

THE INTERNATIONAL JOURNAL OF HUMANITIES & SOCIAL STUDIES

Nigerian Women Language Use in Home Videos versus Performance Songs: A Critical Discourse Analysis

Dr. Nwaugo Goodseed Ochulor

Lecturer, Department of Languages and Literary Studies,
Babcock University, Ogun State, Nigeria

Dr. Ojuola Olusegun

Senior Lecturer, Department of Music and Creative Arts
Babcock University, Ogun State, Nigeria

Abstract:

This study investigated Nigerian women discourses in home videos in conjunction with their live performance song texts to establish that certain portrayals about Nigerian women in the home videos are true reflections of their life style. There have been varied responses to what is created and served to the general public by the Nigerian film industry with respect to certain beliefs about Nigerian women. Most of these studies concluded on the note that most Nigerian women distance themselves from the home videos portrayals- tagging such as 'media constructions'. The study gathered fourteen song texts (seven from Igbo and seven from Yoruba cultures) in conjunction with excerpts from five Nigerian home videos as data. This was analysed using Fairclough's (2003) three-dimensional method of Critical Discourse Analysis which involves identification and description of social problems through the structure and linguistic features of texts and the interdiscursivity of the text production. The study concludes that some of the portrayals about Nigerian women in the home videos are not mere media constructions but authentic information about the way Nigerian women treat each other and one another. There is clear evidence from the study that fertile women exert aggressive behaviours on the infertile women. Additionally, hegemonic proclivity is also a reality among Nigerian women. Hence, unhealthy relationships characterise the women discourses, especially, between mothers-in law and daughters-in law.

Keywords: Songs, Nigerian movies, Language, Discourse, Nigerian women, fertility, hegemony

1. Introduction

Movies are veritable tools in popularizing indigenous cultures. In Nigeria where it appears there is a lack of reading culture, home videos have become an acceptable route to express and expose socio-political, socio-economic and socio-cultural concerns. This has also made available, opportunities for researchers to investigate the accuracy and authenticity of the information created and served through this medium to the public. Such researches have dwelt on the impact of the Nigerian or African movies on families, children, teenagers, young adults, women, and so on. One major area of these researchers' attention is on the portrayals about Nigerian women in Nigerian home videos. There are varied responses to what is created and served to the general public by the Nigerian film industry with respect to Nigerian women. From these studies, there are varied standpoints ranging from men versus women responses, to women versus women responses in regards to these portrayals. This study takes a step further to, in addition to the movies, gather songs sung by Nigerian women in practical contexts to underscore women's portrayals of themselves which can be related to some of the images created by the film industry.

1.1. Studies on Women in Nigerian Movies

Different scholars have approached the issue of the portrayal of women in Nigerian home videos from different backgrounds. Dunu, Ukwueze and Okafor (2015) conducted a study on the topic: 'Nigerian Women's Perception and Responses to Gender Based Nollywood Movies: A Study of Women in South East', and came up with the conclusion that the women perceive these films as media constructions and not realities hence, they distanced themselves from such portrayals. Another study titled 'Audience perception of portrayals of women in Nigerian Home videos by Azeez (2010) concludes that there is a marked difference in the ways women and men interpret the meanings embedded in the representations of women in Nigerian movies. Additionally, the study observes that women with high education and those with little or no education, perceive the representations of women in Nigerian movies differently. Ibibi's (2017) study titled: 'Stereotype Representation of Women in Nigerian Films' sees the projections of Nigerian women in the films as a negative representation emanating from the various issues associated with stereotype representation as a concept. The study then recommends a research into the society before screenplays are acted and dished out to the public; in other not to feed the public with erroneous information especially about Nigerian women.

Going by the views expressed in the studies above, it can be ascertained that the representation of Nigerian women in films has no unified voice. In the first instance, the women tend to distance themselves from the portrayals, thereby, rejecting the ideas expressed in the Nigerian films about them; referring to those portrayals as media construction and not reality. A striking angle emerges as Azeez's study records divergent opinions between men and women, and among the women. Worthy of note in this study is the fact that the women exist in groups and these groups have different experiences within the same society. In that case, one may assume that what is presented in most of these Nigerian movies are the experiences of one group and not the other. This notion can draw its support from Ogundipe as cited in Kolawole (1997) who expresses thus:

Are African women voiceless or do we fail to look for their voices where we may find them, in the sites and forms in which these voices are uttered? ... We must look for African women's voices in women's spaces and modes such as in ceremonies and work songs.... (Kolawole, 1997:19).

