

THE ROLE OF FILM IN ADVANCING WOMEN'S POLITICAL EMPOWERMENT: A STUDY OF PATRICK DOYLE'S *MADAM PRESIDENT*

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Abstract

This study investigates *Madam President* (2017), a Nigerian political thriller by Patrick Doyle, as a cinematic intervention in the discourse on women's political empowerment in Nigeria and sub-Saharan Africa, situated within the broader context of gender representation in Nollywood. The study argues that the film presents a formidable framework for reimagining the emergence of female leadership within entrenched patriarchal systems. Employing Cultivation Theory, Agenda-Setting Theory, and Feminist Film Theory, the analysis demonstrates that the film challenges dominant gender stereotypes, exposes structural barriers to women's political advancement, and performs an instructive role in shaping audiences' perceptions of leadership and governance. Through its narrative and character construction, the film emphasises the tensions between symbolic representation and structural exclusion. *Madam President* contributes meaningfully to expanding the imaginative possibilities surrounding female political leadership. Findings confirm that the film, as an electronic media text, interrogates and overturns conventional gender hierarchies commonly portrayed in Nollywood, and that it plays a significant role in advancing discourse on women's political empowerment. The study concludes that the film demonstrates the power of media in shaping societal attitudes and promoting gender inclusion. The study therefore recommends greater gender parity in Nigerian politics and argues that cinematic portrayals should reflect broader systemic and representational reforms necessary for achieving substantive women's political empowerment.

Keywords: Film, Women, Political, Role, Empowerment

Introduction

Cinema is a potent tool for canvassing for adequate women's inclusion in politics, leadership, and governance. It does not merely reflect social reality but actively construct it by portraying norms, circulating values, and shaping the political imagination of audiences (Gerbner & Gross, 1976; Hall, 1997). In the Nigerian context, where the Nollywood film industry has profound sociocultural framing influence. The film *Madam President* (2017), written and produced by Patrick Doyle and co-directed by Stanlee Ohikhuare, represents a deliberate cinematic intervention into Nigeria's political and gender inclusivity landscape. The film features a female vice President; Tabi Johnson of the imaginary Republic of Bangidia which symbolically stand in for Nigeria. She ascends to the presidency following a harmonized assassination scheme plotted by a misogynistic political cult. In doing so, the film brings to the fore of a scenario in which a woman ascends the highest executive office in the country - the president's office (*Madam President* 2017).

Literature Review

Cinema, Gender, and Political Representation

Cinema's relationship to gender and politics has deep roots. Laura Mulvey's (1975) pivotal essay on the 'male gaze' in Hollywood cinema established the theoretical footing for understanding how film through camera angle, narrative structure, dialogue, and spectacle constructs and enforces gendered hierarchies. Subsequent feminist film scholars extended Mulvey's write up to the political area, examining how cinema reflects female political subjectivity. (Kaplan, 1983; Rifesser 2017)). Ofori (2024) opines that

Moreover, the portrayal of women in Nigerian cinema became more reflective of the changing social landscape and the realities faced by women in contemporary Nigerian society. Themes such as women's empowerment, gender equality, and female entrepreneurship started to gain prominence in film narratives, reflecting broader societal discussions and movements advocating for women's rights and empowerment. Despite these advancements, challenges and stereotypes persist in the representation of women in Nigerian cinema. Gender bias, objectification, and stereotypical portrayals continue to be prevalent in certain genres and narratives, perpetuating harmful stereotypes and limiting the scope of women's representation in film (P.36).

In spite of notable progress, Ofori's (2024) assertion above depicts that women in Nigerian cinema remains constrained by entrenched gender biases and objectification. Stereotypical portrayals across various genres continue to restrict the complexity of female representation, thereby reinforcing socially constructed norms that marginalize women's narratives in film. However, Haynes & Okom (1998) opine that Nollywood has simultaneously opened access to popular storytelling and reproduced conventional gender scripts, particularly in its frequent portrayal of female ambition as domestically damaging. Nollywood production challenging these construct reveal that recently, Nigerian films increasingly position women as complex political actors, ascribing this shift to both international feminist media advocacy and the rising creative presence of female directors and producers in the Nigerian film industry (Worlu et al. 2025 & Amonyeze & Agbo 2022).

