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CONSTRUCTING CULTURAL MYTHS IN NIGERIAN MOVIE POSTERS: A BARTHESIAN ANALYSIS

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ABSTRACT
Nigerian movie posters are more than promotional materials. They are cultural texts that communicate meanings, values, and ideologies through visual and linguistic signs. Drawing on Roland Barthes' semiotic theory, this study examines how selected Nigerian movie posters construct and naturalize cultural myths. A qualitative documentary design was adopted, with six posters (2020–2025) purposively selected from IMDb and The Movies TV Facebook page for their cultural relevance, thematic diversity, and popularity. The posters were analyzed at the levels of denotation, connotation, and myth. The findings reveal that Nigerian movie posters function as multimodal cultural texts that naturalize ideologies relating to ethnicity, marriage, leadership, religion, gender, and communal identity. Indigenous languages, costumes, color symbolism, character composition, facial expressions, and cultural artefacts construct Yoruba, Igbo, and Hausa identities while negotiating tradition and modernity. The study concludes that Nollywood movie posters preserve, negotiate, and circulate cultural meanings, advancing semiotic scholarship on African visual culture. However, the small purposive sample limits the generalizability of the findings.

Keywords: Cultural myths, Nigerian movie posters, Roland Barthes' semiotic theory, Visual communication.

Introduction

Nigerian culture values storytelling, performance, and visual expression as vital means of communication and identity formation. In this context, movies serve not merely as entertainment but as mirrors and makers of society, depicting everyday realities, reinforcing or questioning cultural norms, and projecting aspirations of nationhood and modern life (Haynes, 2016; Okome, 2007). Nollywood, the totality of activities taking place in Nigeria's renowned film industry, comprises several regional sub-industries, including Kannywood in Northern Nigeria, producing films that predominantly reflect Islamic culture and values; the Yoruba-language film industry, centered in the Southwest and rooted in Yoruba traditions and spirituality; and the Igbo-language film industry, thriving in the Southeast, where narratives often explore entrepreneurship, religion, and social mobility (Haynes, 2016; Krings & Okome, 2013). These sub-industries contribute to Nollywood's rich linguistic and cultural diversity, making it one of the world's most diverse film industries (Krings & Okome, 2013). Furthermore, Nollywood films are predominantly produced in indigenous languages such as Yoruba, Igbo, and Hausa, often incorporating traditional customs and beliefs (Haynes, 2016). This linguistic and cultural diversity contributes to the industry's continued growth and distinctive identity.

Film posters are visual advertisements designed to promote and publicize a film, typically displayed in public spaces such as movie theatres, billboards, and online platforms. In Nollywood, the Nigerian film industry, posters are not only tools of promotion but also cultural texts that reflect and shape societal values, beliefs, and identities. Nigerian movie posters frequently utilize many signs and symbols that attract attention and curiosity. These features are not random; they are carefully chosen signs that construct cultural myths. As such, a semiotic analysis provides an effective tool to unpack the ways these myths are constructed and communicated within the cultural context of Nigeria.

Statement of the Problem

Movie posters serve not only as promotional materials but also as cultural texts that communicate values, beliefs, and ideologies. Through the deployment of visual and textual signs, movie posters construct meanings that influence audience perceptions of culture, identity, religion, gender, and other aspects of social life. Although several studies, including Alozie (2011), Persada (2019), Kumar (2020), Muazzomah (2020), Anggraheni and Mahendra (2021), Nurudeen et al. (2021), Utami et al. (2021), Guzel (2023), and Adeagbo (2024), have examined posters from semiotic and multimodal perspectives. These studies have largely concentrated on the identification and interpretation of signs, visual communication, multimodal meaning-making, and advertising strategies. They did not foreground the cultural myths and ideologies encoded in Nigerian movie posters as the present study does. This study therefore addresses this gap by examining selected Nigerian movie posters through Roland Barthes' semiotic framework in order to uncover the cultural narratives, myths, and ideologies embedded in them.

Aim and Objectives of the Study

The main aim of this study is to examine the visual and textual elements in selected Nigerian movie posters and how they contribute to the construction of cultural myths. The objectives of the study are to:

1. identify the visual and textual elements in selected Nigerian movie posters;
2. analyze the denotative and connotative meanings conveyed through the visual and textual elements in the selected posters; and
3. examine the cultural myths constructed through the visual and textual elements in the selected movie posters.

