Cinematic Leadership and National Identity: A Literary-Cultural Interpretation of Wolfgang Petersen's Troy and its Lessons for Nigeria

Charles Ahamuefule Ogazie[1]
Hillary Ofukocho Anfofun[2] ✉
Tochukwu Prosper Oguayo[3]

[1,3]*Department of Theatre and Creative Arts, Adeyemi Federal University of Education, Ondo, Nigeria.*
[2]*Department of English, Adeyemi Federal University of Education, Ondo, Nigeria.*
(✉ Corresponding Author)

Abstract

Patriotism, the love for one's country or nation is a special affection exhibited by an individual for his country. It includes personal sacrifice, loyalty and the willingness to promote peace for the collective wellbeing of the entire populace. This paper examines the patriotic tendencies as exemplified through the lenses of Wolfgang Petersen's 2004 film Troy, which portrays leadership, loyalty and nationalistic fervour in the context of ancient warfare. Hector, the protagonist and other outstanding characters laid down their lives and sacrificed their rights and comfort on the altar of peace and respect for their motherlands at different degrees. Hence, paving the way for freedom and progress. Through the content analysis of this classic film, this paper concludes that for a nation like Nigeria to excel in all facets of life among the committee of nations, it needs men and women alike who can sacrifice their personal pleasure, power and prestige for the common peace, good and development of its people.

Keywords: Cinema, Leadership, Nigeria, Patriotism, Troy.

1. Introduction

There is no doubt that good leadership and patriotism are essential in the formation and sustenance of any thriving nation-state. Alas, in the Nigerian context, these two concepts seem to be gradually eroding in the wake of questionable leaders who have developed a reputation for embezzlement, corruption, sit-tight syndrome, among other vices. Likewise, in recent times, the attitude of the bulk of the Nigerian citizenry have been far-fetched from patriotism. This is exemplified in the rise of unpatriotic acts such as bribery, fraud, civil disturbance, flouting of rules and regulations, to mention a few. The attendant consequences of bad leadership and dwindling patriotism is evident in the underdevelopment, civil unrest, kidnappings, terrorism and religious killings ravaging the country recently. Of a truth, erratic leadership is largely to blame for these unpatriotic acts of the majority of the citizenry because as James MacGregor Burns (1978) submits, transforming leadership raises the level of human conduct and ethical aspiration of both leader and led. His submission thus presupposes that erratic leadership diminishes the good conduct of the followers.

As Nigeria continues to grapple with the challenges of governance, leadership failure, and dwindling patriotic zeal, it becomes essential to explore alternative channels through which civic consciousness and leadership ideals can be revived. One of such channels is film. Because of its audio-visual properties and mass appeal, film has the capacity to shift public consciousness, disseminate values, and raise awareness about social and political issues (Tombu, 2024). Thus, professional filmmakers are tasked with the responsibility of making use of films to channel valuable lessons. This makes film to stand out as a powerful medium for public awareness and co-operation in the task for national building. Employing language, visuals, colour and moral messages, films, especially historical and epic cinema, can mirror the flaws and glories of societies past, and in doing so, reflect contemporary realities.

For this reason, this paper examines Hollywood's epic film *Troy* (2004), directed by Wolfgang Petersen and loosely based on Homer's *The Iliad*, as a lens through which Nigeria's leadership and patriotism can be evaluated. By examining the leadership styles portrayed in *Troy* through some of the characters like Agamemnon, Achilles, Hector, Priam, Menelaus, and Paris, the study draws parallels to Nigeria's political terrain. It evaluates how patriotic tendencies and sacrificial leadership, as seen in *Troy*, could serve as a panacea for rethinking Nigeria's political architecture and citizenry.

