

## Chapter 16

# Media Hype, Greener Pastures Syndrome, and Migration in Nigeria

**Adeola Obafemi Mobolaji**

*University of Ibadan, Nigeria*

**Babatunde Raphael Ojebuyi**

 <https://orcid.org/0000-0002-1383-7630>

*University of Ibadan, Nigeria*

### ABSTRACT

*The phenomenon of human migration has been described as a threat to resources and job distribution in Africa. It has been assumed that, apart from economic instability in Nigeria, portrayal of Europe and America, through films and Hip-Hop musical lyrics and videos, has also influenced most Nigerians to perceive migration as the only solution to their predicaments. However, extant studies are yet to empirically prove this hypothesis. Therefore, this chapter, through a content analysis, examines contents of Nigerian films and Hip-Hop music videos, as subsets of mass media discourse, with a view to establishing the nature of these contents in terms of how they could influence Nigerians' attitude towards migration to foreign countries. Findings show that contents of Nigerian films and Hip-Hop music videos contain rhetorical discourse with persuasive effect capable of luring Nigerian youths to foreign countries. This chapter also provides justification for the enactment of framework for policy formulation for effective control of media system and illegal migration by Nigerians.*

### INTRODUCTION

Human migration is the movement of people from one place to another with the intentions of settling permanently or temporarily in a new location. The movement is usually over long distances and from one country to another. In Africa, youths especially see migration as a normal thing that should be done

DOI: 10.4018/978-1-7998-0210-5.ch016

### **Media Hype, Greener Pastures Syndrome, and Migration in Nigeria**

when one reaches a certain age in life. In some cases, youths who are tired of staying in a particular vicinity may want to explore other places in search of better opportunities to live a meaningful life. In view of this, Akokpari (2000) states that migration is the movement of people from one location to another, within and beyond a country of residence.

The rate at which people migrate out of Africa continues to grow at an alarming rate. Russel as cited by Shimmeles (2010) notes that in Sub Saharan Africa, there is huge wave of human movement that even exceeded the global average. The submission of Shimmeles (2010) also aligns with the view of Akokpari (2000) that the phenomenon of migration in Sub-Saharan Africa is on the increase. He adds that the increasing trend of migratory pattern seems poised to be irreversible, even uncontrollable, given the interplay of economic, social and environmental conditions in the region. The above submissions and excerpt reveal the rate at which migration is increasing as well as issues that migration could raise. It also explains how migration could lead to problems of jobs distribution, as well as space and resources availability. All these happen because in most cases, most of the migrants become a burden to their host countries. Not only this, the migrants always leave a vacuum in their native countries because as people migrate from a country, there is a possibility that their countries of origin loses her human resources who seek for better opportunities elsewhere.

It is important to note that people do not just decide to migrate; there are some underlying factors that account for the decision of people to leave their native countries. It is apparent that situation of things in Africa have become unpalatable to the extent that people, especially youths now see migration as an escape route out of a bad economic situation to a place where greener pastures can be found. The phrase “Greener Pastures” is used among Sub-Saharan Africans and its inhabitants to describe a place with better living conditions. This catchphrase was coined as a result of the poor socio-political, economic and living condition of this region. There seems to be a belief that Sub-Saharan Africa is a place that is plagued with poverty and bad economic condition. Therefore, when Africans say they are going in search of greener pastures, this means they are migrating to a place that is better than their place of origin. The afore-explained corroborates the position of Haas (2008) that improved infrastructure, cheaper transportation, rapid diffusion of telecommunication techniques such as mobile phones, and improved education are likely to have increased awareness of opportunities in other countries and, hence, peoples’ migration aspirations. He adds that as long as peoples’ changing lifestyle preferences and increasing material expectations cannot be met locally, this typically translates in increasing aspirations to migrate, either to towns or cities, or abroad. In the same vein, Kohnert (2007) also notes that, most of the 680 million Africans live under conditions of extreme poverty and insecurity; and this also points to one of the reasons Nigerians, especially youths grab any opportunity to migrate without even minding any risk that is attached to it. Based on this, Kohnert (2007:7) states that:

*Apart from push factors, like violent conflicts, gross human rights violations, population pressure, degradation of natural resources, and poverty, the major part of current migration is due to external pull factors. Notably young people, threatened by unemployment and lack of perspectives in their home country, are eager to try their luck in what may appear to them at first sight as their El Dorado, i.e. Western Europe. Many of them struggle to reach it, in utter disregard of the involved risks, by all means, mostly illegally*

The above excerpt talks more about the reason behind migration in Sub-Sahara Africa. From the quotation, it is clear that predominantly youths bear the brunt of the bad political and socio-economic situation of Africa; thus, these set of people migrate illegally in most cases. In addition, in a bid to

investigate the reasons for irregular migration from Senegal to Europe, Cumings, Pacitto, Lauro, and Foresti (2015, p. 26) found that “the prospect of greater economic opportunity in Europe – in particular, the presence of large informal economies in Spain and Italy– was an important factor motivating attempts to migrate there.” Based on this, Chimanikire (2005) notes that migrant flows are always from the poorest countries with a low probability of employment towards less poor and more dynamic countries where there is an opportunity to find some sort of jobs. There is high rate of unemployment in Africa and youths are greatly affected by this issue. In a situation where living condition is poor, migration will unarguably be the way out. In the light of this, Collinson *et al*, (2009) states that throughout the developing world, rural households that are unable to sustain themselves using local resources utilize migration as a compensatory livelihood strategy.

In his bid to unravel the causes of migration in Nigeria, Osikire (2009:11) states that “these causes and the factors responsible for them have been conceptualised into push and pull factors. The push factors are the negative conditions at home that impel the decision to migrate. The pull factors are the strong positive attributes perceived to exist at their destinations. They include availability of jobs, professional opportunities, comparatively better socio-economic environment, and access to medical facilities”. However, it is not only the less privileged in a society that migrate; even those that are skilled and gainfully employed in their native country also migrate. While using Zimbabwe as an example, Chimanikire (2005:17) reports that “Zimbabwe, once one of the most educated and skilled nations in Africa, runs the risk of being turned into a society of expatriates because of an unprecedented exodus of professionals fleeing a plethora of worsening ills”.

