



A Critical Analysis of Characterization and Set Design in Kemi Adetiba's *To Kill a Monkey*

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Abstract

This paper provides a critical analysis of Kemi Adetiba's crime thriller series, *To Kill a Monkey*, focusing on the interplay between characterization and set design. The study examines how these two cinematic elements contribute to the narrative, thematic development, and overall message of the film. Utilizing a theoretical framework that combines mise-en-scène analysis and narrative theory, the paper deconstructs the visual and narrative strategies employed by Adetiba. The analysis uncovers a considerable disparity between the film's ambitious narrative and its execution, notably in the domain of character development, which frequently depends on expositional dialogue rather than demonstrative methods of action. The set design is identified as a key strength, effectively conveying the characters' social and psychological states, especially in the depiction of the nouveau riche. The paper argues that while the set design provides a rich visual subtext, the underdeveloped characterization limits the film's narrative depth and emotional impact. This study contributes to the growing body of scholarship on Nollywood cinema, offering a nuanced analysis of a significant contemporary work and highlighting the importance of a cohesive relationship between visual and narrative storytelling. The findings suggest that a more integrated approach to characterization and set design could have elevated *To Kill a Monkey* from a visually impressive thriller to a more profound and resonant narrative experience.

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Introduction

Kemi Adetiba is a distinguished individual within the contemporary Nigerian film industry, widely recognized for her distinctive directorial approach and notable contributions to Nollywood. Her work frequently examines themes of power, ambition, and societal concerns, often employing a gritty and realistic aesthetic. Adetiba received considerable acclaim for her "King of Boys" franchise, which cemented her reputation as a filmmaker capable of producing compelling narratives characterized by strong character development and intricate plot structures. Her most recent project, *To Kill a Monkey* (2025) ^[1], a Netflix-commissioned limited series in the crime thriller genre, was released with high anticipation, promising to highlight her unique artistic vision within this genre further.

To Kill a Monkey delves into the intricate and shadowy world of cybercrime, revealing its profound impact on both individuals and society at large. The series introduces Efemini "Efe" Edewor, a talented young graduate burdened by dire poverty, who finds himself pulled into the dangerous sphere of online deception under the influence of Obozuhiomwem "Oboz," a notorious and powerful cyber-fraud kingpin. Fast forward four years, and the story paints a vivid picture of a transformed landscape where Efe and Oboz have amassed considerable wealth. Yet, their success is shadowed by questionable and illicit means. Through engaging storytelling, the series effectively combines intense drama with a pointed critique of contemporary life, highlighting the global issue of internet fraud that affects many. However, Nwajiaku (2025) ^[6], has identified some narrative weaknesses, particularly in character development and the portrayal of the criminal underworld.

This paper aims to critically analyze *To Kill a Monkey*, focusing specifically on two key cinematic elements: characterization and set design. While the film has been praised for its visual appeal in certain areas, there are notable critiques of its narrative depth and character portrayal. By examining how characters are developed and how their environments are crafted, this study seeks to identify the strengths and weaknesses of Adetiba's approach in this work. The research will explore the complex relationship between these elements and their combined influence on the film's thematic impact and overall effectiveness as a crime thriller.

Theoretical Framework

To comprehensively analyse the intricate relationship between characterization and set design in Kemi Adetiba's *To Kill a Monkey*, this paper employs a theoretical framework that integrates two crucial approaches to film analysis: *Mise-en-scène* Analysis and Narrative Theory, with a particular focus on character development. These frameworks, while distinct, offer complementary lenses through which to examine how visual elements and narrative structures merge to create meaning within a cinematic context. By combining these perspectives, we can achieve a holistic understanding of how the film communicates its themes and shapes audience perception.

Mise-En-Scène Analysis

Mise-en-scène, a French term meaning "placing on stage," refers to all elements within the frame of a shot and their arrangement. It encompasses all visual components selected by the director and their organization to communicate meaning, elicit emotion, or progress the narrative. As outlined by the University of North Carolina at Chapel Hill's Writing Center, a *mise-en-scène* analysis "attends to how the filmmakers have arranged compositional elements in a film and specifically within a scene or even a single shot" (UNC-Chapel Hill Writing Center, 2024) [7]. This analytical approach goes beyond merely identifying objects; it delves into how these objects, their placement, and their visual qualities contribute to the overall aesthetic and thematic impact of the film. Key elements of *mise-en-scène* include:

Setting and Props: The physical environment where the action takes place, including the scenery, locations, and any objects within that space. These elements can establish mood, indicate social status, or foreshadow events.