Studies specifically examining the political influence of gender- progressive cinema remains relatively scanty. Moyer-Gusé (2008) offers a useful theoretical bridge in her work on "entertainment-education", signifying that narrative through media (film) can produce attitudinal change on social and political issues by producing parasocial relationships between viewers and fictitious characters. Studies applying this framework to female political representation have found that exposure to fictional depictions of competent female leaders can increase audiences' support for real-life female political candidates (Ofori 2024; & Holbert et al. 2003).

Women and Political Leadership in Nigeria

The Beijing Platform for Action (United Nations, 1995) established global benchmark of 35% female representation in legislative bodies, a benchmark that Nigeria is yet to attain. The low representation of women in Nigeria's political leadership has been broadly documented and analysed. Azogu 2026; Ette & Akpan-Obong 2023 attribute this to several norms particularly to patriarchal, cultural norms, the structural male masculinism of political party organisations, the exorbitant financial cost of political campaigns, and the persistence of gender-based political violence that disproportionately discourages female aspirants. Shaibu & Gambo (2021) further the argument by adding a media dimension to this analysis, arguing that Nigerian media have consistently framed female political candidates through gendered lenses that highlight domesticity, physical appearance over policy competence, and family roles over professional competency.

Theoretical Framework

The study employed three complimentary theories - Cultivation Theory Agenda Setting Theory, and Feminist Film Theory.

1. Cultivation Theory: George Gerbner's cultivation theory (1976) provides a lens for analysing the political effects of films. The theory posits that sustained exposure to media representations shapes viewers' conceptions of social reality, and they gradually cultivate attitudes and expectations that correspond to the media's dominant patterns. Applied to the representation of women in political roles Morgan et al. (2002) analysed the potentials of cultivation theory and its influence on viewers. Narrowing this influence to this study, it suggests that films depicting credible, and capable female leaders can, over time, standardize women's political empowerment and thereby influence audience's receptivity to female candidacy and leadership.

The significance of *Madam President* (2017) in this framework lies precisely on the portrayal of imagining a female Nigerian president within a context that is recognisably men egocentric, and political intrigues, ethnic dynamics, and institutional weaknesses.

2. Agenda Setting Theory: McCombs & Shaw's (1972) Agenda-Setting Theory maintains that media do not determine what audiences think, but powerfully influence what they think about, the salient issues in public consciousness. McCombs et al. (1997) extend this to the attributes of issues that receive emphasis, shaping not only awareness but deliberation whereby setting agenda for public debate. Applied to *Madam President* film, agenda-setting theory suggests that the film elevated the issue of women's political inclusion to heightened salience for viewers, attributing specific traits such as competence, courage, vision, resilience to the promotion of female political participation.

3. Feminist film theory: Feminist film theory is a critical framework that examines how cinema constructs, represents, and reproduces gendered power relations, particularly the marginalization and objectification of women within patriarchal visual culture. Emerging from second-wave feminism, it interrogates how film language such as narrative structure, camera angle work, and spectatorship reinforces or challenges dominant ideologies of gender (Mulvey, 1975; Kaplan, 1983). Central to this approach is the critique of the "male gaze," a concept introduced by Mulvey, which explains how women are often positioned as objects of visual pleasure rather than as active agents in cinematic narratives. *Madam President* aligns with feminist film theory by subverting traditional gender representations in political cinema (Mulvey, 1975).

2. Methodology

This study employs a qualitative thematic content analysis methodology as conceived by Braun and Clarke (2006) and operationalised through the film studies framework advanced by McKee (2003). The unit of analysis is the complete film text comprising narrative, character, dialogue, visual composition, and symbolic elements of the film.

The film data generated themes, and results are presented as logical findings extracted from the thematic evidence. The study conducts a systematic thematic content analysis of the film, structured around five analytical columns - themes, textual evidence, results, discussion, and implications, they are presented in tabular form for easy comprehension. Inferences are merged and interpreted, which are derived from the convergence of results and thematic context that are mapped onto a table of four domains - Themes, Media Representation, Education, and Policy.

Discussion situates these findings and contextualises them within Nigeria's political gender environment which are embedded in the film.

Analytical Framework

Table 1: Analytical Framework - Thematic Content Analysis Design

Analytical Component	Definition
Theme	A recurring, clear pattern of meaning rooted in the film's narrative, dialogue, or visual discourse
Result	The systematic finding produced by examining each theme, what the thematic suggestion divulges about the film's symbolic representation
Discussion	Contextualisation of outcomes within existing frameworks
Implication	The political consequences, and portrayal of the film

Note. All analytical components are applied systematically to each of the seven identified themes in Tables 3–9.

