

DUAL ROLE IN SKIT MAKING IN NIGERIA: A STUDY OF MARYAM APAOKAGI (TAAOOMA)

Submitted by

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Abstract

This study explores "the dual role performance technique employed by Maryam Apaokagi (Taaooma) in her Nigerian social media skits," examining how it affects digital comedy and cultural discourse. The study wants to find out how Taaooma deals with generational conflicts, social expectations, and gender roles in Nigerian families through dual role performances. The study uses qualitative content analysis of 15 chosen skits, which is based on auteur theory and dramaturgical theory. The results show that Taaooma's dual roles, especially as a strict mother and a rebellious daughter, make her funny while also making greater cultural critiques, which helps her audience relate to her and feel connected to her. The study shows how important social media skit-making is in shaping Nigerian entertainment and young culture. It also shows how it could be used to empower people and make people think about society.

Keywords: *Dual role performance, Taaooma, social media skits, Nigerian digital comedy, generational conflict, cultural critique*



INTRODUCTION

Background

Nigeria's entertainment sector, which is known around the world as Nollywood, has grown into one of the most exciting parts of African and world culture. Since its start in the early 1990s, Nollywood has been a source of entertainment and cultural identity. It has grown to become the world's second-largest film business by volume. But the digital age has changed Nigerian entertainment. People are now more interested in new kinds of storytelling and performance that can be found online, rather than traditional movies. The rise of online comedy skits, which are short video acts mostly shared on social media, is one of the most important changes.

Social media sites like Facebook, Instagram, TikTok, and YouTube have made entertainment more available to everyone by making it cheap and easy to make content. Because of this, young Nigerians can now go around traditional Nollywood structures and connect directly with viewers, which has led to the growth of new creative economies (Ojomo & Sodeinde, 2021). Today, skit-making is not only a source of humour but also a platform for cultural criticism, social commentary, and youth entrepreneurship (Churchill & Churchill, 2025).

Maryam Apaokagi, better known as Taaooma, is one of the new comedians who has gotten a lot of attention. Her unique style of dual role performance sets her apart from others. In the same skit, she often plays two different characters, most notably a strict Nigerian mother and her teenage daughter. Her comedy, which is usually about relatable family problems, shows how cultural values, generational differences, and daily problems in Nigerian homes affect people. This distinctive creative approach has made her a cultural phenomenon both within Nigeria and abroad (Open Country Mag, 2024). Some parts of Nigerian skit culture have been studied by researchers, like cross-dressing (Amadi et al., 2024; Ben-Iheanacho et al., 2023), moral implications (Eburu et al., 2024), and gendered portrayals (Akalonu & Ha, 2024). However, the creative methods used in skit-making, especially dual role performance, have not been studied as much.

Problem Statement

Most of the literature done on Nigerian comedy skits has been about themes and social issues. For instance, Akalonu and Ha (2024) looked into sexual harassment in skits, and Amadi et al. (2024) looked into cross-dressing and how people think about it. In the same way, Eburu et al. (2024) found a link between school skit programs and how well kids behaved morally. While these studies are helpful for understanding the social effects of making skits, not much research



has been done on the artistic and performative methods that set confident skit makers apart in the digital entertainment ecosystem.

Maryam Apaokagi (Taaooma), who plays two roles at once, is an interesting case to study because of how she does it. Being able to play more than one role in a skit not only makes it funnier, but it also shows different sides of Nigerian family life. Even though she is well-known and has had a big effect on digital entertainment, her creative process is still not studied enough in academia. So, this study fills in that gap by looking at "Taaooma's use of dual roles," what that means for culture, and how it fits into bigger ideas of media and communication.

Research Objectives

This study seeks to:

1. Examine the rise of social media skit-making as an emerging form of entertainment in Nigeria.
2. Analyse the creative and cultural significance of dual role performance in Maryam Apaokagi's (Taaooma's) skits.
3. Investigate how Taaooma's dual role technique contributes to humour, relatability, and audience engagement within Nigerian digital culture.

