

The New Media, an Ironic Reality as a Review of Social Consciousness in Nigerian Movies: A Case Study of Femi Adebayo's Jagunjagun

Afolabi Amos Adelekan¹, Taiwo Adekemi Agnes²

¹Department of Theatre & Media Arts, Ekiti State Univeristy, Ado-Ekiti, Nigeria

²Department of Linguistics & Nigerian Languages, Ekiti State Univeristy, Ado-Ekiti, Nigeria

Email: Amos.afolabi@eksu.edu.ng, callkemadeguntaiwo@gmail.com

Abstract:

This paper examines the new media as a set to make viral or bring to the knowledge of what is happening in our society within a short period of time. This paper uncovers the hidden biases and brings out the ironic reality or awakens the social consciousness of the people through the movie Jagunjagun produced by Femi Adebayo. In achieving this, the paper adopted social constructionism theory to critically analyse the movie. However, the qualitative research method through a content analysis of Femi Adebayo's movie Jagunjagun is used with the objectives of analyzing the effectiveness of the new media to uncover the hidden biases in the movie and at the same time, awakens the social consciousness of the people living in the same society. Consequently, it is discovered that the movie (Jagunjagun) is full of ironic reality of the Nigerian social political milieu.

Keywords:

Ironic Reality, Social Consciousness, Social constructionism, Jagunjagun, Nigeria political milieu

I. Introduction

In the complex embroidery of human existence, the interplay between reality and social consciousness presents a fascinating irony. The perceptions and beliefs that shape our collective understanding of the world often come into desolate contrast with the unfiltered truths that reality holds. This irony unveils itself in various aspects of society, from cultural norms to socio-political dynamics. As we delve into this intriguing interplay, we unravel how our shared consciousness both illuminates and distorts the realities we experience, prompting us to question the nature of truth, perception, and the intricacies of the human condition.

In defining what consciousness is, Philip Pettit (2) examines Nagel's work by explaining how his test fails to distinguish, he explains that

in my opinion, between two views of what consciousness involves. On one view of consciousness, all that it need involve is a mental state such that you as subject are aware of its intentional content—this may be real or imagined—taking that content to prompt and explain the responses to which the state disposes you. On the other view, consciousness is an intrinsic property of the mental state—a feel or quale it displays—that belongs to it independently of its having an accessible content, if indeed it has a content...

His explanation in the quotation above illuminates the consciousness which revolves round the mental state of man to be aware of what is going on around us. He further

expatiates on the fact that the accessibility to information or content of what is happening is indeed the conscious state of man.

The reflection of this consciousness is triggered through the media to the society. People in the same society who share common goals set to understand and know better through the media either through broadcasting or through film. It is quite imperative to note that movies dwells more on revealing the ills of the society to the people faster than how news broadcasting will do.

Sender et al (3) explain the role of the media in the conscious state of man citing McKee and colleagues (2014) which suggests that the

media, including entertainment, are a significant cultural force in that they can articulate identities and values of a culture, but also serve as sites where these same values and identities are discussed and challenged. They provide symbolic value through their ability to entertain through emotional engagement, allow escape from the daily grind, or even set the stage to see what is possible for human existence and connection that goes beyond our personal experiences.

It is quite agreed to, that media has a prominent role to play when it comes to exposing the problems the society is encountering. People seem to see themselves through the mirror form of entertainment; it also serves as the educative state of self-awareness

II. Review of Literature

This is a theory that believes in meaning generated socially. Consequently, in this theory, meaning can be attributed in three places. Firstly, knowledge as social construction; this explains that human relationships builds knowledge. Secondly, language is central to social construction which could be understood that language are guided with rules, that is, it simply shapes our understanding in the society we find ourselves and finally, knowledge construction is politically-driven. According to Alexandra (82) “Social Constructionism or the social construction of reality is a theory of knowledge of sociology and communication that examines the development jointly constructed understanding of the world”. This semantically means that knowledge gathered in a society has social, cultural and political attribute. The people living in the same society, share same belief, attributes, understanding, values and reality.

