



CONFLICT OF IDENTITY IN THE REPRESENTATION OF MOTHERS IN NOLLYWOOD MOVIES IN NIGERIA

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Abstract: The study examines the conflicting trends in the manner mothers are presented in Nollywood movies, and selected the elements forming the study sample from two separate environments: Delta State University, Abraka and University of Benin, Benin City using the convenient sampling technique. The research instrument employed in the study was the in-depth interview technique, whereupon the opinions of respondents were elicited on the three research questions that formed the signposts for the study. This design enabled the paper to identify the convergence between the misconceptions associated with mothers and the manner mothers are being portrayed in Nollywood movies. The research found that there are different categories of mothers in society, among who are the very educated mothers who have access to media messages on variety of issues. Mothers were discovered in the study as role models for families and society. So whatever view society has about mothers is a little less than the contribution the media made toward the prejudice of the role of mothers in Nollywood movies, confirming the contextual relevance of the uses and gratification theory.

Keywords - Mothers, Nollywood Movies, Family, Uses and Gratification Theory of the Media, Constant Comparative Method.

Introduction

Watching movies is a popular pastime in many African Countries, including Nigeria. Women are believed to watch more movies because of the fact that they are mostly full time housewives. African women, particularly Nigerian women in Nollywood movies are often depicted as traditional 'good wives', religious madonnas or sexy Jezebels. Omoniyi, Agboola, Abdulmuttalib, and Olatunji (2014) say "the portrayal of women in Nollywood movies is typically the stereotypes of women that reinforce widely held beliefs and gender role expectations from

women in the larger Nigerian socio-cultural environment." The authors add that "women characters are cast in such ways that they are either made appendages of men, objects of sexual gratification or lust".

The position and the role of women in Nigeria has been largely distorted and misrepresented as a result of the influence of Nollywood films. These films do not truly capture or portray the role of Nigerian women as mothers in the home or do they? Ponder the view of Achebe (1958: 94 -95), A man belongs to his fatherland when



things are good and life is sweet. But when there is sorrow and bitterness he finds refuge in his motherland. Your mother is there to protect you and that is why we say mother is supreme. If Achebe is right, then, Nollywood films do not depict the reality of the African woman and further argument indicates that Nollywood movies misrepresent the acceptance of Western culture as a sign of progress and modernity and celebrates the denial of the biologically female roles such as motherhood and child bearing. It is imperative for women of African descent to revisit their history and cultural practices and derive inspiration from them in order to reclaim their dignity (Mazuru and Nyambi, 2012).

This brings to the fore Mokomane (2012) who said, that a large and established body of research evidence suggests the significance of the family as a major institution for carrying out essential production, consumption, reproduction and accumulation functions that are associated with the social and economic empowerment of individuals and societies.” It is necessary to emphasize here that the concept of family institution is all embracing on which mothers by marital status are representational and of female gender, referred to as female-mothers dichotomy. The female-mothers occupy a central position in the African family setting. This agrees with what Sofola views in Hudson, Weems (2004:66) that the female gender is the center of life, the magnet that holds the social cosmos intact and alive. Destroy her and you destroy life itself. Moreover, Kairen as cited by Hudson (2004) supports this view. She says women are extremely valuable in the sight of society not only do they bear life, but they nurse, they cherish, they give warmth, they care for life since all human life passes their own bodies.

Kairen’s view gives credence to the central role of women as mothers. Mothers are culture bearers, first teachers, and co-partners in African families. This is obvious in the Shona proverb ‘Musha MushaMukadzi’.

‘A home is because of a woman’. This implies that for a home to be stable there is need for a woman to preside over it in concert with her male counterpart. (Mazuru and Nyambi, 2012). The family’s affective role of nurturing and supporting its individual members is strongly dependent on the role of the mother as the Biblical helpmate to her husband and the refuge a child finds in the bosom of the mother.

This article investigates how Nollywood movies present mothers in the home and with what functional roles are they presented to the society? In dealing with this question, the concept of mothers will be examined in relation to their roles in the home. Further discussion will focus on the presentation of mothers in Nollywood movies. First to be discussed is the theoretical position of this study.