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Research Questions

The study seeks to answer the following research questions:

1. What visual and textual elements are employed in the selected Nigerian movie posters?
2. What denotative and connotative meanings are conveyed through the visual and textual elements in the selected movie posters?
3. What cultural myths are constructed through the visual and textual elements in the selected Nigerian movie posters?

Literature Review

1. Concept of Semiotics

Semiotics is the science of signs. Chandler (2014, p. 2) defines semiotics as "the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else." In a semiotic sense, signs may include words, images, sounds, gestures, or objects, essentially, any mode of communication. Johansen and Larsen (2002) describe semiotics as the systematic study of signs and symbols in human communication, while Danesi (2018) emphasizes its growing relevance in explaining the complexities of digital media and emerging modes of meaning-making. Although these scholars agree that signs are fundamental to communication, they differ in emphasis. Chandler focuses on the interpretive function of signs, Johansen and Larsen provide a broader theoretical foundation, whereas Danesi extends semiotic inquiry to contemporary digital environments. Collectively, these perspectives demonstrate the versatility of semiotics but pay limited attention to how visual and textual signs in Nigerian movie posters construct cultural myths. This gap justifies the present study's application of Barthes' semiotic framework to examine the cultural meanings embedded in selected Nigerian movie posters.

2. Myth in Barthes' Theory

A central contribution of Roland Barthes to semiotic theory is his concept of myth. According to Barthes (1964), there are two orders of signification. The first is the order of meaning which consists of denotation and connotation, while the second order of signification is myth. Barthes argues that myth is a second-order semiological system. That which is a sign (the associative total of a concept and an image) in the first system becomes a mere signifier in the second. It operates by taking the sign (already comprised of the signifier and signified in the first-order semiotic system) and using it as a signifier in a second-order system. Barthes (1957) contends that myths function to naturalize culturally and historically produced meanings, presenting them as normal, self-evident, and unquestionable. In this sense, ideology may be understood as the system of values, beliefs, and assumptions that myths help to sustain and legitimize within a society. For example, the image of a wedding ring (signifier) signifies marriage. In the second-order semiotic system (myth), marriage as a sign becomes the signifier for a wider cultural message (signified), such as the belief that marriage is the natural destination of adulthood and guarantees happiness and social fulfilment. Barthes' notion of myth as a second-order semiotic system that naturalizes cultural values and power relations has been widely applied in visual culture studies. Scholars have explored how movie posters and other forms of commercial art perpetuate or challenge dominant social myths, using semiotic analysis to reveal how imagery, typography, and symbolism construct cultural narratives (Nuryani, 2019).

3. Movie Posters

Movie posters are an important form of visual communication that serve both promotional and informational functions within the film industry. Beyond attracting audiences, movie posters communicate meanings through the strategic deployment of images, colors, typography, costumes, facial expressions, and other visual resources (Kress & Van Leeuwen, 2006). According to visual communication scholars, posters function as multimodal texts in which verbal and non-verbal elements interact to construct particular interpretations of a film (Jewitt, 2009). As cultural products, movie posters do not merely advertise films; they also reflect and circulate social values, cultural beliefs, and ideological assumptions embedded within the society that produces them.

4. Empirical Review

Scholars have employed semiotic approaches to examine how signs operate in visual texts. Alozie (2011), for instance, investigated dominant symbols in Nigerian mass media advertising and demonstrated how semiotic analysis reveals cultural meanings embedded in visual communication. Persada (2019) analyzed the *Gundala* movie poster using Saussure's semiotic theory and showed how visual elements contribute to meaning-making, while Muazzomah (2020) employed Peirce's framework to examine semiotic signs in the *Joker* movie poster. Similarly, Utami et al. (2021) explored verbal and visual signs in the *Shutter Island* movie poster, while Guzel (2023) examined the interaction of verbal and non-verbal signs in the movie poster of *Fresh*. Within the Nigerian context, Nurudeen et al. (2021) investigated selected Nollywood film advertisement posters from a socio-semiotic perspective and found that visual and linguistic resources complement each other in meaning-making, whereas Adeagbo (2024) examined the socio-semiotic resources deployed in Nigerian presidential campaign posters. Although these studies provide valuable insights into semiotic and multimodal meaning-making, they largely focus on sign identification, visual communication, and audience interpretation. The present study fills the gap by examining how the linguistic and non-linguistic elements in selected Nollywood movie posters construct cultural myths and ideology through Barthes' semiotic framework.