The study goes further to assert that Africans have always spoken out against those who portray rural women as being mute, but that scholars as well, have refused to search for these voices where they exist, thus:

We neither look for their voices where they utter them nor do we think it worthwhile to listen to their voices. We sometimes substitute our voices for their own and we do not even know when we do this nor are able to recognise the differences in the mixed or substituted voices.

In response to the above, the data for this study, gathered from the rural women's ceremonies and performances provide authentic voices of the women from the sites where they exist. In other words, the songs make available the voices of the women from the rural areas, which will in turn determine whether some women especially, the educated, are substituting their voices for the other group according to Kolawole's submission.

The study draws from childbirth performance songs by Akanu Ngwa women from Abia state and some conflict songs sung by Yoruba women from Oyo state to examine what the women portray about themselves through these songs which can as well relate to some of the representations of Nigerian women in the Nigerian home videos.

1.2. Song

Music sets a mood and a vibe and gives one an emotional response. It is a key that opens the imagined world of the composer who creates a genuine and earnest perceived entity or experience and shares it with others. Therefore, song lyrics are true forms of experiences of the composer as well as the expression of his/her worldview in concrete terms. Thus, songs can be treated as action discourses. Brown (2007) is of the opinion that in the best musicals, songs do not exist only for their entertainment value, but develop story, mood, theme, and communicate drama through music. He stresses further that songs may function to define a character, reveal characters struggle to attain differing goals; depict frustrating challenges, describe events that we otherwise do not see, express widely-shared values or experiences and emotions that help define a group's identity and solidarity, express judgments—and even conflicts—about lifestyles, values, and appearances, accord praise or shame, affords opportunity for social control, prescribe ethical and moral standards, and so on.

1.3. Culture

The term culture is a complex phenomenon that could be taken as the philosophical and ideological components of peoples and societies that encompass their social and political behaviours. It can be simply said to be the sum total of people's ways of life. It is a term Ancient Roman Orator- Cicero presented as the highest possible point of soul cultivation in human development, (Velkdey: 2002). Edward (1986) establishes that, 'the very word culture meant place tilled' which connects to Latin 'Colere' which means 'to inhabit, care for, till, worship, cultus i.e., a cult'. Sorrells (2015) posits that 'to have a culture is to inhabit a place, to cultivate it, to be responsible for it, to respond to it, to attend it caringly.'

Culture gives order and meaning to all aspects of life within a given society as it is the embodiment of knowledge, beliefs, art, morals, customs and other experiences acquirable within a society. It means the various ways people participate and engage in activities within their environment. Culture is an identity; it is the aspect of man's existence that makes him who he is. Culture is cumulative; it involves peoples' manner of doing things over time which according to Marshall (2002), is the consistent ways in which people experience, interpret and respond to the world around them. Hofstede (1984) puts it as 'the collective programming of the human mind that distinguishes the members of one human group from those of another'. Hence, the songs used as data for this study reveal the programming of Nigerian women minds and beliefs.

The following words: people, time, ways, habits, consistent, -imbedded in the meaning of culture, simply show that culture is part of a people that defines the totality of a people's existence and experiences, and where they have been cultivated. All these can only be expressed and understood through their language experiences.

2. Language and Discourse

Language is a complex system that does varied things ranging from expressing, exposing, communicating, classifying, informing, describing, referencing, narrating, and so on.

Jørgensen and Phillips (2002) posit that:

Language is not merely a channel through which information about underlying mental states and behaviours or facts about the world are communicated. On the contrary, language is a 'machine' that generates, and as a result constitutes, the social world. This also extends to the constitution of social identities and social relations.

Thus, language generates, creates and constitutes social life and identities of individuals or groups. In this regard, they posit further that:

Our access to reality is always through language. With language, we create representations of reality that are never mere reflections of a pre-existing reality but contribute to constructing reality.