2. Political Crises and Weakened Patriotism in Nigeria

Politics has been defined by realists as the sum of human relations involving authority and the use of power. Rabel (1970) in Morgenthau (1946) describes politics as a "struggle for power over men" and power, as "anything that establishes and maintains the control of man over man." Emphatically, it could be said that power is primarily a psychological and not a physical relationship between those who exercise it and those over whom it is being exercised. Thus personal character and charisma must be taken into account as an independent element in

determining relationships of power. From the perspective of the Nigerian political scene, Chime (2011) avers that the word politics is so commonly referred to as a dirty game probably because it is a game played by elites at the detriment of the masses.

Nigerian politicians often shovel huge sums of money into financing campaigns and getting their nominations confirmed. As evident in many election polling units too, votes are cast in favour of the highest bidder. The consequence of this is that these political contestants who spend so much money before and during the election will do everything in their power to recover their money by all mean when elected into office. Thus, these political leaders resort to looting the state treasury and misappropriating public funds at the detriment of the citizens. On the downside, truly patriotic Nigerians with the interest of the country at heart are denied the opportunity to occupy political offices. The reason being that they cannot afford to buy their way financially into these political offices.

Against this backdrop, Odum (2017) posits that Nigeria has the potentials to rule the African continent and be among the world's highly developed countries, considering the immensity of her natural resources. Unfortunately, this is not the case. The country's development still remains unsatisfactory with wealth distribution between country's upper class and lower class highly disproportionate as the political elites grow richer and and amass great wealth by the day.

Patriotism can be defined as devotion to and vigorous support for one's country. In general, patriotism is a sense of national duty. The duty of unity and coexistence, of total respect and totality to one's country. It entails how citizens of a particular nation place their country in a high pedestal regardless of the parts of the country they are from. It means putting one's national needs above one's personal interests. Nincic and Ramos (2009) identifies two variants of patriotism: absolute and contingent. The contingent patriotism, Nincic and Ramos (2009) explains, must be justified by one's country's actions; the greater the approval of one's countries policies, the greater the degree of patriotic attachment that is warranted. On the contrary, the absolute patriotism is, as the name suggests, absolute and constant; and it is reflected in support for one's country or government when the going gets tough, as opposed to qualifying one's attachment to one's country by its performance or behaviour. In Nigeria, however, the concept of patriotism has been contested. The country's colonial history, ethnic plurality, and repeated abuse of public trust have wiped away the sense of national unity. For many Nigerians, loyalty is first to tribe, religion, or region before country. In Nigeria, patriotism has become rare. Many politicians are more loyal to their pockets, tribes, or godfathers than to the country. There are incessant cases of public servants diverting funds meant for building hospitals, roads, and schools into their personal purse. There are also replete cases of leaders who hold on to power for selfish reasons, even while the country suffers. An average Nigerian's prayer is not that they country gets better but that their visa application to developed nations be approved so that they can abscond to greener pastures. The reasons to this, however, is not far-fetched. It comes from years of disappointing leadership, who time and time again, brandish manifestos and promises in their citizenry's faces, only to let them down again.

The absence of an exemplary leadership has turned many citizens into passive or cynical observers of the state. National symbols, like the flag or anthem, are recited without emotional investment, and national service often becomes transactional rather than transformational. Nonetheless, despite these challenges, there are still manifestations of patriotism: during sports victories, in artistic expressions, or in the work of civil society organisations. At the same time, there are also instances of young Nigerians who show patriotism in protests, in community development, and in the drive to make the nation better. The issue, however, persists that those at the top often lack the leadership and patriotism to drive real change. That which continues to be elusive is patriotic leaders who place the nation's good above personal gain, as is idealised by some of the characters in *Troy*. This is where *Troy* becomes a valuable case study.

