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Negotiating Gender Roles through Social Media Cruise: A Discourse Analysis of *Geh-Geh University* Narratives

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Abstract

This study explores how gender roles are being negotiated through social media cruise culture, using *Geh-Geh University*—a popular online platform created by Nigerian social media influencer Geh-Geh—as a case study. The core issue examined is the ideological contest between divergent gender role messages promoted by Geh-Geh and his critics, such as Saidaboj and Blessing CEO, whose opposing views reflect broader societal tensions around gender expectations among Nigerian youths. Guided by Social Identity Theory, which explains how individuals align with social groups to affirm their identities and values, the study employed qualitative discourse analysis to examine online narratives and audience interactions across platforms including TikTok, Facebook, YouTube, blogs, and Instagram. Findings show that Geh-Geh uses humor, everyday language, and relatable storytelling to encourage young men to embrace hard work, responsibility, and value women who support them. In contrast, critics like Saidaboj and Blessing CEO promote messages that endorse financial dependence on men and normalize "billing culture." Audience responses revealed a polarized landscape: many young men resonate with Geh-Geh's calls for independence, while some women express dissatisfaction, citing reduced financial benefits in relationships. The study

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concludes that gender roles among Nigerian youths are increasingly shaped by online discourse, where traditional expectations are being redefined and contested. Social media cruise has emerged as a powerful arena for gender negotiation. The study recommends that educators, policymakers, and advocacy organizations leverage digital literacy and participatory dialogue platforms to foster healthier, more equitable gender relations among young people in the digital age.

Keywords: Gender Roles; Social Media Cruise; Geh-Geh University; Social Identity Theory; Online Narratives; Nigerian Youths

INTRODUCTION

In the contemporary digital age, social media has become a central space where cultural ideas, humour, and everyday life-experiences are constructed and circulated. One of the most notable phenomena emerging from this culture is what Nigerians popularly call '*social media cruise'*. In simple terms, cruise is the act of using jokes, satire, exaggeration, and sometimes sarcasm, to express serious issues in a playful or humorous way online. While at surface level, cruise may appear as mere entertainment, in reality it reflects deeper struggles, tensions, and negotiations in society, particularly around sensitive issues such as gender roles, relationships, and financial expectations.

The idea of cruise in Nigerian digital culture has evolved over the past decade. During the early 2010s,Nigerian youths began to use Twitter (now X), Facebook, and later TikTok, as arenas for humour-driven commentaries on politics, relationships, and everyday frustrations. Hashtags such as *#WeMove, #JustCruise,* or *#WahalaForWhoNoGet*… became ways of softening serious conversations while still sending strong messages (Udoudom, Akpan, Nwokeocha, & Umoren, 2024). By 2015, cruise had developed into a cultural norm, with social media personalities and influencers turning it into an economy of attention. Over time, what started as harmless jokes developed into a powerful communication tool that shapes opinions, reinforces stereotypes, and creates counter-narratives to mainstream ideologies (Udoudom *et al.*, 2024).

Parallel to this, gender roles remain one of the most debated social subjects in Nigeria and globally. Genderroles are the social expectations, duties, and behaviours traditionally assigned to men and women in society. In African societies, these roles were historically rooted in cultural and religious traditions, where men were often expected to be providers and protectors, while women were caregivers and homemakers (Ogbenika, 2022;). However, globalisation, education, and technology have gradually transformed these expectations, creating a tension between traditional values and modern ideals of equality (Dataphyte, 2025). Social media has become the primary stag e where this struggle plays out, as individuals use digital platforms to either defend old stereotypes or challenge them.

Against this background, one of the most remarkable digital spectacles in 2025 has been the emergence of Geh-Geh University of Wisdom & Understanding, a self-styled platform founded by Emmanuel ObrusteProsper, popularly called Geh Geh. Established around June/July, 2025, this "university" attracted over 25,000 followers within 24 hours and has continued to grow at a staggering pace, with over 250,000 people reportedly attending his live TikTok and Facebook classes daily (Zamani, 2025). Unlike conventional universities, Geh-Geh University is not an accredited ins titution, but rather an online community built around the charisma of its founder, who delivers p rovocative lessons about women, money, and relationships under the guise of financial and emotional wisdom.