In other words, language is a system of patterns of reality; an object for examination and an action packed event that can be unpacked for elements of realities of life in accordance with discourse situations or contexts.

Foucault (1972: 117) talking about discourse, posits that, '...discourse is made up of a limited number of statements for which a group of conditions of existence can be defined.' Taking discourse as a group of statements about conditions of existence means that discourses are declarations. One of the functions language plays is declaration or making a statement which also implies stating a fact or truth. In this wise, women discourses make statements for which a group of conditions of existence can be defined. In other words, the statements within the lyrics of the songs used as data for this study, reflect conditions of the Nigerian women existence.

3. Methodology

The study purposively and topically selected seven birth performance songs by AkanuNgwa women from Igbo land and seven conflict songs by Yoruba women from Oyo State and excerpts from five Nigerian home videos to reveal women's perspective of themselves and their roles in the society. In addition, Fairclough (2003) three-dimensional method of critical discourse analysis serves as framework for analysis. This involves identification and description of the social problems through the structure and linguistic features of texts and the inter discursivity of the text production. The selected movies are titled: Pains of Rebecca, Evil Stepmother, Impatient Mother-in Law, A Little Lie, and Family Curse. The excerpts from these movies boarder on the discourses of mothers-in law and daughters-in law. The themes they embody include fertility versus infertility and hegemonic tendencies as portrayed in the movies. The focus of the movies '*A Little Lie*, *Impatient Mother-in Law* and *Family Curse*, are on the aggressive, humiliating, subordinating, and dehumanizing experiences of the infertile women in the hands of the fertile ones. Evil Step-Mother and Pains of Rebecca highlights the struggle for dominance between mothers-in law and their daughters-in law. The relevance of the analysis of the song texts in connection with the themes from the movies is that they foreground some of the messages already expressed in the movies; consequently, they are real life production from the women themselves. Hence, the study examines the attitudes these song texts embody which resonates the attitudinal representations of Nigerian women in Nollywood movies.

3.1. Traditional Song Texts from Igbo and Yoruba Women

This section takes a look at the lyrics of some songs sung by Ngwa women from Igbo land and Oyo women from Yoruba land in relation to the issues of fertility and infertility, and in contexts of conflict among the women.

3.2. Ngwa Women Child Birth Performance Songs

- 'Oñunwa' - Joy of Motherhood

'Oñunwa' (a performance with series of songs) is a channel for the Ngwa women (Igbo women as well) to express their feelings, resentments and their stand on some social issues that affect them as women, especially, as it relates to procreation. This is also partly illustrated by Okereke (1991) in the 'Philosophy of Moderation' where she stated that, 'the stereotypic role of women in the traditional society is that of mother and wife. Her primary function is that of procreation which the primary reason for marriage...is'. And so, when this expectation fails, the woman faces dragon dance, i.e. life becomes unbearable for her. This concern has been ascribed to be an act of male dominance over women; which feminists have exerted much effort to address and have made huge successes in reorienting men on other values of women in marriage apart from procreation. Surprisingly, this issue constitutes a very strong polarized attitude among women as portrayed in the movies and songs. This polarized attitude has resulted in the in-group's dehumanization, aggression, humiliation subordination, subjugation and all forms of hostility against the out-group women as will be illustrated by the songs.

3.3. Presentation and Analysis of the Songs

The analysis will expound the lyrics and contexts of the songs sung by the Igbo and Yoruba women and relate them to some lines drawn from women discourses in the selected home videos with the purpose of establishing a divergent voice in the arguments about the representations of Nigerian women in Nollywood movies.