Theoretical Standpoint; Uses and Gratification

Theory of the Media

This study takes on the uses and gratifications theory of the media to investigate into how mothers in the home engage Nollywood movies for self-purposes, relative to personal orientation and lifestyles. Moreover, mothers in the home are individuals in society and active audience of media products and contents. Scholars like Baran and Davis, (2007:pp. 268-275) and Nuduisi, (2011) have explored the uses and gratifications theory to study how media affect users, building on the initial works of Lasswell, (1948); Katz, Blumler and Gurevitch, (1974) and later McQuail(2005: pp. 424). The basis of the theory lies on “*what do audiences do with the media, why, and with what effect?*”

Furthermore, Baran and Davis [pp. 375] provide summary of what uses and gratifications is about;

- i. Media focus attention on individuals in mass communication process.
- ii. Respect intellect and ability of media consumers.
- iii. Provides insightful analysis of how people experience media content



iv. Studies the use of media as a part of everyday life.

Commenting further, Watson (2003) said the uses and gratifications theory explores life, using the media to gain information and keep an eye on the world, and to clarify what we think about it.

Contextualizing uses and gratification theory

Mothers in society are arguably regarded as a component of feminism and women's studies and of audience research enterprise. The relationship of films and audience research is becoming a major concern for researchers to strategically understand the functions of films in women life of modernity. (Hermes, 2010). Thus, mothers in the home are women to which the attention of the media is observable and their ability to use the media content to make sense of what the society entails, the institution of marriage and family life holds for them. This exemplifies the functionality of Nollywood movies which mothers in the home are exposed and watch as individual audience of Nollywood movies industry.

Earlier researchers like McQuail, Blumler, and Brown, (1992) points out similar use of the media and isolates categories of needs offered by the medium suggesting that films provide functional value relating to diversion, personal reference, reality exploration, value reinforcement and surveillance. Furthermore, the authors argue that the mothers' need arising from media use in society is driven by certain ideas, beliefs, lifestyle and social behaviour (see Watson 1995). Next is the literature discourse on the linkage of mothers in the home and Nollywood movies.

Concept of mother and motherhood

The issue of mothers has drawn the attention of scholars and researchers providing insightful interpretation. For example, the Pew Research Center, (2014) refers to mothers as women between the ages of 18 to 69 living with their own children either biological, step or adopted. Wikipedia sees the mothers as women who inhabit or

bearing some relationship with their children noting that society has differing perceptions of mothers in relations to their roles based on social, culture and religious orientation. Further opinions on mothers in society point to demographic categorization and are; first, stay-at-home mothers refers to as those who are always home all the year round, second, working mothers who are working outside the home for money, third, single mothers who were once married and are now divorced or separated (Pew Research Center, 2014) and fourth, millennial mothers are those born between the mid -80s and the late -90s, and grow up in the era of modern media of internet, mobile media, social media. They refer to them as savvy generation, well informed, smarter and have high interconnectivity (Rainbow and Stewart, 2017).

Furthermore, Odi's (2016) study on Nollywood mothering describe a Nigerian mother as a person who is willing to protect the natural and cohesive essence of the family, the child, the society and the environment noting that they are courageous, humble, loving, tolerant and above all, down to earth. The author therefore concludes Nigerian mother possesses natural abilities to provide for, protect, nurture, and safe-guard the lives of her children to her dying days pointing out that every mother has her own unique individuality, traits and mothering abilities. Moreover, Odi gave inspiring definition of motherhood and according to him motherhood is the state or condition of being a mother, conferred with the power to exercise authority in her husband's house and Makinde, (2004) asserts that motherhood in Yoruba culture is a pillar in the preservation of humanity on which the role of mothers in the society depends.

These discourses are inspiring but perhaps pertinent to ask. Are there identifiable roles associated with this variation of mothers? Are there complementary lifestyles as a mother in the home? These questions are in the next section beginning with the roles of mothers in the home.