Theoretical Framework

This study adopts Roland Barthes' theory of semiotics as its theoretical framework because it provides a suitable lens for examining how visual and textual signs in Nigerian movie posters communicate cultural meanings beyond their literal representations. While the literature has established Barthes' concepts of denotation, connotation, and myth, this study applies these concepts to investigate how posters function as multimodal cultural texts that construct and naturalize ideologies.

Specifically, the analysis begins by identifying the denotative meanings of visual and textual elements such as characters, costumes, color, setting, facial expressions, symbols, and language. It then examines the connotative meanings generated through their cultural associations before analyzing how these meanings operate as myths that reinforce or challenge dominant beliefs about ethnicity, religion, gender, marriage, leadership, and communal identity in Nigerian society. By applying Barthes' semiotic framework in this way, the study demonstrates how Nollywood movie posters communicate cultural narratives and ideological meanings that extend beyond their promotional function.

Methodology

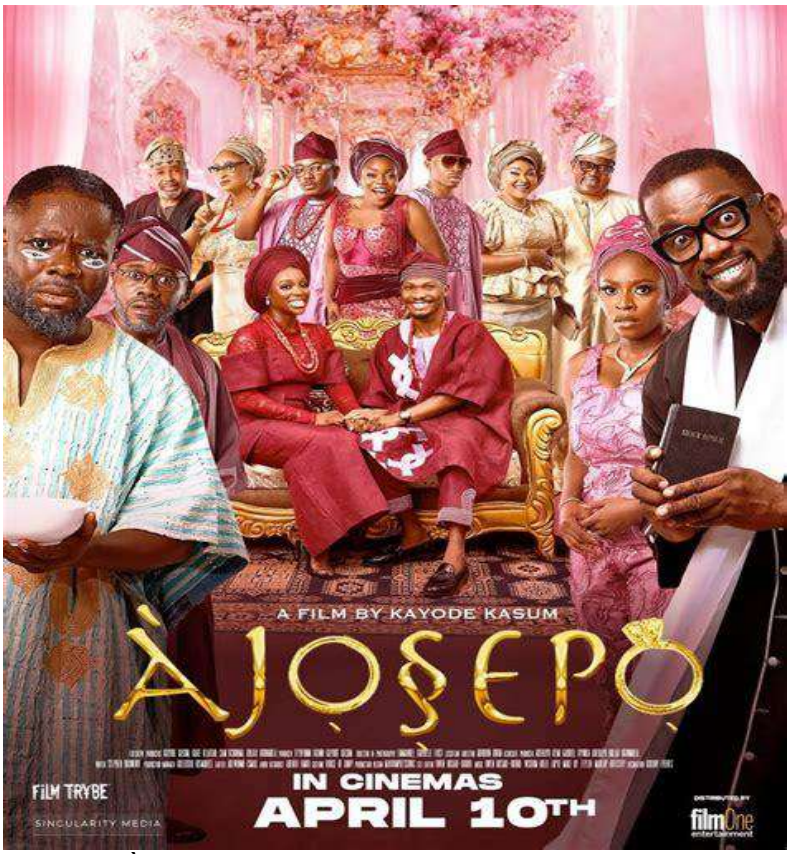
A qualitative documentary research design was adopted for this study. Documentary analysis served as the primary method of data collection, with purposive sampling used to select six Nigerian movie posters produced between 2020 and 2025. The posters were sourced from IMDb and *The Movies TV* Facebook page because they are widely recognized platforms for

accessing and promoting Nollywood films. The six posters were selected based on their availability, cultural relevance, thematic diversity, prominence of visual and textual elements, and their reflection of the three major Nigerian cultural groups (Yoruba, Igbo, and Hausa) across different film genres. These criteria ensured that the selected posters provided rich semiotic data for examining the construction of cultural myths. The data were analyzed qualitatively using Roland Barthes' semiotic framework. Each poster was examined through a systematic three-stage coding process involving the identification of visual and textual signs, analysis of their denotative and connotative meanings, and interpretation of the cultural myths emerging from recurring patterns across the selected posters. To enhance the trustworthiness of the analysis, the coding and interpretations were subjected to supervisory review throughout the study and further scrutinized during seminar presentation and viva voce examination. Feedback from these academic evaluation processes was incorporated to improve the consistency, credibility, and rigor of the analysis.