Thematic Overview

The qualitative thematic content analysis revealed seven foremost themes within *Madam President*.

They constitute the film's ideological construct, jointly evolving an argument about the nature, causes, and consequences of women's political exclusion in Nigeria.

Table 2: Overview of seven themes - Madam President (2017)

Nos	Themes	Interpretative Alignment
1	Institutional Misogyny and Political Exclusion of Women	Organised systemic gendered barriers embedded within politics and governance
2	Female Leadership Validity	The construction of credible, principled female executive authority in cinema
3	Constitutional and Legal Order as an Aid Towards Gender Inclusivity	Rule of law as the prescriptive framework for political succession
4	Tokenism versus Substantive Representation	The difference between representational female presence and genuine political inclusion
5	Patriarchal Intersection: Political and Private Scopes	The echoing of political and domestic gendered power structures
6	Political Corruption identified in Masculine Governance Failure	The gendered contrast between corrupt male political culture and principled female political actor
7	Descriptive Nationalism and Democratic Reimagination	The use of fictional-speculative space to reimagine Nigeria's democratic possibilities.

Note. Table 2 is the theme identifier used throughout Tables 3–9.

Thematic Content Analysis

Table 3: Theme 1 - Institutional Misogyny and Political Exclusion of women

Dimension	Analysis
Themes	Institutional Misogyny and Political Exclusion of women: The film constructs women's political relegation not as incidental bias but as a deliberately organised, institutionally entrenched systemic force. A misogynistic secret cult operates within and controls the legislature and judiciary (the constitutional pillars of the nation). This they did specifically to prevent women from ascending to executive power. This structural plan of misogyny signals that female exclusion is maintained through institutional design.
Textual Evidence	The misogynistic cult is shown as having penetrated the highest levels of government. The assassination plot targeting the president is directly linked to prevent a female succession. Political officials express open contempt for the idea of female president.
Result	The film's representational sense constructs misogyny as a structural political crime. The deliberate, conspiratorial nature of the anti-female agenda demonstrates that women's underrepresentation in Nigeria's executive branch is not a product of female incapacity or voter

	preference, but of organised entrenched institutional sabotage. This establishes the film's central analytic argument about power and gender.
Discussion	This thematic construction aligns with feminist film theory's insistence that patriarchy operates through institutions rather than merely through individuals, this affirms (Walby, 1990) study. In the Nigerian context, this is not merely a metaphor. Empirical evidence documents that women face barriers, political party candidacy obstacle, including inadequate party financing, violence, and cultural, religious inhibitions (Osakpolor, 2021; Omojola & Morah, 2014). The film translates these barriers into dramatic form, rendering the political economy of gendered exclusion legible.
Implication	Misogyny, and anti-discrimination legislation hinders women in politics advancement.

Table 4: Theme 2 - Female Leadership Validity

Dimension	Analysis
Themes	Female Leadership Validity: President Tabi Johnson is constructed as a female character of active, purpose driven, principled political figure whose legitimacy is grounded in constitutional succession, moral integrity, and practical competence. She is not a passive beneficiary of circumstance but a personality who pilots crisis through strategic decision-making, coalition-building, and principled resistance. She refuses to subordinate her political identity to gender performance, intimidation, romantic subplot, or domestic obligation.
Textual Evidence	Tabi Johnson, (the female vice president) upholds her constitutional right to the presidency; manages governance under crisis conditions; responds to threats with tactical control rather than emotional breakdown.
Result	The film presents a counter-textual representation to the dominant Nollywood tendency to define female characters through their relational subordination to male characters. Tabi Johnson's character demonstrates that Nollywood possesses both the narrative and performative ability to redefine autonomous female executive personality. The film's dramaturgical investment in her competence not merely her presence is the decisive representational motif.
Discussion	Mulvey's (1975) male gaze as visual of conventional cinema argues that women are structurally positioned as objects of spectacle rather than subjects of action. Madam President systematically reverses this ideology. Tabi Johnson is the subject of the political theatre, the means through which the story resolves. Entman's (1993) framing analysis supports the reading that the film's 'female competence' frame reinforced through repeated dramatization of Tabi Johnson's effective political decisions which constitutes an ideological claim against the established equation of leadership with masculinity.
Implication	Female leadership competence portrayed through (media representation) the film demonstrates that displaying a woman making effective political decisions has greater representational force on real life, and can aid upscaling adequate inclusion of women in governance. Madam President as a case study in feminist protagonist construct that refuses domestication of women, and could also be a model for emulation.