Role of mothers in the homes



Mothers are women who give birth to children or who bring up the children of others, providing nurture, emotional support, guidance and love. Mothers play the role of motherhood. Motherhood has been defined as an automatic set of feelings and behaviour that is switched on by pregnancy and the birth of a baby. Akujobi (2011) points out that motherhood is an experience, profoundly shaped by social context and culture adding that motherhood is one of moral transformation in which a woman ceases to be an autonomous individual to becoming a caring mother of a baby or babies. The author provides more explanation in these words:

In many societies, motherhood is wrapped in many cultural and religious meanings. Cultural as in what the society thinks a mother should be, elements associated with a mother? Religiously, what is the faith of a particular society attached to motherhood? Motherhood assumes different names and shapes depending on the society. Among the Yoruba people motherhood is said to confer privileges that give credence to the very foundations of society and women's presumed roles in it and thus symbolize a fertility, fecundity and fruitfulness (pp. 2-3).

For societies around the world including Nigeria, cultural influence defines the mothering roles of women inspite of urbanization and modernity, as procreation, nurturing, emotional support and guidance of the child in the home are attributes that place mothers in high social strata. In Saudi Arabia mothers are role models in the home and society, building the values of home management for future generation of children (Mitchell, 2017) and in the American culture, the role of mothers are caregivers, confidant and disciplinarian (Boehlke, 2017). Lytton & Romney (1991) identify the role of mothers to include instructors, reinforcers and models for children and Salmon, (2016) explains that mothers perform these role

in the home and are; i. Counselor (mothers play the role of guardians, counseling, comforting, and advising everyone in the home). ii. Finance manager :(manages the finances in the home and teaches every household member how to manage what is available). iii. Director of activities: - (teaches children how to manage time and ability to initiate ideas on how to beat boredom in the home). iv. World changers (teaching the virtues of responsibility, character, integrity, compassion and honesty).

Moreover, the Advanced Training Institute International (2017) points to five basic functions of a mother to include;

- i. The heart of the home.
- ii. The light of learning.
- iii. Learner-teacher.
- iv. Creative recorder.
- v. Coordinator of responsibilities.

These roles are significant to suggest that mothers in the home are key figures in the family structure and stabilizers in terms of ensuring family-children relationships moves on a predictable direction and unity. These responsibilities are enormous to question, do mothers in the home have time for complementary lifestyles in terms of leisure engagement? This issue is examined with focus on Nollywood movies

Leisure and Nollywood movies

Akyeampong and Ambler, (2002) sees leisure as a remarkable activity in African societies and in which movies is serving as a source of entertainment and knowledge building capacity, pointing out time factor as a key variable in determining the possibility of engagement. Thus, Leisure defines what individuals do in their free time that is free time from pursuing the necessity of life. For mothers, leisure provides stress reduction activities, personal experience, sense of empowerment and self-value (Kowalczy, 2009; Edginton and Chen, 2018). To this, we argue that films or movies



provides opportunities for mothers in the home to derive their leisure satisfaction relative to their social, physical, intellectual, spiritual, and psychological well-being. Films or movies were taken-on to assess how mothers in the home derive their leisure, with Nollywood movies as a medium of assessment. What then are Nollywood movies? This is the focus of the next discussion.

Nollywood movies

Nollywood movies are the productions of the Nigerian film industry with business modeling and entertainment sector of national economy (Ambler, 2002: pp.120; Madichie, 2010; Nigerian Curiosity TV, 2009) and of popular culture (Abah, 2009), citing further Dekie, Afra et al, (2015) who considered Nigerian films as a popular culture of ‘Afro-centric’ images connective to ‘daily lived experiences’ or the ‘common concerns’ of most Nigerians and Africans and also Effiong and Iseyen, (2017) noted Nigerian films as a major aspect of popular culture which most audiences would like to have and watch The authors define popular culture as a way of life of the people.