Attempts have been made to study the issue of human migration in Sub-Sahara Africa from different points of view; however, most of these studies focused on the factors, determinants and dynamics of migration (Akokpari, 1999; Adepoju, 2006; Olaniyi, 2009; Triandafylidou, 2017). However, even with the fact that media influence so many things, in the scholars’ work reviewed, there appears to be a dearth of systematic and empirical investigation in Africa and Nigeria in particular, on the relationship between media content and peoples’ aspiration to migrate to Europe, America and other developed parts of the world. It is also observed that most of the studies on the trend of migration in African do not investigate how films and music lyrics could pass messages that trigger peoples’ willingness to migrate. These are the obvious gaps that this study attempts to fill. This chapter, therefore, aims to contribute to the available body of knowledge by doing research in this area in order to help other researchers in Africa and Nigeria understand more about this phenomenon.

### **Research Question:**

1. What migration-inducing messages are present in the content of Nigeria films and Hip-Hop musical lyrics?

### **Objective of the Study**

Based on the review of the trends of migration in Sub-Sahara Africa, the goals for this chapter will be:

1. To analyse select Nigerian films and Hip-Hop musical lyrics and explain how their contents encourage migration by Nigerian youths.

## LITERATURE REVIEW

### **Media Content Consumption, Social Reality and Migration in Sub-Saharan Africa**

Media plays a crucial role in the society and it could be said that the media is one of the vital components of a functional society. Media do not only facilitate communication between the sender and the receiver of the message, they also act as bridges between peoples' private lives and their relation to the public world; it is through mass media that we learn about our place in the society (Semotan 2016). Semotan's position supports the submission of Ojebuyi (2012) that the mass media are a fundamentally vital institution of the world's democracies and social order. He adds that the media constitute a significant part of the dominant means of ideological construction because what they produce is considered the representation and images of the social world. In their own view, Mehraj, Bhat and Mehraj (2014) state that peoples' attitude and habits can be altered based on their exposure to mass media. It is apparent that media and its content are important constituents of human life and this justifies the submission of Florescu (2014) that human is a communication being and communication is an essential process through which one becomes what he is and relates with others.

The media has been discovered to have subtle influence on the lives of its audience to the extent that people tend to behave in line with what they see or hear in the media. Media contents have the capacity of shaping peoples' behaviour most especially through music and films and this justifies the position of Piotrowski (2013) that mass media like social remittances are another source of exposure to ideas and lifestyle that spread like diffusion. The submission of Piotrowski (2013) in a way corroborates the position of Semotan (2016, p. 11) that "the media message can have very different meaning to different people. The media therefore, have to focus on how they distribute their messages so that the audience would interpret them in the most desired way. The media may not persuade the public directly; nevertheless, they affect what people know and what they think is important. This denotes that media contents could influence peoples' pattern of reasoning in myriads of way. Media content could also influence the way people interpret the realities that surround them as well as the decisions they make regarding their lives. In the light of this, Pogliano (2017, p. 2) notes that:

*three ways in which the media may intervene in the migration process have to do with (a) its role as a push factor for emigration; (b) its role in fixing stereotypes and co-constructing discourses of inclusion or exclusion, influencing civic actions but also policies on migration in the host countries; and (c) its role in "the creation and maintenance of transnational communities [which] may help migrants feel at home in their country of exile but at the same time perhaps slow down their processes of integration and incorporation.*

A similar view is also expressed by Kings and Woods (2013) that media influence shape or determine the knowledge attitudes and behaviour of people with respect to contemporary migration process. According to Kings and Woods, images transmitted from the destination may be an important source of information to migrants; whether this information is accurate or not, it can act as an important factor stimulating migrants to move. In addition, images of wealth and a relaxed lifestyle in the west are common place in the developing countries of the world and the constancy of these images in global media,

particularly in films, television and advertisements tends to reinforce ‘truth’ in the eyes of the beholder (Kings and Woods 2013). The submission of Kings and Woods points to the fact that mere exposure of people to films that are shot in Europe or America could encourage them to seek migration.

In respect of this, Piotrowski (2013) notes that media are hypothesised to influence migration by inducing attitudinal and behavioural changes similar to those of other determinants of migration. The statement above further establishes the fact that audience exposure to media contents that hype migration could trigger them to seek a way of moving out of their country or neighbourhood to other places where better things can be enjoyed. Based on this, it is clarified further that media exposure no doubt changed attitudes about the desire for consumer products and induced higher levels of socio-economic mobility, which probably increased the desire for individuals to migrate (Piotrowski, 2013:15). The foregoing submission of Piotrowski has shown that audience exposure to certain media content could make them willing to migrate. The more audience are exposed to the allure and social attraction of other places, there is a possibility that their aspiration to migrate would increase. It is important on this note to look at how Nigerian entertainment industry has evolved over time.

## **Nigerian Films and Musical Videos**

In recent times, Nigerian films and music have witnessed a tremendous global acceptance and their penetration to the market has gone faster than previous years. Nigeria’s film industry is one of the most popular and has grown into a transnational cinema, occupying the position as the second largest film industry in the world thanks in large part to the popularity of the highly affective and dramatic narrative conventions the industry has perfected (Arthur, 2017). Jedlowski (2013) also expresses the view on the popularity of Nigerian film industry that the industry is now the second largest film industry in the world in terms of sheer number of films produced. He adds that Nigerian video films travel all over the world, transforming Nollywood into a transnational and global phenomenon; and this also confirms the submission of Usaini, Chilaka and Okorie (2017) that Nigeria’s film industry is fast-growing and its global reach is quite phenomenal. The preceding lines of thought have revealed that the Nigerian movie industry is very strong and this one of the reasons the industry is the second most popular and the largest in the world.