| | |
|--|---|
| 1. Nwanyeremochesimkponoruo2x. O haraibunwayee M ma mu agbafuo la oo Oche m jikponoruoodombunwa | The child gave me a seat to sit down 2x If it were not for the child yee I would have run away oo The seat I am sitting down on is the child (superiority and identity) |
| 2. O jinwaameonu Ijuo la Chineke Ihe mere yaatufughiyan'oge Ijuo la Chineke Ihe mere yaamufughiyan'oge | You that brag with your child Have you asked God Why you did not get pregnant on time? Have you asked God Why you did not give birth on time? (attack/ aggression) |
| 3. Ma nwere ego ma mu enweghi ego, Omumulowara m lee Ntandinwere ego Azuora m ha | Whether I have money or not Let children come to me eh/ [let me have....} Those that have money Will train them for me. (power/ superiorityandvulnerability) |
| 4. Obukwan'ihinwak'anyisibia 2x. NdemAkanu, Obukwan'ihinwa 2x K'anyisibian'ebeabiazochiechim! | It is because of a child that we came here 2x Akanu Women It is because of a child 2x That we came here and are standing firm . This is another song that demonstrates (superiority/power and identity) |
| 5. Ma m mumanwa m oo Ma amaraokeukpo Ma m mumanwa m oo Ma amaraoke goji Ma m mumanwa m oo Merieokeazu Ma m mumanwa m oo Ma agbaa moto | If I deliver my baby well oo I will tie an expensive wrapper If I deliver my baby well oo I will tie big george If I deliver my baby well oo I will eat big fish/meat If deliver my baby well oo I will ride a car. (superiority/Pride) |
| 6. Oruela 2x Oruela Oruela 2x Orruela Unugakporom papa m Obu papa gaamurugiya , oruela Unugakporom mama Obu mama gaamurugiya, oruela | Time has come 4x (it has reached) Time has come You go and call my papa Is it papa that will deliver (push) the baby for you? You go and call my mama Is it mama that will deliver (push) the baby for you? (powerful or powerless) |
| 7. Nwayee 2x Nwaka ego Nwayee 2x Nwaka ego Maa-gaan'uzu Wee da aju m nwerekwaranwa Maamkweeekele Wee da aju m nwekwaranwa Ma m maa goji Wee da aju m nwerekwaranwa M sinri di uto Wee da aju m nwekwaranwa Omumuabughiihen'okonwayi M nwetakwa m nwa oo | A child o newshawk (2x), a child is more than money (2x) A child o o (2x), a child is more than money (2x) If I walk on the street/road They will be asking, has she a child? If I wear George, They will be asking, has she a child? If I greet on the way They will be asking has she a child? If I cook and eat good food They will be asking, has she a child? A woman should not lack children May I give birth to my own children (humiliate and subordinate) |

Table 1

Adapted from Ochulor: 2014

4. Discussion

Song number one above is a song of pride that reaffirms the position of in-group and out-group women. The Child gives a woman a seat and a name (identity) in her husband's house. In other words, a woman without a child has no place in her home. Little wonder, the ideology that gives some women the power to lunch into their fellow women's matrimonial beds under the guise of giving the man a child or children. More so, the mothers-in law in the films: *A Little Lie* and *Impatient Mother-in Law*, asked their sons in the presence of their daughters-in law respectively; 'what is this one doing in your house?', 'Is it not when somebody greets me that I should respond?' In essence, the barren daughters-in law have lost their human/woman identities in the sight of their mothers-in law that they are referred to as 'this one' and 'nobody'.

The child is metaphorically referred to in line four of the first song as the chair/seat upon which the woman sits which is also demonstrated with a woman carrying a child and sitting on a chair placed in the middle of the circle of the dancers. This is symbolic of her position which can suggest: authority, occupying, taking control or power.

The second song is a twist in the sense that it embodies pride and humiliation. To have a child early in marriage becomes a reason to attack and humiliate the pride of another woman who had stayed long after marriage before having a child. To 'ask God why she did not give birth early' is laden with a lot of implicature; which include that the delay was as a result of her wickedness or the after effect of her wayward life in the past. This ideology resonates with the voice of Ogechi's mother-in law in the movie, *A Little Lie* thus:

Let her cry and confess her sins. Who knows the number of abortions she committed and the number of children she killed. Let her confess that God may forgive her and give her children.

Thus, to 'ask God...' is a subtle way of reminding her that her wickedness (abortion) caused her the temporary barrenness which can be terminated only by God's forgiveness.

Song number three highlights the fact that the woman is happy as long as she has children, whether there is money or not.