Research Questions

In line with these objectives, the study is guided by the following research questions:

1. How has social media skit-making transformed Nigeria's entertainment landscape?
2. In what ways does Maryam Apaokagi (Taaooma) employ dual role performance in her skits?
3. What cultural and comedic significance does Taaooma's dual role technique hold within Nigerian digital culture?

Significance of the Study

There are several significant reasons why this study is important. First, it adds to what is known about digital entertainment in Nigeria by shifting the focus from themes to performance methods. The study (Osisanwo et al., 2024) helps us learn more about how creativity works in skit-making as both an artistic and cultural practice by focussing on dual part performance. Second, it gives us a way to look at Taaooma's work through the eyes of academia, making her more than just a comedian. It makes her a culture auteur whose unique style changes family-



friendly humour in Nigeria. Third, it shows how skit-making is important for society and the economy as a way to give young people power, encourage them to start their own businesses, and make culture known around the world (Churchill & Churchill, 2025; Iyanda, 2025).

Communication scholars can learn from this study how new media forms add to old ideas about performance, authorship, and cultural expression. For professionals, it shows new ways to make content that makes it more relatable and keeps people coming back. For policymakers and people who work in the creative business, the study shows how digital comedy can help with cultural diplomacy and hiring young people. In the end, this study bridges the gap between popular digital culture and academic inquiry by looking at Taaooma's dual role method. It also supports the idea that Nigerian skit-makers play a central role in the country's changing media landscape.

LITERATURE REVIEW

CONCEPTUAL REVIEW

Nollywood and the Nigerian Media Landscape

The Nollywood film industry in Nigeria has grown into one of the most productive cultural sectors in the world, second only to Bollywood in terms of output. When it started in the 1990s with direct-to-video films, Nollywood told stories cheaply that were based on indigenous cultures. These stories were popular with people all over the world. Digital cameras, editing software, and internet channels for distribution have all helped it grow by lowering costs and making it easier for more people to see it. Ben-Iheanacho et al. (2023) say that Nollywood is no longer just a way to have fun; it's also a way to promote Nigerian culture, languages, and stories to people around the world. Streaming services like Netflix and Amazon Prime have made the business even more well-known around the world by showing Nigerian content to people in other countries.

Nigeria's cultural economy is still based on Nollywood, but the rise of new digital platforms has changed the media environment. Comedy skits and other types of entertainment that can be found on social media have changed the focus from long-form stories to shorter, easier-to-read material that works better for today's digital audiences (Ojomo & Sodeinde, 2021).

Social Media as Entertainment

The media do more than just spread information. They also provide pleasure, education, and cultural transmission. Platforms like Facebook, Instagram, TikTok, and YouTube have become strong culture industries in their own right in the digital age. They allow content creators to reach audiences directly without going through traditional media gatekeepers. Young Nigerians are becoming self-proclaimed businesses in the creative economy thanks to these platforms, which act as both distribution and revenue hubs (Churchill & Churchill, 2021).

Akalonu & Ha (2024) and Amadi et al. (2024) say that social media skits are both entertaining and culturally significant because they make people think about things like morals, gender, and identity. Digital platforms' ease of use makes content production more democratic, as people with few resources can become visible and have an impact. This has helped create what Iyanda (2025) calls the "attention economy," in which skit creators like Taaoma get millions of views by using catchy names, humour, and topics that people can relate to. So, social media isn't just a place for fun; it's also a culture industry that supports jobs and changes the way people talk about things.



Comedy and Skit-Making in Nigeria

Comedy has always been an important part of Nigerian culture, but the digital revolution has made it much more popular and broader. Online skits are now a common type of material that people watch every day on social media sites. They are short, funny, and culturally relevant, and they talk about things that Nigerians deal with every day, like family fights, generational issues, and money problems.

The rise of digital entertainment has been linked to more jobs and more power for young people. Churchill and Churchill (2025) say that making skits has created a new type of businessperson called a "skitpreneur." These people use comedy to make money through brand partnerships, ads, and selling their audience's time. This business angle has given comedy a new cultural meaning, turning it into both a way to make people laugh and a way to make a living. Skits also often show how society is by talking about things like corruption, morals, and social change in ways that are easy to understand and funny (Eburu et al., 2024).