Data Presentation and Analysis

This section presents and analyzes the selected Nigerian movie posters. It focuses on identifying and analyzing the visual and textual elements and further discussing the dominant cultural narratives and mythic constructions in the movie posters. The selected data for the study was presented and analyzed simultaneously using Barthes' (1964) semiotic theory to explicate the signifier and signified elements in the selected movie posters.

POSTER 1



The title *ÀJỌṢẸPỌ* (meaning "Togetherness" or "Union"), with the final letter creatively replaced by a wedding ring, evokes themes of marriage, family unity, and celebration. The golden lettering further symbolizes prestige and the significance of the wedding ceremony. The Holy Bible

signifies Christian values and religious influence, suggesting that faith underpins the marital union. The central placement of the bride and groom, surrounded by an elderly man, a pastor, and family members, highlights the communal nature of Nigerian weddings. The elderly man symbolizes ancestral tradition, while the pastor represents Christian authority, together reflecting the interaction between indigenous beliefs and Christianity. Traditional Yoruba attire, including *aso-ebi*, *iro*, *bùbá*, *agbádá*, *sòkòtò*, *fila*, and *gèlè*, reinforces cultural identity, family solidarity, and the ceremonial importance of marriage. The contrasting facial expressions, ranging from joy to suspicion and concern suggest underlying tensions beneath the celebration, hinting at family interference and conflict. Collectively, these visual and textual elements construct the myth of marriage as a culturally significant institution shaped by communal values, religious beliefs, and traditional expectations.