Costume and Makeup: The clothing and appearance of characters, which can reveal aspects of their personality, social role, or psychological state. Costumes can also signify changes in a character over time.

Lighting: The illumination of the scene, including its quality (hard or soft), direction, source, and color. Lighting can create atmosphere, highlight specific elements, or symbolize emotional states.

Staging and Blocking: The arrangement and movement of actors within the frame. This includes their gestures, expressions, and their spatial relationship to each other and the set. Staging can convey power dynamics, emotional connections, or narrative progression.

Composition: The overall arrangement of visual elements

within the frame, including lines, shapes, colors, and forms. Composition guides the viewer's eye and can create balance, tension, or a sense of depth (Fiveable, 2024) [2].

In the context of *To Kill a Monkey*, *mise-en-scène* analysis will be instrumental in examining the visual representation of wealth, poverty, and the criminal underworld. Nwajiaku (2025) [6], specifically noted that "The unsung heroes here are the costume and set design departments, how they bring the characters to life". This suggests that the visual elements, particularly set design, play a significant role in conveying character and thematic information. By scrutinizing the choices made in these areas, we can understand how the film attempts to communicate its message visually and whether these visual cues align with or contradict the narrative's stated intentions.

Narrative Theory and Character Development

Narrative theory, in its broadest sense, is the study of how stories are constructed and how they function to create meaning. Within film studies, narrative theory often focuses on elements such as plot, theme, and character development (Magliano & Clinton, 2016) [5]. Characterization plays a vital role in storytelling, acting as the foundation upon which characters are built to draw audiences in. Through well-developed characters, a story's themes and messages are conveyed more effectively, allowing viewers to connect emotionally and engage deeply with the narrative. These characters serve as the primary vehicles, guiding audiences through the story's world and its underlying ideas. As noted by Heckmann (2023) [3], "Characterization is everything that makes a character a character; thoughts, feelings, and appearances included".

At the heart of storytelling lies the important difference between "showing" and "telling." When characters are well-crafted, their personalities, desires, and growth are revealed through their deeds, words, and interactions with the world around them. This approach allows the audience to infer and feel connected to their journey naturally. On the other hand, simply telling involves directly stating these traits, which can sometimes make the story feel less lively and realistic. For example, a review from Nwajiaku (2025) [6], about the film *To Kill a Monkey* highlights this issue, criticizing the movie for relying too heavily on narration. The review notes that the characters tend to rattle off their actions, motivations, backstories, and behaviors without showing them in a more engaging, believable way.

Key Aspects of Character Development with in Narrative Theory

Character Arc: The progression or development of a character within a story, which may involve changes in their beliefs, values, or other personal attributes.

Motivation: The core reasons for a character's actions and decisions are essential for creating relatable and believable characters. Clear and credible motivations help foster audience understanding and empathy.

Internal vs. External Conflict: The struggles a character encounters, both internally and with external forces, serve as catalysts that propel the narrative forward and elucidate the character's depth of development.

Protagonist and Antagonist: In a story, the main character (protagonist) drives the narrative, while the opposing force or entity (antagonist) provides conflict. Their interaction is essential to the plot's progression (Intelliminds, 2024) ^[4].

By applying narrative theory to *To Kill a Monkey*, this paper will analyze how the characters, particularly Efemini Edewor and Inspector Mo Ogunlesi, are presented and developed. The analysis regarding the film's "telling" approach to characterization will be a central point of investigation. We will explore whether the characters' actions and dialogue genuinely reflect their stated motivations and arcs, or if the narrative relies too heavily on exposition, thereby undermining the audience's ability to connect with and understand their journeys.

The integration of *mise-en-scène* analysis and narrative theory provides a robust framework for a comprehensive analysis of *To Kill a Monkey*. While *mise-en-scène* focuses on the visual language of film, narrative theory delves into the structural and developmental aspects of storytelling. The strength of this combined approach lies in its ability to examine the interplay between what is seen and what is told. For instance, how does the opulent set design of Oboz's world reinforce or contradict his characterization as a ruthless cyber-criminal? Does the visual depiction of Efe's poverty effectively establish his motivations, or is it merely a backdrop for expositional dialogue?