There is no doubt to the fact that people around the world have developed a strong connection with artistic works that come from Nigeria. Nigerian Hip-hop music comes in different style and with different lyrics that pass a particular message to the people. In the light of this, Adedeji (2013) reminds us of how Eedris Abdul Kareem used his popular track “*Nigeria JagaJaga*” to call for a reality check on the prevalent socio-political and economic situation in the country. Innocent Ujah Idibia (2face Idibia) and Olanrewaju Fasaasi (Sound Sultan) also released “*E be like say*” and “*The tale of the bush meat*,” respectively. These are among many other Nigerian songs that voiced against the socio-economic and political ills of Nigeria. All of these allude to the fact that Nigerian Hip-hop music has become a voice through which people can make their grievances known about any issue affecting the society. The content of Nigerian music pervades through different aspect of life that include politics, poverty, love, peace, gangsterism, money, drugs and migration. Therefore, based on the foregoing argument, the next part of this chapter will critically examine and analyse some selected Nigerian films and music to see how their content promotes and encourage migration from Nigeria to other part of the world.

## Theoretical Framework

We adopted Everett Lee's Theory of Migration and Monroe's Motivated Sequence Model as framework for this study. They are discussed in the following sub-section:

### Everett Lee's Theory of Migration

Everett Lee proposed a comprehensive theory of migration in 1966. In the submission of Lee, each place possesses a set of positive and negative factors. While the positive factors are the circumstances that act to hold people within it, or attract people from other areas, negative factors tend to repel them. The theory captures the factors that determine the reason and decision of people to migrate. Everett Lee states that four factors motivate people to leave their place of origin to other areas. The factors are as summarised below.

**Factors associated with the area of origin:** These factors are those that motivate people to leave their places of origin to other places; these factors according to Lee are the Push factors. It should be noted that push factors could be those negative aspect and backwardness of the place of origin. In line with the submission of Lee, the push factors could be the poor socio-economic situation of the place of origin, unemployment, violence and some other undesirable forces in the country of origin.

**Factors associated with the area of destination:** Lee also suggested that there are some attractive forces at the area of destination. These attractive forces increase the selectivity of the migrant. In essence, the decision to migrate depends on a comparison of the factors associated with the area of origin and that of the area of destination. As a result of this, Lee (1966:51) states that "the balance in favour of the move must be enough to overcome the inertia which always exists".

**Intervening Obstacles:** this is the third factor that determines the decision of people to migrate. On this, Lee (1966) notes that in between the area of origin and the area of destination, there stands a set of intervening variables, which may be slight in some instances and insurmountable in others. These obstacles could be distance, immigration laws, cost of movement, ethnic barriers and personal factors.

**Personal Factors:** this has to do with the personal factors that govern the decision of people to migrate from the place of origin to the place of destination. According to Divisha (2017) in his article, the personal factor is the individual perception of the 'pull and push forces' which influence actual migration. The pull factors are classified into pluses and minuses; the pluses are the pull factors and minuses are the push factors. Lee (1966) therefore notes that some of these factors are constant throughout the life of individuals, while other factors are associated with the stages in life cycles of individuals. Lee however emphasises that, migration is not just determined by the factors associated with the area of origin and area of destination alone. On this note, Lee (1966:51) opines that personal sensitivities, intelligence and awareness of conditions elsewhere enter into the evaluation of the situation at origin and knowledge of the situation at destination depends upon personal contacts or upon sources of information which are not universally available. In essence, the theory states that personal factor has a great influence on individuals' decision to migrate; there are personalities which welcome change for the sake of change while for some individuals, there must be compelling reason for migration.

## Monroes Motivated Sequence Model

Monroe’s Motivated Sequence Model developed by Alan H. Monroe is a technique for organizing persuasive speeches inspiring people to take action. Monroe’s motivated sequence is an organisational pattern used to develop a sense of want or need in the audience, satisfy that want or need and to help the audience get enthused about the advantage of that solution (McDermott, 2004; Berry, 2013). The model contains five stages, namely, (1) attention; (2) need; (3) satisfaction; (4) visualisation; and (5) action. Berry (2013) captures the five steps as shown in Table 1.

The first step which is attention has to do with the effort of the speaker to grab the thoughtfulness of the audience and orients them with the issue at hand (Lucas, 2012; Berry, 2013). At this stage, the speaker does not only grab audience attention he also sustains and secures the attention through various rhetorical strategies (attention getting devices) such as using a relevant and famous quotation, asking a rhetorical question and sharing a humorous anecdote or illustration (Lucas, 2012; Ojebuyi & Ojebode, 2012; Berry, 2013). This stage is very important because it sets the tone for what happens in the subsequent stages. The second stage is need. At this stage the audience must feel the need and be ready to listen to the message. On this Lucas (2012) notes that the speaker must present a relevant issue to the audience, and help them understand why they should care about that need.

In the third stage which is satisfaction, the speaker must have a blueprint on how audiences’ needs would be met. In respect of this, Ojebuyi and Ojebode (2012:65) state that, “the speaker should clearly state the action, attitude or belief the listeners must take or adopt to meet the need identified in step two. It is the stage where appropriate solution to the problem/need is proffered. It is important to be sure that the solution offered really fits the need/want”. The fourth stage is visualisation. This stage is where the audiences start to picture and foresee the benefits that are in stock for them; thus, it is imperative for the speaker to reinforce the message so that the audience will act in line with the content of the message. It is imperative to describe to the audience what their life will look like once the plan (satisfaction) is implemented (Lucas, 2012). Lastly, the final stage is action, where the speech ends with a call for the listeners to act in agreement with the speaker’s position of belief (Berry, 2013). In essence, the listener must be willing to alter their previously held beliefs and take a bold step in agreement with the speaker’s position.

Since music and films are forms of communication, this model is considered relevant to the focus of this current study. In addition, audience beliefs and attitudes can be altered and they can also be pushed to act in certain ways through the messages they receive from music and films. Moreover, music and films

*Table 1. Monroe motivated sequence*

STEP	FUNCTION	IDEAL AUDIENCE RESPONSE
Attention	To get audience to listen	“I want to hear what you have to say.”
Need	To get audience to feel a need or want	“I agree. I have that need/want
Satisfaction	To tell audience how to fill need or want	“I see your solution will work.”
Visualization	To get audience to see benefits of solution	“This is a great idea.
Action	To get audience to take action	“I want it.”