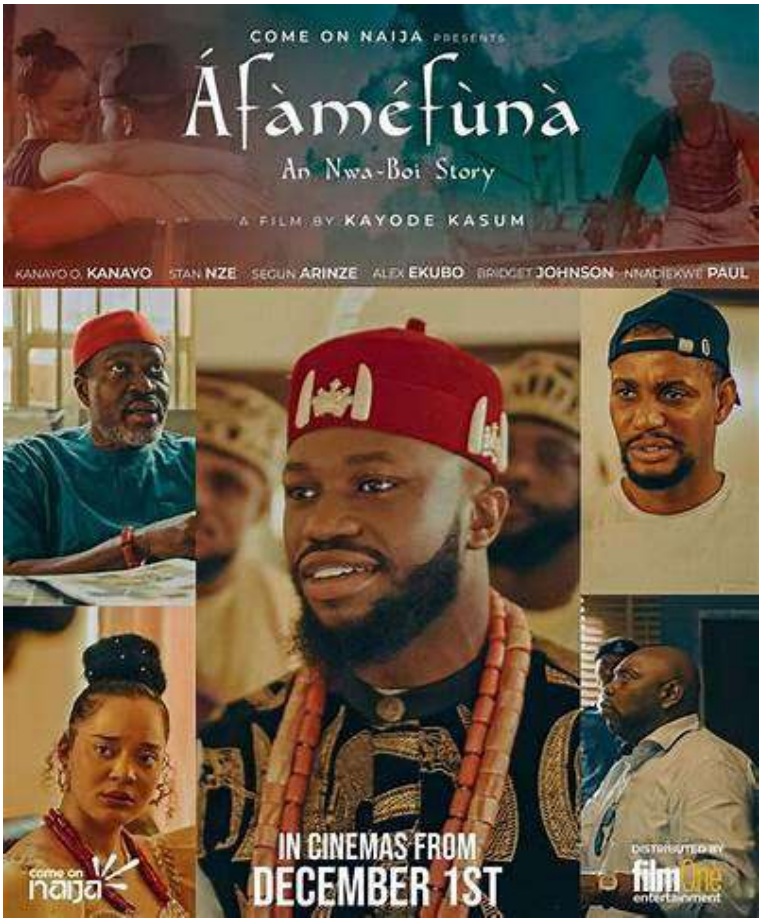
POSTER 2



The title *BLACKSMITH* and its Yoruba subtitle *À-là-gbè-de* foreground the indigenous occupation of metalworking, symbolizing strength, craftsmanship, cultural heritage, and pride in Yoruba identity. The bold metallic lettering reinforces the blacksmith motif and symbolizes value and resilience. The five prominently arranged characters, with the central female figure occupying the dominant position, signify community, leadership, and collective identity while hinting at conflict and endurance. The rural background, featuring a church tower, trees, and village scenery, situates the narrative within a Yoruba community shaped by the interaction between indigenous traditions and colonial or Christian influences. In the foreground, flames, sparks, and glowing embers symbolize blacksmithing, creativity, transformation, and ancestral knowledge. The combination of traditional Yoruba attire with Western-style clothing reflects cultural hybridity and the

coexistence of indigenous and foreign influences. Dominant golden and earthy tones reinforce historical depth and cultural richness, while the characters' solemn expressions suggest struggle, perseverance, and resilience. These visual and textual elements construct the myth of the blacksmith as a custodian of cultural identity, communal values, and indigenous knowledge amid social transformation.

POSTER 3



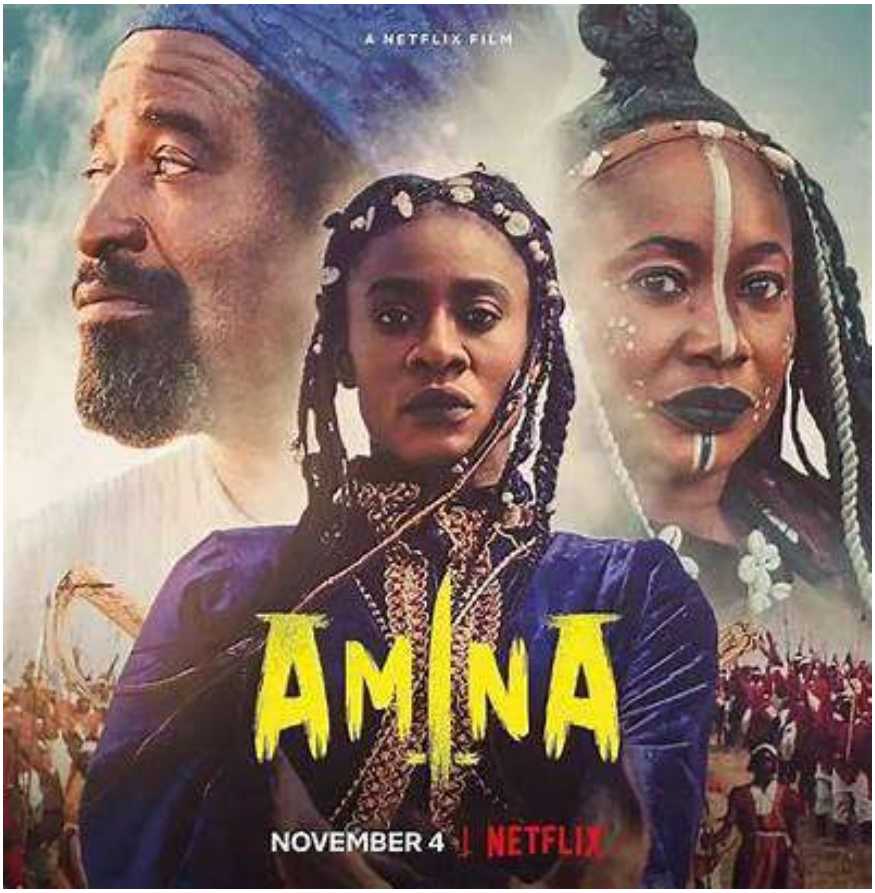
The title *Áfàméfùnà* (meaning "My Name Will Not Be Lost") contextualizes the narrative within Igbo language and culture, symbolizing identity, legacy, and cultural continuity. The subtitle, *An Nwa-Boi Story*, identifies the film with the Igbo apprenticeship system, connoting mentorship, entrepreneurship, and the transmission of cultural values. The centrally positioned male character, surrounded by figures of different ages and social roles, signifies family ties, mentorship, community influence, and interpersonal conflict, while the embracing couple and running young man symbolize love, ambition, and personal struggle. Traditional attire, including red caps and beads, alongside modern clothing, reflects the interaction between cultural heritage and contemporary aspirations. The blurred indoor and outdoor background scenes emphasize the communal environment shaping the protagonist's experiences, whereas the warm golden, brown, red, and cream color palette evokes cultural richness, nostalgia, and celebration. Together, these visual and textual elements construct the myth of cultural continuity, presenting the Igbo apprenticeship tradition as a pathway to identity, social mobility, and the preservation of communal values.

