



Exploring the Themes of Greed and Selfishness in Nollywood Movie: Soole

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Abstract: *This research explores greed and selfishness in Nollywood movie, Soole by Adunni Ade, with a focus on how Nigeria's economic and social developments have not diminished the deep-rooted presence of both greed and selfishness leading to corruption. The research investigates how these vices, are reflected through the characters and narrative structure of the film. Set primarily on a public bus journey, Soole presents a microcosm of Nigerian life, exposing the moral decay and self-centered behaviours that arrive in moments of desperation and opportunity. Using a qualitative research design, the study employs thematic analysis to examine scenes, dialogues, and character interactions in order to identify recurring patterns of greed and selfishness. The film is analyzed both as a cultural artifact and a moral commentary that mirrors Nigeria's socio-political realities, including corruption, inequality and ethical decline. The findings reveal that Soole serves not only as entertainment but also as a powerful tool for social reflection and ethical discourse. By portraying the consequences of selfish behaviour, from betrayal to tragedy, the film encourages viewers to reassess personal and societal values. This research contributes to the broader academic conversation on Nollywood's role in shaping public consciousness and promoting moral accountability through storytelling.*

Keywords: *exploring; greed; movie; nollywood; selfishness*

I. Introduction

The Nigerian film industry known as Nollywood has evolved into a major worldwide influential production force. Ebewo (2007) established that Nollywood maintains its position as the world's second-largest film industry by production volume because it produces more films than both Hollywood and comes next only to Bollywood. The Nollywood industry launched its operations around 1990 through direct-to-video films that provided filmmakers cost-effective methods to reach diverse audiences. The wide distribution of Nollywood films throughout Nigeria and abroad has become a fundamental aspect in shaping both culture and economy throughout the country (Okome, 2010). Notably, Nollywood films which appear in English, Yoruba, Igbo and Hausa, express themes which portray the social aspects as well as cultural traditions of Nigeria. The studio systems have established a reputation for creating motion pictures that address various topics including corruption, greed, family disputes, romantic relationships along with betrayal and spiritual matters (Haynes, 2016). Almost every Nigerian film plays the role of societal reflection because it shows both commendable elements and problematic behaviour from real life interactions.

Similarly, Onuzulike, (2019), noted that, Fiction movie makes Nollywood functions as a social catalyst through which people gain awareness about societal issues and protect Nigerian cultural values. Pictures created in Nollywood provide stories through movies that show the social politics and economic themes alongside cultural life of Nigerian society (Akintayo et al., 2024). Worldwide, it ranks among the largest motion picture industries

because its productions both create market success and allow viewers to examine the social environment and reflect on moral issues (Haynes, 2016). The film *Soole* serves as one of the numerous 2021 releases directed by Kayode Kasum under the creative direction of Adunni Ade. The movie creates a detailed investigation of greed and selfishness as social patterns found at both personal and nationwide levels across Nigeria and other areas. *Soole* effectively exposes human nature and economic difficulties to the audience through a dramatic bus transportation plot that demonstrates immoral choices.

For hundreds of years philosophers and creative thinkers throughout history have focused their attention on the study of greed and selfishness. Narcissistic behaviour serves as a frequent trigger that initiates both internal conflicts and communal ethical crisis and social dysfunction (Yar'Adua & Msughter, 2023; Onyejelem et al., 2025). Greed as an excessive or rapacious desire for material gain or power serves as a known source for creating inequality and corruption (Udah, 2018). Selfish behaviour that places individual gain above public welfare acts to break down society structures while degrading moral standards (Adesokan, 2011). These traits lead to destructive outcomes because they appear throughout history and modern times which makes them important subjects for both film and literary analysis.

The nation Nigeria demonstrates especially high levels of both selfishness and greed throughout its political democracy and economic framework. Transparency International (2022) confirms that economic inequality has risen because corruption together with nepotism and unethical business practices obstruct national development (Aondover et al., 2024). These vices produce noticeable consequences because public officials focus on personal gain instead of supporting their citizens (Ogunleye, 2017). Selfishness and greed expressed by people at the local level cause social inequity and economic problems while intensifying problems within everyday relationships and social structures. *Soole* works simultaneously as an art form that reflects Nigerian society to enable people to examine their ethical conduct and societal values (Akintayo & Ajayi, 2024)

The film successfully emphasizes its main themes through a well-designed narrative construction (Airaoje et al., 2025). The story unfolds exclusively on a bus trip as *Soole* depicts a condensed version of Nigerian society frequented by people from diverse origins and psychological traits. During the journey the characters show their authentic selves which exhibits how situations composed of desperation combined with opportunities will cause people to choose good or bad actions. The film explores unchecked greed and selfishness in Nigerian society by depicting their multifaceted consequences which evolve from betrayal through deception and end in loss and tragic outcomes.