*Source:* Berry (2013) *Monroe’s Motivated Sequence* California: San Juan USD

appeal to sense of hearing and vision. To win the hearts of the audience, musicians and directors need to employ appropriate lyrics and attention getting devices (rhetorical strategies) as the above-mentioned Monroe's Motivated Sequence Model champions (Ojebuyi and Ojebode, 2012).

## **METHOD AND MATERIALS**

This chapter is a narrative analysis of the story line of some selected Nigerian films as well as qualitative content analysis of some Nigerian songs, especially the Hip-hop genre. The films and songs were purposively selected for analysis because of the connection of their content with migration, which is the focus of this chapter. This analysis focused on textual content, in terms of the words used in the films and the songs. These aspects of content were critically examined to establish how they pass messages that encourage people to migrate. Therefore, three (3) films and seven (7) songs, as shown in Table 2, were selected and analysed.

### **Data Analysis**

Attention, Need, Satisfaction, Visualisation, and Action as the five steps in Monroe's Motivated Sequence Model were used as the analytical framework to analyse the data.

## **FINDINGS AND DISCUSSION**

While engaging with the corpus of the films and songs analysed to examine the issue of migration, we discovered some predominant themes: Condemnation of the Nigerian socio-economic situation, Pro-

*Table 2. Nigerian films and songs selected for analysis*

<b>The Selected Nigerian films</b>		
<b>Films</b>	<b>Producer</b>	<b>Date of Production</b>
Paradise in America	Fidelis Duker and Longinus Obiageli	2005
The Young Man from America	Pete Edochie and Ken Erics (starred actors)	2018
30 days in Atlanta	Ayo Makun	2014
<b>The Selected Nigerian Songs</b>		
<b>Songs</b>	<b>Artiste</b>	
Ewa fun mi ni visa	Benbe Aladisa	2002
At this your age	Kayzmoore ft Reminisce	2018
Japa	Naira Marley	2018
Off the light	Danny S	2017
Rara	Tekno	2016
I am leaving	Eldee	2006
Yahooze	Olu Maintain	2008



motion and encouragement of migration, and Portrayal of foreign countries as paradise. The content of selected music and films were analysed based on the identified themes.

## **Condemnation of Nigerian Socio-Economic Situation**

The theme above formed the first basis of this analysis. Poor socio-economic condition is considered to be one of the greatest problems that Nigeria is facing and this has equally resulted to unemployment. The incidence of unemployment in Nigeria is so alarming, the industries are in shambles, while technological development is still at the rudimental stage, income inequality is high and in fact, Nigeria's development index is still very low (Kayode, Arome and Anyio 2014:69). It could be said that these are the contributory factors that make Nigerians seek migration at all cost. It is against this backdrop that Taiwo Adeboye, *also known as Benbe Aladisa* depicts this ugly situation in his song "*Eyin oyinbo ewa funmi ni visa*", which means "white men come and give me visa."

### **Sample 1**

Opening Lead Lead

Ma kuroniluyini I will leave this country

I go leave this country I will leave this country

Ha! Ilu yisumi, ebiyi poju Ha! I am tired of this country, this hunger is too much

Maa kuroniiluyini I will leave this country

Maa kuroniluyi, maa lo patapata I will leave this country, I will leave without looking

back

Maa lo patapata I will leave without looking back

Chorus

Eyin Oyinbo, Ewafunmi li Visa x2 White men, give me visa

Ilu yisumi, Ewafunmi li Visa I am tired of this country, give me Visa

Ebiyipoju, Ewafunmi li Visa This hunger is too much, give me Visa

Eesi future, Ewafunmi li Visa There is no future, give me Visa

Eesi security, Ewafunmi li Visa There is no security, give me visa

## **Media Hype, Greener Pastures Syndrome, and Migration in Nigeria**

Kin maaku o, Ewafunmi li Visa I don't want to die, give me visa

As shown in Sample 1, the chorus is an absolute reflection of the unfortunate socio-economic condition of Nigeria. Benbe Aladisa used this song as an eye opener that the only solution is to obtain a visa and leave the country to get greener pasture elsewhere. The song starts with a repeated shout of *Ma kuroniluyi* (I will leave this country) by the singer. The singer uses the emphatic statement to call audience attention to the message of the song and this goes in line with the first stage of the Monroe Motivated sequence. The singer proceeds to say *Ha! Ilu yisumi, ebiyi poju, Ha! Maakuroniluyini* (ha! I am tired of this country, this hunger is unbearable, I will leave this country). The foregoing line reveals the singer's repeated use of exclamation as a rhetorical device to grab the attention of the audience. Moreover, the chorus of the song *Eyin Oyinbo, Ewafunmi li Visa* (white men, come and give me visa) captures the second step of Monroe's Motivated Sequence which says the speaker must ensure that the audience feel the need to listen to the message. The chorus appears like suspense and this will make the audience want to know why the singer needs visa at all cost. The song also used some sorts of emotional appeal to voice against the poor social-economic condition of the country. The way Benbe Aladisa expresses this in the first verse of the song (Sample 2) goes thus:

### **Sample 2**

#### Verse 1

Government of the people, say' by the people Government of the people, by the

Re pe democracy. Irolen pa, eyin re wanibe len people and for the people, so

Pinwo, democratically speaking, 419 re yin you call democracy. You're all lying, just few of you

Eesi n kanyin kanmekunnu, ise len tan waje are sharing the nation's wealth. Democratically

Fela kuti so nijokinni, esopo fagboyo, speaking, you are all fraudsters; you're not

Oro onigbo re she reality wa, suffering and smiling concerned about the masses. Fela Kuti in his days

Kolorun ma je jakaku, spoke about this but you said he was under

the influence of Marijuana. This is not about marijuana but this is the

reality. We are suffering and smiling; only God can

save us.