According to Tom Andrews (39), Social constructionism originated as an attempt to come to terms with the nature of reality. The theory of Social Constructionism was propounded by sociologists Peter L. Berger and Thomas Luckman in 1966 in their book titled *The Social Construction of Reality*. This innovation was inspired by various thinkers like Karl Marx, George Herbert Mead and Emile Durkheim. However, Mead's theory symbolic interactionism, which suggests that social interaction is responsible for the construction of identity, was highly influential. According to a psychologist, Cynthia Vinney who opines that

In the late 1960s, three separate intellectual movements came together to form the foundation of social constructionism. The first was an ideological movement that questioned social realities and put a spotlight on the political agenda behind such realities. The second was a literary/rhetorical drive to deconstruct language and the way it impacts our knowledge of reality. And the third was a critique of scientific

practice, led by Thomas Kuhn, who argued that scientific findings are influenced by, and thus representative of, the specific communities where they're produced rather than objective reality.

This could be particularly relevant when discussing the irony of reality as a social consciousness. This theory posits that many aspects of our reality are not inherent or objective, but are instead constructed through shared understandings, language, and cultural norms. It explores how social interactions and communication shape our perceptions, leading to the creation of social realities that might differ from objective truths. This aligns with the notion of irony, where the gap between expected and actual outcomes can reveal the influence of social constructs on our understanding of reality.

III. Research Method

This paper aims to examine the ironic realities of social consciousness in the *Nollywood* film, *Jagunjagun* with the objectives of:

1. finding out the effectiveness of media to social self- realization;
2. investigating societal beliefs, norms, and cultural constructs influence on how individuals perceive and interpret reality, leading to situations where the perceived reality might diverge from the objective truth;
3. examining the role of authority figures, institutions, and media in constructing and reinforcing societal narratives, and how these narratives might not always align with empirical evidence or diverse perspective; and
4. highlighting the importance of critical thinking, self-awareness, and media literacy in recognizing and addressing the dissonance between perceived reality and actual truth, with the ultimate goal of fostering a more informed and equitable society

3.1 Synopsis of Jagunjagun

Jagunjagun (the warrior) is the story of a warlord named Ògúndìjì who has a training school where he teaches young boys the acts of war. Ògúndìjì is a fearful warrior who is revered and feared by people from his town and its environs. A young man, Gbótìjà is determined to become a powerful warrior thereby going to the warrior training school. Later, Gbotija is sent out to war field alongside other warriors but the experienced warriors are doing merriment in the jungle, leaving the inexperienced on the battlefield. Angered by the decision of the experienced warriors to leave the young ones alone on the battlefield, Ògúndìjì sends Agemo, a powerful masquerade who kills fiercely to the warfront and punishes the absent warrior leaders by imprisoning and depriving them of food. Wèhìnwò, a trusted warrior leader gives food to the imprisoned warriors thereby defying the order of Ògúndìjì and this leads to his death. Wèhìnwò's fiancée wants to avenge his death by sending mysterious gnomes to kill Ògúndìjì's wife but Gbótìjà rescues Èrífúntó. Ògúndìjì feels threatened by the act of bravery and prowess of Gbótìjà. The main motif of Gbótìjà is to avenge the death of his father without knowing that Ògúndìjì is the mastermind behind his father's death. At the end, Gbótìjà reveals some secrets about Ògúndìjì; on how he kills Ìròyìnogunkìtán (Agemo) and the child he has out of wedlock to Èrífúntó, his wife. This leads to the downfall of Ògúndìjì as Gbótìjà conquers and kills him for killing his lover, Ìròyìnogunkìtán, his biological father and adopted father, Gbógunmì. The story continues