The themes of *Soole* find connections with academic investigations exploring moral philosophy together with social realism. Moral philosophers believe selfishness along with greed exist naturally within human behavior until moral limitations step in to prevent societal destruction (Smith, 2011). These traits receive analysis within economic and sociological fields to understand their connection with capitalism and poverty and governance systems (Piketty, 2014). *Soole* uses scholarly perspectives to position itself beyond entertainment and creates an important cultural text which encourages discussions about ethical duty and community welfare (Akintayo & Aondover, 2025).

As a leading media platform Nollywood has consistently shaped societal viewpoints about social matters (Haynes, 2016). The Nollywood film industry continues its tradition of

using storytelling to educate audiences while promoting advocacy purposes as demonstrated in *Soole*. Movies which deal with contemporary universal themes teach viewers about ethical problems and motivate audience members to deeply examine existing social matters. Digital platforms enable Nollywood film accessibility that extends the audience reach for conversations about Nigerian and global problems of greed and selfishness.

Soole presents the exploration of greed and selfishness which helps Nigerian society explore its societal characteristics. Different facets of these deeply rooted vices make ethical governance together with social cohesion extremely difficult to achieve. *Soole* presents its compelling storytelling to illustrate current Nigerian reality and pushes audiences to reassess their ethical behavior choices. This research unites philosophical, economic and sociological elements to construct an academic study about film's dual role as reflective social observation and transformative vehicle for social change.

1.1 Research Questions

This study will be guided by the following research questions:

1. How does *Soole* depict greed and selfishness among its characters?
2. What are the consequences of these traits in the film?
3. How do the themes of greed and selfishness in *Soole* reflect real-life societal issues in Nigeria?
4. What moral and ethical lessons can viewers learn from the film?

1.2 Scope of the Study

An analytical evaluation of greed and selfishness throughout the Nollywood film *Soole* constitutes the main subject of this research. The research employs qualitative study to demonstrate the appearance of these themes throughout characters and dialogue and cinematographic elements. Through qualitative methods researchers perform thematic analysis to identify greedy and selfish patterns across the different stages of the film and its characters and film elements. Through content analysis the research quantifies how often these themed actions, words, and scenes appear in the film material. This research analyzes *Soole* as its only assessment without surveying other Nollywood films.

II. Review of Literature

2.1 Nollywood: A Cultural and Moral Force

Nigerian film industry, also known as Nollywood, started as grass-roots productions of video in the 1990s to become a fully-fledged cultural symbol of global significance (Onyejelem et al., 2025). Nigerian film industry is currently among the top three in the world in regard to quantity and has an estimated value of more than 6 billion dollars as of 2022. Nollywood movies do not only enjoy a wide popular audience in West Africa, but also have highly distributed critiques and the African diaspora, as well as major streaming platforms around the world, such as Netflix and Amazon Prime (Aondover & Aondover, 2023).

Adekunle and Okonkwo in Akpan (2023) added that Nollywood serves as a cultural mirror that reflects life experiences of ordinary Nigerians, their struggles, and dreams. Movies usually address entrenched problems like corruption, greed, poverty, family differences, love, spirituality and betrayal. These stories entertain as well as give the viewers a complex thinking. The tales often indicate the struggle of moral predicament, which is why the sector plays a key role in the work of social commentary. The theme of greed and selfishness, which are one of the main topics of the proposed research, are widely discussed in Nollywood plots. In *Soole*,

such features are incorporated into the character choices and representation of society. According to Akpan (2023), such moral framing is not incidental but a specific tool of narrative built by the creators to induce self-analysis in viewers.

Furthermore, Nollywood is averse in linguistics and culture. Most of the productions use the English language, but there are also Yoruba, Igbo and Hausa regional movies that provide shades of ethnic complexity in Nigeria. Obasi and Aondover (2023) add that the fact that the industry is multilingual aids in its expanded moral reaching to various demographics. Nollywood shares the same trend about a quick-paced emotionally charged narrative style that enables the viewers to connect with a story in an immediate and touching way. Olojede & Olayinka (2022) further adds that this strategy has an emotional and moral impact of a message that makes the theme of greed and selfishness easier to connect emotionally and act on.

Essentially, Nollywood remains to be the transformational response when it comes to national identity and the moral discourse. It can lead an individual to reflect as well as create a sense of awareness of issues in society through much-readable storytelling and its themes. While successful Nollywood has to address piracy threats along with inadequate funding channels and underdeveloped distribution networks. Streamers Netflix and IrokoTV offer filmmakers a chance to distribute their movies worldwide as they maintain complete artistic direction over their content. The industry advances through digital transformation which enhances production standards and develops its outreach spaces outside African markets (Akintayo & Aondover, 2025). The development of Nollywood demonstrates the growth of Nigerian society through its reflection of aspirational and social battles. Contemporary social issues such as greed and selfishness become pivotal subjects for Nollywood because it serves as an important educational tool for influencing mass understanding (Obasi et al., 2024). The significance of Nollywood receives continual recognition because it plays an essential role in both cultural advancement and economic progress of Nigeria.

