vital issue that births hostility towards differences in Post-colonial Africa. This could be explained as the common and perceptible idiosyncrasies and nuances of people in a particular social stratum. This social stratum may be determined by economy, tribe, attainment or religion. As rendered in the film, the relationship of individuals who believe that they are in a particular class perceived to be higher or more regarded based on earlier stated and other determinants, with persons outside that class may be hampered by such mindset. The notion of social class is crucial to analysis of society and human behaviour and consequently to any explanation of existence (Towsend, 1979). For this reason, an interculturalism study is applicable in a situation where persons from two or more distinct class culture are involved. In the plot, Chuks finds it difficult to have a sense of belonging to Ama's family resulting from the

problem of class culture and practices of his hosts. This is evident in their believe that he once being a pizza delivery guy has no place in a highly regarded family in the class of a revered and retired military officer. The perception remains fulcrum on which the sharp rift between them and negative reception of Chuks in hinged.

Figure 3 Ghana must Go (Arase, 2016). Screenshot showing the unprecedent arrival of Chuk's family from Nigeria.

Figure 4 Ghana must Go (Arase, 2016). Screenshot of a tensed moment between Ama's father and Chuk's father.

Figure 5 Ghana must Go (Arase, 2016). Screenshot of the escalation of the tensed moment into a fist cuff.

Kwabena refuses to hands off this erroneous belief and practice as he taunts Chuks with his background throughout the film. During a family breakfast where Ama promises to cook for the weekend, he subtly drops the line, "as long as it's not pizza" (Okoro & Arase, 2016, 33:55). This aggravates his father's anger as he unleashes his resentment for Chuks on his wife whom he blames for insisting that Ama goes to London for further study by saying, "now you see your daughter brings home a Nigerian pizza delivery boy as a husband" (Okoro & Arase 2016, 35:46).

Despite his predicament, Chuks utilises the opportunity of a free moment with his father-in-law at the ranch to see how he could salvage the relation and thereby mitigate their differences through focusing on communalities. His attempt at fostering mutuality and share humanness ensues a heated dialogue where the problematic stiffness of Ama's father towards Nigerians is laid bare, critically examine, condemned and corrected. This gives room for the engendering of positive reflections and reactions that takes their relationship beyond mere co-habitation to a synthesised experience which is gladly announced on their return by Chuks thus: "your dad and I have discovered some level of bonding in the bush (Okoro & Arase, 2016, 1:04:14).

Figure 6 Ghana must Go (Arase, 2016). Screenshot of the scene of the wedding between Ama and Chuks.

Conclusion

Findings suggest that Nollywood's portrayal of intercultural conflicts can foster dialogue on cultural acceptance. The film portrays that the language and life of interculturalism can be spoken and lived in a culturally diverse Africa but for this to materialise, Africans must accept that there is need for change, commit to the process of arriving at this long overdue change and eschew the language and life of hostility towards perceived differences, bad class culture and needless narratives that hinder their holistic progress. To achieve this, there's great need to further the course of films that promote and speak the language idea of interculturalism in Africa. This would in the long run affect the mindset of the viewers, though it could be gradual with minimal overt change on the immediate. However, overtime the much-anticipated change towards embracing interculturalism would be achieved as films have been proven to influence and form characters. Future research should explore audience reception across different African regions to understand the impact of these narratives more comprehensively

Declaration of generative AI in scientific writing

There is no application of generative AI in the study.

CRediT author statement

Divine Joe: Conceptualization, Methodology. **Divine Joe / Shalom Ibironke**: Data curation, Writing-Original draft preparation. **Divine Joe / Shalom Ibironke**: Visualization, Investigation. **Divine Joe / Shalom Ibironke**: Writing- Reviewing and Editing.

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