POSTER 4



The title *The Bride Price* and its Igbo subtitle *Imego* emphasize the cultural institution of bride price, symbolizing family honor, tradition, negotiation, and cultural identity within Igbo society. The centrally positioned bride and groom, surrounded by elderly men, women, family members, and a wealthy-looking young man, points out the communal nature of marriage while suggesting that wealth, family expectations, and social status shape the unfolding narrative. Traditional attire and cultural accessories, including *Isiagu* shirts, wrappers, beads, red caps (*okpu agu*), a ceremonial fan, a staff, and elaborate headgear, reinforce Igbo cultural heritage, authority, and prestige. The contrasting facial expressions, ranging from joy and confidence to concern and contemplation, hint at the tensions and negotiations underlying the marriage ceremony. Warm gold, cream, red, blue, and earthy tones further evoke celebration, cultural richness, and the social significance attached to bride price. In combination, these visual and textual elements construct the myth of bride price as a revered cultural institution that preserves communal identity while reflecting the complex interplay of tradition, family expectations, and social status.

POSTER 5



The title *AMINA*, displayed in bold yellow lettering with a spear-shaped design replacing the letter *I*, references the legendary Queen Amina of Zazzau and symbolizes strength, royalty, and military conquest. The spear-shaped design further reinforces themes of warfare, courage, and political power. The central positioning of Amina, flanked by an elderly man, another woman, and groups of warriors, establishes her as the focal figure while emphasizing leadership, traditional authority, spiritual identity, and collective resistance. Traditional Hausa warrior regalia, beads, braided hairstyles, facial markings, and head adornments reinforce indigenous identity, whereas Amina's attire challenges conventional gender roles by portraying female strength and authority. The background, featuring camels, weapons, and armed warriors, evokes historical military campaigns and the struggle for territorial expansion and national identity. Dominant yellow, blue, and earthy tones, together with the characters' determined expressions and confident posture, communicate courage, resilience, and readiness for conflict. Put together, these visual and textual elements construct the myth of Queen Amina as an enduring symbol of female heroism, political leadership, and Hausa cultural pride.

POSTER 6



The title *MAI MARTABA*, which translates from Hausa as "The Honorable" or "The Dignified One," signifies nobility, authority, and social prestige. The poster features four prominent characters; an elderly man in a royal turban, a young woman with an adorned headpiece, a bearded man in a dark turban, and a fully veiled man, whose vertical arrangement suggests multiple perspectives and competing interests. The woman's placement among the male figures highlights her significance within a traditionally patriarchal setting, while the surrounding men represent royal authority, religious influence, and cultural tradition. The Traditional Hausa attire, including royal turbans, veils, and ornate head ornaments, signifies cultural authenticity, dignity, and social status. The background of horse riders, flags, and a hazy landscape evokes a historical setting and symbolizes power, heritage, and continuity. The subdued palette of dark blue, black, grey, cream, and muted gold, together with the characters' solemn expressions, conveys secrecy, conflict, wisdom, and leadership struggles. These visual and textual elements construct the myth of traditional authority as a source of dignity, legitimacy, and cultural continuity within Hausa society.

Discussion of Findings

The findings of this study demonstrate that Nigerian movie posters are more than promotional artefacts; they function as complex semiotic texts through which cultural values, ideological assumptions, and collective identities are constructed and naturalized. The discussion is organized around the major mythic messages that emerged from the analysis.