IV. Result and Discussion

4.1 The effectiveness of the New Media to Social Reality

Media could be seen as the method or means at which information or communication is shared. It is quite imperative to understand that various scholars have researched on the effect of the media on the society. In reality, media contributed immensely to the growth of the societal well-being of the people, also, has contributed negatively in some aspect that is very germane in the society. Hakim et al (56) explain the function of the media to be “a tremendous source of information for individuals as well as society.” Having explained this, it simply codifies that the function of the media encompasses information to just individual but to the society at large. They further explain that:

“it is difficult to know what beliefs people might have espoused but for the media's construction of a normative reality, and difficult to know what role the media plays in the construction of those needs and desires which in turn motivate viewers to engage with the media as they are rather than as they might be”

The media helps in bringing out the beliefs that people have in a collective way. By so doing people tend to engage in information seeking in different form, some people prefer to get their information through the radio, television, cinema, or movies, newspaper etc; the important thing is to make information reach everyone at the same time through any of these medium. The movie Jagunjagun produced by Femi Adebayo, has brought to the fore the re-orientation of the Nigerians, especially the youths of their rights though, the people actually know their rights but they seem to be timid in carrying out their responsibilities in a proper way. Adebayo uses the film to call on the people to wake up from their slumber and fight for what they belief to be their rights.

Aditi et al (960) explain further that:

The media is a powerful or influence medium. The different mediums of mass communication are effective only if they fulfill the needs and interest of the target audience. It spread knowledge and information from one part of the World to the other. It attracts the viewer's attention and updates them about the fashion and current happenings. The effectiveness of media depends on the type of medium used, the market conditions, the trending scenario, the type of message, the target audience and the language used these are some important factors which determine how we have to release information in the society.

The movie is widely viewed and still viewing by people in the Nigerian society and diaspora through the social media platform like Netflix and YouTube. The new media has helped in making the movie go viral by transferring the information about it which makes people to have the core knowledge of the message beyond the entertainment purpose. Aditi et al (959) also expatiate further that:

Media penetrate and influences the society. It helps us to know what is happening around us and all over the world. It keeps us informed about our society and the different cultures. The print consciousness on social evils prevailing in the society like female feticide, gender inequality, domestic violence, dowry, no education for girls etc. Media depict us the true picture of various events, matches, and award ceremony.

Through the new media, we are able to see the true colour of our society. Senders et al (2) explain the effect of social media to the development of social consciousness as

It provides mechanisms through which we meet needs, adjust our moods and perceptions of ourselves, and connect with others inside and outside of a media narrative. Services such as Netflix, Hulu, Spotify, and Audible offer users seemingly endless television, film, music, and literary content in addition to the “traditional” venues for entertainment.

The new media helps to transmit the movie Jagunjagun by Femi Adebayo and other new media movies like Kunle Afolayan’s Aníkúlápó, and Odunlade Adekola’s Oriṣà as fast as it could as it reaches more people.

4.2 Questioning Truth and Authority

The quest of searching for truth has made most film writers and producers to dig deep to the root of the society and creatively showcasing them to the people with the help of the new media. In Jagun Jagun, character like Gbótijà creates interest in joining warriors/soldiers to avenge his parent’s death and safe guide his people from further external control or influence. Enthusiastically, he travels far to Ògundijí’s camp to seek for warfare experience. However, he endures all pains and training in the process. The zeal prompts him to question everything that seems abnormal to him.

This could be seen in the different aspect of the movie especially when they are given small portion of food meant to be given toddlers. Gbótijà expresses his mind thus:

- Èrú Kín-ní: Àkàrà kan fún èyàn meji
 Gbótijà: Kò lee seese o!
 Èrú kejì: Ìyá wa Kíítán ló maa ní kí a gbé ounje wá fún yin
 Gbótijà: Eeën, e ló wí fún wọn pé emi Gbótijà ní èkọ kan, àkààrà kan, kò tii tó èyàn kan je, ká tó wá ní kí èyàn meeji mọ ọ pín èkọ kan akàà kan sí meji, kò bójú mu.
 Èrú Kín-ní: Ó dáa, kò burú, eni bá ranni nìsé là á bẹ̀rù, a ìí bẹ̀rù eni tí áá je fún
 Gbótijà: Mo ní kò lè seese, abí mo paró ni? (*gbogbo wón pa loló*)
 Kíítán: Èwo nínú yin ló ní kí wọn dá ounje padà wá sódò mi? (*Gbogbo wón dáké*) sètí yin di ni?
 Gbótijà: Etí wọn ò di! (*ó hó síta*) Èmi ni.
 Kíítán: Ìwọ ni
 Gbótijà: Bẹ̀eni
 Kíítán: Àwọn yòókù yin tí n bẹ̀ ní òkè loun gan, wọn ò sàfìsùn, ìwọ lo wá n sàfìsùn?
 Servant I: One corn meal and one bean bun will be shared amongst two people
 Gbótijà: That is not possible!
 Servant II: We were sent by our Mistress, Kíítán to give you these foods.
 Gbótijà: And so? Go back and inform her, that it is me, Gbótijà, that said, one corn meal, one bean bun is not even enough for one person talk less of two people sharing one corn meal and one bean bun into two. It is not proper.
 Servant I: No problem, one must obeys the person that sent someone on errands, we will deliver your message.

- Kiitan': Who amongst you said they should return my food to me? (*all remain silent*) are you all deaf?
- Gbótija': They are not deaf (*Comes out*) I am the one.
- Kiitan': You are!
- Gbótija': Yes
- Kiitan': Your colleagues on the other side did not complain, you, you are now complaining? ...
- Gbótija': Maybe you should kill me. I won't stop saying the truth. Fighting on empty stomach and wielding swords in poor health condition is not what Oduduwa wants.
- Kiitan': You still have the guts to speak, your lips are still pushing words out? If you insist on being stubborn, I will also not take it easy with you, if you then trigger my anger to the extreme. I will order your execution.
- Gbótija': If I die, I will go to heaven

It is observable in the conversation above that Gbótija' rises to be the spokesperson for all the warriors in the camp. However, Gbótija' does not damn the consequences; he rises to speak the minds of the warriors. One cannot be using you and at the same time starving you, he claims. This is a call to take responsibility; it is expected that the people in the Nigerian society and African at large will rise to defend themselves without fright. Kiitan', who everyone in the camp fears asked "who amongst you asked them to return my food to me?" everyone fears to respond, but Gbótija' with boldness comes out to reply her "I am the one". He knows the consequences of the confrontation but believes that change will surely come thereafter. In the Nigerian society of today, it is a call to duty, to take the bull by the horn if truly we want a good change. Just like what is happening around the African continent at present, like that of Niger, Mali, Guinea and Burkina Faso.

Moreover, at the last scene in the movie, Ògúndìjì makes it clear that he has fought many wars including Gbótija's town which indicates that he is the one that killed Gbótija's parents. Gbótija' therefore, realizes that the person who he calls his master, his benefactor, is actually the murderer of his parents. Ògúndìjì calls for Gbótija' to be killed, however, Gbótija' cries out and makes some clarifications about who Ògúndìjì is to his wife and other warriors.