The beginning of Nollywood movies is traceable to the travelling theatre in the 1960s and 1990s and has grown to become the second largest movies industry in the world, (Jake, 2015; Maio, 2019). The Nollywood as the name implies was coined to have comparable status with India’s Bollywood and America’s Hollywood (see Adejumobi, 2002; Igwe, 2015). Besides, Nollywood movies thrive on Nigerian cultures, different genres and themes (themes of romance, revenge, betrayal, love, hatred, ritual, politics or a blend of two or more); narrative techniques (African story lines) and digital technology (Adedun, 2010; Nzesylva, 2012; Ekenyerenggozi, 2016; Nwachukwu, 2017).

Furthermore, the production of Nollywood movies is based on the English language and the nation’s main indigenous languages of Hausa, Igbo and Yoruba, including Pidgin [see also 3]. According to recent studies, Aromona, Olushola, (2016) observed that sixty-

five percent of movie production is done in English with the rest (35%) spread among the other indigenous languages and increasingly subtitled in English with themes varying from religion and witchcraft to romance and thrillers (Osifo-Dawodu cited in Abah, 2009; Alamu, 2010). Adejumobi, (2002) also argues that the diversity of language and linguistics usage in Nollywood movies production inspire its popularity in Nigerian entertainment market and multiplicity of audience relative to different demographic in Nigerian video movies.

Moreover, Filmmakers Cooperative of Nigeria (cited in Sidomex, Universal, (2018) opine that every movie in Nigeria had a potential audience of 15 million people in Nigeria and about 5 million outside Nigeria. As Opeyemi (2008) explains, Nollywood is the name of Nigeria’s movie industry whose team of actors and actresses are Nigerians noting that its popularity is becoming a worldwide phenomenon with distribution outlets spanning different countries such as Ghana, Togo, Kenya, Uganda, and South Africa, as well as Jamaica, United States of America and the United Kingdom (see Jewell, 2017)

Mothers’ representation in Nollywood movies

According to Aromona, Olushola, (2016) film/movies have defining power in the transmission of a society’s values, expectations and beliefs across generations. Thus, mothers are groups of people in society, distinct women feminism with identifiable responsibilities to the family. They are exposed to the content of the media and films are component of the media providing information and entertainment and helping them to nurture their ability, skills and capacity to fulfill their motherhood. Akujobi (2011) observes that in most cultures, expectations of mothering roles are enormous relative to social pressure, culture and tradition, adding that Nollywood movies possess the capacity to influence the roles of mothers in the homes. As Odi, (2016) puts it, mother plays cardinal



role in the home irrespective of projection in Nollywood movies.

Research involving mothers' representation in Nollywood movies has not been given desired focus and most studies found appears to place emphasis on portrayal of women in Nollywood movies citing for example, the work of Azeez, (2010); Shaka and Uchendu, (2012); Ali, (2017); Aromona, (2016). Aromona, (2016) provide useful explanations on women domestic roles to include housewives, mothers, caregivers, child nurturers and cooks. .Suwondo (1981 cited in Latara, 2015) pointed out that women are associated with dual roles and are; first, the internal function (being part of the labour force) and second, the internal functions (being a mother in a family and wife in the husband-wife household), Thus, the emphasis on mothers in the home as specific research direction is a gap the current study is being pursued with a view to advance literature on mothers in the home and film studies in media research and on which three research questions have been put forward to guide the study. These are;

RQ1: How do mothers sees their roles in the home?

RQ2: Do mothers in the home watch Nollywood movies as leisure engagement, with what medium and frequency of watching behaviour?

RQ3: Does the storyline of Nollywood movies represent the essence of motherhood in the home?

These research questions were framed to gain insight into the role of mothers in the home in relation to the contextual position in Nollywood movies.