Table 5: Theme 3 - Constitutional and Legal Order as an Aid Towards Gender Inclusivity

Dimension	Analysis
Themes	Constitutional and Legal Order as an Aid Towards Gender Inclusivity: <i>Madam president</i> film adhered to constitutional succession as the foundation to legitimise Johnson to assume the office of president. Her right to govern is not argued on grounds of merit alone, but on the sacrosanct constitutional framework places on succession. This legal ground is significant because it projects women's right to political power as a constitutional entitlement and not as a conditional privilege subject to male-controlled approval.
Textual Evidence	Tabi Johnson's ascending the office of the president follows the statutory constitutional line of succession; her opponents' permutation to displace her is constructed as unconstitutional. They are political class rivals who have criminalised authorised constitution.
Result	The film inserted women's political rights within the discourse of constitutional democracy, transforming the culturally accepted female political legitimacy into a constitutional one. This shift is logically significant because it implies that opposition to female leadership is unconstitutional, and a violation of their democratic right.
Discussion	This thematic dimension engages with studies on law, gender, and democracy. Intellectuals including Mama (2000) and Tamale (2011) have maintained that the legality of women's rights

	in African states, and their seeking legal aid are needful for gender parity actualisation. The film's construct embedded in constitutional order as a means for female's political inclusion echoes a situation that may underestimate the gap between legal right and political reality. Nonetheless, the film as media subdivision, performs the significant function of fixing women's political entitlement in legal authority rather than on unethical approval.
Implication	Political parity advocacy should use films like <i>Madam President</i> to exemplify that gender discrimination in political succession is a constitutional violation. The film there-by performs a legal-political argument on behalf of women's political inclusion.

Table 6: Theme 4 - Tokenism versus Substantive Representation

Dimension	Analysis
Themes	Tokenism versus Substantive Representation: Johnson was appointed Vice President by the political establishment not because of her leadership qualities, but because she was considered a safe, politically non-threatening symbol of female inclusion. This is token appointment. It reveals a dramatic irony in that this led to their catastrophic failure. In taking over the president's office, Johnson reveals the qualitative difference between tokenistic presence and dogged substantive political figure.
Textual Evidence	The logical construct of the film reveals that Tabi Johnson's vice president appointment was made on the intent that she would exercise no real power. Her opponents' shock, resistance, and confrontation came as a result that she would assume the office of the president.
Result	The film exposes tokenism as a patriarchal irony strategy for inclusion. It is a deceptive mechanism for appearing to include women while structurally, and tactically excluding them from governance. Significantly, it dramatizes the failure of this strategy because 'the token becomes the substantive'. This exposes critique of both the political establishment that deploys tokenism and the democratic discourse that blends symbolic representation with genuine inclusion.
Discussion	Phillips' (1995) foundational difference between the 'politics of ideas' and the 'politics of presence' offers a framework for understanding this theme. Phillips claim affirms that genuine political representation requires not only the articulation of women's interests by others, but the physical presence of women in decision-making spaces. The film goes beyond this argument by depicting that presence is itself insufficient if constructed as performative tokenism. It reveals that what is required is the substantive exercise of political power, which Johnson eventually achieves. Connecting this to Nigerian studies (Osakpolor, 2021, and Omoera & Emwinromwankhoe 2024) postulate that women in Nigerian politics frequently occupy supposedly positions while being structurally excluded from actual decision-making.
Implication	The film serves as an advocacy awareness to reveal difference between tokenistic female appointments and substantive political inclusion.

Table 7: Theme 5 - Patriarchal Intersection: Political and Private Scopes

Dimension	Analysis
Themes	Patriarchal Intersection: Political and Private Scopes - The film refuses to confine the critique of gendered power to the political/public arena alone. Johnson's husband is shown attempting to exert domestic authority over her decision thus, challenging, undermining, or seeking to control her political career procession. This establishes a structural parallel between the (political) opposition she faces from male officials and the domestic (private) opposition she faces from her husband. revealing patriarchy as an interwoven system operating simultaneously across institutional and family domains.
Textual Evidence	The film exposed how men perceive women, that women lack the capacity to carry on. How the society try to trample, and lord it over women, even husbands at home are accomplices. This structurally equating state and household (Political and Private) as co-equal sites of patriarchal power.
Result	The film reveals that women's political empowerment cannot be fully achieved through institutional change alone if the domestic domain continues to operate as a place of gendered subordination. By replicating the sites of opposition political (public) and private (home), the film advances an intersectional patriarchal revelation.
Discussion	The film demonstrates that a woman's political power does not exempt her from domestic gendered control. Somehow her political attainment intensifies it. This affirms Mama 2000;