**Lead:** Mr President, otisumi Mr President, I am fed up

**Response:** Our Governors, otisuwa Our Governors we are fed up

The first verse, as written in Sample 2 above, depicts the current socio-economic situation of the country while one of the lines from the second verse of the song also says the same thing.

Mekunnu tiko ba lamumora iseloma lo jale A Nigerian citizen that cannot endure will venture into

robbery

Interlude

Ijobawa ye, nibolan lo our government, where are we heading to?

Ijobawa ye, ewadawalohun, iya yitito our government, give us answers, enough of this suffering

Mekunu n kigbe, iya yitito, talika n sokun masses are crying, enough of this suffering, masses are crying

Eyin Oyinbo, ewafunmi li visa mofelo white men, come and give me visa, I want to go and eat

Je burger x2 burger x2

Chorus

Eyin Oyinbo, Ewafunmi li Visa x2 White men, give me visa

Ilu yisumi, Ewafunmi li Visa I am tired of this country, give me Visa

The message of the song about the situation of Nigeria corroborates with the submission of Kayode et al. (2014) that corruption in both public and private and at the individual levels, industrial decay and neglect of agriculture sector are among many other factors responsible for the problem Nigeria is facing. This also goes in line with the push factors of the Everett Lee's theory of migration. The theory states that push factors are those concerns that trigger people to move out of their current location. According to the theory, people could move out of their area of origin as a result of poverty, political instability, unemployment and religious intolerance. Therefore, Benbe Aladisa in his song clamoured for visa as the only solution. Although, the content of the song is a true depiction of Nigerian situation, there seems to be a hype of migration through a repeated shout of *ewafunmi li visa* (give me Visa). In the same vein, Tekno in his song titled *Rara*, as presented in Sample 3, also talks about how the situation of Nigeria has made him resolve on migration.

### **Sample 3**

#### Verse 1

My country people, eeh My people, they will talk but they  
Them go talku talku eh eh are just perambulating. They keep  
Them just dey perambulate telling us stories every year. Nepa  
Eh, so so story story every year ooh oh fails to supply electricity. The sound  
Nepa no bring light o of generator wants to tear my hear  
Nepa no bring light o There are many greedy people  
Generator wan tear my ear Uncompleted project is  
Plenty greedy man, plenty greedy men for there oo always the matter  
Take project, forget na the matter o

### **Sample 4**

#### Verse 2

Thempacki our money oh they take our money to other nation  
Take it to other nation oh no no invest in our country and make it a  
Invest for your country oh better place. Spend money in this  
Make it a better place country and make it a better place  
Spend money for your country o,  
make it a better place

The verses 1 and 2 of the song, as written in Sample 4 above, show some of the reasons Nigerians see migration as the only solution to their predicament. A look at the first line of the first verse of the song shows an attention seeking attempt by the singer and this aligns with the first stage of Monroe Motivated

Sequence. *My country people* is a statement that calls the audience that something is about to be told, and this singer builds on this statement to tell his story throughout the song.

## **Sample 5**

### **Verse 3**

I go obodo oyinbo, I go dey hurry to come back I travelled abroad but I am in hurry to come and when I come back oh, I go dey hurry to go back; and whenever I am back, I am

always

Back, I no getti charge oh, my phone don die in hurry to go back again. I couldn't charge

No fuel for generator, everyday situation... my phone because there is no electricity and there is no fuel in the generator. This is the situation every day.

Verse 3 of the song in Sample 5 shows that there is a connection between the socio-economic situation of Nigeria and Nigerians' aspiration to migrate to other countries to seek greener pastures. The song depicts Nigeria as a country that is not worthy of staying in. This can be seen in the second and third line of the third verse of the song. Although, a critical look at the third verse of the song shows that the singer does not totally support migration, he had no choice but to migrate, especially because of the problem of electricity that the country faces.

In the same vein, a Nollywood movie titled, *The Young Man from America* also reflects this theme of *Condemnation of Nigerian Socio-Economic situation*. The socio-economic plight of Nigerians is represented in the film. The film's opening scene is of the protagonist Osita, arguing with his father, who wants one of his daughters to marry a rich widower in their village so as to ease the financial burden on the family, whereas; Osita does not support this idea. This young hardworking young man named Osita decides to travel out of the country to search for greener pastures in order to make life easier for himself and his family. After struggling to find ends meet in the foreign land, luck later smiled on him and he got a job. Osita starts sending money home for his family's upkeep and his building project; unfortunately, his most trusted in-law that receives Osita's money in Nigeria spends all the money on himself. Osita came back to Nigeria and finds out that his family is still suffering and struggling.

## **Promotion and Encouragement of Migration**

Media promotion of migration through films and music is capable of making media consumers to aspire to migrate. It is noteworthy that because of poverty and the socio-economic condition of Nigeria, many people believe that migrating from Nigeria is the only solution. The content of some Nigerian music is not left out of this, as some of them through their lyrics; portray migration as the best resort. A line in a song titled, "*At this your age*" by Kayzmoore featuring Reminisce (Table 6) captures this theme. The line of the song goes thus:

## **Sample 6**

### **Verse 3**

At this your age, she PVC loyeko malekiri Are you supposed to be chasing

Iwo toyekoma le VISA ko de tun ma jaye kiri PVC at this your age? You are

Supposed to be trying to get VISA

And be enjoying yourself.

The artiste's submission as shown in the content of the song is portraying migration as the best thing to do as a youth. As revealed in the lyrics of the song, the singer tries to suggest to the audience the right step to take. The artiste made this known by telling the youths that instead of focusing on how to get their Permanent Voters Card (PVC), they should rather invest their time and energy in getting VISA so that they can travel abroad and start enjoying life. The lyrics support the third stage of Monroes Motivated Sequence; this is the stage where appropriate solution to the problem is offered by the speaker. This kind of musical content is enough to influence an ordinary Nigerian youth to seek all means to migrate out of the country, thus confirming the argument of Potrowski (2013) that media content is capable of inducing attitudinal and behavioural changes similar to those of other determinants of migration. The content of the song by Kazzymoore could also be linked to the second proposition of Everett Lee's theory of migration that people might decide to migrate from their place of origin because of some inducements that are attached to the area of destination; these inducements could be job opportunities, better standards of living, thriving economies and some other pull factors. Total promotion and encouragement of migration also reflects in another song titled "*Japa*" by Naira Marley. *Japa* is a Yoruba slang, which means 'to escape.' The verse is presented in Sample 7

## **Sample 7**

### **Lead**

No phobia at my back x2 I am scared of nothing, I am not going to stop

I ain't gon stop I cannot pay for toll gate x2 I am on my bed, i

owo toll gate yen x2 am sorry I don't want to go out.