2.2 Adunni Ade's Soole: A Synopsis

Soole marks its release in 2021 as Adunni Ade together with Kayode Kasum took on the roles of producer and director respectively. Through its combination of drama and comedy and social commentary the film displays ordinary Nigerian realities by revealing unexpected developments on a long journey. A diverse group of passenger's boards a long-distance bus and their journey changes dramatically during their trip. Reverend Sister, Veronica (Adunni Ade) makes a financial trip to Owerri in order to obtain funding for an orphanage she runs. The journey becomes more affordable when she chooses the "soole" bus which tends to pick up unpredictable passengers according to Nigerian bus terminology. The passenger roster includes both rich businessman and socialite as well as a deceitful pastor and two suspicious young men who join a desperate mother. The bus hijacking by armed robbers triggers dangerous circumstances which reveal the authentic qualities of each passenger. Throughout Soole the narrative focuses on characters dealing with their insatiable need for money as well as their false behavior and their fight to stay alive. The film uses staff and passenger interactions to depict the critical situations and moral complications which Nigerian society members encounter. The movie shows that characters with apparently moral conduct prove to be untrustworthy but at the same time ordinary criminals exhibit honest behaviors. The movie delivers a moving assessment of society by combining unexpected plot developments with its hearty dialogue and deep emotional content which connects with viewers.

Soole illustrates the entire Nigerian societal framework which tests moral principles as people endure challenging situations. The movie's ending reflects how greed and selfish conduct lead to dire outcomes and thus serves as another example of Nollywood's storytelling commitment to community evaluation and ethical instruction. The mismatch of appearances and reality is a key storytelling technique of Soole where the movie is able to comment on not only personal decisions but on current failures of far-reaching institutions. People who first call themselves right or harmless will turn out to have some hidden intentions, and those, who were ignored or underrated before, prove themselves to be heroic and upright. This reversal is far against the stereotypes of the society and pushes the viewers to reassess their beliefs in values and ranks. These complexities in characters are becoming more dominant in the Nollywood narratives, as the movies are moving away from having one-dimensional characters that are definitely good or bad and revealing moral landscapes rather than black or white (Maiwada et al., 2025).

In addition, Soole also highlights the multidimensional concept of greed, not only as a desire to have a lot of money, but also as its more subdued form, almost an ordinary element of the decisions people are making every day. The movie discusses institutional neglect and financial deprivation in motivating people to resort to individualistic methods of survival. This can be seen in the manner that being fearful and mistrusting, the passengers are too ready to turn on each other when danger rears its head. According to Musa (2020), these situations only indicate the poor social fabric of modern-day Nigeria where the sense of community trust is corroded due to years of being affected by systemic injustice.

This humor used, as well as dramatic irony, enables the movie to present such serious topics without calming off its viewers. A combination of black humour, tense action, and poignant emotional moments allows Soole not only to keep the sense of entertainment but to raise the issue of moral reflection as well. This agrees with the statement by Uche and Nwankwo (2020) that Nollywood serves as a platform because in addition to being preached, ethical messages are dramatized in the manner acceptable to the popular audience. Like this, Soole makes his contribution to the overall discussion concerning morality, survival, and social responsibility in Nigeria, supporting the strength of cinema as an artistic and didactic means.

2.3 Nollywood as a Reflection of Nigerian Society

Multiple researchers demonstrate how Nollywood films display Nigerian social realities by handling political along with economic issues. The films produced by Nollywood provide viewers with understanding of everyday Nigerian life especially regarding poverty and social inequality and corruption issues according to Okoye (2020). Out of 50 Nollywood films studied in his research more than 70% concentrated on themes of greed and selfishness coupled with societal injustice. According to Nwankwo (2021) Nollywood presents audiences with the negative outcomes from unethical conduct along with meaningful moral messages (Airaoje et al., 2025). Adegbite (2019) dedicated his study to exploring the way through which Nollywood affects public discussions about morality. Through research involving 500 Nigerian viewers of film the researcher determined that 85% of respondents reported Nollywood films changed their understanding of ethical matters. According to research findings films provide moral learning experiences which trigger audience members to analyze ethical situations portrayed by the storylines.

This study uses descriptive research within its qualitative methodology. This research approach provides systematic organization of film themes and clarifies relationships between film presentation and sociological problems. The paper outlines the ways in which Soole

depicts selfishness and greed while studying the film's character effects and tracing these displays to Nigeria's social and political economic settings.

The research adopts content analysis as its design structure for analyzing textual visual or audio content which is a qualitative research method. The study will evaluate Soole by analyzing its dialogues together with character interactions and visual elements to determine significant patterns (Akintayo & Aondover, 2025). The method follows established practices in film studies where content analysis evaluates thematic dimensions in movies according to (Krippendorff, 2019).

The research method will use a single film case study to analyze specific thematic aspects within its selected production. Research through a case study enables detailed analysis of Soole by establishing useful connections to similar social issues found in other Nollywood films (Aondover et al., 2025). The research design allows researchers to locate results within the wider Nigerian film industry context.

III. Research Methods

3.1 Thematic Analysis

As Braun and Clarke (2021) describe it thematic analysis functions as an established qualitative method which detects along with analyzes and examines patterns (themes) across datasets. The research employs thematic analysis to study how Soole depicts selfishness and greed by examining its characters together with their dialogues and plot events.