Method

Two methodological approaches were pursued in exploring the influence of Nollywood movies on the roles of mothers in the home and are; first, the focus group discussion with open-ended questions was designed to tap the opinions of mothers in relation to the influence of Nollywood movies in their lives in the home. As Dilshad and Latif, (2013) explain, focus group provides “a rich

and detailed set of data about perceptions, thoughts, feelings and impressions of people in their own words (see Khan, M.E. et al. 1991; Lunt and Livingstone, 1996; Freitas, Henrique et al, 1998; Wimmer and Dominick, 2011:145-146; Mishra.2016; Raychev, 2019). Second, the narrative discourses in which mothers share their experiences and perceptions about motherhood and domestic life. According to Rosenberg, (2009) narratives are a key way in which people make sense of their lives, helping to define who they are for themselves and others to know their nature.

Thus, the use of focus group discussion and narrative provides platform for mothers to tell story about Nollywood movies and what it means to them as an individual women in the society and the home, Moreover, focus group discussion and narrative methodologies as data derivation techniques lies within qualitative research tradition and in which the opinions of individuals in the focus group becomes the nucleus of facts finding process or ways of seeing participants opinions on the investigative issues or problem {5}.. As Devault, (2019) puts it, qualitative research uses a reasoning process based on continually putting bits of data together to create wholes or *gestalts* refers to as a way of seeing. Thus, focus group discussion serves as a way of seeing how mothers view Nollywood movies in relations to the affairs of motherhood.

Study design

The location of the study was Delta State University Staff Secondary School; (Ethiopia East Local Government Area of Delta state) and University of Benin Demonstration Secondary School, Ugbowo campus (Ovia North East Local Government Area of Edo State). These areas were chosen for data collection because of the enlightened women population and accessibility to broadcasting stations programmes and signal reception, DVD player with TV facility and Satellite TV channels that can be



tapped for reliable information on the explorative research.

Purposive sampling procedure was undertaken in the selection of participants for the focus group interviews and the decision to select mothers' for the focus group is informed by their experiences as wives in the homes and the possibility they might conveniently provide answers to the questions put to them during conversation (Teddlie and Yu, 2007; Palinkas, et al, 2013; Rai and Thapa, 2014) and a sample size of fourteen mothers drawn from two different institutions: Delta State University Staff secondary school, Abraka and University of Benin Demonstration Secondary school, Benin City, Edo state split into two focus groups of seven each per group. The sampled size of seven per location was to ensure representation of opinions to each question asked and on which quotations are drawn in writing up participants' analysis of opinions (see Omona, 2013; Corden and Sainsbury, 2006; 7). Earlier researchers point to similar group size in media and communication research citing for example from six (6) to twelve (12) participants (see Wimmer and Dominick, 2011:145; Dilshad and Latif, 2013). Furthermore, Morgan, (1997) asserts that small size of focus groups are more useful when the researcher desires a clear sense of each participant's reaction to a topic simply because they give each participant more time to talk and quotes carefully selected from the participants' talking to unfold key takeaways from their opinions to the questions adding knowledge, credibility and transparency of the research (8)

Implementation, questions and recording

Two separate focus group interviews were conducted on face to face interaction with the mothers. The first group made up of seven mothers took place at the Delta State University staff secondary school and the interviews were held at the staff room while the second focus group of seven mothers was held at the University of Benin Demonstration School staff room. Both the interview

sessions and participants responses involved the use of semi-structured questions and on which two research questions were the focus of interactive engagement, audio recorded and each lasted 90 minutes.

Transcribing data

The words transcription implies writing up the audio-recorded tape of participants' expressions or reactions to questions verbatim. For this study, the responses of fourteen participants in focus group discussions were written individually and tagged M1 to M14. Thereafter, individual discussants were cross-checked and re-checked to ensure consistencies in their words relative to the questions that were asked (see Bailey, 2008).

Krueger, (2008) appears to argue that analysis of verbatim transcripts of focus group discussion data and in readable forms helps ensure accurate and reliable interpretations and decisions on participants' expressions or words. As International Rescue Committee (2014) puts it transcription is the action of providing a written account of spoken words of individual or group interviews, written verbatim (exactly word-for-word) and serves as selective quotation in the analysis of findings or results.