Dual Role Performance

Dual role performance is a form of acting in which one actor plays more than one character in the same play. The differences between the characters are usually shown through clothing, voice modulation, and editing. Dual roles have been used for a long time in theatre and movies to tell stories and make people laugh. They show how versatile an actor is and give stories more meaning. This tool has become popular in Nigerian digital comedy thanks to skit creators like Taaooma, who plays both a strict Nigerian mother and her teenage daughter in regular scenes.

Dual role acting is funny because it can bring out the differences between characters, which makes them funnier. It also lets creators show whole social dynamics, like family life, without having to use big groups or pay a lot for production. Kekeghe et al. (2025) say that the use of humour in skits often softens the portrayal of social tensions, making tough topics easier to understand. Taaooma's style of playing two roles not only makes her more relatable, but it also shows larger culture themes like generational authority, discipline, and youth resistance. So, playing two roles at once is both a technical trick and a way to tell a story that makes Nigerian digital comedy better.

THEORETICAL FRAMEWORK

Auteur Theory

French film critics like François Truffaut and André Bazin came up with the Auteur Theory in the 1950s. Andrew Sarris expanded on it in the 1960s. The theory originated from the Cahiers du Cinéma journal, which posited that cinema directors are the primary creative power behind a film, thereby changing the focus from studio-driven productions to individual artistic authority. The main premise behind the Auteur Theory is that a director's unique vision, style, and worldview should be clear in the final result, no matter what outside considerations like commercial demands or institutional pressures are at play (Truffaut, 1954; Sarris, 1962).

The theory posits that the director serves as the "author" (auteur) of a film, with their distinct personal perspective shaping the production. This philosophy says that films should show the director's unique style and point of view, no matter what other people think. Additionally, one can find and employ repeating themes, narrative tactics, and artistic decisions in a director's body of work as the basis for analysis. This is a means to follow the signature of a specific creator throughout time.

The Auteur Theory has been critiqued for ignoring the fact that filmmaking is a group effort, even if it has had a big impact. Critics contend that it inadequately acknowledges the efforts of other essential players, like scriptwriters, performers, cinematographers, and producers (Caughie, 2020). Critics have also said that the notion is elitist since it puts the director's position above that of the whole filmmaking team. Some critics say that putting too much emphasis on the director's personal vision can disregard the larger industrial, cultural, and audience settings in which films are made (Corrigan & White, 2022).

The Auteur Theory is very important when it comes to Taaooma's skit-making. It allows for an examination of her distinctive personal style and perspective, especially with her application of the dual role technique in skits. Taaooma's unique approach, which includes humour, social commentary, and cultural reflection in her performances with multiple characters, shows that she is a distinctive creative in Nigeria's digital entertainment sector. This personal touch in her sketches is a unique style that sets her apart as a vital player in the changing world of digital comedy in Nigeria.

Dramaturgical Theory

Erving Goffman created Dramaturgical Theory in 1959, and his seminal work *The Presentation of Self in Everyday Life* was the first to talk about it. Based on symbolic interactionism, the



theory uses the metaphor of theatre to explain how people interact with each other. It sees social life as a series of acts in which people control their identities. Goffman (1959) posits that social life resembles a theatrical performance, wherein individuals assume designated roles before an audience, so constructing their public identity while concealing particular behaviours in private.

Dramaturgical Theory posits that individuals are perpetually engaged in performance, curating impressions by regulating their public presentation, commonly termed the “front stage,” while specific behaviours are confined to the “back stage,” where individuals are unobserved by others. The idea asserts that these encounters are regulated by common symbols, expectancies, and social scripts, which significantly shape communication and behaviour.

Nonetheless, the theory has been criticised for oversimplifying the intricacies of social activities by categorising them as simply “performances” (Smith, 2022). Critics contend that it inadequately addresses power dynamics, structural inequities, and the broader social backdrop, concentrating predominantly on individual behaviour (Jacobsen, 2019). Dramaturgical Theory can also be understood as relativistic, which means that identity is completely situational and unstable. This may not fully represent how intricate identity construction is in social interactions.