	Tamale 2011; & Adichie 2017 studies that have similarly claimed that the separation of 'public' and 'private' in liberal political concept conceals the variety of gendered power. Madam President's domestic subplot cinematically enacts this insight
Implication	For feminist theory and research: Studies of women's political participation should incorporate domestic and relational variables, not merely structural-institutional ones. Women's capacity to exercise political authority is materially affected by conditions in their private lives. Work-life balance legislation, spousal support provisions, and domestic equality frameworks are not merely welfare measures but political enablers for women in public office. This a pointer that advocacy against patriarchy should not only be in institutional political spaces (public) alone but should also extend their messaging into domestic and community contexts.

Table 8: Theme 6 - Political Corruption identified in Masculine Governance Failure

Dimension	Analysis
Themes	Political Corruption identified in Masculine Governance Failure - The film's male political class is showed consistently as self-serving, conspirators, institutionally corrupt, and incompetent of governing in the national interest. Their political conduct is organised around the preservation of personal and fractional power, and ego rather than societal welfare. The male political figures are compromised. Against this backdrop, Johnson's principled, resolute, and capacity building governance constitutes an implicit argument that female leadership may offer an ethical corrective governance.
Textual Evidence	The assassination conspiracy is motivated by factional political interests, not ideological vision. Male officials plot to take control of government for personal advantage, the misogynistic cult Controls various arms of government through corruption. This exposes the sexism happening in political institute, and the non- empathy inherent in the male political figures.
Result	The film's construct reflects the claim about the relationship between gender and governance ethics. This portraying gendered contrast between corrupt male political actors and the principled female president implicitly display a corrupt system that will inflict corrupt culture and corrupt governance on the society.
Discussion	The film does not support claims of essential female moral superiority in governance. However, the film's representational strategy is not primarily an empirical claim about female nature but a narrative device that uses the corruption/integrity contrast to dramatize the costs of excluding women from governance. From a cultivation theory perspective (Gerbner & Gross, 1976; Morgan & Shanahan, 2010), repeated cinematic depictions of female leaders as more principled than male counterparts may contribute to shifting audience expectations about what governance should look like.
Implication	Consequent upon the evidence of the text (<i>Madam President</i>), gender-inclusive governance incorporation into anti-corruption governance reveals that it is a framework for structural intervention.

Table 9: Theme 7 - Descriptive Nationalism and Democratic Reimagination

Dimension	Analysis
Themes	Descriptive Nationalism and Democratic Reimagination - The positioning of 'Bangidi' as a fictional stand-in for Nigeria is a significant representational strategy. It creates what might be labelled a speculative political space. A fictional space in which circumstances that have not occurred in Nigerian political history (female president) can be dramatized, examined, reimagined, and normalised. This becomes a political consciousness-raising of a political future that official democratic culture has not yet delivered or imagined.
Textual Evidence	The Bangidi setting deliberately mirrors Nigeria's political geography, ethnic complexity, and institutional architecture; the film's construct in which a female president governs despite opposition presents an opportunity to delve into such democratic outcome of (a female president) gender parity.
Result	The film performs a speculative feminist function: By casting a female presidency as possible within the recognisable sexist Nigerian politics, it diminishes the existing male political monopoly. This is displayed through fictional counter-example, that the film cultivates an alternative perception of what Nigerian democratic possibility would look like.
Discussion	The deployment of imaginative fiction to interrogate and expand the political prospects of feminist possibility provides the theoretical framework for this theme. <i>Madam President</i> film

	does not predict Nigeria's political future, but it proffers a political reimagination with a credible female presidency. This is encouraging, and expanding the space for female political empowerment. Accordingly, audiences' perception shift of what is normal and achievable in Nigerian politics.
Implication	Cinema as tools of democratic education was able to utilize <i>Madam President</i> film to reimagine alternative democratic process. The representation of female leadership can complement conventional politicking, and aids audiences' political imagination and aspirations.

Merged Interpretations

The following table consolidates the inferences and the interpretation derived from all seven thematic analyses into a structured matrix (table) organised by four areas- Themes, Media Representations, Education, and Policy. They enable cross-domain comparison and facilitating translation into actionable recommendations. T in the table represents theme.