The fourteen participants in the focus groups were coded as M1-M14. They all represent the individual mothering participants in the focus group, noting ethical factor based on confidentiality as an overriding consideration (Kaiser, 2009). The analysis was done using constant comparative method in reducing the participants' spoken words into categories of similar opinions (majority opinions to question) and dissimilar opinions (few opinions to the questions) to come up with specific decision relative to the research questions (see Glaser, 1965; Poggenpoel, 1998:338; Boeije, 2002; Kawulich, 2004). The submission of majority opinions was reported as positive answer to question and the basis on which the main finding was established and discussed using representative participant quotation from the discussion (Weddle, 2013)



FINDINGS AND DISCUSSIONS

Table I: Age, Status of Mother, Level of Education, Location and Medium of Watching Nollywood Movies

Subject	Age	Category of Mother	Education	Location	Watching Nollywood Movies	Frequency of Watching Nollywood Movies	Medium of Watching Nollywood Movies
M1	34	Working Mother	BSc	Delta State University, Abraka	Yes:	Often	Satellite Television
M2	27	Single Mother	BSc	Delta State University, Abraka	Yes:	Most Often	TV in the Home
M3	53	Working Mother	BSc	Delta State University, Abraka	Yes:	Weekend	Satellite Television
M4	24	Working Mother	MSc	Delta State University, Abraka	Yes:	Most Often	Satellite Television
M5	24	Working Mother	BSc	Delta State University, Abraka	Yes:	Often	TV in the Home
M6	32	Working Mother	BSc	Delta State University, Abraka	Yes:	Weekend	TV in the Home
M7	24	Working Mother	BSc	Delta State University, Abraka	Yes:	Anytime	TV in the Home
M8	25	Working Mother	BSc	University of Benin, Benin City , Edo State	Yes:	Not Often	TV in the Home
M9	24	Single Mother	BSc	University of Benin, Benin City , Edo State	Yes:	Weekend	TV in the Home
M10	24	Single Mother	BSc	University of Benin, Benin City , Edo State	Yes:	Often	TV in the Home
M11	51	Working Mother	MSc	University of Benin, Benin City , Edo State	Yes;	Quite Often	TV in the Home
M12	50	Single Mother	BA	University of Benin, Benin City , Edo State	Yes:	Everyday	Smartphone
M13	33	Working Mother	BSc	University of Benin, Benin City , Edo State	Yes:	Not Often	TV in the Home



M14	38	Working Mother	BSc	University of Benin, Benin City , Edo State	Yes:	Often	Smartphone
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Source: Focus Group Interview of Mothers at Delta State University Staff Secondary School, Abraka and University of Benin Demonstration School, Benin City, Edo State. Nigeria.

NOTE: M1-14 Denotes Individual Mothers in the Focus Group Interview Location of Discussion: Delta State University Abraka. And Benin City, Edo State. Interview Date: 8th and 10th January, 2019.

Discussion

The data on Table 1 provide useful pictures of mothers, as participants in the focus group discussion in terms of age, status of mother, location of mother and medium of watching Nollywood movies. This information underscores the demographic mix of mothers in the home who are between the age of 24 to 55 and major proportion of the Nigeria labour force (see Pew Research Center, 2007) and millennial mothers who are in their 20s and are known as savvy generation, well informed, smarter and have high inter connectivity (see 1; Rainbow and Stewart, 2017). Furthermore, the educational richness of mothers in the home defines their modernity in terms of ability to possess modern-day social value, culture of self-confidence and capacity building for home management. The views of earlier researchers and commentators on the importance of mothers’ education provide validation. As Maxwell, (2015) explained “Through education, mothers develop a set of skills, including cognitive flexibility, problem solving ability language skills and skills for gathering information noting that these qualities are what makes mothers role models. (Aysha, 2014).