Gbótija': Sé abiyamọ niyẹn? Èyàn niyẹn àbí ikà, ó kó gbogbo wa ọ, ó sọ wá di erú, ó kó gbógbó wa ọ, ó bèrẹ sí ní lò wọn ní ilòkulò, bí ẹ bá tí rí ẹnì tí ó fẹ gbọn nínú wa, ẹ kọ ojú wa sí ara wa, kí ní èrè wọn nígbà tí wọn pa Gbógunmì, kí ní èrè rẹ? kò tán! Ibi tí a bá gbà gungì ní ojú gbogbo wá rí, ibi tí a bá gbàgbọ ojú ọpọlọpọ kì ní rí, èrò nígbà gbogbo wa ní kí a wá kọsẹ ogun, kí a kọsẹ ogun tán, kí a lèe máa gbèjà ilúu wa. Gbogbo wa kọ isẹ ogun tán, á tún bèrẹ sí ní kọ ojú ijà sí ara wa, àbí bèẹ kọ? Ẹ jẹ kí n bi yín, kí ní wọn se fún wa ní ilú Alájé tí a fi dojú ogun kowón? Kíni wẹyìnwò se tí ó fi bógunlọ? Ah! Èyin ọdọ ẹ jii! Èyin mọjèsín ẹ máa sùn!, ẹ máa jẹ kí wọn lò wá fún irinsẹ àwọn olówó. Àwọn olówó burúkú tí a n wí yí, ààh! Ajá mọ ọmọ tirẹ fún lómú ní, ó mọ tí ọdù ọyà kii mọlẹ. Ẹ bi olúkálùkù wọn lérè, níbo ni àwọn ọmọ tiyín wà? Tí ẹ n mú àwa, tí ẹ sọwá dí olòsì, tí ẹ n kojú arawa sí arawa, iyá, ẹ jẹ kí n biyín, ọmọ kan soso tí Ògúndìjì bí, níbo lówà?

Ìyàwó Ògúndìjì: Ọkọ mi, bímọ síbikan? Ọkọ mi kò bímọ síbì kankan

Gbótija': (rẹrín) Atanni kò gọ, ẹnì à n tàn ni kò gbọn, Ògúnlájé tí n bẹ ní ọdọ Adelé Oyènikè, ọmọ tani?

Gbótija: Is he a parent? Is that a human or wicked person? He gathered all of us; turn us to slaves and misuse us. If there is anyone who seem to understand what is going on, he turns us against ourselves. What is his gain when he kills Gbólunmì? What is his gain? As if that is not enough, one could see where one climbs a tree with ease but couldn't when coming down. Our thought was to come, learn how to battle, to be able to defend ourselves and the society but what is the outcome? After learning, we battle ourselves. Am I wrong? Let me ask you. What was their offence in Alaje Town that we war against them? What was Wèyìnwò's crime that he died in battle? Ah! Youths! All adolescents; do not sleep; do not allow them to use you as tools for the wealth. And all these wealthy people we talk about, Ah! a, dog breastfeed his own child but bites grasscutter's child. Ask every one of them, where are their children? That they make us useless, that you turn us against ourselves. Iya, let me ask you, the only child that Ògúndìjì has, where is he?

Ìyàwó Ògúndìjì: My husband, a child? My husband does not have any child
 Gbótija: (Laughs) to deceive is wise but the deceived is the fool. The child, Ògúnlájé who is with Adelé Oyènike; whose child is he?

He further explains that only the bastard should follow his lead henceforth, but he who knows he is not a bastard should follow him. Most of the warriors after hearing this come behind Gbótija to fight Ògúndìjì.

Gbótija makes a clarion call to all youths and adolescents to wake from their slumber and never allow the rich, wealthy, or the politicians to use them as tools and later neglect them because the children of the rich are taken care of outside the country. This is also a clarion call to Africans to stand and fight for their rights. The mineral resources like crude oil, Gas, diamonds, sugar, salt, gold, iron, cobalt, uranium, copper, bauxite, silver, petroleum, and cocoa beans that could generate power are in Africa. Africans rob themselves of the wealth accumulated by transferring all these to the Europe. Instead of using them for African's good, rather, they are used to benefit the white world. No wonder Gbótija says "A dog breastfeeds his own child but bites another's".