3.2 Theoretical Framework

The research framework connects to the Social Reflection Theory and Kohlberg's Moral Development Theory. Nollywood films utilize these theories to display their representation of moral subjects including human selfishness and greed.

3.3 Social Reflection Theory

McQuail (2010) presents the Social Reflection Theory which demonstrates how media reflecting the values and behaviors and socio-economic aspects of society. Mass communication through films adopts characteristics from the cultural elements alongside political and economic conditions that define their creation environments. Nollywood films in Nigeria show the day-to-day challenges and moral tensions and unethical behavior consequences which helps to analyze society.

The film Soole depicts greed and selfishness through real-life societal issues prevalent in modern Nigeria. The movie introduces several types of characters representing occupations including businessmen along with religious leaders and regular citizens as they handle a moral landscape where personal gain clashes with communal principles. According to Nwosu (2022) Nollywood films depict modern Nigerian society in movies which reveal the country's problems of corruption along with economic gaps and personal goals. Soole functions as a real-world example which shows how Nigerian films address significant social problems at once being about entertainment and cultural commentary (Afolayan, 2024).

3.4 Kohlberg's Moral Development Theory

Kohlberg's (1981) Moral Development Theory demonstrates the process by which people acquire moral values through their cognitive advancement stages. The theory describes moral reasoning development into three succession stages: pre-conventional, conventional and

post-conventional. The stages demonstrate how people decide ethical matters through personal needs and societal rules or moral standards which apply to all populations. Characters in *Soole* display different degrees of moral thinking through their actions because of the film's character portrayals. All characters who pursue selfish desires from greed function at the pre-conventional stage by acting solely for self-interest rather than moral considerations. The pastor within the film uses deceptive methods to generate financial gain at the expense of ethical principles. Several corrupt figures in the story base their unethical actions on short-term advantages to justify themselves while exhibiting no moral development.

Alternative personalities in the story operate at conventional or post-conventional moral reasoning levels since their choices reflect either accepted social standards or ethical ideals above them. The main character Sister Veronica stands as an opposing force to selfishness because she dedicates her life to caring for the orphans without any thought for her needs (Aondover et al., 2023). Through her portrayal the story illustrates the advanced elements of Kohlberg's moral development model which prioritizes ethical principles above all. Analyzing *Soole* requires the capabilities of Social Reflection Theory combined with Kohlberg's Moral Development Theory to create a thorough analytical framework. Using Social Reflection Theory enables film context analysis within Nigerian society yet Kohlberg's theory demonstrates individual character intentions along with their moral choices. Pertaining to ethical values and human conduct Nollywood films act as cultural mirrors that analyze and evaluate social principles thus fulfilling their educational function in public discussions (Eze, 2022). This investigation demonstrates *Soole*'s value as a real-life critical framework for recognizing Nigerian societal complications with greed and selfishness. Through its characters, *Soole* illustrates ethical dilemmas from society as well as establish Nollywood as a meaningful platform for impactful storytelling (Obasi et al., 2025).

IV. Results and Discussion

4.1 Results

Thematic Analysis of Greed and Selfishness in the Movie *Soólè*

Scene 1- The Reverend and the Orphanage



Source: Film Content Analysis, 2025

Key Dialogue:

- i. "We don't have provision for these children this Christmas."
- ii. "Maybe next year."
- iii. "We have provision of some money for them but it's in next year's budget."
- iv. "This money can barely cover the cost..."

Analysis

This conversation exposes a systemic selfishness masked in bureaucracy. The Reverend is using excuses budgets, inflation, and future promises to justify not helping needy children during a crucial time (Christmas).

Selfishness: His focus is on constraints, not solutions. There's little empathy or urgency.

Greed: There's a subtle indication that money is being withheld, likely for other purposes, revealing a **reluctance to share limited resources**.

Scene 2- Kayode and the Nun



Source: Film Content Analysis, 2025

Key Dialogue:

"You don't look like anyone who boards soole."

"You should not be entering soole."

"I'm stranded."

Analysis: This scene is more about **classism and societal judgment**, but we do see hints of **self-centeredness** from Kayode:

He is more concerned about **appearances and status** than the nun's actual needs. However, the nun's situation **stranded and desperate** elicits some compassion from him.

Scene 3- Sending a Bag with Unclear Contents



Source: Film Content Analysis, 2025
Timestamp 00:04:53,812 – 00:05:30,312

Dialogue:

"Just Take it Please."

"I am not the one going anywhere. I am only sending this bag to someone."

"What is in this bag?" / "Clothes, only clothes."

Analysis: This reflects selfish manipulation. The woman isn't traveling but wants to sneak cargo onto the bus potentially at risk to others. There's also evasion when asked about

the bag's contents, revealing dishonesty and a lack of concern for the driver's safety or responsibility.

Scene 4 Fake Generosity



Source: Film Content Analysis, 2025
Timestamp 00:05:52,396 – 00:05:58,437

Dialogue: *“You can buy some water with this.”, “You are a good person!”*

Analysis: This may appear generous, but in the context of trying to **send unknown goods on a long journey without going**, it seems more like a **bribe or appeasement**. It's a superficial act meant to make up for selfish behavior.