The relations of mothers in the home and watching Nollywood movies, with what frequency show positive responses from all the mothers in the home and the frequency of watching (often, weekend, every day and anytime) are indication of likeness for Nollywood movies

:perhaps in a way that fit their need in terms of content and storyline for potential gratification. The words of some mothers in the home provide further supporting argument such as the expression of

M2 who stated that she often watch Nollywood movie for portraying the power of every mother in relation on how to handle family and M9 said I watch family movie such as

Johnson, for it is educative, inspiring and funny. Complementing further, M10 stated that

I. watch epic Nollywood movies because they bear mainly on African value, tradition and culture

These expressions demonstrate the realities of Nollywood movies in fulfilling the necessities of motherhood providing the experience and skills in home management (home builder) and responsibilities (moral obligation to children and family) as a mother in the home. Odi’s (2016) value of mothers and motherhood provide useful summation on the influence of Nollywood movies. According to her, Nollywood movies mirror the Nigerian society and institution of motherhood, and mothering abilities in Nigerian context.

Furthermore, the relations of individual mothers in the home and media technologies, ranging from TV in the home, satellite television and smartphones are evident, serving as pointer that Nollywood movies are accessible through differing media platforms and the possibility of influencing leisure and entertainment of mothering in-house behaviour. These observations capture the following submissions and are; first, the importance of television as a family medium in which family members including mothers experience entertainment via viewing of programmes including watching films (Morley, 1999); second, the globalisation of Nollywood movies through



satellite television from Nigeria on Intelsat 20 Frequency 12602 V (Ku band) (see 6) and third; the integration of smartphones as a personalized technology with mobility advantage in everyday life use noting the usage of the term “platform mobility” in describing the freedom to watch films at different places and at all times (see Dekie, Afra et al, 2015). Thus,, it is now easier to directly download movies and watch at convenience (RealTeam, 2013;, King, Jr. 2016).

According to Ahmad, (2015) smartphones are fast becoming entertainment devices for people to watch videos and movies while on the move noting that it is becoming cheaper alternative to the movie fans watching nicely and smooth (see Ismail, 2017). Furthermore, all the mothers as shown in Table One reference M1 to M14 are indicators of individual determinants of Nollywood movies viewers making sense of the needs and gratifications for them (see Tanga and Viswanathan, 2014)

This section addresses three research questions on the influence of Nollywood movies in mothering role in the home and on which opinions of mothers in the focus group discussion are indicators for assessment and interpretative analysis. The first research question (RQ1) borders on how mothers see themselves in the home and as special category of women folks in the society, This issue was captured from the review on the roles of mother in the home. Responses from the fourteen participants made up of full-time, working and single mothers (working for self-sustenance) were thoughtful and they all have similar experience of motherhood citing from representative opinion from words of M14 and M3

According to M14 As a mother I believe I am like a mirror in the home with responsibilities to nurture my children to imbibe the spirit of God, love, hard work and be useful to themselves and society emphasizing the importance of education to them. While M3 said my role as a mother in the home is to ensure love thrives. Bring

my children in the fear of God and ensure they are taught the value of culture in the home and family as this will translate in the society.

These opinions have comparable measures with other works of scholars on the roles of mothers in the home citing for example Mitchell, (2017) who regard mothers as role models in the home and society, Boehlke, (2017) who sees mother as caregiver, confidant and disciplinarian and the Advanced Training Institute International (2017) who identifies five basic functions of a mother in the home to include the heart of the home; the light of learning; learner-teacher; creative recorder and coordinator of responsibilities, Thus, the findings on the roles of mothers in the home in Nigeria and elsewhere are indications that the role of mothers/motherhood in the home are generally the same which also cut across all cultures around the world inclusive Nigeria(see again Akujobi, 2011;Makinde, 2004).

The research question two (RQ2) how mothers in the home observe leisure, with what means of observation was prompted by the discursive review on leisure and Nollywood movies. The responses from the three categories of mothers interviewed point to positive expressions and on which representation quotation is cited.

As M5 explains I observed leisure but most times weekend. Week days are often too busy due to working and domestic activities after work.

The question on the medium of observing leisure in Nollywood movies was decisive to ask because of its accessibility in the society, easy affordability through different marketing outlets of Nollywood movies and English language as the foremost content production and narratives. Opinions from the three categories of mothers regard Nollywood movies as a unique entertainment for household viewing. In the words of M14 states Nollywood movies is entertaining and inspiring to watch, and the producers speak the language which I understand



easily and M8 said Nollywood movies is my favourite leisure engagement, the actors and actress are in our society and much more indigenous to us..