The narratives emerging from Geh-Geh University are both entertaining and controversial. Lessons such as *"no woman suffered with you, she is only with you because you are the best option available"* or *"women pray for rich men, while men pray for good women"* resonate deeply with young men who feel betrayed by modern relationships. Others, like *"don't invest in women, invest in businesses"* or *"your girlfriend's love depends on who gives her money"*, reveal a culture of suspicion, mistrust, and stinginess being nurtured under the banner of humour. These teachings are delivered in a light-hearted, exaggerated cruise style, but the growing number of followers suggests that audiences are not only laughing but also internalising these messages (Zamani, 2025).

Across platforms like TikTok, Facebook, Youtube and Instagram, Geh-Geh's content circulates rapidly,sparking heated debates. On TikTok, his live sessions trend daily with over 180,000

participants, while onFacebook and Youtube, his "lecture notes" are shared widely among youth groups. On Instagram and blogs, quotes and memes from his teachings dominate relationship discus sions. Some of his followers testify that his teachings have "opened their eyes" to the reality of women and relationships, while critics argue that he is spreading misogyny and reinforcing dangerous stereotypes. In both cases, what is clear is that Geh-GehUniversity has become a discu rsive arena where gender roles are being renegotiated through the cultural lens of cruise.

Several studies have examined the relationship between humour, digital culture, and gender. For instance, Udoudom, George, & Igiri (2023) found that humour on social media often serves as a coping mechanism for young people facing socio-economic challenges. Similarly, Akanle, Adejare, & Oshodi (2021) showed that Nigerian social media humour reflects deeper frustrations with social and gender inequalities. More recently, research has shown that social media personalities who deliver controversial gendered messages attract strong followership because they give voice to grievances many young people feel but rarely articulate openly (ALIGN, 2023). These findings suggest that Geh-Geh's rise is not accidental but part of a larger socio-digital trend.

As Ogbenika (2022) observes, language is not neutral; it carries power to shape perceptions and sustain ideologies. By framing women as untrustworthy, materialistic, and disloyal, the narratives of Geh-GehUniversity risk reinforcing patriarchal attitudes that hinder progress toward gender equality. On the other hand, some argue that by exposing hidden truths about relationships, these discourses empower men to avoidexploitation (Yusuf, 2025). Thus, Geh-Geh University is a perfect case study for exploring how gender roles are renegotiated in digital spaces using humour and satire.

Objectives of the Study

This study sought to:

i. examine how Geh-Geh University uses social media cruise to negotiate gender roles.
ii. identify the main gender role messages in Geh-Geh University's social media narratives.
iii. analyse youth's online reaction to these gender role messages shared through Geh-Geh University.
iv. find out what Geh-Geh University's narratives reveal about changing ideas of gender roles among Nigerian youths.

METHODS

This study employed the qualitative discourse analysis method. It relied on existing materials from social media platforms such as Facebook, TikTok, Youtube, Instagram, and blogs where Geh-Geh University narratives were shared. Posts,comments, videos, and live sessions were collected as the main sources of data. No fieldsurvey or interview was carried out. Instead, the study made use of already available online texts and videos that captured Geh-Geh's teachings, audience reactions, and the discussions that followed.

The method of analysis was discourse analysis. The study carefully examined the language, jokes, and cruise style used in Geh-Geh University narratives to understand how gender roles were presented andnegotiated. Special attention was given to repeated words, expressions, and moral lessons drawn from the teachings. The analysis also looked at how followers responded and what these responses showed about ideas of men, women, and relationships. This helped the study to see the deeper meanings behind the humour and how social media cruise shaped the conversation on gender roles.

Conceptual Clarifications

i.Negotiating Gender Roles in Digital Spaces

Gender roles are the social expectations and behaviours that society assigns to men and women. These roles are often based on culture, tradition, and shared values about what is seen as proper for each gender. In recent years, digital spaces have become places where these roles are challenged, defended, and redefined. Social media platforms like Facebook, TikTok, Youtube and Instagram allow young people to use humour, memes, andcruise to talk about sensitive issues such as money, love, and power. Researchers note that online conversations can either reinforce old stereotypes or open fresh spaces for equality, depending on how users frame them (Falola, 2015). Digital spaces thus act as public mirrors where society's struggles with gender are played out in real time (Genderpedia, 2025). For many Nigerian youths, the freedom of online expressionprovides a chance to speak about gender without waiting for traditional media or institutions (Zhang, 2025).