2.1. Sociology of Film

The discussion of film and its impact to society more often that not, begs the question "does film have any real impact on society?" Simply put, as an art form that combines visual storytelling with sound, film has the unique ability to evoke emotions, provoke thought, and inspire action. Edeh (2022) in the words of Browne (1997) posits that cinemas (film)….reproduce images that represent the world in which we live … capture life and 'freeze' it for posterity". Film, as a cultural artifact, goes beyond entertainment. It functions as a mirror of society, a conduit of ideology, and a shaper of public consciousness. Edeh buttresses that "film has the ability to touch the hearts and minds of viewers, and if used responsibly, it can carry the message of awareness and change to a global audience". As Bamidele (2000: 40) puts it, "television, cinema and the new forms of entertainment and communication have become sort of a visual literature that aspire to replace the novel and traditional verse as the bell tolls for their future death". He explains further that:

> no one is concerned to ask about the books we are reading (if they even read
> at all) rather we have started to ask…what is the latest film watched.
> …if people no longer read novels or watch plays in the theatre, it is because
> the television has become a substitute culture for the reading culture or the
> theatre-going culture (Bamidele 2000: 40).

In Nigeria for instance, according to Ogazie (2012), more than 70% of the population have television and home videos. And as expected, the home video has since been experiencing more patronage than other sources of entertainment like magazines, newspapers, and other forms of the print media. He further avers that film undoubtedly has some interesting characteristics that make the viewers attached to it. Some of these range from beautiful spectacle, ease of comprehension, technique of narration and entertaining plot, to film tricks, visual and special effects, poetic dialogue, verisimilitude of editing and the fact that one does not have to under pressure while watching. He puts it more succintly when he says:

> Film has…become a viable visual medium which appeals to its audience in a
> multifaceted manner…(it) enable the filmmaker to articulate subtleties of
> human experience and work against stereotypes (Ogazie 2012: 54).

In societies undergoing sociopolitical transitions, films often serve as archives of collective memory and moral education. While films reflect the societies they spring from, they also shape them. According to Opubor and Nwuneli (1995), a film can rise above language limitations and social barriers because "through the powers of visual images, its use of music and sound effects, a film will succeed in conveying the same messages to the audience of heterogeneous background." Social attitudes towards issues like patriotism, gender roles, sexuality and even mental health have been influenced by the stories told on screens. One of the foundational arguments in the sociology of film is that it reflects the values, concerns, and power dynamics of the society in which it is produced.

For instance, films produced during times of war often carry strong nationalistic or anti-war sentiments. In a post-colonial context like Nigeria, Nollywood films frequently address themes such as corruption, social inequality, religious conflict, gender norms, and the tensions between tradition and modernity. Film can also function as a historical document, embodying the ideologies, aspirations, and anxieties of a particular time period. In Nigeria, where civic education is weak and leadership training is often abstract, films can provide visual case studies of ethical dilemmas and leadership choices. By engaging with films like *Troy*, viewers are subconsciously invited to evaluate their own leaders and reflect on the virtues, or lack thereof, among them.

2.2. Theoretical Framework

For the analysis of *Troy*, this paper adopts postcolonial theory, a framework that examines the effects of colonialism on cultures and societies and highlights the lingering impact of colonial power structures long after political independence. Although applying postcolonial theory to Troy (2004) may appear unconventional, given its setting in ancient Greece, the film nonetheless embodies themes that resonate strongly with postcolonial concerns. Its narrative foregrounds imperial ambition, conquest, cultural domination, identity formation, resistance, and the construction of the 'Other', all of which are central to postcolonial critique. Viewed from this perspective, *Troy* becomes more than a historical epic; it functions as a metaphorical mirror through which the dynamics of domination and subjugation can be examined. A postcolonial interpretation of the film reveals the film's analogy to the relationship between colonisers and the colonised, thereby revealing narrative parallels to Nigeria's ongoing struggle to establish effective leadership and cultivate genuine patriotism.