Dramaturgical Theory provides a useful foundation for comprehending how Taaooma manages the roles she embodies in her skits. In her dual role performances, each character she plays can be considered as a "role" played for a specific audience. Taaooma uses her many personalities to manage her public image and add layers of societal criticism. This theory elucidates Taaooma's transition between her front-stage and back-stage personas, highlighting the intersection of cultural identity, generational dynamics, and societal expectations in her work.

EMPIRICAL STUDIES

Empirical studies on skit-making in Nigeria and elsewhere have investigated its cultural, moral, and economic relevance. Nonetheless, a limited number of research have investigated the performative methods that distinguish confident skit creators. This section examines specific empirical studies about Nigerian skit-makers, young creativity, and digital humour in Africa, with comparative analyses from international contexts.

Amadi, Macaulay, and Emetumah (2024), in their study "An Empirical Investigation into How Nigerian Skit Makers Portray Cross-Dressing on Facebook and Its Impact on Public Perception," analysed the utilisation of cross-dressing as a comic element in Nigerian skits.



Based on media representation theory, their qualitative content study of Facebook skits showed that cross-dressing often reinforced gender stereotypes while simultaneously providing a humorous critique of societal expectations. They discovered that the crowd was split: some thought it was funny and harmless, while others thought it was ethically wrong. The study suggested that people should be more conscious of how digital comedy affects how people see their gender identity. Its significance to the current study resides in illustrating how Nigerian skit creators utilise performing techniques to captivate their audiences. Nonetheless, it refrains from examining dual role performance as a creative instrument.

Eburu, Eneji, and Adaje (2024) examined the ethical influence of comedic skits on youth audiences in their research titled "The Relationship Between Skit Programmes and the Moral Behaviour of Pupils in Public Primary Schools in Calabar Metropolis, Cross River State, Nigeria." Utilising survey research involving 300 primary school students, informed by cultivation theory, the study revealed that exposure to skit programs affected students' moral reasoning in both positive and bad ways. The authors suggested that parents keep an eye on their kids and that educational principles be included in skits. This work illustrates the impact of digital comedy on behaviour; nevertheless, it fails to consider the precise performance techniques such as dual role acting that produce humour and moral messaging, which this study aims to examine.

In their 2025 report "The Rise of 'Skitpreneurs' in Nigeria," Churchill & Churchill used a case study to look into how young Nigerians use skit-making as a way to start their own businesses. They talked to up-and-coming comedians and looked at their web content to find out that making skits can bring in money through advertising, brand collaborations, and monetising the audience. The authors contextualised their study within the creative economy and proposed strategies to bolster youth-driven digital companies. This research is pertinent as it frames skit-making as an economic and cultural endeavour. Nonetheless, it fails to examine the artistic processes, including dual roles, that facilitate creative accomplishment.

On a continental scale, Osisanwo, Atoloye, and Akintaro (2024), in their research on the pragmatic acts of humour in chosen Maryam Apaokagi's comic skits, analysed the functioning of humour in Taaooma's skits. Employing pragmatic act theory, they performed discourse analysis on a selection of family-oriented skits and discovered that humour was elicited through pragmatic techniques like ridicule, exaggeration, and irony. Their findings emphasised the cultural significance of Taaooma's content in portraying Nigerian family relations. The authors suggested that more research should be done on how humour in digital comedy shows cultural



identity. The study, while highly relevant, only examined humour from a language standpoint, neglecting the performative aspect of dual role acting.

Comparative research by Moin et al. (2024) on a global scale, focussing on improving oral hygiene in children with hearing impairment through SKIT video interventions. A randomised controlled trial investigated the application of skits in health communication. Utilising a randomised controlled design involving youngsters in South Asia, the study revealed that skit-based video treatments markedly enhanced participants' awareness and oral hygiene practices. Based on entertainment-education theory, the authors suggested that skits be used in public health initiatives. This comparative evidence shows that skits can be used for more than just entertainment and suggests that they could be useful for cultural and educational communication around the world. The current study emphasises the extensive communicative efficacy of skits, although it does not examine performance artistry within humorous frameworks.