Greed over Compassion



Source: Film Content Analysis, 2025
Timestamp 00:14:36

In the scene above, the driver exhibited Selfishness...He purposely overpriced the man and his pregnant wife for his own personal gain, He didn't care about the fact that there was a heavily pregnant woman there and even when someone called him to order he made the statement “Na me give am belle?”. This depicts how greed and selfishness have become deeply rooted in the Nigerian society to the point whereby people have lost compassion and care only any themselves and their personal gains.

Scene 6 Selective Charity and Spiritual Manipulation



Source: Film Content Analysis, 2025
Timestamp 00:36:33

In this scene, the pastor depicted selfishness by refusing to donate to Justin's after she got robbed, claiming "I will not donate for sin" but when he was collecting money from the passengers, he took her money without thinking about the fact that she's a sinner. He was obviously just being selfish and purposely hid under that disguise. And the fact that people were still supporting him shows how blind people are by religion to the point that instead of calling that pastor out on his bad behavior, they were supporting him.

When Greed Breaks Spiritual Bounds



Source: Film Content Analysis, 2025
Timestamp 00:57:18 – 00:57:22

Dialogue: *[Pastor exclaiming] "This is real Dollars. This is Dollars."*

Analysis: This moment marks the **eruption of greed**. The excitement over finding money overshadows any ethical or legal concern. Even a supposed spiritual figure (the pastor) becomes emotionally overwhelmed, revealing how money tests personal integrity, especially under pressure.

United by Greed



Source: Film Content Analysis, 2025
Timestamp 00:57:28 – 00:57:31

Dialogue: *"Each of us will share this money."*

Analysis: A formal **greedy consensus** is declared here. Rather than reporting the money or discussing its source, the immediate plan is to divide it. It exposes how **self-interest** quickly unites people who may have had opposing values moments ago.

Greed Breeds Mistrust



Source: Film Content Analysis, 2025
Timestamp 00:58:35 – 00:58:40

Dialogue: *“if you are going, then I am going”, “Do you want to follow the bag?”*

Analysis: Tensions rise as greed turns to mistrust. Now, everyone is suspicious of each other—afraid someone will abscond with the money. This part reveals how selfishness destroys trust and turns companions into potential enemies. The final lines in this scene show everyone trying to secure their own portion, not out of unity, but out of self-preservation. They no longer trust each other and are driven by fear of missing out, not by any sense of collective justice.

Scene 3 Bound by Greed: A Dangerous Loyalty

Timestamp: 00:58:57 – 01:00:04

Dialogue:

“Alright, get down.”

“Let’s go.”

“Driver, take it easy.”

“Don’t worry, I am keeping an eye on them.”

“Nothing will happen.”

“Put it inside by the right.”

“Pastor, better do as you are told.”

“Let’s go.”

“What is happening?”

“Driver, give us our transport fare so we can get another bus.”

“Hope you know that anyone who does not stay on this bus will not have a share of the money.”

Analysis:

This sequence vividly portrays how greed overrides basic human values like safety, responsibility, and companionship. The characters are now fully focused on securing and sharing the money, ignoring any moral reservations or logical consequences. The statement that “anyone who does not stay on this bus will not have a share of the money” becomes a coercive tool, pressuring others to remain complicit in the situation out of fear of missing out.

Scene 2 Sacrificed for Dollars: When Greed Destroys Family



Source: Film Content Analysis, 2025

Timestamp: 01:00:05 – 01:01:14

Dialogue Highlights:

A pregnant woman (Nneka) is abandoned by her husband, who says, “We can always make another baby.”

Others argue about the money, with some insisting on their share while ignoring the emotional and ethical implications.

Pastor quotes, “The love of money is the root of all evil.”

Observers condemn the husband, “He sacrificed his child and wife because of dollars.”

Analysis:

In the above scenes, A man’s greediness led him to leave his heavily pregnant wife in the middle of the night on a dangerous road all because he wanted to take part of the money he didn’t work for. His action was astonishing to the driver and all the passengers. It even sparked a debate in the bus about how he needed to do what he did in order to provide for his family and if he gets the money his wife will forgive him and forget about the fact that he abandoned her at the middle of the night.

Scene 3 Greed Breeds Distrust



Source: Film Content Analysis, 2025

Timestamp: 01:08:39 – 01:09:22

Dialogue Highlights:

“Open this bag.”

“I don’t have the key.”

“Why are you interested in this particular bag?”

“Mind your business.”

Analysis:

Here, suspicion arises over a bag’s contents. Everyone suddenly becomes protective not out of concern for right or wrong—but to secure the money they all know is hidden. There’s no camaraderie or solidarity; just individual self-interest masked as concern. The unwillingness to disclose or cooperate illustrates how greed makes people defensive, secretive, and manipulative.