The case of Geh-Geh University shows how gender roles are negotiated through cruise and satire.Geh-Geh's teachings on social media often touch on men, women, and relationships, sparking

lively debates among followers. Some of his jokes reinforce common stereotypes, while others challe nge the power balance between genders. Scholars warn that such use of humour can normalise inequality if not questioned (Makama, 2025). Yet, they also highlight how digital communities can reshape old beliefs by making fun of unfair practices and promoting alternative views (Udoudom, Okon, Pam, & Brown, 2024). The debates around Geh-Geh University narratives show that digital spaces are not only sites of entertainment but also informal classrooms where gender roles are cont ested every day. Nigerian youths especially use cruise as both a mask for laughter and a tool for deeper reflection on equality and respect (Akanle *et al.*, 2021). This makes Geh-Geh University a useful case study for understanding how gender is renegotiated in today's digital society.

ii.Social Media and the Culture of Cruise

In Nigeria today, social media is the home of what young people call "cruise." Cruise is more than just jokes. It is the playful use of humour, satire, and exaggeration to talk about real issues. Platforms like Facebook, TikTok, and Instagram have turned into spaces where youths laugh at politics, tease about relationships, and even mock cultural taboos. Scholars note that humour in d igital spaces is not just about fun; it is a new form of public talk that mixes play with deeper meaning (Vince, 2024). It allows people to criticise power, challenge norms, or share pain in coded laughter (University Times, 2025). Unlike traditional media, where voices are filtered, cruise culture gives you ng people the freedom to shape social conversations in their own way (Udoudom, William, Igiri, Okon, & Aruku, 2024).

But cruise is a double-edged sword. On one hand, it entertains and unites people. On the other, it can quietly reinforce the same stereotypes it pretends to mock. Some studies argue that m emes and jokes sometimes normalise inequality by making harmful ideas seem harmless (Udoudom *et al.*, 2024). Others point out thathumour can also open the door to rethink power and gender when audiences read between the lines (Borbon, 2025). Cruise often lives in this tension: half play, half serious. What looks like a joke can carry lessons about love, money, or respect (Alkazemi, 2025). Th is is why many scholars see it as more than entertainment; it is a quiet classroom where society l earns, unlearns, and relearns values.

Geh-Geh University shows this tension very clearly. Geh-Geh mixes cruise and satire to speak about men, women, and relationships. His videos spark laughter, but they also trigger debates that reveal how young Nigerians negotiate gender and respect. Some of his lines reinforce old s tereotypes, while others push followers to question traditions. Udoudom & Nwokeocha (2023) observe that these digital communities act like open stages where values are tested in real time. The critical point here is that Geh-Geh's cruise cannot be dismissed as "just jokes." For many followers, his humour shapes how they think about gender roles, even when they claim not to take him seri ously (Collegian, 2025). This shows that in the culture of cruise, laughter is never neutral. It is a tool that entertains but also educates, sometimes in ways the audience do not even realise.

iii.Geh-Geh University Narratives on Social Media

Geh-Geh University, a self-styled digital movement founded by Emmanuel Obruste Prosper, popularly known as Geh-Geh. He calls it the "University of Wisdom and Understanding." Within twenty-four hours of launching, over twenty-five thousand young men signed up to attend his live class. In less than a week, attendance grew to hundreds of thousands across Facebook, TikTok, Youtube and Instagram. His appeal lies in his unfiltered teachings on women, relationships, and money. He describes his sessions as truth-telling wrapped in humour and cruise. As one pa rticipant noted, "I thought it was all cruise until I saw my ex-student testifying that he joined the school live." Geh-Geh's growing influence on TikTok shows how digital personalities build movements that shape youth culture through entertainment and raw talk (Zamani, 2025; Udoudom, Bassey, George, & Etifit, 2024).

On TikTok, Geh-Geh's narratives attract massive crowds, often more than 180,000 people in one live class. His lessons are sharp, provocative, and deliberately controversial. For exam ple, he teaches that, "No woman suffered with you, she is with you because you are the best option available." In another session, hewarns men never to forgive cheating, insisting, "A girl that cheated on you when dating will still cheat on you as a wife." Such narratives generate laughter, outrage, and heated debate among viewers. Scholars argue thatTikTok thrives on short, punchy content that turns complex issues into simplified, relatable stories (Udoudom, 2025; Vince, 2024). In Geh-Geh's

case, the format makes his controversial messages spread faster and sinkdeeper into everyday c onversations about gender and trust (Borbon, 2025).