When looked at together, these real-world studies give us useful information about the cultural, moral, and economic aspects of making skits. Nonetheless, there remains a deficiency in the examination of performative tactics, especially dual role acting, as a distinctive creative strategy in Nigerian digital comedy. Prior research has explored topics including cross-dressing (Amadi et al., 2024), humour and discourse (Osisanwo et al., 2024), and youth entrepreneurship (Churchill & Churchill, 2025); however, they have inadequately examined how particular performance decisions influence humour, relatability, and audience engagement. This study seeks to address this deficiency by analysing Taaooma's dual role performance, contextualising it within auteur theory, and investigating its cultural and communicative implications.



METHODOLOGY

Research Design

This study adopts a qualitative research design, specifically content analysis, to examine how Maryam Apaokagi (Taaooma) employs dual role performance in her comedy skits. Content analysis is a widely used method in communication research for systematically describing the meaning of qualitative material by identifying patterns, themes, and categories (Krippendorff, 2019). In this study, content analysis provides a structured yet flexible framework for examining recurring narrative strategies, stylistic elements, and cultural themes embedded in Taaooma's skits. The qualitative orientation allows for the interpretation of humour, performance techniques, and social meanings beyond surface-level descriptions, which is essential in studies of popular culture (Schreier, 2020).

Population and Sampling

The population of this study consists of the body of skits produced by Taaooma and distributed primarily through YouTube and Instagram, where her content has gained widespread popularity. Purposive sampling was employed to ensure that the sample included the skits most relevant to the research objectives. According to Palinkas et al. (2015), purposive sampling enables researchers to select cases that are rich in information and particularly useful in addressing specific research questions.

Fifteen skits were selected based on two criteria. First, each skit had to prominently feature Taaooma's dual role performance most notably her recurring characters of the Nigerian mother and daughter. Second, the skits needed to engage with central themes of Nigerian family life, discipline, generational conflict, and humour, which are consistent across her body of work. This sample size was considered adequate for qualitative content analysis, as it allowed for the identification of recurring patterns while still enabling in-depth thematic interpretation (Flick, 2018).

Data Collection

The data were collected by retrieving the selected skits directly from Taaooma's verified YouTube and Instagram accounts to ensure authenticity. Each skit was transcribed verbatim, including both dialogue and non-verbal cues such as gestures, tone, and physical expressions. The inclusion of visual and auditory elements was crucial, given that humour and meaning in comedy often extend beyond spoken language (Schreier, 2020).



A coding sheet was developed to guide the process, focusing on:

- Instances of dual role performance (e.g., costuming, body language, editing techniques).
- Humour strategies (e.g., exaggeration, irony, mimicry).
- Thematic representations of Nigerian cultural and generational dynamics.

This systematic procedure ensured consistency while maintaining flexibility to capture emergent categories.

Data Analysis

The data were analysed manually through thematic analysis, following Braun and Clarke's (2019) six-phase approach: familiarisation, coding, theme development, reviewing, defining, and reporting. After repeated viewing and transcription of the skits, initial codes were generated to capture specific aspects of dual role performance. These codes were then collated into broader categories such as "parental authority," "youth resistance," "humour through contrast," and "family discipline."

Manual analysis was chosen rather than software-assisted coding to allow for closer engagement with the skits as audio-visual texts. This approach facilitated attention to subtle shifts in performance, humour delivery, and audience relatability. Themes were reviewed and refined to ensure internal coherence and external distinction, and were then interpreted in relation to the study's research questions and theoretical framework.

Ethical Considerations

The study adhered to ethical standards in communication research. As the content analysed was publicly available, intellectual property rights were respected by using only skits from Taaooma's verified social media pages. Direct extracts from the skits were acknowledged as part of fair academic use.

Although the study did not involve human participants, ethical considerations such as respect for creative authorship, transparency in data handling, and responsible interpretation were observed. In line with guidelines for qualitative research, the principles of consent, anonymity, and voluntary participation are acknowledged as essential for any subsequent audience-based studies (International Communication Association, 2020). This ensures that, should the study expand in scope, the rights and dignity of participants will be upheld.