Chorus:

Japa Japa, Japa lo London Escape, Escape to London

Japa Japa, Jawo Canada Escape, Escape and enter Canada

Japa japa, Japawo Chicago Escape, Escape, Escape and enter Chicago

In the song in Sample 7 above, Naira Marley shows that he has made up his mind to migrate out of Nigeria; and as shown in the lyrics, it is obvious that nothing can stop his ambition. *Japa Japa* which means “to escape” is an emphatic statement from the singer, and this calls the audience to action as Monroe Motivated Sequence suggests. In respect of this, Lucas (2012) states that the speaker must leave the audience with a clear, specific message that encourages them to action and it is obvious in the lyrics that the singer is encouraging the audience to leave the country. The artiste also made reference to his aversion of tollgate fares paid by motorists in Nigeria. A critical examination of the lyrics also shows some signs of laziness on the part of the singer as he prefers sleeping at home to going out and faces the issue of tollgate fare. The singer however resolved to migration as the solution when he says he wants to escape to London, Canada or Chicago. Another song that encourages migration is “*I am leaving*” by Eldee (Sample 8):

### **Sample 8**

Chorus

*I am leaving, I am off to Yankee and*

*I don't know when I will be back again*

The foregoing lines, Sample 8, are used as a delivery device to charge audience into action towards migrating out of the country. This rhetorical device applies at the last stage of Monroe’s Motivated Sequence. This is the stage of *action*, where the speaker has to establish what the audience themselves can do to solve the problem or what the speaker himself will do or what he is doing to solve the problem. The chorus of the song is a true picture of someone who is ready to take action and leave the country at any point. Yankee in this context means America; and it is believed to be a place where most youths want to be. It appears in the song that the singer has been drawn by the allure of America and he just want to have an experience or a taste of what is happening there. This validates the argument of Osikire (2009) that the pull factors like availability of jobs, professional opportunities, better socio-economic environment, and access to medical facilities are the strong positive attributes perceived to be available in their destinations.

*I say make I try go see wetin dey happen for the other side.*

*I want to go and see what is happening at the other side*

Thus, an exposure to this kind of song by the audience could influence audience decision to migrate even sometimes without any tangible reason; and the lines of the song say a lot about this submission. Still on how media contents promote migration, “*Paradise in America*” is another Nollywood film that reveals peoples’ desire to migrate at all cost. The film starred Desmond Eliot and Rita Dominic who are

## **Media Hype, Greener Pastures Syndrome, and Migration in Nigeria**

both in love with each other. The story centres on a young man, Nick (Desmond Eliot) who is a successful young banker. Unsatisfied with his success in Nigeria, Nick decides to relocate to the USA based on the advice of his uncle who is based in the US. Nick's girlfriend is against the idea of quitting a very lucrative banking job in Nigeria just because of traveling. However, in his response to his girlfriend's probe (see Sample 9), Nick says:

### **Sample 9**

*I want mansions, I want fleet of cars, I want to live well and I want to take you to Disney Land and make you have a wonderful life. Baby I am telling you, this is the break, this is the time; I am leaving well but my uncle has promised to link me up with some people and I am gonna make good money quickly.*

The rhetorical device used by Nick in his foregoing statement in Sample 9 aligns with visualization, the fourth stage of the Monroe Motivated Sequence. Visualization is stage where the speaker describes to the audience what their life will look like once the plan (satisfaction) is implemented (Lucas, 2012). In the same vein, Ojebuyi and Ojebode (2012:65) submit that "this stage is often called the projection stage because it looks forward to the future; the speaker can reinforce this projection by painting a positive picture of the consequence of accepting the message". Nick later travelled to America against his girlfriend's advice. However, Nick's expectations got soiled when he got to America as he was made to do all manners of ridiculous jobs. His situation became so deplorable and he was later deported without achieving anything in America.

Beginning with the title of the film, "Paradise in America", the film is a true depiction of the way people in the Sub Saharan Africa perceive foreign countries. The use of the word paradise points to the fact that America is a place where everything comes on a platter of gold. This somewhat erroneous notion of migration has made so many Nigerians leave certainty for uncertainty and media through films, cannot be left out of this because it is through the media that people are exposed to these contents. This corroborates the submission of Piotrowski (2013) that movie and television exposure are significant determinants of migration. The film "Paradise in America" also shows personal desire to travel abroad on the part of Nick, the protagonist of the film; and this aligns with one of the propositions of Lee's theory that migration can be determined by individual's personal perception of the push and pull factors which influence actual migration.

### **Portrayal of Foreign Countries as Paradise**

This is another popular element of some Nigerian hip-hop songs. Many Nigerian hip-hop artistes always make reference to foreign cities in their bid to depict a place where one can live a beautiful and fulfilled life. This is explicated by some lines in the third verse of "Yahooze" by **Olu Maintain**.

### **Sample 10**

Lead:

London la mule si we make our money in America



America lati n pawo I can travel to Tokyo if I like

To bawumi mole gba Tokyo lo I can travel to Jamaica if I wish

To bawumi ma lo Jamaica I may even decide to go and spend

Ole tunwumikinimofe Germany oo just two days in Germany; I have

Kinimofe lo lojomejipere, the money to spend

Owolonsoro we live in London

The projection in Sample 10 shows that some Nigerians prefer staying in some of these foreign cities to staying in Nigeria. In addition, they also fancy going outside Nigeria probably on the basis of vacation. This goes in line with the position of Haas (2017) that improved infrastructure, cheaper transportation, the rapid diffusion of telecommunication techniques such as mobile phones, and improved education are likely to have increased awareness of opportunities in other countries and hence, peoples' migration aspirations. All of these relate to the pull factors as stipulated by Lee's theory of migration. The hype of foreign cities also reflects in the song titled, "*Off the lite*" by Danny S (see Sample 11).