Cultural Identity and Ethnic Heritage: Across the six posters, indigenous languages, traditional attire, hairstyles, ornaments, and cultural symbols are consistently foregrounded to construct Yoruba, Igbo, and Hausa identities as authentic and enduring cultural realities. *Àjọsepọ* and *Blacksmith (Àlàgbède)* foreground Yoruba identity through aso-ebi, agbada, gele, indigenous

titles, and traditional occupation. *Áfàméfùnà* and *The Bride Price (Imego)* emphasize Igbo identity using linguistic expressions, *Okpu Agu*, *Isiagu* attire, beads, and marriage rituals, while *Amina* and *Mai Martaba* project Hausa identity through royal turbans, warrior imagery, facial markings, and traditional regalia. Extending previous semiotic studies, this study demonstrates that these visual and linguistic resources do more than generate meaning; they function ideologically by transforming cultural signs into myths that naturalize and reinforce collective ethnic identities.

Marriage and Family as Collective Cultural Institutions: This theme is particularly evident in *Àjọṣẹpọ* and *The Bride Price*, where marriage is represented as an event involving extended families, religious institutions, traditional authorities, and entire communities. The visual composition of both posters deliberately places multiple family members, elders, religious figures, and ceremonial participants around the central couple. Costumes, color coordination, ceremonial objects, facial expressions, and textual references collectively communicate that marriage extends beyond emotional attachment between two individuals. Instead, it represents the convergence of families, cultural obligations, ancestral expectations, and communal responsibilities. Barthes' notion of myth provides a useful explanation for this pattern. Marriage is transformed from a culturally specific institution into an apparently universal social necessity. The posters naturalize the belief that adulthood, family honor, social respectability, and cultural fulfilment are achieved primarily through marriage. Simultaneously, they portray marriage as a site where love, economic negotiation, religion, kinship, and cultural tradition intersect. Interestingly, the posters do not romanticize marriage uncritically. The contrasting facial expressions in *Àjọṣẹpọ* and the visual emphasis on financial negotiation in *The Bride Price* introduce subtle critiques of family pressure, materialism, and cultural expectations. Nevertheless, these tensions ultimately reinforce rather than dismantle the broader myth that marriage remains the central institution through which society reproduces itself.

Negotiating Tradition and Modernity: Rather than portraying tradition and modernity as mutually exclusive, the posters consistently depict them as interacting, competing, and coexisting. This negotiation is especially visible in *Blacksmith*, where traditional craftsmanship appears alongside colonial architecture and Western dress; in *Áfàméfùnà*, where the traditional Igbo apprenticeship system is situated within contemporary aspirations for economic success; and in *Mai Martaba*, where conventional notions of leadership encounter emerging ideas about gender and governance. Even *Àjọṣẹpọ* juxtaposes Christian religious symbolism with indigenous Yoruba spiritual references within the same visual frame. This finding reflects the broader postcolonial condition of Nigerian society, where indigenous cultures continually negotiate colonial legacies, globalization, urbanization, and modernization. The posters therefore reject simplistic binaries between "traditional" and "modern." Instead, they construct a hybrid cultural myth in which progress derives from cultural continuity rather than cultural replacement.

Leadership, Gender, and the Reconfiguration of Power: Traditionally, authority is associated with elderly men, chiefs, religious leaders, and royalty, reinforcing patriarchal structures within Nigerian society. However, *Amina* and *Mai Martaba* challenge this convention by portraying women as legitimate political leaders. *Amina* constructs female authority through warrior regalia, military symbolism, and commanding posture, while *Mai Martaba* positions a young woman between male authority figures, symbolizing a bridge between tradition and emerging leadership. In line with Barthes' theory, these posters do not reject patriarchy outright but reconfigure it by legitimizing female leadership within cultural frameworks of royalty, communal responsibility, and historical continuity. As a result, they construct a nuanced cultural myth in which leadership evolves without abandoning traditional notions of legitimacy.

Religion, Spirituality, and Indigenous Belief Systems: The posters reveal that Nigerian identity is represented as inherently spiritual, with Christianity, indigenous religion, ancestral symbolism, and cultural rituals functioning side by side rather than as mutually exclusive systems. The coexistence of the pastor and traditional spiritual figure in *Àjọṣẹpọ*, the Ogun symbolism embedded in *Blacksmith*, the spiritual motifs surrounding *Amina*, and the religious authority represented in *Mai Martaba* collectively illustrate the pluralistic religious landscape of Nigerian society.