The first major post colonial theme is Imperialism which is portrayed through Agamemnon's selfish conquest which is disguised under the facade of national duty which is in direct tandem to Nigerian leaders who exploit public offices for personal gain under the guise of national and infrastructural development. Majority still operates with colonial-style authority i.e domination rather than empowerment which is an adverse effect of the colonization of Nigeria by Britain up until 1960. This decay is eating deep and as Okon and Ojakorotu (2018) submit that "in spite of structural change, the processes and objectives of imperialism remain the same as the were in the late nineteen and twentieth century". Another theme in this framework is the "Other" which explains how the oppressors (colonisers, superiors) view the oppressed (colonised, inferiors). In Troy, the Greeks "other" the Trojans presenting them as inferior and as one that must be subdued. In the same light, Nigeria's ethnic crisis can be linked to the divide-and- rule tactic used in the colonial era. Today, many Nigerians still view each other under the light of culture, ethnic disparity, tribalism and religion which is adversely taking a toll on the patriotic vision of Nigeria. Scholars like Obogo (2024) argue that "othering" erodes social cohesion and fosters superiority complexes, which impede national unity. This theory urges citizens to stop seeing fellow countrymen as "others" but work together as one, removing the us versus them mentality. Postcolonial theory also highlights cultural resistance as a vital response to colonization. Hector, prince of Troy stands as the symbol of this resistance reflecting the values of a man who would fight for cultural autonomy and preservation. Like many postcolonial African leaders, the likes of Nelson Mandela, Nnamdi Azikiwe, Obafemi Awolowo, Tafawa Balewa, Kwame Nkrumah, Jomo Kenyatta to mention a few, Hector defends his country even with his life. Their deaths and imprisonments idolise them as colonised leaders who stood against imperial power despite knowing the odds. This resistance involves upholding values, language, and social ethics peculiar to the nation. Nigerian leaders can do this by fostering patriotic education, promote local languages, encouraging and patronising indigenous goods and services as opposed to importation and foreign dilution.

2.3. Synopsis of *Troy*

Troy (2004) is a retelling of the Trojan War by Homer in his famous *Iliad*. At the film's beginning, the princes of Troy, Hector and his younger brother Paris, are sent to negotiate peace with Menelaus, king of Sparta. During the peace treaty, Paris falls in love with Helen, queen of Sparta, and secretly brings her back to Troy. This act is seen as dishonourable by Menelaus, Helen's husband, who seeks revenge. His brother, Agamemnon, the king of Mycenae, uses the situation as an excuse to declare war, not for Helen's return, but to fulfill his ambition of conquering Troy and controlling the Aegean. The Greek army, including the legendary warrior Achilles, sails to Troy. Achilles is a fierce fighter who seeks personal glory rather than loyalty to Agamemnon. His presence creates tension within the Greek camp. Troy, led by the noble Prince Hector and King Priam, prepares to defend its walls. Hector stands as a patriotic leader who prioritises his people's safety over personal pride.

To avoid a war with heavy casualty, Paris challenges Menelaus to a duel which he loses, but Hector violates the rule of the duel by killing Menelaus so as to protect his brother. This results in a full-blown war. As the war progresses, Achilles withdraws from battle due to conflict with Agamemnon. His cousin Patroclus fights in his place but is killed by Hector, prompting Achilles to return, seeking vengeance. Achilles kills Hector in a brutal duel and desecrates his body. However, when King Priam later begs for his son's body, Achilles shows compassion and allows a temporary truce. The war concludes with the famous deception of the Trojan Horse. The Greeks pretend to withdraw, leaving behind a giant wooden horse. The Trojans bring it into the city, unaware that Greek soldiers are hidden inside. At night, they open the gates, and the Greek army destroys Troy. In the final moments, Achilles is killed by Paris while rescuing Briseis, a woman he loves. The film ends with the fall of Troy and the scattering of its survivors.

Analysis of TroyThe analysis of the film focuses on the juxtaposition of some of the characters who assume leadership positions in the films, namely Priam, the old king of Troy versus Agamemnon the king of Mycenaea; Hector, the crown prince of Troy versus Menalaus, the king of Sparta. Other characters like Achilles, Paris, and Odysseus are also exhibited qualities that are worthy of analytical discussion.