Scene 4 Hustle or Harm? Selfishness Disguised as Survival



Source: Film Content Analysis, 2025



Source: Film Content Analysis, 2025
 Timestamp: 01:15:36 – 01:18:01

Dialogue:

Driver confesses: “My boss asked me to use this bus... but I picked up passengers for extra money.”

Justification: “December is near, we need to work hard.”

Analysis: The driver’s confession is a textbook example of opportunistic selfishness. He violates trust and misuses resources for personal gain under the pretense of “hustle culture.” While the act may seem small, it set the entire plot into motion, showing how even minor greedy choices can have snowballing consequences. The rationalization of “working hard because December is near” reflects how greed is often masked as necessity or ambition.

Scene 5 Profiting from Pain: Greed in the Baby Factory



Source: Film Content Analysis, 2025
 Timestamp 1:35:24, 1:36:27

In this scene, A teenage girl was struggling to give birth but was facing some difficulties cause she’s still quite young, the “loud woman “who ran the baby factory, didn’t care about the wellbeing of the girl in labor, her only concern was the fact that people already paid for the baby and the baby must one out unscathed cause of the money. She was so selfish and cause others pain for her selfish gains. In Nigeria today, Greed and selfishness had become so deeply rooted into the system to the point that some people do not mind going to the length of causing others pains in order to satisfy their personal gains.

Scene 6 Theme Three: Consequences of Greed and Selfishness



Source: Film Content Analysis, 2025

The film *Soolè* does not only portray acts of greed and selfishness, it goes further to explore their inevitable consequences. Characters who act out of self-interest suffer moral, emotional, and social repercussions, often affecting others in the process. The film uses both dialogue and visual storytelling to emphasize that these negative traits are destructive and unsustainable.

Timestamp: 01:45:38,687 – 01:45:42,312

Dialogue: “I went to look for it, I couldn’t find it. There were bullets flying everywhere.”

Analysis: Even amid danger, the obsession with retrieving the money shows how greed overrides self-preservation. The characters prioritize wealth over safety, underscoring how greed blinds individuals to the consequences of their actions.

By using greed as a narrative device, *Soolè* critiques not only the personal flaws of its characters but also mirrors a societal structure plagued by economic inequality, corruption, and moral decay. The film sends a strong message: when greed takes center stage, trust is broken, lives are risked, and communal values disintegrate.

Timestamp: 01:47:24,396 – 01:47:27,271



Source: Film Content Analysis, 2025

Dialogue: “After all these troubles, no money?” “He tricked us, okay?”

Analysis: This moment reveals the bitter aftermath of greed. The characters who risked their lives for money realize they have been manipulated and left with nothing. Their disillusionment highlights the futility of selfish pursuits and the pain of betrayal. The consequences are not just financial loss, but emotional and relational damage.

Through these scenes, *Soolè* demonstrates that greed and selfishness often result in betrayal, emotional trauma, and the loss of meaningful connections. However, it also suggests the possibility of transformation when individuals confront the consequences of their actions.

Scene 7 The Cost of Greed: Death as the Final Price



Source: Film Content Analysis, 2025

Timestamp: Final Act (Approx. 01:45:00 – End)

Scene Summary: As the film draws to a close, multiple characters lose their lives—some violently all as a result of the choices rooted in greed and selfishness made earlier in the story.

Analysis: This concluding extract serves as a moral climax of the film. The deaths of many characters reflect the devastating consequences of unchecked greed. From the fight over stolen money to betrayals and violent confrontations, each act of selfishness accumulates into irreversible tragedy. This ending drives home the message that greed and self-interest do not just corrupt they destroy. The film ultimately warns that a society governed by selfish pursuits is one where innocent people suffer and lives are lost, making it a powerful commentary on the moral decay seen in various layers of Nigerian society.

Greed as a Destructive Force

Presentation

The theme of greed prevails in *Soole*. The movie depicts the behavior of various people who are obsessed with money madness that can lead to any consequences. Among the most noticeable ones, the group of criminals who hijack the bus should be mentioned. They are only driven by the ransom money that they hope to receive on kidnapping a well-to-do looking passenger. The other prevalent story of greed is the character of the false priest who preys and uses travelers through the religion sentiments. He says that he has divine telepathy to give him instructions on how to handle the passengers but turns out as a swindler in cahoots with the kidnapers.

Analysis

Such depictions help highlight the connection between greed and moral corruption that results in violence. The greed of the criminals makes them killers and the ambition of the priest to get wealth easily makes him betray and die in the end. With these characters, the film comes to represent a wider rot in society where people are only interested in personal profit at the expense of society.

This indicates the social-economic reality of Nigeria, where the corruption and get-rich-quick ideologies prevail (Adebayo, 2020). The devastating effects of greed in *Soole* are described as criticism of such tendencies in the society, which show the destructive results of the lack of any control over greed, which results in anarchy, mistrust and suffering.

Supporting Dialogue

A telling quote from one of the kidnapers: *"Na today I go hammer. I no care who die."* (Today, I will make money. I don't care who dies.)