Multimodal Construction of Cultural Myth: Myth emerges from the interaction of multiple semiotic resources operating simultaneously. Titles written in Yoruba, Igbo, and Hausa immediately establish cultural context and function as linguistic anchors. Costumes communicate ethnicity and social hierarchy. Color schemes evoke emotional and ideological associations, with gold suggesting prestige, red symbolizing sacrifice or authority, and darker tones implying conflict or mystery. Spatial composition identifies central protagonists, while facial expressions anticipate conflict, humor, determination, or emotional tension. Typography, ceremonial objects, architecture, and background scenery collectively reinforce these meanings. This confirms Kress and van Leeuwen's proposition that meaning in visual communication is fundamentally multimodal. More importantly, through Barthes' framework, the study demonstrates that these multimodal resources do not simply communicate narratives; they naturalize ideological assumptions concerning identity, marriage, gender, authority, spirituality, and communal life.

While the interpretations presented in this study are grounded in Barthes' semiotic framework and supported by recurring visual and textual patterns across the selected posters, semiotic analysis remains inherently interpretive. Consequently, alternative readings are possible, and other researchers may emphasize different cultural meanings or ideological implications depending on their theoretical orientation, cultural background, or analytical focus. Nevertheless, the consistency of the identified patterns across the six posters strengthens the credibility of the interpretations advanced in this study.

Overall, the findings indicate that Nigerian movie posters should be understood not merely as marketing devices but as influential cultural artefacts that participate actively in the production, preservation, negotiation, and circulation of collective myths. Through the strategic integration of linguistic and visual signs, the posters transform historically situated cultural practices into naturalized ideological narratives, thereby shaping how audiences understand identity, leadership, gender relations, religion, marriage, and the cultural imagination of contemporary Nigerian society.

Conclusion and Recommendations

This study examined how visual and textual elements in selected Nigerian movie posters contribute to the construction of cultural myths through Roland Barthes' semiotic framework. The findings reveal that Nigerian movie posters function not merely as promotional materials but as cultural texts that encode and naturalize dominant ideologies concerning ethnicity, marriage, leadership, religion, gender, and communal identity. Through the interplay of linguistic signs, color symbolism, costume, composition, facial expressions, and indigenous cultural symbols, the posters transform culturally specific practices into seemingly natural and universally accepted social realities. While the posters celebrate Nigeria's rich cultural diversity across Yoruba, Igbo, and Hausa societies, they also reproduce ideological assumptions about power, authority, family, and identity. In doing so, they illustrate Barthes' assertion that myths operate by masking historically constructed meanings as common sense. The study therefore extends existing scholarship by demonstrating that Nollywood movie posters are not passive marketing tools but

active participants in the production, preservation, negotiation, and circulation of cultural meanings within contemporary Nigerian society.

Based on these findings, the study recommends that Nollywood filmmakers and graphic designers continue to represent Nigeria's diverse cultural identities through indigenous languages, costumes, symbols, and traditions, as demonstrated in *Àjọṣẹpọ*, *Blacksmith*, *Áfàméfùnà*, *The Bride Price*, *Amina*, and *Mai Martaba*, while avoiding stereotypical portrayals that oversimplify ethnic cultures. Given the findings from *Amina* and *Mai Martaba*, filmmakers should further develop nuanced representations of female leadership that challenge restrictive gender stereotypes while remaining grounded in culturally meaningful contexts. Since *Àjọṣẹpọ* and *The Bride Price* portray marriage as both a cultural institution and a site of social tension, future productions should present marriage customs in ways that encourage critical reflection on issues such as family expectations, materialism, and gender roles rather than simply reinforcing them. In view of the study's finding that Nigerian movie posters construct meaning through the interaction of multiple semiotic resources, scholars should extend this line of inquiry by analyzing larger samples of posters, comparing regional film industries, and investigating how different audiences interpret the cultural myths embedded in promotional materials. Future studies should also examine how digital media platforms and artificial intelligence are reshaping the design, circulation, and interpretation of Nollywood movie posters and their role in constructing contemporary cultural identities.

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