TikTok and other social media platforms (Facebook, Youtube and Instagram) are built on performance, and Geh-Geh exploits this fully. His style is performative, using satire, mimicry, and exaggerated storytelling to hold attention. At one point, he joked: "Your babe hasseen more ceilings than a carpenter." Such streetwise metaphors resonate with his audience, mostly young men navigati ng urban struggles. Researchers note that Nigerian social media content creators often use slang, satire,and parody to reinforce authenticity and connect with grassroots youth (Odoemelam, Bah, & Odoemelam, 2025). By mixing jokeswith what appears as hard truth, Geh-Geh creates a sense of bel onging among his followers, who see his words as reflections of their hidden fears about women and relationships (Contra, 2025).

The narratives on social media also touch on money and masculinity. Geh-Geh warns men against "investing" in women, arguing that resources should be spent on self-growth rather than girlfriends. One of his recurring lines is: "A woman is not a business. Stop investing in them. Find a business and invest." This aligns with studies showing that male-focused influencers often present financial caution as part of digital masculinity culture (Contra, 2025; Favikon, 2025). His message reinforces suspicion of women's financialdemands while presenting stinginess as a form of self-prot ection. For many, this message resonates with economic realities of Nigerian youth facing job lessness and inflation (Odoemelam *et al.*, 2025).

Yet, the reach of Geh-Geh University on social media raises serious concerns. Critics argue that such teachings may normalise distrust, hostility, and negative stereotypes about women. For ins tance, Geh-Geh's claim that "Women cheat more than men, but they are very secretive" portrays relationships as constant battlefields. Scholars warn that repeated exposure to such narratives can shape how audiences perceive gender,especially when content is delivered in entertaining ways (Muntinga & Moorman, 2011; Alkazemi, 2025). In fact, humour often allows toxic messages to pass unchecked, since audiences laugh and share them withoutcritical thought (Marazziti, 2022). Geh-Ge h's case illustrates how social media can blur theline betweenentertainment and indoctrination.

Despite the criticisms, Geh-Geh University shows how social media redefines public learning. His social media "lectures"may not be formal education, but they function as informal clas srooms where ideas are spread, debated, and internalised. As researchers note, digital platforms incr easingly serve as sites of alternativeknowledge where young people form identities and negotiate val ues (Marazziti, 2022; Udoudom, 2025). For hisfollowers, Geh-Geh is more than an entertainer; he is a guide who speaks the "hard truth" about relationships. Whether his advice strengthens or damages relationships, one fact is clear: Geh-Geh University is now a powerful case study of how social media reshape narratives of gender, money, and social trust in Nigeria.

iv. Audience Reactions and Interpretations to Geh-Geh University Narratives

The popularity of Geh-Geh University has shown how digital spaces can quickly become ba ttlefields of gender politics. Many young men online praise Geh-Geh's narratives as a wake-up call. They argue that his blunt words reveal the hidden struggles of men in relationships. One follower on Facebook commented during a live session, "Prof is saying what no one dares to say, women will finish you if you no wise up." For these men, Geh-Geh is not just a cruise-master but also a voice of protection against emotional and financial exploitation (Collegian, 2025). Yet critics argue that this loyalty comes from a place of hurt, where men are looking forsomeone tojustify their disappointme nts in love. As one female critic posted on Facebook, "These boys areonly clapping because they are bitter from heartbreaks." This makes Geh-Geh's words feel empowering to some, but damaging to others (Zamani, 2025).

Women's reactions, on the other hand, have been sharp and equally organised. Female influencers like Saidaboj use bold and mocking tones to counter Geh-Geh. She dismisses him as an "oracle with zero in steez" while advising women to bill men. Her famous line, "fine girls no suppose suffer, if you no get money waka," went viral as a TikTok sound, attracting thousands of duets from young women. Blessing CEO echoed this, saying on Instagram live, "Any man who listens to Geh-Geh is already broken; no real man will fear a woman's love." This shows how women interpret Geh-Geh's messages as proof of digital misogyny and respond with their own brand of digital feminism (Modash, 2025). The clash between these two camps highlights how

Nigerian digital culture thrives on polarisation, with each side building loyal followings by speaking directly to their gender group's frustrations (Udoudom, 2025).