This context is paradoxical; the mother of many children believes that those that have money will train her children for her. Time tends to prove her right as those that have money will always look for children that will serve them, which thereby, becomes an opportunity for the training of the woman's children. But in this, conversely lies the ideology that exposes the young girls/boys to exploitation, servitude and humiliation they often go through in the hands of other women that take them as house-helps. As a matter of fact, such women who give birth to children they cannot train- just for the reason of pride, are the ones who actually subject their children to the humiliation and subjugation they go through.

The theme of song number four re-echoes the fact that a child grants a woman a secured position. The song is sung with a demonstration whereby the women stamp their feet in unison as they pronounce the word 'chim'. 'Chim' is onomatopoeic. The stamping of the feet that goes with 'chim' is also symbolic as it affirms the aura of established position of the fertile woman in the family. Thus, the childless woman has no firm stand.

The fifth song is a song that embodies superiority concept for the one that gave birth 'well' and a humiliation for the one that did not give birth 'well'. A woman who gives birth naturally and the baby survives has given birth 'well' whereas the one, who gives birth through Cesarean section, even if the baby is alive, is looked down on and treated as a weakling/inferior (one that cannot push). Implied in this song is that the act of pushing during childbirth makes a woman superior to the one that did not push to have her baby. 'George' (expensive cloths), 'big fish' (stock-fish and other kinds of fishes) and even a vehicle are exaggerations about how she is treated contrary to the one that did not give birth 'well' (had a stillbirth or had baby through Cesarean section). This song has been a trap to so many women as they would want to prove their womanhood by insisting on pushing their babies, oftentimes, against medical advice. Some women have died with their babies as a result of this.

Song number six, 'Time has come' (It has reached) is a challenging song to the woman to prove to the world that she is a 'real' woman by being able to push out her baby successfully. When the woman calls out for father and mother, the response, 'is it papa/mama that will deliver (push) the baby for you?' is a way of reminding her that she had better breast up and face the challenge as it is the only way to prove her womanhood. To push successfully, is a mark of bravery and superiority among women.

The seventh Song is another dehumanizing and humiliating song sung by these women. The use of the conditional subordinate clauses 'if I ...' exemplifies the condition that women without children are subjected to. Freedom to walk around, cook and eat good food, wear good cloths among others, is subordinated to having a child. In other words, a woman without a child deserves no good thing. The use of the interrogative sentences- 'has she a child', is a way of psychologically bullying or torturing her. Questions are asked to elicit information but in this case, the one asking the question is using it only to elicit or provoke a negative thought or feeling within the so called barren about her condition. At such instances, the joy of the barren gets dried up. This corroborates the question posed by Ogechi's mother-in law in the film *A Little Lie*, thus: 'Are you not supposed to share food with children?' 'Is it only food you came to this house to eat?' 'Have you looked at the table, does it look complete?' Thus, she is treated as not deserving of the good things other women with children enjoy. Nothing else she does is appreciated rather, she is humiliated. Little wonder, the song concludes with a declarative utterance 'A woman should not lack her own child' and the prayer/request, 'May I give birth to my own children'.