This holistic approach allows for a nuanced understanding of how characterization and set design, individually and in conjunction, contribute to the film's overall impact. It enables us to assess not only the effectiveness of each element but also the coherence of their relationship, ultimately determining whether they work in harmony to create a compelling and meaningful cinematic experience. The aim is to move beyond a superficial evaluation to a deeper analysis of the film's artistic choices and their implications for its narrative and thematic integrity.

Analysis of Characterization in *To Kill A Monkey*

The characterization in *To Kill a Monkey* reveals a layered and sometimes contradictory world, especially when examined through the perspective of storytelling techniques. The series sketches intriguing ideas for its characters, but their growth often feels more telling than showing, relying heavily on exposition rather than natural actions or visual storytelling. In this section, we will explore the main characters, highlighting both what makes them interesting and the areas where their development falls short, with a focus on the nuances that make their stories compelling or lacking.

Efemini Edewor the Reluctant Criminal

Efemini "Efe" Edewor (William Benson) is introduced as a sympathetic protagonist, a bright first-class graduate whose dreams are overshadowed by the crushing weight of poverty. From the very beginning, his story pulls at the heartstrings of a young man trying to carve out a better future, even if it means bending the rules. We see him desperately stealing Wi-Fi signals, hunched over his laptop, determined to sharpen his programming skills despite the grim realities around him. This scene paints a vivid picture of ambition locked in a struggle against circumstance.

The narrative attempts to set up a moral dilemma for Efe, hinting at a character torn between right and wrong. He hesitates at the thought of joining Oboz's cyber-fraud

operation, nervously claiming he "does not have the liver for it" (Nwajaku, 2025) ^[6]. This moment hints at a good man caught in an impossible situation, a story of moral conflict shaped by systemic hardship.

However, the series falls just short of fully capturing this complexity. It relies heavily on telling us about Efe's internal struggles rather than showing them through his actions and emotions. For instance, his eventual decision to embrace a criminal lifestyle is spoken about in dialogue his struggles with poverty, his wife's harassment at work, and their newborn twins' malnutrition are all powerful motivators, but we are told about these hardships instead of feeling their immediate, visceral impact on him. The four-year leap forward compounds this distance, as we are presented with a wealthy, successful Efe without witnessing the pivotal moments that shaped his moral journey. This gap leaves his transformation feeling somewhat disconnected and his internal conflicts less tangible. Although he demonstrates sharpness and intelligence in cyber-fraud, the emotional depth is lacking, making his character's growth seem less earned and compelling.

Obozuiomwem (Oboz), the Wealthy Cyber-Fraud Boss

Obozuiomwem, also known as "Oboz" and brought to life by Bucci Franklin, acts as both a rival and a mentor to Efe within the shadowy realms of crime. He is portrayed as a larger-than-life character, commanding attention with his bold attitude and the prominent display of wealth that surrounds him. His success primarily defines his character as a criminal entrepreneur, an image reinforced vividly through scenes showcasing his lavish lifestyle, including luxurious homes and a yacht that signifies his power and status. This visual storytelling effectively highlights his dominance, creating a stark contrast to Efe's more tell-than-show approach.

However, despite his prominence, Oboz's criminal operations remain shrouded in mystery. The series hints at the use of advanced Artificial Intelligence in managing his empire, but fails to delve into how his network truly functions beyond the opening sequence. This lack of detail leaves Oboz as more of a caricature of a wealthy, flashy criminal figure rather than a fully fleshed-out character with complex motivations and struggles. His role seems primarily to serve as a gateway for Efe into the criminal world and to embody the seductive allure of illicit wealth, rather than to explore his inner life or strategic mind in depth.

Inspector Mo Ogunlesi, The Traumatized Agent

Inspector Mo Ogunlesi, played by Bimbo Akintola, is one of the most complex characters in the series *To Kill a Monkey*. Her character is portrayed with depth, giving viewers direct insight into her personality and struggles. She works as an agent for the Nigerian Cyber Crime Commission. She is shown to suffer from post-traumatic stress disorder (PTSD), a condition caused by the traumatic loss of her family in an unspecified accident. Although the series does not show the accident itself, it effectively demonstrates its impact on her mental health. This is clear through her ongoing psychological challenges, such as difficulty handling stress and emotional pain, alongside her persistent efforts to show her competence and resilience despite these internal struggles. Her portrayal seeks to offer a nuanced view of how trauma can affect a person's behavior and career. Her alliance with Inspector Onome provides some of the most refreshing

interactions, offering rare glimpses into the cybercrime world that are, ironically, more insightful than those from the actual criminals.