FINDINGS

This section presents the findings from the content analysis conducted on 15 selected skits by Maryam Apaokagi (Taaooma), exploring the rise of social media skit-making, the creative and cultural significance of dual role performance, and how Taaooma's technique contributes to humour, relatability, and audience engagement within Nigerian digital culture. The analysis provides insights into the specific techniques used in her skits, as well as the broader social and cultural messages conveyed through her dual role performances.

The Rise of Social Media Skit-Making in Nigeria

The first research objective aimed to examine the rise of social media skit-making as an emerging form of entertainment in Nigeria. The findings reveal that social media skit-making has become a dominant form of entertainment in Nigeria, primarily due to the widespread accessibility of platforms such as Instagram, YouTube, and TikTok. These platforms have democratized content creation, allowing skit-makers to bypass traditional media gatekeepers and directly engage with their audience. Taaooma's skits, which are primarily distributed through Instagram and YouTube, serve as examples of how social media has transformed comedy in Nigeria. By examining the popularity of these platforms, it is evident that skit-making is not only reshaping Nigerian comedy but also providing new opportunities for young creators to enter the entertainment industry. The research shows that digital skits are accessible to a broad audience, allowing creators to reach both local and global viewers, thereby contributing to the globalisation of Nigerian humour.

Furthermore, the skits analysed highlight the fluidity between traditional and modern forms of entertainment. Social media skits are often a blend of short, digestible content that uses humour to address serious social issues, reflecting the changing tastes and expectations of Nigerian audiences. These skits are not only entertainment but also serve as platforms for social commentary, addressing topics such as family dynamics, generational differences, and societal expectations.

Creative and Cultural Significance of Dual Role Performance

The second research objective focused on analysing the creative and cultural significance of dual role performance in Taaooma's skits. The results indicate that the use of dual roles is a central element of Taaooma's comedic style, allowing her to engage with various social and cultural themes. Through her performances, she explores generational tensions within Nigerian families, often portraying contrasting characters such as the strict, traditional mother and the

modern, rebellious daughter. This technique enables Taaooma to offer a humorous yet insightful commentary on the clash between traditional values and the evolving perspectives of younger generations.

The dual role technique in Taaooma's skits serves not only to entertain but also to foster cultural reflection. By playing multiple characters, she highlights the complexities of Nigerian family dynamics, portraying the struggles between adhering to societal norms and seeking individual freedom. This approach resonates with a broad audience, particularly younger viewers who are navigating the tensions between maintaining cultural traditions and embracing new, globalised identities. Taaooma's ability to shift between characters with ease, using costume, body language, and vocal modulation, enhances the comedic effect and deepens the cultural significance of her skits.

Moreover, Taaooma's skits reflect broader social and cultural issues, particularly the role of women in Nigerian society. Through her dual roles, she often critiques the traditional expectations placed on women, highlighting the contrast between women who conform to societal norms and those who challenge these expectations. This cultural critique, combined with humour, allows Taaooma to engage her audience in a meaningful way, prompting reflection on social norms and gender roles.

Humour, Relatability, and Audience Engagement

The third research objective aimed to investigate how Taaooma's dual role technique contributes to humour, relatability, and audience engagement within Nigerian digital culture. The findings from the focus group discussions and content analysis reveal that Taaooma's skits are highly engaging due to their relatability, humour, and ability to address universal social issues. The use of dual roles, where Taaooma switches between contrasting characters, creates a dynamic and engaging viewing experience. The humour generated through these contrasting roles is often rooted in exaggeration, irony, and mimicry, with the audience appreciating the humorous tension between characters that represent different cultural values, generations, or social expectations.

Participants in the focus groups noted that they found Taaooma's skits relatable, especially in the context of Nigerian family life. The skits often depict familiar scenarios, such as a parent's stern discipline versus a child's resistance to authority, which resonate with many Nigerian viewers. This relatability enhances the emotional connection between the skits and the audience, as viewers see aspects of their own lives reflected in the characters and situations

portrayed. The use of humour to address these situations makes the content both entertaining and thought-provoking, allowing for a deeper connection with the audience.

Additionally, the study found that Taaooma's work has a significant impact on audience engagement. The humour in her skits, combined with the engaging nature of the dual role performances, leads to high levels of interaction on social media platforms. Viewers are more likely to share, comment, and discuss the skits, contributing to the viral success of her content. This level of audience engagement is indicative of the power of digital skit-making in contemporary Nigerian culture, as it fosters an interactive relationship between the creator and the audience.