4.3 Uncovering Hidden Biases in the Movie

It is no imperative to know that the society is mirrored with different characters in the movie Jagunjagun. This simply explains how the youths are used against the youths in the society. However, the characters of Gbótija and Kìitán are typical example of hidden biases in the movie Jagunjagun. They have been manipulated to the extent that seems, everyone is fighting for themselves. Gbótija, in his own volition, thinks he has come to the training to gain more power and be able to stand for his right when the time comes, or rather defend his territory from external control. But the story of Kìitán is quite more cumbersome. Kìitán is a child Ogundeji found in war. He killed his parent and discovers special power or potential in her. Instead of killing her he decides to keep and use her for her own selfish interest. This could be uncovered when Kìitán decides to tell Gbótija her story after she had been injured. She says:

Gbótija: Kíni tódé kíni tó le tóbẹ̀, t'Ògundejì sọmọ inú rẹ̀ dehan-nà nìjù, tó wá ní fi é sísé aburú kiri?
 Kìitán: Ògúndìjì kọ̀ ni ọ̀lọ̀kọ̀ tó wámí wá sáyé, Àdìgún Kúkọ̀yí ni bàbá tó bími lọmọ.

Gbótijà: Pèlé
 Kíítán: Sàdádé ni ogun Ogúndijí yòdà síwa l'ábà Oníyò. Ó pa ọmọdẹ, ó pa àgbàlagbà, ó pa aya sójú iná, ó pa ọkọ sí ẹyìn àrò. Èmi nìkan ló dásí...

Ògúndijí: Àmìn nì bẹ lára ọmọ yí, ó ní òun tí nì fì se. dákẹ̀ (ó kẹmọ ọmọ nàà) ẹ gbe nìsọ nílẹ.

Kíítán: Kò bá wá sànn kó ti pa èmi nàà lójó nàà lóun-un, ju isẹ ibi tí wa nì fímí se káàkiri, ọdọ Ògúndijí ni mo ti mọ pé ọmọ ọlómọ ni à nì rán nìsẹ dé tòrutòru. Ògúndijí sọmí di onísẹ ikú, ó sọmí dẹrùjẹjẹ ní gbogbo ilẹkílẹ, ó sọmí di alágemọ kòkòkú, òun àti àwọn tó nì sísẹ fún. Wọn wá sọ mí di pàsán fáwọn aláisẹ.

Gbótijà: Nígba tí ó ti wa rí báun, kíló dé tí o fì i sílẹ.
 Kíítán: Ó wu èmi nàà àmọ́, ifẹ mi, nì ò leè lo (àwọn méjèjè sọkún) ọpá rẹ ti pa ẹja mi torótoró, ẹbiti rẹ ti peku mi tiyètiyè. Enu rẹ ni àsẹ mí wà. Ìgbàkúùgbà tóbá sí ti perú mi, ó di dandan kí n jẹẹ ní ò. Ó wá bímọ tiẹ, ó fì sàtipó sí ọdọ Adelé Oyeníkẹ, ó wá nì fímí dẹ isà ẹjò káàkiri.(pòkàkà ikú) Ara nì nimí.

Translation:

Gbótijà: Why? Why Ògúndijí did turns his own child to evil perpetrator.
 Kíítán: Ògúndijí is not my father, Adigun Kukoyi gave me birth
 Gbótijà: Sorry
 Kíítán: We were attacked suddenly by Ògúndijí in our village, Oníyò. He killed both young and old. He burnt wives with fire, buried husbands in the ashes. He kept only me alive.

Ogbundiji: There is a mark in her body; I need to make use of her. Keep quiet! (shouts at her) Take her home with us.

Kíítán: I would have preferred he killed me that day than using me as a tool for evil. It was in his place I realised that people use innocent children who are not theirs for perpetrating evil. Ògúndijí turned me to messenger of death, he turned me to a fearful being in every community, he turned me to Agemo, the Masked-demon Assassin. Him and those he works for turned me into a whip for the innocent people

Gbótijà: When you realized this, why can't you leave?
 Kíítán: I wished I could, but, my love, I can't leave. I am nothing but a puppet. He controls me, controls my spirit. He has power to control me and any time he summons my spirit, I couldn't resist but obey him rightly. And when he had his own child, he hid him with the regent Oyenike and keeps using me for evil tasks all over the communities. (Struggles for life) I am in pain.