2.4. Contrasting Models of Leadership in the film: Agamemnon and Priam

Perhaps, one of the most observable subtexts of the film is the range of leadership models it presents. While not being explicit, the film presents contrasting forms of leaders and subtly reveals how followers responds to these models. The first of these is Agamemnon, who embodies the tyrannical and imperial leader. Agamemnon is depicted as a ruthless and war-like king who places his personal ambition to unite and rule over all of Greece above all other things. In the film's opening scene, Agamemnon wages war against the King of Thessaly. Seeking to end the escalating casualties in the long war, the King of Thessaly appeals to Agamemnon to have the two warring kingdoms settle the war through a duel. It is obvious that Agamemnon had no intention of sparing his army further bloodshed had this appeal not been made. Instead, he is unfazed by the huge loss of life that is caused by his war of conquest.

Agamemnon's hunger for conquest is further exemplified in his immediate acceptance of his brother, King Menelaus' call to join him in waging war against Troy. At first glance, one would think that King Agamemnon's genuinely cares about his brother and seeks to defend his honour, but his true intentions are later revealed in his conversation with his advisor, Nestor, where he admits:

> I always thought my brother's wife was a very foolish woman. But she's
> proved to be very useful. Nothing unifies a people like a common enemy… If
> Troy falls, I control the Aegean (Peterson 2004: 0:25:35 – 0:26:13).

From all indications here, it is glaring that Agamemnon only agrees to fight with his brother because he sees it as an opportunity to add Troy to his list of conquest and to gain strategic control over the Aegean Sea. This signifies a reckless, selfish, and self-serving leader who would stop at nothing in order to achieve imperialistic glory. Agamemnon's character calls to mind the kind of selfish political leaders that Nigerians have seen in contemporary times. Some of these politicians often hire thugs and hooligans to steal ballot boxes and even go as far as sponsoring terrorism and bloodshed across the country just so they can continue to hold on to their political positions.

It is equally important to note Agamemnon's hypocrisy in his professed disdain for Achilles, whom he repeatedly criticises for being self-serving. The irony of this accusation is completely lost on him. In one scene, he complains to King Odysseus of Ithaca, drawing a comparison between Hector and Achilles. He states that Hector is loyal to his country while Achilles fights only for his own glory. This admission inadvertently reveals that Agamemnon understands the value of patriotism and loyalty, yet he refuses to embody these virtues himself. His criticism of Achilles, therefore, becomes a projection of his own failings. This hypocrisy mirrors the behaviour of many contemporary Nigerian politicians who, despite being well-travelled and familiar with the standards, discipline, and civic responsibility that underpin governance in developed nations, refuse to replicate those principles when elected into office at home. Instead, they perpetuate the very dysfunctions they publicly condemn, thereby undermining the nation they claim to serve.

However, Agamemnon's tyrannical leadership is devoid of charisma and does not inspire loyalty. From his several altercations with Achilles all through the film, it is obvious that Agamemnon only maintains authority through force and fear. His soldiers follow him because they must, not because they believe in him. On the flip side, Agamemnon's leadership qualities contrast sharply with those of King Priam. Priam, despite ruling over Troy, a city renowned for its natural fortification and reputation as an undefeated kingdom capable of withstanding a ten-year siege, works tirelessly for thirty years suing for peace between Troy and Sparta. Priam's prioritisation of peace over conquest typifies a leadership quality that is grounded in compassion, restraint, and moral responsibility. He devotes three decades of his life into the pursuit of peace out of love for his nation and the continued survival of his subjects.