Literature Connection

Guest et al. (2012) claim that thematic analysis can be successfully applied in order to identify such moral narratives in visual media. Greed as symbolized in *Soole* is in tandem with international trends of cinema in adopting its use to indict moral decay in the society.

Theme 2: Selfishness and Its Social Consequences

Presentation

There is the concept of selfishness that is also expressed in the actions of several characters that do not take care about the others. As an example, a bus driver wants to gather more clients to get higher payment, ignoring the safety regulations, even in a case when a given bus is already overcrowded. He wants to get the profit at the expense of everybody.

The next example is a passenger who finds out that his or her traveling mates have done something suspect and instead of sounding alarm stays quiet. Self-preservation instincts made the group more vulnerable.

Analysis

These scenes bring out how selfish choices no matter how insignificant may lead to life threatening circumstances. This act of the driver portrays the general disposition in the Nigerian society whereby, individuals care less about common good but rather personal interest. This is reported to be the same with the case with public servants (Olowokere & Oyedele, 2019; Obasi & Msughter, 2023): who use the resources of the state to benefit themselves personally.

The movie suggests that a community that tolerates selfishness is likely to lose its social trust and social fabrics. This is so fatal in a nation like Nigeria where communities have to survive together.

Supporting Dialogue

A line from the driver: "*Oga, no vex. I go just carry one more person. E no go too heavy.*" (Sir, don't be angry. I'll just carry one more person. It won't be too heavy.)

Literature Connection

According to Clarke and Braun (2017), thematic analysis enables scholars to study the reflection of the mass social conduct on the moral and ethical movies storytelling. Selfishness does not only exist in an individual level; it is a systemic problem in whole communities in *Soolé*.

False Morality

The fake priest is one of the characters who exhibit this sub- theme. He reduced religion to a weapon of self-interest resembling the attitude of some real-life religious leaders to exploit believers (Nwachukwu, 2021). His behaviors cast doubtful questions concerning the genuineness in moral and religious leadership.

Consequences of Immorality

Greed and selfishness are not glorified in the movie. Rather, it paints their sad aftermaths. The majority of the greedy and selfish characters experience tragic fates that imply a moral authority in which evil deeds are eventually brought to justice. This has a reverberance of moralistic customs in African narratives.

Societal Reflection

Soolé is therefore a reflection of the Nigerian people as it employs the narrative to comment on common happenings of corruption, distrust, and egoistic actions. It provokes the viewers to think about the consequences of greed and selfishness on stability and development of the society over the long run.

The ethical statements are particularly striking in a nation, which suffers economically and is experiencing the loss of trust in society. *Soolé*, on the other hand, uses its characters and narrative to serve as a type of social commentary, challenging people to think differently and transform.

4.2 Discussion

This chapter has used the method of thematic analysis to explore *Soole* in an attempt to identify the key themes which are greed and selfishness. The themes are not only fundamental to the plot of the film but also intersect with reality in the Nigerian society. The results prove that Nollywood movies are reflected as the ways to educate about ethics and criticize the society that proves the value of shared moral principles concerning personal profit.

In Research question one, ‘How does *Soole* depict greed and selfishness among its characters?’

Soole presents a three-dimensional analysis of greediness and selfishness with the audience of various characters with various representations of the Nigerian social world. The film shows us from the corrupt pastor to the reluctant businessman people who care much about their own benefit rather than that of the group. These characters resemble the Nigerian reality in which the systematic inequality, poverty and insecurity in the society tend to push people towards unethical behavior. The preacher who is a cheater and now runs a religious practice misusing religion to get money out of passengers is the representation of spiritual places rooted in corruption. Refusal of the side of a rich businessman to compromise or even help demonstrates snob indifference in his attitude of a ruling type of people in his life.

These representations are used in the film to criticize pernicious moral vices deeply seated in the Nigerian society, upon which self-interest usually takes precedence over communal interest. This is congruent with the observation of Akintola (2021) who observed that Nollywood is more and more utilizing the character-driven narrative strategy to address the problematic of moral uncertainty and social pathology. Fatima (2021) goes further to state that cinematic depiction of selfishness allows the audience to connect with choices selfish characters make, allowing to reflect inwardly. In this way, Soole does not simply write and narrates a story, but she also provokes the audience to reexamine the way, in which greed and selfishness are implemented in common life.

In research question two, ‘What are the consequences of these traits in the film?’

Greed and selfishness have a frightening effect as seen in *Soole*. The unwillingness to cooperate among people who became witnesses to the robbery speaks of how suspicion and individualism can add to the extremely unsafe conditions. Such characters who are selfish based on satisfying personal desires or engaging in deception tend to end up losing, disgrace, or even die. As an example, the self-centered nature of the greedy pastor makes him alone and he loses all the respect or the trust that he could have bought (Oreoluwa et al., 2024). On the same note, selfish choices of the other passengers result in their lack of coherent solidarity, and thus, they are exposed to the attack of external forces.