Themes	Media Representations	Education	Policy
T1: Institutional misogyny and Political Exclusion of women	Films should name structural misogyny, not only individual sexism	Civic enlightenment on structural causes of women's political exclusion	Institutional gender audits; anti-discrimination law in party structures
T2: Female -Leadership Validity	Dramatize female competence through action, not assertion	Use film in leadership inclusivity for women as political models	Institutional support for female politicians/officials to exercise substantive authority
T3: Constitutional and Legal Order as an aid Towards Gender inclusivity	Frame women's political rights as constitutional, not discretionary	Enlighten women on their constitutional gender rights	Enforce constitutional gender provisions, and judicial independence reform
T4: Tokenism versus Substantive Representation	Media should expose tokenism in representation, advocate demand substantive inclusion	Enlightenment advocacy tools to distinguish tokenism representative versus real inclusion	Design gender quotas for substantive, not tokenism participation
T5: Patriarchal Intersection: Political and Private Scopes	Political dramas should depict political, and domestic (private) patriarchy as connected	Shed light on discrimination against women, and patriarchal Intersection; politically, and private	Promotion of Equitable society frameworks as political enablers for women.
T6: Political Corruption identified in Masculine Governance Failure	Use media to critique corruption, and institutional culture	Anti-corruption, inclusivity education with gender dimensions	Gender-inclusive governance as anti-corruption strategy
T7: Descriptive Nationalism and Democratic Reimagination	Political fiction film as a medium to reimagine Nigerian situation.	Deploy political didactic film as voter education and gender advocacy	Investment in political cinema as democratic education

Overall Discussion

The collected results of this content analysis position *Madam President* as a pioneering counter-hegemonic media text within Nollywood's political cinema. Across seven thematic dimensions, the film consistently advances a structural feminist critique of women's political exclusion in Nigeria. Female incapacity or cultural inevitability in favour of a systemic analysis that affirms institutional misogyny, tokenistic representation, and intersecting patriarchies as the operative mechanisms of women's political marginalisation. The film an electronics media text interrogates and overturns regular Nollywood gender hierarchies features. It equally plays a significant role in advancing discourse on women's political empowerment.

The film demonstrates the power of the media in shaping societal attitudes and promoting gender inclusive representation.

Three analytical deductions are particularly significant here. First, the film's most important representational innovation is not just the placement of a woman in the presidential role; though this is symbolically important but

the dramatization of her governance as substantively competent and principled. This distinction, theorised Phillips' (1995) politics of presence framework, marks the difference between representational tokenism and genuine feminist cinema. Secondly, the film's structural critique of the political class, its depiction of male governance as institutionally corrupt and conspiratorial performs ideological work that complements its constructive female representation, implying that the case for women's political leadership is not merely one of rights but of governance quality. Thirdly, the film's deployment of the frictional Bangidi demonstrates that political fiction can serve as a vehicle for democratic consciousness raising, and expanding the political imagination of audiences beyond the constraints of existing political reality.

The analysis also identifies one significant representational limitation: Johnson's presidency is initiated through assassination rather than electoral success, which reproduces a pattern identified in political cinema in which women reach executive power through exceptional crisis rather than through institutional democratic pathways, this aligns with (Eagly & Carli, 2007) studies.

Conclusion

This study concludes that Madam President plays a significant role in advancing discourse on women's political empowerment. As a product of Nollywood, the film demonstrates the power of media in shaping societal attitudes and promoting gender inclusion. This content analysis systematically examined Madam President (2017) through a four-pillar framework of themes, results, discussion, and implications, identifying seven dominant thematic clusters that collectively constitute the film's political argument. The analysis demonstrates that the film makes a substantial, multidimensional, and theoretically coherent contribution to the discourse on women's political empowerment in Nigeria and the broader African continent.

The film by Patrick Doyle and Stanlee Ohikhuare offers a structural critique of institutional misogyny through its counter-hegemonic female protagonist, its intersectional analysis of public and private patriarchy, its speculative democratic imagination, and its modelling of a female political enigma. Collectively, these elements position the film as a landmark work within Nollywood's emerging tradition of feminist political cinema.

The study therefore recommends that cinematic portrayals should be aligned with broader systemic and representational reforms that are essential to advancing women's political empowerment. As Nigeria continues to debate women's political underrepresentation, and as Nollywood continues to shape the political imagination of audiences, Madam President stands as both a cultural achievement and a political challenge advocating greater inclusivity.

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