Moreover, Priam's leadership is one that consistently places a premium on diplomacy over warfare. This is exemplified in the scene where he secretly visits Achilles' camp at night to beg for the body of his slain son, Hector, whom had been killed by Achilles in a duel. Priam's act of humility of kneeling before his enemy and appealing to his sense of compassion is a proof of his deep emotional intelligence, a rare quality that seems too be missing in the conduct of Nigerian political leaders of today. His refusal to seek vengeance after losing his beloved son encapsulates his ability to rise above his personal pain for the greater moral and national good. Again, such restraint and humane disposition are often lacking in many Nigerian political leaders, whose pride and vindictiveness often overshadow the demands of service, empathy, and reconciliation.

As a leader, Priam commands respect and loyalty not only from his sons and subjects but even from his enemies. This is evident in the way other characters in the film describe him. A good example is in the scene where Paris tells him:

> You are a great king because you love your country (Petersen, 2004, 1:16:37)

Paris' words here are more than the affectionate praise of a son for his father. They embody a fact that a leader's greatness is measured by the depth of his love for his people and his country. Priam's patriotism, therefore, is not performative but embodied in his decisions, his sacrifices, and his dedication to preserving Troy's dignity and survival.

2.5. Hector as the Ethical and Sacrificial Leader

The character of Hector, the prince and heir to the throne of Troy, embodies the ethics, restraints, and selflessness characteristic of a true leader. Throughout the film, Hector's conduct is driven by honour, duty, humility and national loyalty. At the beginning of the film, Hector's fidelity is established when he respectfully declines King Menelaus' offer of a prostitute for the night, replying politely:

> Thank you, my wife waits for me in Troy (Petersen, 2004, 0:13:18 – 0:13:22).


Although this act does not really concern national issues, his chastity as a husband foregrounds an essential ethical quality of true leadership when juxtaposed with that of his brother, Paris. Hector's ability to restrain himself from reckless sexual urges speaks volumes as opposed to Paris' inability to do the same. During the peace treaty in Sparta, Hector repeatedly tries to prevent Paris from acting impulsively and jeopardising the peace negotiation with Sparta. This is evident when he sternly warns him:

> Paris... You're my brother and I love you. But if you do anything to
> endanger Troy, I will rip your pretty face from your pretty skull (Petersen,
> 2004, 0:19:45 – 0:20:02).

Paris' eventual failure, however, becomes the catalyst for the Trojan War which eventually leads to the death of Hector, their father and king, Priam, and the destruction of the kingdom of Troy. Being a honourable person, Hector does not betray his brother when Paris acts recklessly and elopes with Helen, Menelaus' wife and the queen of Sparta. Even in his words of chastisement to Paris, Hector's patriotism is unmistakable. He says:

> You think you know something about love. What about your father's love?
> You spat on him when you brought her on this ship. What about love for
> your country? You'd let Troy burn for this woman? I won't let you start a
> war for her (Petersen, 2004, 0:22:38 – 0:22:50)
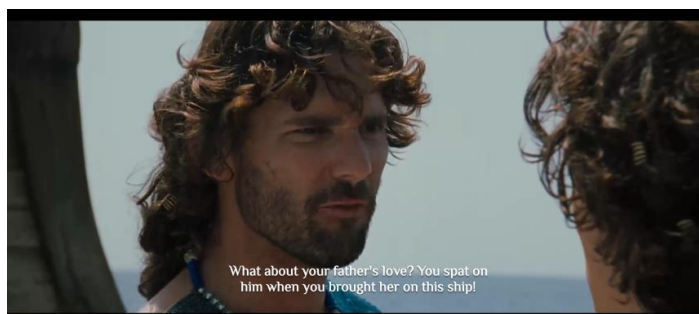
As much as Hector disapproves of Paris' actions, he still stands by him and gives his life while defending both his brother and the kingdom of Troy. This contrasts sharply with the leadership character of Agamemnon, whose alliance with his brother Menelaus is driven not by loyalty but by selfish ambition. Hector's resolve, by contrast, is grounded in genuine familial loyalty and a deep sense of national responsibility.