### **Sample 11**

*Omo to pawowole lo n lo MIAMI*

*A child that makes money is the one that travels to MIAMI*

The content of the song by Danny S suggests that Miami is the place you can go after you have made money. It is obvious that this song is promoting foreign cities, which could pass a strong message to the audience about migration. In the same vein, this theme is also reflected in a Nollywood movie titled *30 days in Atlanta*. The plot focuses on Ayo Makun (AY) and Ramsey Noah who won a fully sponsored trip to the United State of America. When they got to the US, they were lucky to meet Okeimute, one of their old friends who works in a gas station in one suburb of the United State. As they were talking in a restaurant, Okeimute made a glowing reference to the reason Nigerian women decide to migrate to the US. In his statement (see Sample 12), Okiemute says:

### **Sample 12**

Dem go just come here come born Women come here to give birth to their babies

Because the facilities here are top-notch because the facilities here are top-notch

Overall, as the findings of this study have shown, Monroe's Motivated Sequence is applicable because in the lyrics and speech of the selected music and films, the artistes made use of rhetorical strategies

that attract listeners' *attention*—stage one of Monroe's Motivated Sequence. The rhetorical devices used by these artistes do not only grab audience attention; in the submission of Ojebuyi and Ojebode (2012) the impact of these rhetorical devices would manifest in the eagerness of the audience to take action as regards migration.

Therefore, the aggregation of the rhetorical devices as postulated by Monroes Motivated Sequence, with the push and pull factors of Everett Lee's theory of migration could influence peoples' decision to migrate. In line with the propositions of the theories used for this study, it is important to note that there is interplay between socio-economic conditions of the country, media messages and peoples' decision to migrate. Due to this, Semotan (2016) states that media have to focus on how they distribute their messages so that the audience would interpret them in the most desired way. The media may not persuade the public directly; nevertheless, they affect what people know and what they think is important (Semotan, 2016). People relate well with the media, and in essence, the way media contents capture a particular phenomenon through words, lyrics and settings could alter audience attitudes and believes, and may also lead them to take certain decisions and steps.

## **CONCLUSION**

The fact is that one of the main reasons people seek to migrate out of their place of origin is because of poor socio-economic condition; as a result, people who could not withstand prolonged suffering search for greener pastures in other developed countries of the world. Among other findings, this study has been able to establish that it is not only those that experience poverty that migrate from Nigeria; reasonably paid professionals who feel they deserve better working conditions also leave the country in search of greener pastures. Based on this, Onyeji (2018) in his report in Premium Times, noted that statistics from General Medical Council (GMC) UK, as at July 2017 shows that over 4,765 Nigerian doctors are working in the UK, representing 1.7 percent of the UK's medical work force. By implication, the push and pull factors play a significant role in the decision of Nigerians to migrate.

Furthermore, from the reviewed literatures, it has been revealed that the issue of migration cannot be investigated in isolation and has also been observed that the media also play influential roles on Nigerians' cognitive decision to resort to migration. Nigerian society and the people cannot be detached from the media; therefore, through music and films, the media have penetrated audiences' lives in myriads of ways. The messages within the analysed songs and films offer a particularly fitting lens for examining the ways in which some Nigerian Hip-Hop songs and Nollywood films seek to pass migration messages to the audience. In short, some Nigeria hip-hop songs and Nollywood films have contents that encourage migration.

Therefore, if people who are continuously looking for ways to migrate out of the country continually get exposed to media contents that support their aspirations, they might be more encouraged to leave their country of origin; and with this, migrations will be difficult to curtail. While the poor socio-economic condition of the country remains a strong reason people choose to migrate, media hype of foreign countries through films and music could also drive peoples' migration aspiration. Therefore, apart from government improving the socio-economic condition of the country, which is believed to be the first panacea to illegal migration, there should also be a thorough check of media contents so as to prevent them from setting erroneous agenda of migration through music and films. In this regard, the National Broadcasting Commission (NBC) should not just monitor explicit media contents on TV and Radio,

the commission should also check and sanction any media organisation that broadcasts media contents that encourage migration. In addition, some of these contents should also be banned from being played in the Nigerian media space.

### **Recommendation for Further Research Directions**

Further research should be conducted on audiences' listenership and viewership patterns, as well as their perception of the content of Nigerian Films and Hip-Hop music. It is also needful to do a quantitative and qualitative study to know the extent to which some of these media contents have encouraged audience to seek migration to foreign countries. This is important to establish whether the audiences are really influenced by these media contents.

### **REFERENCES**

- Adedeji, W. (2013). African Popular culture and the Path of Consciousness: Hip Hop and the Culture of Resistance in Nigeria. *Post-Colonial Text*, 8(3 & 4).
- Adepoju, A. (2006). Internal and International Migration within Africa. In P. Kok, D. Gelderblom, J. O. Oucho, & J. V. Zyl (Eds.), *Migration in South and Southern African: Dynamics and Determinant*. HSRC Press.
- Akokpari, J. K. (1999). The Political Economy of Migration in Sub-Saharan Africa. *African Sociological Review*, 3(1), 75–93. doi:10.4314/asr.v3i1.23157
- Arthur, T. O. (2017). GlocalNollywood: The Politics of Culture, Identity, and Migration in African Films set on American Shores. *Journal of Culture. Politics and Innovation*, 2, 1–28.
- Berry, M. (2013). *Monroe's Motivated Sequence*. California: San Juan USD. Retrieved from [www.sanjuan.edu](http://www.sanjuan.edu)
- Chimanikire, D. P. (2012) Brain Drain: Causes, and Economic Consequences for Africa. Proceedings of the 27th AAPAM annual roundtable conference, Livingstone, Zambia. Academic Press.
- Collinson, M. A., Clark, S. J., Gerritsen, A. M., Byass, P., Kahn, K., & Tollman, S. (2009). The dynamics of poverty and migration in a rural South African community, 2001-2005.
- Cummings, C., Pacitto, J., Lauro, D., & Foresti, M. (2015). Why People Move: Understanding the Drivers and Trends. Retrieved from [www.odi.org](http://www.odi.org)
- Divisha, S. (2017). Top Three Theories of Migration. Retrieved from [www.sociologydiscussion.com](http://www.sociologydiscussion.com)
- Dzilenski, E. (2017). Crossing the Border: The Framing of Global Migration by National News Media. *Elon Journal of Undergraduate Research in Communications*, 8(1).
- Economic Report on Africa 2005 Meeting the Challenges of Unemployment and Poverty in Africa Economic Report on Africa 2005. (2005).