These characterizations highlight in the real world meaning of the erosion of ethics: when people no longer fulfill as a diverse whole, society eats one another due to a lack of cohesiveness. Ibrahim (2022) states that Nigerian cinema brings out more and more examples when acts motivated by greed can lead to the spiritual demise and the collapse of the society. This is especially true in a social-economic environment that is associated with Nigeria, where communal morals often fall victim to the instinct of survival. This decay is dramatized by Soole to the point of pedestrian passengers having become a metaphor of a society on the brink of being dissolved. The message in the movie is clear: individual goals without moral ethics are disastrous to the group.

In research question three, ‘How do the themes of greed and selfishness in *Soole* reflect real-life societal issues in Nigeria?’

As themes, greed and selfishness in *Soole* relate strongly to Nigeria socio-political societal setting. The movie portrays real life misfortunes like corruption, exploitation and failure of institutions. The same can be said about the passengers on *Soolebus*: they need to survive in a rather chaotic environment, with no guaranteed government support and sometimes, weak ethical standards. The desperation of the panicking passengers reflects the economic survival problem that characterizes the lives of millions of the citizens.

According to research conducted by Nwachukwu (2022), the Nollywood movies are increasingly taking the form of a critical mirror reflecting the national problems, such as political corruption and the shriveling of the public sector. The greed, which became one of the central concepts of the Nigerian cinema of the last decades, also reveals in many cases the systemic inequality as it was done in the case of powerful people exploiting the weak with no punishment involved. In *Soole*, moral choices that have been made by characters indicate how ill the unjust society is as people tend to be selfish, as survival sometimes requires, to stay alive. The movie is thus not just a piece of entertainment but also a social text with very critical opinions of the society in Nigeria.

Furthermore, the fact that even religious leaders in the movie are morally corrupt does a lot to portray the decadence of values in the society. This is a reflection of the scandals of religion leaders and politicians in the real life. *Soole* therefore echoes the psychological and cultural overtones of living in a society in which one can hardly trust anyone and where everybody seems to care only about him or herself. The movie is a social diagnosis of the moral crisis in Nigeria, heard in the words of its characters and plot.

In research question four, ‘What moral and ethical lessons can viewers learn from the film?’

There are a number of moral and ethical lessons in *Soole*, as it was described that greed and selfishness are the decisions which result in pain, loneliness, and sometimes destruction. The movie gives an indication that empathy, humility, and shared responsibility are both virtuous and a prerequisite to survival of a community. Although the movie does not make a hero out of any individual person, nonetheless it grants its rewards to those who show a moment of mercy, whether minor or major. As an example, one may point out that those passengers who seemed very selfish in the beginning end up showing concern toward other people when the crisis happens.

This style of storytelling helps to validate the hypothesis of Uche and Nwankwo (2020) who support the idea that Nollywood is of great importance to the formation of moral imagination due to the dramatization of ethical dilemmas within the context that may be familiar to them. Indicatively, Okon (2021) points out the importance of films as a significant contributor to moral education, as it promotes the styles of self-reflection and critical thinking. *Soole* viewers are made to put themselves in the position by asking the big question: What would I do in that situation? Would I put others at the cost of my survival?

Stimulating such reflections, *Soole* carries out its moral duty of being something more than a tale; it serves as a reflection of the society that lets it take a look into its own soul. The dilemma of the morality, which the movie represents, is consistent with educational principles about the teaching of morals through cinema (Vitalis et al., 2024). *Soole* is therefore a film that

informs as much as it entertains the viewers to remember that integrity and compassion still count even amidst the morally grey world.

V. Conclusion

Soole is an attractive cultural piece that reflects the problems existing in the Nigerian society. The film has managed to depict greed and selfishness as not only personal as flaws but also as broadening issues that block the development of society through its narrative and character movements. The characters in the movie are representative of attitudes of large numbers of Nigerians who are motivated by desperation, opportunism or institutional failure. The researchers submitted that Soole and other films produced in Nollywood are essential in moral teaching because of miming society. They invite viewers to start thinking about themselves and their own preferences and moral behavior, stimulating the transition to the perspective of the common cause and living the right life. Soole is not only dramatic but very rich in terms of its representation of greed and selfishness in Nigeria that it continues to collect about itself. It is a resource that can be used by those seeking to sociologically criticize and transform the nation.

Recommendations

Based on the findings of this study, the following recommendations are made:

1. For Filmmakers: Nigerian filmmakers should continue to create socially conscious films that address moral and ethical issues. Storytelling should be used as a powerful tool for sensitizing the public on the consequences of greed, selfishness, and other societal vices.
2. For Educators: Nollywood films should be incorporated into academic discourse and moral education curricula to help students engage with real-life ethical dilemmas through relatable media.
3. For Government and Policy Makers: Support for the creative industry should be increased. Nollywood should be seen not only as an entertainment sector but as a potential partner in national re-orientation and value reconstruction.
4. For Future Researchers: Further research should analyze other Nollywood films with similar themes, using diverse methodological approaches such as audience reception studies or comparative content analysis to deepen understanding of the moral dimensions of Nigerian cinema.
5. For Society: Viewers should be encouraged to watch films like Soole not just for entertainment but for introspection. The public needs to begin engaging critically with cinema as a mirror of societal values.

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