Hector is not only loyal to his family; he is also a compassionate leader who is genuinely cares for the safety and wellbeing of his subjects. This is exemplified in the scene where he personally instructs his soldiers to offer sacrifices to the sea god Poseidon for a safe journey as they sail from Sparta back to Troy. His concern is not merely for his own safety but for the protection of every man under his command. Another instance of his compassion is revealed as the Greek armies land on the shores of Troy. Hector orders his subordinate, Lysander:

> Lysander, I want patrol to scour the countryside. I want every home and
> pasture checked, every Trojan to be brought inside the city walls. If they
> can't walk, carry them (Petersen, 2004, 0:50:08: - 0:50:18).

His protective instincts are further displayed when he tries to talk King Priam out of war with the Greeks, saying:

> This is my country and these are my countrymen. I don't want to see them
> suffer so that my brother can have his prize (Petersen, 2004, 0:41:00 - 06).

These moments highlight Hector's humane and compassionate nature as a leader. Like Priam, his father, Hector exemplifies the qualities of a leader who consistently puts his people first, prioritising their safety, dignity, and wellbeing above personal glory or familial loyalty. Throughout the film, Hector's words and actions reflect true leadership and patriotism for Troy. His commitment is unmistakable in the charge he gives his men as they prepare for battle:

> All my life, I've lived by a code. And the code is simple: honour the gods,
> love your woman and defend your country. Troy is mother to us all. Fight
> for her! (Petersen, 2004, 0:51:27 - 0:51:42).

Hector goes as far as describing himself as a servant of Troy—an assertion that testifies to his complete understanding of what true leadership entails: service before self. His humility, discipline, and ethical conviction explain why he commands not only the loyalty of his people but also their maximum respect. His charisma and moral authority enable him to lead a highly disciplined army that stands as a formidable force against the combined military might of several Greek kingdoms. Through his words, conduct, and sacrifices, Hector embodies a leadership model grounded in honour, responsibility, and national devotion.

Hector's strongly contradicts the leadership patterns prevalent in contemporary Nigeria, where service is often overshadowed by self-interest. While Hector prioritises the collective good of his people above personal ambition, many Nigerian political leaders prioritise personal gain, patronage networks, and political relevance over the welfare of the nation. Hector's code of honour, love, and defence of country encapsulate what genuine patriotism should look like. His leadership reflects that authority derives not from coercion or wealth, but from ethical conduct, sacrifice, and a deep sense of responsibility toward one's people. In a society where public trust has been eroded by corruption and political insincerity, Hector's model serves as a much needed reminder of the kind of principled and selfless leadership Nigeria desperately needs to rebuild its national identity and restore the faith of its citizens.

3. Conclusion

Beyond the mythological retelling of the Homeric legend of the Trojan War; Wolfgang Petersen's *Troy* (2004) is a provides a highly pedagogical platform for examining contrasting models of leadership and their impact on national identity, collective survival, and civic loyalty. Through its character portrayals, particularly Agamemnon, Priam, and Hector, the film dramatises the consequences of unchecked ambition, the power of ethical stewardship, and the lasting value of sacrificial leadership. The findings of the analysis of the film suggests that the absence of Hector-like leaders and the dominance of Agamemnon-like ambition will eventually collapse any state, regardless of its walls or heritage. As *Troy* showcases the consequences of bad leadership, the value of patriotism, and the importance of sacrificial governance, Nigeria's political structure must be rebuilt on the foundation of integrity, courage, and national loyalty; values that can be learned, revived, and passed through storytelling mediums like film.

For Nigeria, this is a call to seek leadership that is thoughtful, patriotic, and rooted in service rather than self-interest. To restore patriotism and effective leadership, Nigeria must invest in civic education, youth empowerment, and the promotion of moral codes in media. Those whose unpatriotic zeal pushed them into careless handling of government amenities should be meant to pay for such carelessness. Leaders must learn from Paris' impulses, avoid Agamemnon's selfishness, and channel Hector' strength and loyalty toward national unity. In doing so, Nigeria may rise, not fall, like *Troy*.

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