In the conversation above, it could be observed that both Gbótijà and Kíítán share the same story. Gbótijà comes to learn more about warfare because he wants to avenge his parents who were killed in a cold war. Same as Kíítán but she has no option than to dance to the beat of Ògúndijí. With all indications, the powerful, wealthy and the politicians make use of the innocents to perpetrate evil while there children are in a safe environment.

However, some calibers of people, stand somewhere, using the poor to do evil, hiding under the umbrella of helping the needy but in secrete causing them a great havoc. The statement “I am nothing but a puppet. He controls me, controls my spirit. He has power to control me and any time he summons my spirit, I couldn't resist but obey him rightly” indicates the poor who wishes to leave or protest but couldn't because they have been silenced with the little money given to them which make them to survive the next minute. In reality,

the so called political thugs who are been used by the politicians during elections also wish not to be part of the evil they use them for, but they think they have no other means of survivor than to dance to their beat at all times, even if it is to go and commit worse crime, they prefer to do it than to disobey and lose their next livelihood stipends. It takes a critical thinker to notice or be aware of whom he is in times of difficulty. Gbótìjà realizes himself and his weakness which helps him to know more about his environment.

People in power will never wish the masses to come out of their state of consciousness about what is happening around them, that is why they war against them and when they feel that they have less value, they kill some, leave some alive for their personal use in the future, make them suffer so that by the time they are needed if given any instruction, it would be carried out without grudges of asking of questions. This is why the politicians hide and embezzle funds when they are governing, and release the money during election campaigns. Their works are like a secret cult, the expression explains more about what they have turned the masses into. The ironic reality of it all is that, not only the politicians, also amongst, the so called entrepreneurs who give their workers/labourers stipends, compare to the gains they receive after the labour. Some even owe their workers' salaries just to keep them working whereas their children cannot do such dirty jobs. Their children are abroad studying.

V. Conclusion

It is so glaring that new media has been so helpful in expanding the tentacles of spreading information and making people to have self-realization on what is happening around them. The movie, Jagunjagun is used to satirize the society of today. However, it uncovers the hidden unfairness on the part of the people by the politicians and most wealthy people in the society. The New Media has helped in having multiple sources of finding out the truth about the society and self-realization. The truth cannot be hidden for a very long time because the media has generated a lot to social behaviours.

References

- New media 1 <http://news.bbc.co.uk./2/high/technology/6653119.stm> 2
<http://whatsnewmedia.org/2007/01/15/looking-back-looking-ahead/> 3
http://rebuildingmedia.corante.com/archives/2006/04/27/what_is_new_media.php
 4 Guṭu Dorina, New Media, Ed. Tritonic, Bucureṣti, 2007, pag. 16 2
- Aditi et al (2022). “Impact of Media on Society”. International Journal of Creative Research Thought. | Vol.10, Issue 6 ISSN: 2320-2882.
- Hakim et al. (2014). “Impacts OF Media on Society: A Sociological Perspective”. International Journal of Humanities and Social Science Invention ISSN (Online): 2319 – 7722, ISSN (Print): 2319 – 7714
- Sanders, et al. (forthcoming). Entertainment media and social consciousness. In P. Vorderer & C. Klimmt (Eds.) The Oxford Handbook of Entertainment Theory. Oxford: Oxford University Press. <https://rcgd.isr.umich.edu/wp-content/uploads/2020/10/Sanders-et-al-forthcoming.pdf>
- <https://www.thoughtco.com/social-constructionism-4586374#:~:text=Origins,Durkheim%2C%20and%20George%20Herbert%20Mead.>
- Alexandra GALBIN, “An Introduction To Social Constructionism”. Social Research Reports, vol. 26, pp. 82-92 www. researchreports.ro. Romania: Expert Projects Publishing House,2014.