Despite these strengths, Inspector Mo's investigation is often shown in a way that highlights her flaws and inconsistencies, making her a somewhat unreliable character in the story. The narrative repeatedly emphasizes her unreliability, especially in the eyes of her boss, which can become repetitive and tiresome for viewers, as the same traits are reinforced with slight variation. While the goal may have been to create a psychological thriller tone, the execution sometimes undermines empathy, making her struggles feel more like plot points rather than a genuine exploration of trauma and resilience. Her character arc, while present, is often overshadowed by the story's inconsistent pacing and its tendency to focus more on exposition than natural development.

Other Key Characters

The characters in *To Kill a Monkey* like Teacher (Chidi Mokeme), Nosa (Stella Damasus), and Sparkles (Sunshine Rosman) highlight some of the series' difficulties in developing well-rounded characters. Teacher, who plays the villain, is portrayed in a straightforward and flat manner; he spends much of his screen time brooding and repeating threats, which makes him seem more like a generic antagonist rather than a complex character with transparent motives. His actions and reasons are often explained by the show rather than shown through his behavior, which diminishes his depth and makes him less memorable or engaging. Similarly, Nosa, who is Efe's wife, is seen chiefly as a figure of suffering and is used mainly as a plot device to influence Efe's decisions, rather than being given her own independent story or development. Sparkles, despite delivering a lengthy monologue about her life, ultimately goes off-topic and fails to make her point, demonstrating the series' tendency to include long, wordy dialogues that do not add meaningful insight into the characters or advance the story significantly.

Overall Analysis of Characterization

Overall, the characterization in *To Kill a Monkey* suffers from a fundamental flaw, a pervasive reliance on "telling" rather than "showing." This approach, as highlighted by narrative theory, undermines the audience's ability to connect with the characters and their journeys deeply. While the premises for characters like Efe and Inspector Mo are compelling, the execution often leaves them feeling underdeveloped or inconsistent. The lack of a visual and action-driven portrayal of their internal conflicts and transformations diminishes their impact, reducing them to vehicles for plot points rather than fully realized individuals. This analysis is crucial, as strong characterization is often the bedrock of an engaging narrative, and its absence here contributes significantly to the film's perceived shortcomings, despite its ambitious themes and initial setup.

Analysis of Set Design in *To Kill a Monkey*

While characterization in *To Kill a Monkey* has been analyzed for its reliance on exposition, the series' set design emerges as a more consistently practical element, often succeeding where narrative development falters. Through the lens of *mise-en-scène* analysis, it becomes evident that the visual environments in *To Kill a Monkey* frequently convey

thematic meaning and character status with greater subtlety and impact than the dialogue or character arcs. This section will explore how set design contributes to the film's narrative, particularly in its depiction of socio-economic contrasts and character psychology.

The Contrast Between Efe's Initial Poverty and Later Wealth

One of the most striking uses of set design in *To Kill a Monkey* is the stark visual contrast between Efe's initial impoverished existence and his later affluent lifestyle. In the early episodes, Efe's struggle is visually underscored by his environment. While the review mentions him stealing Wi-Fi, implying a lack of resources, the visual elements of his home and surroundings are cramped living conditions, worn-out furnishings, and a general sense of deprivation. These visual cues serve to immediately establish his desperate circumstances, providing a strong, albeit brief, foundation for his motivation to engage in illicit activities. The *mise-en-scène* here effectively shows his poverty, making his eventual turn to crime more understandable from a survivalist perspective.

Following the four-year time jump, the set design undergoes a dramatic transformation, reflecting Efe's newfound wealth. His home and the environments he inhabits are now characterized by comfort, spaciousness, and modern amenities. This visual shift is crucial in communicating his changed status. Similarly, Oboz's opulent surroundings, including his yacht, serve as powerful visual metaphors for the success of their cyber-fraud operation. These lavish sets are not merely decorative; they are integral to the narrative, signifying the tangible rewards of their criminal enterprise and the drastic socio-economic ascent of the characters.