These expressions signifies the value of Nollywood movies as an entertainment sector of the Nigeria culture enabling mothers in the home to derive leisure satisfaction and self-enrichment (Kowalczy, 2009; Edginton and Chen, 2018).

The research question three (RQ3) was set up from the discussion on mothers' representation in Nollywood movies and in which mothers were asked whether the content of Nollywood movies symbolises the role of motherhood in the home? Responses from mothers who participated in the focus group discussion varied and as individual motherhood with mothering experience and domestic behaviour. Underlying their views are representative citations from selective mothers. For example,

M11 said Nollywood movie motivate me to watch because the role of a mother in the home helps to inculcate the virtues of love, confidence and family relationships and the storyline on motherhood are inspirational, educative and meaningful and M13 said, I watched the Nollywood movie most times to know more on the societal expectation of every mother and how to handle my children and imbibe the value of good relationship with family. Moreover, the opinion of M2 is inspiring to cite and in her words the influence of actress cum mother in Nollywood movies tells the narratives on the place of mothers in the home, the thoughts on love, moral values in the home and cultural discipline are storyline that influences the mind.

These expressions underscore the power of Nollywood movies portraying mothers in a more representative

connotation supporting Odi's (2016) view of mothers as courageous, humble, loving tolerant and down to earth noting the cultural significance of motherhood as possessive of natural abilities to provide for, nurture, and safe-guard the lives of her children. Moreover, some of few mothers in the home were emphatic on the need for producers of Nollywood movies to devote more themes in terms of storyline and narrative flow to capture the essence of mothers and mothering roles in the home

As M8 puts it; they should dwell on storyline that would be more beneficial to mothers especially representing women as good role models and M6 said Nollywood movies producers to pick topics that are rich in storyline, educating and emotionally connected to the importance of motherhood suggesting actress who are also mothers in the home to be visible to watch in the content of the movies

These findings are important for Nollywood movies producers to regard mothers in the home as unique demographic group with mothering responsibility and therefore to be given more attention in the movie production. The paper concludes that this study is essentially qualitative and inductive reasoning to which expression of opinions from mothers in the focus group discourse were verbal and narrative thoughts.

Mothers in Nollywood movies

Nollywood movies extend the power of filmic content in which audience sees, watch and make sense in everyday life in the home. The concept of audience in relation to Nollywood movies is active mothers either full-time, working and single mother whose interpretation of Nollywood movies, storyline and narrative underscores its usage value and gratifications to them. The citations of opinions from the focus group participants demonstrate mothers' ability to comprehend and decode the message of Nollywood movies serving as a rich source of understanding the role of mothers and motherhood in the



home with varied quotations being cited as representative opinions in the texts.

The totality of the study is therefore argue to affirm the principles of the U and G, as set out by previous researchers in Nollywood movies research (Nnaji, 2011) and other films and television researchers with U and G as a theoretical base (McQuail, Blumler, and Brown, 1992; Baran and Davis 2007; Papacharissi.and Mendelson, 2007; Orlu-Orlu, 2014; Tanga and Viswanathan, 2014)

Conclusion

The paper has given account of how mothers in the home viewed their role and motherhood in society and culture noting as well their representation in Nollywood movies. The views of fourteen mothers made up of full-time, working and single mothers selected from different Universities in Edo and Delta states were revealing, suggesting that mothers in the home understand their motherhood responsibility and as role models to their children and society. This raises representative quotation from the words of fourteen mothers in the home (see text on representations quotations). The paper noted that mothers' representation in Nollywood movies was obvious to establish from the expressions of mothers themselves, unfolding the gratifications of Nollywood movies as an entertainment and leisure behaviour in the home. More importantly, the study affirms mothers in the home as critical determinants of Nollywood movies viewers, a product of creativity and the engagement of actress as demographic group of women folks in Nigerian society

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