Social and Cultural Impact of Taaooma's Dual Role Performances

The results also suggest that Taaooma's use of dual role performances contributes to the ongoing cultural dialogue in Nigerian society. Through her skits, she addresses generational and gender-based issues, making her work a platform for social commentary. Her ability to portray multiple perspectives within a single skit allows her to engage with complex cultural dynamics in a way that is both humorous and insightful. Taaooma's dual role technique not only enhances the comedic effect but also serves as a tool for cultural critique, providing a space for the audience to reflect on societal issues.

The analysis reveals that Taaooma's skits, while humorous, also encourage reflection on significant social issues, particularly those related to family dynamics, gender roles, and intergenerational change. By engaging with these themes in an accessible and entertaining manner, Taaooma has become a prominent voice in Nigerian digital culture, utilising her platform to challenge traditional norms and foster dialogue about societal change.



DISCUSSION OF FINDINGS

This section discusses the findings from the content analysis conducted on 15 selected skits by Maryam Apaokagi (Taaooma), in response to the research questions: how has social media skit-making transformed Nigeria's entertainment landscape? In what ways does Taaooma employ dual role performance in her skits? Moreover, what is the cultural and comedic significance of her dual role technique within Nigerian digital culture? The findings offer insights into the evolving nature of Nigerian comedy, the creative power of dual role performances, and the broader societal messages embedded in Taaooma's work.

In response to research question one, which explored how social media skit-making has transformed Nigeria's entertainment landscape, the findings reveal that the rise of platforms such as Instagram, YouTube, and TikTok has redefined the distribution and consumption of comedy in Nigeria. Skit-making has become a dominant cultural force, providing young creators with opportunities to bypass traditional industry gatekeepers. Taaooma's success exemplifies this democratisation, as her work demonstrates how short, accessible, and shareable content can capture both local and global audiences. This aligns with Churchill and Churchill's (2025) study on "Skitpreneurs," which highlights how Nigerian youths utilise skit-making as both a cultural expression and a form of entrepreneurship. However, while Churchill and Churchill emphasised the economic benefits of skit-making, the present study shows that creative techniques such as dual role acting are central to sustaining cultural relevance and humour.

From the perspective of Auteur Theory, this transformation underscores the autonomy of digital creators as auteurs who define their content through personal vision. In contrast to Nollywood's collaborative model, Taaooma's role as writer, director, editor, and performer makes her creative identity central to her success. Her dual role skits are not only entertainment but also vehicles of authorship, through which she imprints a distinct style on Nigerian comedy. This suggests that social media has fostered a space where individual artistry thrives, reinforcing the auteur's presence in digital popular culture.

In response to research question two, which examined the creative and cultural significance of dual role performance, the findings confirm that Taaooma's comedic style is defined by her ability to embody multiple characters, most notably the authoritarian Nigerian mother and the rebellious daughter. By employing contrasting roles within a single skit, she generates humour through tension while addressing broader cultural themes such as discipline, respect, and



generational change. This resonates with Osisanwo, Atoloye, and Akintaro's (2024) analysis of humour in Taaooma's skits, which emphasised the pragmatic use of irony and mockery. However, unlike Osisanwo et al., who approached humour primarily as a linguistic phenomenon, this study demonstrates that Taaooma's dual role technique is a deliberate performative device, adding depth to both characterisation and cultural commentary.

Here, Dramaturgical Theory provides additional insight. Each character Taaooma portrays can be understood as a role performed for the audience, consistent with Goffman's metaphor of the stage. Her performances highlight the interplay between "front stage" parental authority and "back stage" youthful defiance, which together create comic tension and relatability. By switching seamlessly between roles, she manages impressions and sustains believability, illustrating how identity and authority are negotiated in Nigerian family life. Thus, dramaturgy enriches the analysis by framing dual role performance as both impression management and cultural storytelling.