- Conflict Songs by Yoruba Women

| | |
|--|---|
| 1. A nikolo, igbati o lo, ki lo se. (2ce) Ópònuayirádà, a nikolo, ìgbati o lòki lo se. | 1. We said, she should go, when she refuses to go, what has she done? Stupid woman, when she refuses to go, what has she done? (power/ subjugation/ humiliation) |
| 2. Dupèbamib'òmiwa o Tori ọmọọlọmọ se peránnise. | 2. Dupe, bring water for me Because another person's child cannot be sent on errands. (humiliation) |
| 3. Ẹmaba ní du (2ce) Nkán mi ni A kiibàyimiyimi du mi Ẹ ma bá ní du. | 3. Don't drag him with me We don't drag shit with insects Don't drag my husband with me. (power/ dominance) |
| 4. Ẹmimoni'yaòkọ mi Bo wúr mi ma tulọrun o Ẹmimoni'yaòkọ mi o Bo wúr mi ma tul'ọrun Kori o pé. | 4. I am the owner of my mother-in-law If I like, I will pull her neck I am the owner of my mother-in-law If I like, I will pull her neck Let your head be correct. (power/dominance) |
| 5. Ayè ẹ bawabẹiyaòkọ mi Ko ma fí mi sàsẹjẹ (2ce) Ti n ba'ẹgbẹlẹlẹ, Se ìyaòkọnimọ n ri (2ce) Ayè ẹ bawabẹiyaòkọ mi Ko ma fi mi sàsẹjẹ (2ce) | 5. People, help me beg my mother-in-law So she will not use me to make pepper soup If I sleep, I see my mother-in-law People, help me beg my mother-in-law So she will not use me to make pepper soup. (power/profiling/dehumanization) |
| 6. Ẹ jẹka pa 'yaòkọwa Ẹjẹka pa 'yaòkọwa Kàlèramoronvia a Ẹjẹka pa 'yaòkọwa o Kàlèramoronvia a. | 6. Let us kill our mother-in-law Let us kill our mother-in-law So that we can buy moronvia Let us kill our mother-in-law So that we can buy moronvia. (power/ dominance/rebellion) |
| 7. O sọ 'yaòkọ di 'gbá 'sànwọ Iya ọkọ, ẹgbẹ 'yareni ńse lo yẹk'ob'owọ Fún 'yaòkọrẹ O de'nuilẹ loo d'òòderu Íléalàyọwa di léwahala. | 7. She turns her mother-in-law into a 'wash hand' bowl Wife, mother-in-law is your mother's age mate You ought to respect your mother-in-law Your arrival in the home brought confusion The house of joy has become the house of confusion. (power/manipulation/rebellion) |

Table 2

5. Discussion

The first song in this series reechoes the voices of the women against the barren in the movies. Implied in 'We said, she should go'. 'we' is a plural pronoun which means that the verb 'said' is a collective action. This utterance finds a connection to Ogechi's mother-in law's question 'Do you know what my fellow women are doing to me with their mouths?' in the movie- *A Little Lie*. Obviously, women are 'doing' things with their mouths to their fellow women based on their condition of childlessness. The auxiliary verb 'should' which expresses obligation to the verb 'go' makes it not a matter of option for the barren woman.

The next utterance 'what has she done?' is an indirect attack which presupposes that for the fact that she has no child, she has done nothing. In other words, nothing she does is recognized except she gives birth. This song affirms Tess' statement to the sister-in law- 'get pregnant because that's the only reason you are married into this family' in the movie: *Evil Step Mother*. It also confirms the 'nobody' status of the daughter-in law in the movie, *Impatient Mother-in law*. The obvious fact here is that fellow women hardly recognise the usefulness of a woman who has no child. This same belief is reflected in the lyrics of the third and seventh songs from the Igbo women and Odinaka's mother's utterance in the movie- *Family Curse*, respectively:

'Whether I have money or not let children come to me' (song 3)

'A woman should not lack children,

May I give birth to my own children' (song 7)

Mother: I will not allow you to bring this firewood into my family and I can't wait for you to give me my grandchildren.

Odinaka: Mama marriage is for companionship

Mother: 'tufia' marriage is for procreation.

Song number two is a song sung to attack, deride and humiliate the barren woman by the one who feels she is a superior woman because she has a child and can send her child on an errand at will.

Song number three is sung by a daughter-in law for her mother-in law on the basis of control and dominance over the man of the house. The word 'drag' expresses power tussle and describes the nature of relationships between mothers-in law and their daughters-in law.

'He is mine', expresses possession and dominance. Just as it is in the movies- *Evil Stepmother* and *Pains of Rebecca*, the possessive pronoun is a strong tool for power and dominance used by women in their struggle for power over a man. This power tussle is made more explicit in the following excerpts:

Mother-in law: Oh! he bought her a car, can you imagine that opportunist. It has reached that she now decides and determines what my son buys for me. She came into this family to disorganize and displace us. I must do something and fast. (*Evil Stepmother*)

Mother-in law: Joy, Alex is my son, my only son. I went through a lot to bring him up. All that Alex has is mine including his money. How dare you serve me food with a piece of meat? Joy you are a useless girl. (*Pains of Rebecca*)

The fourth Song is an addendum to song number three in the sense that once the daughter-in law succeeds in gaining control of her husband, she treats the mother-in law with disdain as implied in the subordinate clause 'if I like'. As a matter of course, most daughters-in law who see their mothers-in law as rivals go extra miles to use torment and torture (I will pull her neck) to subordinate and dominate them. Joy, the daughter-in law in the *Pains of Rebecca* echoed similar words to her mother-in law: 'Are you crazy? I will push you'. 'To pull her neck' or 'to push' are metaphorical expressions that depict the level of torture (psychological bullying) some mothers-in law goes through in the hands of their daughters-in law. Sometimes, this pull on the neck can result in the death of some of these mothers-in laws as was the case of Joy's mother-in law.