The clash creates a tug-of-war in audience interpretation. Men repost Geh-Geh's quotes with pride,captioning them "Premium breakfast lessons" or "Street wisdom 101." Women ridicule them as "toxic street sense," with comments like "This is why Nigerian men don't know how to love". Interestingly, some neutral audiences consume both sides as comedy, enjoying the drama without ful l agreement. One viral comment on TikTok read, "Na cruise, abeg. Tomorrow una go settle and still marry each other." This shows how humour works as both a shield and a weapon in online debates (Modash, 2025). While men laugh at Geh-Geh's warnings, women use sarcasm and parody to downplay his authority. Such dynamics reveal that audiences are not passive. They actively interpret and reshape messages to fit their own experiences, whether to justify choices, mock opponents, or simply enjoy the spectacle (Borbon, 2025).

In the end, Geh-Geh University is more than a space for cruise. It has become a mirror of Nigerian gender relations, where love, money, and power are constantly negotiated. Male supporters see Geh-Geh as a defender of men's dignity. Female supporters of Saidaboj and Blessing CEO see him as a symbol of howpatriarchy tries to silence women online. Both sides amplify their messages with memes, live streams, and viral quotes. As one male fan posted, "Prof has saved me from was ting 20k on a girl that no even rate me." But afemale supporter of Saidaboj clapped back with, "If y our 20k is paining you, go and build yourself; women are not beggars." These voices prove that what begins as "jokes" can carry serious social weight (Marazziti, 2022; Udoudom, 2025). This critical divide is why Geh-Geh University is not just entertainment but also a living case study of how digital narratives shape the way men and women see each other today.

Theoretical Framework

This study is anchored on the Social Identity Theory. This theory was developed by Henri Tajfel andJohn Turner in the 1970s. It explains how people form identity from group membership. The theory has three main ideas. First, people categorise themselves and others into groups. Second, people adopt the identity of the group they belong to. Third, people seek positive distinction for

their groups. This process often leads to in-group favouritism and out-group criticism. The theory was first used to explain prejudice and intergroup conflict. Later studies applied it to online groups, fandoms and political tribes.

This theory helps explain why Geh-Geh and Saidaboj each attract strong, often opposing followings. Geh-Geh's followers form a men's in-group. They celebrate lines like "Your babe is only with you because you are the best option." Such slogans act as group markers. They bond members and set them apart from women or from men who do not "wise up." Saidaboj's followers form a women's in-group. They use her clips and songs as badges of identity and resistance. On TikTok, members of each group repost, duet and comment in ways that strengthen group identity. Social Id entity Theory makes clear why social media drama is not only about ideas. It is about belonging. P eople take pleasure and pride in belonging. They also defend the group by mocking opponents. This explains the sharp tone, the memes and the viral duets. For your discourse analysis, social identity concepts help track how language builds group boundaries, how humour and insult function as group glue, and how in-group scripts shape followers' sense of self. The theory also points to the risk ofpolarisation when groups harden into echo chambers. That is a key issue to note when studyin g Geh-Geh University and its ripple across TikTok and other platforms.

RESULTS



Figure i: GehGeh University Logo

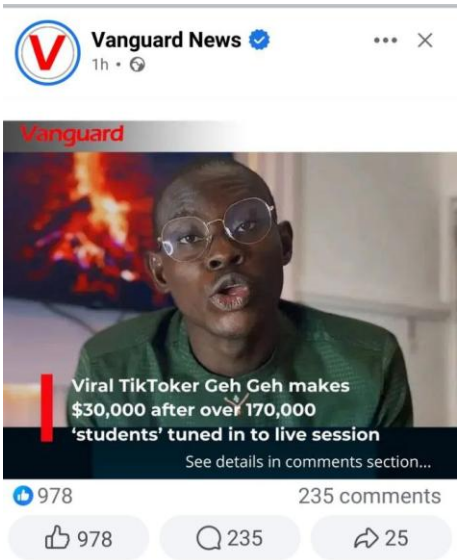


Figure ii: Vanguard News Reportage



Figure iii: Reactions



Figure iv: The Punch Reportage



Figure v: Audience Reactions







Figure vi: Reactions by Fans. Figure vii: Audience Reactions. Figure viii: Saidaboj & GehGeh