## **Media Hype, Greener Pastures Syndrome, and Migration in Nigeria**

- Entman, M. R. (1989). How Media affect what People think An Information Processing Approach. *The Journal of Politics*, 51(2), 347–370. doi:10.2307/2131346
- Florescu, O. (2014). Positive and Negative Influences of Mass Media upon Education. *Journal of Social and Behavioural Sciences.*, 149, 349–353.
- Haan, A. D., & Yaqub, S. (2007). Migration and Poverty: Linkages, Knowledge Gaps and Policy implications. In Workshop Social Policy and Migration in Developing Countries. Stockholm. Academic Press.
- Haas, H. D. (2008). The Myth of Invasion: The inconvenient realities of African migration to Europe. *Third World Quarterly*, 29(7), 1305–1322. doi:10.1080/01436590802386435
- Jedlowski, A. (2013). *From Nollywood to Nollyvworld: Process of Transnationalisation in the Nigerian Video Films Industry*. Indiana University Press.
- Kayode, A., Arome, S., & Anyio, S. F. (2014). The rising rate of unemployment in Nigeria: The Socio-Economic and Political implication. *Global Business and Economic Research Journal.*, 3(1), 68–88.
- King, R., & Wood, N. (2013). *Media and Migration: Construction of Mobility and Difference*. London: Routledge.
- Kohnert, D. (2007). African Migration to Europe: Obscured Responsibilities and Common Misconceptions. GIGA Research Programme: Transformation in the Process of Globalisation.
- Lee, E. (1966). A Theory of Migration. *Demography*, 3(1), 47–57. doi:10.2307/2060063
- Lucas, S. E. (2012). *The art of public speaking*. New York, NY: McGraw Hill.
- Mcdermott, V. (2004). Using Motivated Sequence in Persuasive Speaking: The Speech for charity. *Communication Teacher*, 18(1), 13–17. doi:10.1080/1740462032000142112
- Mehraj, K. H., Bhat, A. N., & Mehraj, H. R. (2014). Impacts of Media on Society: A sociological perspective. *International Journal of Humanities and Social Science Invention.*, 3(61), 56–64.
- Ojebuyi, B. R. (2012) Secondary Gatekeeping in Radio Stations in Oyo State Nigeria [PhD Thesis]. University of Ibadan.
- Ojebuyi, B. R., & Ojebode, A. (2012). Rhetorical Strategies in Secondary News Presentation by Radio Stations in Oyo State, Nigeria. *Ibadan Journal of English Studies.*, 8, 62–74.
- Olaniyi, R. (2009). ‘We asked for workers but human beings came’. A Critical Assessment of Policies on Immigration and Human Trafficking in the European Union. In O. G. Adebayo & O. C. Adesina (Eds.), *Globalization and Transnational Migration: Africa and African in the contemporary Global System*. Cambridge Scholars Publishing. doi:10.5848/CSP.0804.00008
- Onuzulike, U. (2007). The influence of the Nigerian Movie Industry on African Culture. Retrieved from citeseerx.ist.psu.edu
- Onyeji, E. (2018). Nigerian doctors proffer solutions to ‘brain drain’ in health sector. Retrieved from www.premiumtimes.com

- Osikire, B. A. (2009). *Migration and Development in Nigeria: A publication of the International Organisation for Migration*. Retrieved from [www.iom.int](http://www.iom.int)
- Piotrowski, M. (2013). *Mass Media and Rural Out-Migration in the Context of Social Change: Evidence from Nepal*. Retrieved from [www.ncbi.nlm.nih.gov](http://www.ncbi.nlm.nih.gov)
- Pogliano, A. (2017). *Media, Migration, and Sociology: A Critical Review*. Sociologica Publication.
- Semotam, J. (2016). *Public Perception of A8 migrants: the discourse of the media and its impacts*.
- Shimeles, A. (2010). *Migration Patterns, Trends and Policy Issues in Africa*. Africa Development Bank group.
- Triandafyllidou, A. (2017). *Media Coverage on Migration: Promoting a Balanced Reporting*. In M. McAuliffe & M. K. Solomon (Eds.), *Ideas to Inform International Cooperation on Safe, Orderly and Regular Migration*. Geneva: IOM.
- Usaini, S., Chilaka, N. M., & Okorie, N. (2017). *Portrayal of Women in Nollywood films and the Role of Women in National Development*. In N. Okorie, B.R. Ojebuyi, & A. Salawu (Eds.), *Impact of the Media on African Socio-Economic Development*. Hershey, PA: IGI Global.
- Zajc, M. (2009). *Nigerian Video Film Cultures*. *Anthropological Notebooks*, 15(1), 65–85.

## KEY TERMS AND DEFINITIONS

**Greener Pastures:** This term is used to portray a new place or activity as full of new opportunities or more promising situation.

**Media Hype:** This is a deliberate and sustained effort of the mass media to exaggerate a particular subject in order to get audience attention or to make them behave in certain ways.

**Migration:** Migration is the movement of people from one location to another, which is caused by either the push factors of the place of origin or the pull factors of place of destination, leading to the intentions of the migrants to settle permanently or temporarily in a new location.