'Let your head be correct' implies that these mothers-in law can only survive in the hands of their daughters-in law if only they choose to submit (head correct and not crazy) to their daughters-in law. In other words, any form of resistance will be met with push and pull on their necks.

Song number five is also metaphorical and it expresses the belief that women use mystical powers to destroy themselves. 'If I sleep, I see my mother-in-law' presupposes that the mother-in law is a witch. 'Help me beg... so she will not use me to make pepper soup' is suggestive of using her witchcraft power to eat her up (destroy her). The utterance from the mother-in law in the *Evil Stepmother*, 'I must do something and fast', has much to do in this situation.

The theme of song number six is likened to that of song three except that the intentions are clearly expressed in the utterance- 'Let us kill our mothers-in-law'. This song presupposes a collective act by daughters-in law with the use of the plural personal pronoun 'us'. The attack of the mothers-in law on their daughters-in law is expressed in song number one using the subject case of the plural personal pronoun 'we' while in song number six the daughters-in law use the object case of the same plural personal pronoun 'us'. To be inferred from the use of these personal pronouns is that the mothers-in law have been the subject of this struggle while the daughters-in law have been the object of the struggle, but the song suggests a new dimension to the struggle just as expressed by Joy to her husband in the *Pains of Rebecca* thus:

... you will know that I have tried. I have tried so much to accommodate your mother but she has refused, she throws me around like a ball, she makes me go insane, she can't be your mother and your wife at the same time. So she should allow me to do my job. I won't tolerate this again....

'Let us kill...' in this song is a command, a summon, a call to face the challenges of mothers-in law and live a better life without them, thus, 'So that we can buy moronvia' (imported expensive cloths). The challenge of buying 'moronvia' is captured in the utterance of the mother-in law in the *Evil Step Mother* thus; 'you bought her a car? I would have discouraged it if I had come to your house.' This shows the attitude of some mothers-in law towards the progress of their daughters-in law. In the *Pains of Rebecca*, Joy, the daughter-in law speaks: 'I planted that charm to get mama off my neck because her trouble was getting too much for me to bear'. In actual sense, daughters-in law can be intentional in causing the death of their mothers-in law if they see them as threats to their peace and freedom in their homes.

The seventh Song is a follow-up to song number four which talks about the daughter-in law's dominance over the mother-in law. For the fact that she controls her mother-in law, she turns her into a common thing- 'wash hand basin'. This is as a result of the power tussle between the two and in this song, the daughter-in law has gotten power over her mother-in law. But the line 'Wife, mother-in-law is your mother's age mate' is a resentful and manipulative voice from the older folks to subordinate the daughter-in law. This is followed by another reprimanding and manipulative utterance 'you ought to respect your mother-in law' - an obligatory statement which implies that daughters-in law is required to respect obligatorily, their mothers-in law because of their age. It can be inferred that the mothers-in law use the concept of age to try to dominate and subordinate their daughters-in law.

'Your arrival in the home brought confusion' is a defamatory statement which the mother-in law resolves to as she loses the battle. Additionally, the word 'confusion' is made more specific in the words of the mothers-in law in the movies- *Evil Step Mother* and *The Pains of Rebecca* thus:

Oh! he bought her a car, can you imagine that opportunist? It has reached that she now decides and determines what my son buys for me. She came into this family to disorganize and displace us. (*Evil Step Mother*) Alex is my son, my only son. I went through a lot to bring him up. All that Alex has is mine including his money. (*Pains of Rebecca*)

The confusion in the utterance is as a result of the mothers-in law mindset. They see their daughters-in law as having come to 'decide and determine' as well as 'disorganize and displace' them over their sons whom they went through a lot to bring up and for that reason, they feel it is their right to control their sons and the sons' wealth.