Figure ix: GehGeh Lecture



Figure x: Fan's Reaction



Figure xi: Audience reactions

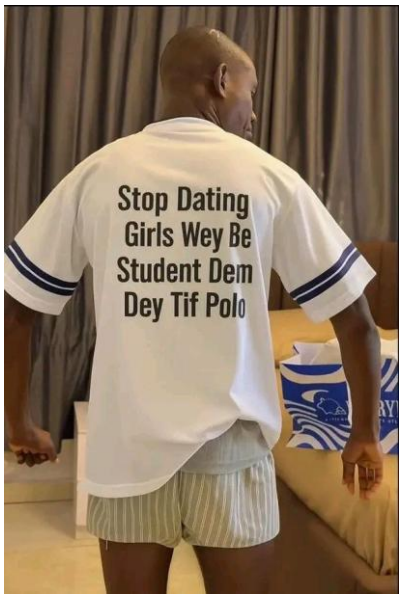


Figure xii: Coach GehGeh



Figure xiii: 1st Femal Graduate



Figure xiv: Fan's Reaction

DISCUSSION

Discourse Analysis 1: How does Geh-Geh University use social media cruise to negotiate gender roles?

Data from TikTok and Facebook have shown that Geh-Geh University uses social media cruise to playfully but powerfully question the place of men and women in relationships. His short clips, jokes and slang act as tools for performance. By mocking unfaithful partners, warning men about "baby mamas," or teasing women for material demands, Geh-Geh reshapes gender talk into something that is funny, relatable and shareable. In the light of Social Identity Theory, his words help young men form an in-group identity. They see themselves as smarter, united, and different from those who ignore his advice. This identity is strengthened by the humour, the inside language, and the collective reaction online.

This is not a neutral process. As Tajfel and Turner showed in the Social Identity Theory, p eople often defend their group by drawing lines against the out-group. Young women who disagree with Geh-Geh, orinfluencers like Saidaboj, form their own in-groups. They use counter-cruise narratives, such as "bill men" or "fine girls no suppose suffer," to resist Geh-Geh's teaching. This contest mirrors what Goffman (1974) said about framing, where each side presents a different picture of reality. Studies like Vince (2024) on social media culture support the idea that young peopl e use humour and banter to build identity and community online. Yet others, such as Alkazemi (2025), warn that such discourses can also reinforce harmful gender stereotypes if notcritically ex amined.

The main findings show that Geh-Geh University does not only entertain but actively nego tiates gender roles by creating group identities through humour. Young men use his cruise as a badge of belonging, while young women and rival influencers form their own opposing groups. In this way, cruise acts both as a bonding tool and as a battlefield for gender ideas. The negotiation of roles is less about reaching agreement and more about strengthening in-group pride and challenging the out-group.

Discourse Analysis 2: What are the main gender role messages in Geh-Geh University's social media narratives?

Data from social media posts reveal that The gender role messages in Geh-Geh University's social media narratives centre on male independence, caution in relationships, and respect for women who show loyalty. Geh-Geh repeatedly advises men not to spend recklessly on women and to channel their resources into meaningful investments, such as buying a tricycle for a woman's father instead of giving her quick cash. These messages stress the value of responsibility, discipline, and financial wisdom as markers of masculinity. In contrast, critics like Saidaboj encourage women to bill men, link love with money, and even normalise cheating when finances are low. The clash of these views highlights the contest over what gender roles should mean in the digital age.

From the perspective of Social Identity Theory, these messages shape group identities among young people online. Male followers use Geh-Geh's words to form an in-group identity where being "a real man" means working hard, resisting manipulation, and valuing women who stand by them. On the other side, women who support Saidaboj form a counter in-group that prom otes financial dependence on men and challenges male frugality. The "open letter" from the "ladies advocate" is an example of how women collectively respond, showing that these narratives are not only entertainment but also battlegrounds for gender identity and group pride.