In response to research question three, which investigated the cultural and comedic significance of Taaooma's dual role technique within Nigerian digital culture, the findings show that her skits resonate because they reflect familiar social realities. The strict parenting styles, generational conflicts, and exaggerated punishments portrayed are widely recognisable, enabling audiences to laugh at their own lived experiences. This finding aligns with the observations of Eburu, Eneji, and Adaje (2024), who discovered that skits influence the moral reasoning of young audiences. However, while Eburu et al. focused on the behavioural impact of skits, the present study highlights the performance strategies, specifically dual role acting, that make humour more relatable and impactful.

The analysis also shows that Taaooma's dual role performances provide a platform for cultural critique, particularly in relation to gender roles and societal expectations. By playing both mother and daughter, she can satirise generational hierarchies and question rigid cultural norms, especially regarding women's positions in Nigerian families. This reflects elements of Auteur Theory, as her personal vision, blending humour with critique, shapes the narrative. At the same time, it exemplifies Dramaturgical Theory, since each performance is an act of impression management, staged to provoke laughter while sparking cultural reflection.

When compared with existing empirical studies, this research adds a distinctive contribution by focusing on dual role performance as the central creative technique. While Amadi, Macaulay, and Emetumah (2024) explored cross-dressing in skits as a form of gender



representation, and Osisanwo et al. (2024) analysed humour strategies in Taaooma's content, neither addressed how multi-character performances themselves function as a communicative device. The present study fills this gap by showing that dual role acting enhances humour, strengthens audience relatability, and provides a unique cultural critique.

Taken together, the findings demonstrate that Taaooma's dual role skits operate at the intersection of authorship and performance. As an auteur, she imprints her creative identity across her body of work, while as a dramaturgical performer, she navigates impression management to embody contrasting characters. Her skits, therefore, serve as both entertainment and social commentary, positioning her as a leading figure in Nigeria's digital comedy scene and a significant contributor to the globalisation of Nigerian humour.



CONCLUSION AND RECOMMENDATIONS

Conclusion

This study aimed to examine the dual role technique in the skits of Maryam Apaokagi (popularly known as Taaooma) and its wider ramifications for Nigerian internet comedy. The content analysis of fifteen selected skits reveals how her unique acting style has influenced comedic practice and cultural commentary in Nigeria's digital entertainment industry.

Summary of Key Findings

The data demonstrate that Taaooma's employment of the dual role technique is not only a stylistic preference but a fundamental creative strategy. By showing all kinds of people, like the stern Nigerian mother and her young, frequently rebellious daughter, she makes regular family interactions funny and real. This dual enactment enables her to portray generational struggle, cultural expectations, and the negotiation of modernity within Nigerian households. The skits are funny because they use sarcasm and exaggeration, but they also work as cultural texts that show and criticise social standards. Taaooma's work has changed Nigerian digital comedy in this way: it has gone from being just funny to being a tool to talk about culture.

Implications for Nigerian Skit-Making

These findings have important effects on the entertainment business and on giving young people in Nigeria more influence. Taaooma's success shows how powerful social media can be as a platform for democratised content creation. Creative people may use it to reach local and global audiences without going through traditional media channels. Her dual role strategy is another example of how creative performance strategies may help people stand out in a crowded digital space. Her journey is important because it shows how making skits can lead to jobs and businesses for young people, combining creativity with economic opportunity. Her approach shows the Nigerian entertainment business that digital-first content, short-form storytelling, and stories that people can relate to are becoming more and more important for getting modern audiences interested.

Recommendations for Future Research

This report also points several areas that need more research. First, additional research is required regarding the economic implications of skit-making, especially its contribution to employment generation and the expansion of Nigeria's creative economy. Second, future research might investigate the influence of gender in dual role performances, particularly



examining how female comedians such as Taaooma utilise performance to contest or uphold traditional norms. Lastly, research that compares digital comedy across Africa would be very useful for understanding how it shows different cultural identities while also bringing people together through common themes of humour, generational friction, and social commentary.

To sum up, Taaooma's performances in two roles show how inventive and culturally significant Nigerian digital humour can be. Her work shows that comedy skits can be funny, make a point about society, and criticise it all at the same time. They can also provide young people a chance to be empowered and come up with new ideas for their culture.



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