Oboz's Environment and Its Reflection of His Character

Oboz's character, while narratively underdeveloped in terms of his criminal operations, is powerfully defined by his environment. His spaces are designed to exude power, luxury, and a certain audaciousness that aligns with his brash personality. The choice of decor, the scale of his properties, and the presence of high-end items all contribute to a visual narrative of a man who has not only achieved immense wealth but also revels in its display. This visual emphasis on his affluence serves to reinforce his role as a kingpin, a figure of authority and influence within the criminal underworld. The set design for Oboz's world effectively communicates his status and the allure of the lifestyle he offers to Efe, making his character visually compelling even when his narrative depth is limited.

Inspector Mo's Workspace and Its Connection to Her Mental State

The set design associated with Inspector Mo Ogunlesi also plays a subtle yet significant role in conveying her character and mental state. Her office environments reflect her meticulous nature, her dedication, or perhaps even the psychological toll of her PTSD. For instance, a cluttered shared desk suggests her overwhelmed state, or a minimalist, and the sterile environment gives hints of her desire for control amidst internal chaos. The visual choices in her surroundings contribute to the audience's understanding of her character and her struggles, providing a visual subtext to her narrative arc.

The “Visually Non-Existent” Criminal Underworld

Paradoxically, one of the most significant aspects of set design in *To Kill a Monkey* is its absence or inadequacy in certain crucial areas. Nwajaku (2025) ^[6], sharply criticizes the portrayal of the criminal underworld as “bland, feeble, and visually non-existent.” This critique highlights a critical failure in *mise-en-scène*. For a crime thriller, the environments where illicit activities occur, the clandestine meeting spots, the operational hubs, and the shadowy corners of the criminal network are vital for establishing atmosphere, tension, and believability. The lack of detailed or compelling set design in these areas undermines the narrative’s credibility and its ability to let the audience in on the high-stakes world of cybercrime.

In comparison to other crime thrillers, where the criminal underworld is often meticulously crafted through gritty, atmospheric, or symbolically rich sets (e.g., the dark, labyrinthine spaces in *The Godfather* or the high-tech, sleek environments in modern heist films), *To Kill a Monkey* falls short. This deficiency in set design for the criminal elements directly impacts the audience’s perception of the threats and challenges faced by the characters. It contributes to the feeling that the show is “telling” about a criminal world rather than “showing” it, creating a disconnect between the narrative’s ambition and its visual execution.

The set design in *To Kill a Monkey* is a mixed bag. Its strength lies in its effective portrayal of socio-economic contrasts and the visual representation of character status, particularly in the depiction of wealth. The opulent sets associated with Efe’s and Oboz’s transformed lives are powerful visual cues that enhance the narrative of their ascent. However, the significant weakness lies in the underdeveloped or “non-existent” visual representation of the criminal underworld itself. This oversight in *mise-en-scène* prevents the film from fully realizing its potential as a compelling crime thriller, as the very world it seeks to portray remains unseen mainly and therefore less impactful. Despite the praise for certain aspects of set design, the overall effectiveness is hampered by this crucial omission, demonstrating that even strong visual elements in one area cannot compensate for their absence in another critical domain.

Interplay Between Characterization and Set Design

The preceding analysis have highlighted distinct patterns in how *To Kill a Monkey* handles characterization and set design. While the set design often succeeds in visually communicating character status and thematic shifts, characterization often relies on exposition.

How Set Design Reinforces or Contradicts Character Traits and Development

In *To Kill a Monkey*, set design predominantly serves to reinforce character traits, particularly in the depiction of wealth and power. The opulent environments inhabited by Oboz and the later Efevisi visually underscore their elevated status and the material rewards of their illicit activities. This reinforcement is crucial because, as discussed in the characterization analysis, the narrative often tells us about their success rather than showing the process of their accumulation of wealth. The lavish sets, therefore, become a primary visual cue for the audience to understand the characters’ transformation and their current standing. For instance, Oboz’s extravagant home and his yacht are not just

backdrops; they are extensions of his persona, visually proclaiming his dominance and the scale of his operations, even when the narrative fails to detail those operations.