6. Conclusion

From the foregoing, this study concludes that certain projections in the Nigerian home videos are not mere media constructions but authentic information about the way women treat each other and one another. The themes of the selected home videos were overtly expressed in the selected songs. Evidences from the study show that fertile women exert aggressive behaviours on the infertile women. In other words, fertility is an ideology of power among Nigerian women while infertility puts a woman in a position of powerlessness, subordination, humiliation and dehumanization. Additionally, the study shows that hegemonic proclivity is a strong reality among Nigerian women. There is a clear evidence to the fact of unhealthy inter-relationships of mothers-in law and daughters-in law, as well as within women groups. This has an attendant serious social, psychological and health problems on the women.

7. Recommendations

The study recommends that the concerns expressed in the Nollywood movies should not be tagged and waved away as media constructions but should be intentionally researched into within the women spaces in order not to ignore cogent information that could help the women society in their quest for social equity, self-assertion and empowerment, self-discovery and self-definition.

8. References

- i. Azeez, A. L. (2010). Audience Perception of Portrayals of Women in Nigerian. Home Video Films. *Journal of Media and Communication Studies* Vol. 2(9), Pp. 200-207.
- ii. Brown, L.A. (2007), unpublished material/ lecture note
- iii. Chibuike D. (producer) and Ikechukwu N. (director) (2017). *My Wicked Step-Mother* [motion picture]. Nigeria: Prest Digital Images Film Works
- iv. Chinedu C. (producer) and Tchidi C. (director) (2016). *A Little Lie*: [motion picture]. Nigeria: RealnollyTv Coy
- v. Dunu, I. V., Ukwueze, C. A. & Okafor, G. E. (2015). Women's Perception and Responses to Gender Based Nollywood Movies: A Study of Women In South East, Nigeria *International Journal of Advancements in Research & Technology*, Volume 4, Issue 7,
- vi. Edward T. (1986). *Beyond Culture*: 780385124744: Amazon.com
- vii. Fairclough. (2003). *Analysing Discourse. Textual Analysis for Social Research*. London: Routledge.
- viii. Foucault, M. (1972). *The Archaeology of Knowledge* (t. (A.M. Sheridan Smith, Trans.). New York: Pantheon Books
- ix. Funke A. (producer) and Chidi A. (director) (2016). *Pains of Rebecca* [motion picture]. Nigeria: NollyRok Studios
- x. Hofstede, G. (1994). *Cultural Dimensions*-MindTools.com https://www.mindtools.com/pages/main/newMN_CDV.htm#Understanding%20Culture
- xi. Ibbi, A. A. (2017). Stereotype Representation of Women in Nigerian Films. *Cinej Cinema Journal*; Volume 6.2, ISSN 2158 – 8724(online) | DOI 10.5195/cinej.2017.166 | <http://cinej.pitt.edu>, ISSN 2278-7763
- xii. Jørgensen, M. and Phillips L. (2002). *Discourse Analysis as Theory and Method*, London: SAGE Publications Ltd, *Journal of Pragmatics*, 6 (3): 281-94.
- xiii. Kolawole, M. E. M. (1997). *Womanism and African Consciousness*. Trenton. N.J.: Africa World Press
- xiv. Marshall, D.A. (2002). Behavior, Belonging, and Belief: A Theory of Ritual Practice. Volume: 20 issue: 3, page(s): 360-380. <https://doi.org/10.1111/1467-9558.00168>
- xv. Obii M. (producer) and Chika O. (director) (2016). *Impatient Mother-In Law* [motion picture]. Nigeria: Nollystar Movie
- xvi. Ochulor, N.G. (2014). 'Oñunwa Lyrics and Performance Among Ngwa Women'. Sotunsa (ed). *Fieldwork in Nigerian Oral Literature*; 147-161
- xvii. Onyinye & Chidubem Omechi (producers) and Theodore A. (director) (2016). *Family Curse* [motion picture]. Nigeria: Smooth Technologies Ltd