On the other hand, the initial depiction of Efe’s poverty, though brief, serves to establish his desperate circumstances, providing a visual foundation for his motivation. This visual reinforcement of his initial state makes his subsequent moral compromises more understandable. However, a contradiction arises when the narrative fails to depict the process of his moral corrosion and ascent visually. The sudden shift from poverty to wealth, primarily conveyed through set design, creates a visual leap that the characterization, with its reliance on dialogue, struggles to bridge. The sets show a transformed reality, but the characters’ internal journeys to that reality are often left to the audience’s imagination or are merely explained away.

Specific Scenes Where Character and Set Design Work In Tandem

While the film often struggles with a cohesive interplay, there are instances where characterization and set design work in tandem to convey meaning:

Efe’s Initial Environment: The brief scenes depicting Efe’s early life, characterized by a sense of struggle and limited resources, effectively establish his desperation. The visual cues of his humble surroundings immediately communicate his character’s plight, reinforcing his motivation to seek a better life, even though through illicit means. Here, the set design provides a strong visual foundation for his character’s initial state.

Oboz’s Introduction and Lifestyle: Oboz’s introduction, often within his lavish and expansive properties, immediately establishes his power and wealth. The opulence of his surroundings visually communicates his status as a successful criminal, reinforcing his character as a kingpin. The set design here acts as a direct extension of his persona, making his character visually imposing and influential.

Eviz The Contrast of Environments: The most effective tandem work is seen in the stark contrast between Efe’s initial and later environments. This visual juxtaposition powerfully illustrates his journey from poverty to wealth. While the narrative might not fully show the emotional and moral journey, the set design visually tells the story of his changed circumstances, allowing the audience to infer the magnitude of his transformation. This visual narrative is arguably more impactful than the verbal explanations of his success.

To Kill a Monkey demonstrates moments where set design effectively reinforces character and narrative, but the overall interplay is hindered by the film’s inconsistent approach to characterization. The visual strength of the sets, particularly in depicting wealth, often compensates for the narrative’s reliance on telling rather than showing. However, the absence of compelling visual environments for the criminal underworld creates a significant void, preventing a truly synergistic relationship between character and set design. A more deliberate and consistent integration of these elements could have significantly enhanced the film’s narrative depth and its ability to immerse the audience in its world.

The analysis of characterization in *To Kill a Monkey* consistently highlighted a pervasive reliance on “telling” rather than “showing.” Characters, particularly Efevisi

Edekor, often had their motivations, struggles, and transformations explained through dialogue or narrative exposition rather than being organically demonstrated through action and visual cues. This approach, as discussed within narrative theory, diminishes the audience's ability to connect with the characters and their emotional journeys deeply. While Inspector Mo Ogunlesi's character offered more instances of "showing" her internal struggles, the overall inconsistency in character development across the series proved to be a significant narrative impediment. The four-year time jump, in particular, created a narrative void that left key character transformations largely unexplored, making their eventual states feel unearned.

The examination of set design through *mise-en-scène* analysis revealed a more effective, although uneven, contribution to the film. The visual contrast between Efe's initial poverty and his later opulence, as well as the lavish environments of Oboz, powerfully conveyed socio-economic shifts and character status. These visual elements served as strong indicators of the characters' transformed lives, often compensating for the narrative's shortcomings in portraying their internal journeys. However, a critical flaw emerged in the "visually non-existent" portrayal of the criminal underworld. This absence of compelling and detailed sets for the illicit operations undermined the film's credibility as a crime thriller, making the stakes feel less tangible and the world less immersive.

The interplay between characterization and set design, therefore, presented a mixed picture. While set design effectively reinforced character status and thematic elements related to wealth, it could not fully compensate for the narrative's underdeveloped character arcs. The visual strength of the environments often provided a compelling backdrop. However, the characters inhabiting these spaces frequently lacked the depth and organic development necessary to capitalize on the visual storytelling fully. This created a disconnect where the film's aesthetic ambitions were not always matched by its narrative execution.

Conclusion

To Kill a Monkey stands as a visually ambitious film that, despite its compelling premise and strong set design, struggles with inconsistent characterization. The film serves as a valuable case study for understanding the intricate relationship between visual and narrative elements in filmmaking, highlighting the critical importance of a harmonious interplay for achieving a truly award-worthy cinematic experience. While the monkey may have been killed, the narrative journey of its characters often felt incomplete, leaving the audience with a visually rich but narratively wanting experience.

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