The findings align with scholars such as Subramanian and Rao (2025), who argue that masculinity is constructed through practices that maintain dominance but can also shift when challenged. Geh-Geh's emphasisis on responsibility shows a reshaping of traditional masculinity in ways that value independence without waste. Yet, other researchers like Ogbenika (2022) and Scheffer-Wentz (2025) would challenge hisnarrative, warning that teaching men to withhold resources may still reinforce unequal power relations rather than achieve genuine gender justice. T hus, the debate mirrors wider tensions in feminist and masculinity studies about whether shifts in practice really dismantle or merely repackage old hierarchies.

The main findings show that Geh-Geh University's gender role messages promote male in dependence, hard work, and loyalty in relationships, while rejecting wasteful spending and blind dependence. These teachings build a strong male in-group identity, supported by Social Identity

Theory, and stand in sharp contrast to Saida Boj's promotion of financial billing and transactional love. The contest between these two narratives reveals that social media cruise is more than entertainment; it is a site where young Nigerians actively negotiate andredefine what it means to be a man or a woman in today's society.

Discourse Analysis 3: How do youths online react to the gender role messages shared through Geh-Geh University?

Data from social media reveal that young people online respond to Geh-Geh University's gender role messages with both admiration and resentment. Many male audiences see Geh-Geh's teachings as empowering because they encourage independence, financial responsibility, and respect for women who support their partners during difficult times. In contrast, some female audiences express frustration, as shown in the open letter where a "Ladies advocate" laments that men no longer "spend foolishly again" or take them to eateries. This reflects how digital narrativ es about gender roles do not only shape behaviour but also spark contestation between young men and women.

Using Tajfel & Turner (1979) Social Identity Theory, these reactions can be understood as expressions of in-group and out-group dynamics. Male followers identify strongly with Geh-Geh's narratives as part of a growing "responsible men" identity, while many young women feel e xcluded and threatened because such teachings reduce their access to financial benefits from men. By contrast, influencers such as Saidaboj and Blessing CEO present gender norms that favour female advantage, stressing that men should provide while women expect rewards for affection. This clash of group identities explains why discussions around Geh-Geh University often become polarised on social media.

Scholarly debates also mirror these contrasting views. For example, Udoudom, George, & Igiri (2023) argue that digital spaces help young men renegotiate masculinity away from materia listic pressures, a view that supports Geh-Geh's emphasis on independence. However, Scheffer-Wentz (2025) suggests that online narratives which challenge women's traditional dependence can also deepen gender conflicts, especially where economic inequalities remain. This contrary position

is also reflected in how some young women online blame Geh-Geh's teachings for reducing male spending power, thus threatening their sense of social security.

The main findings show that young people online are divided in their reactions to Geh-Geh University's gender role messages. Male audiences generally embrace Geh-Geh's values of sel f-reliance and discipline, while female audiences; especially those influenced by figures like Saidabo j and Blessing CEO -resist teachings that limit male financial obligations. In summary, Geh-Geh University creates a strong identity shift for men, but also provokes discontent among women who see such change as undermining their social and economic advantages.

Discourse Analysis 4: What do Geh-Geh University's narratives reveal about changing ideas of gender roles among Nigerian youths?

Geh-Geh University's narratives reveal that ideas about gender roles among Nigerian youths are beginning to shift from dependency and material expectations to self-reliance and responsibility. While voices like Saidaboj encourage young women to depend on men for bills and rewards, Geh-Geh stresses that young men should work hard, invest wisely, and value partners who stand by them in difficult times. This shift shows how digital spaces are being used by youths to redefine masculinity and question long-standing norms of male financial obligation and female entitlement.

Through Social Identity Theory, these changes can be seen as a process of identity re-grouping. Male youths increasingly identify with an in-group that values independence and discipline, separating themselves from the out-group that embraces "billing culture." However, this identity reconstruction is contested. Female reactions, such as the open letter accusing Geh-Geh of causing "hunger" among ladies, show that while men celebrate their new identity, women feel excluded and threatened, creating tension in online discourse.

The findings of this study echo Subramanian and Rao (2025), who argue that digital plat forms are helping Nigerian youths reframe masculinity away from materialistic pressures, but contr ast with Marazziti (2022), who warns that challenging women's financial dependence may increase

gender conflicts. The main findings are that Nigerian youths are renegotiating gender roles through online narratives: young men are embracing independence and redefining responsibility, while many young women resist these changes because they reduce access to male financial support. This reveals a generational shift in gender norms, but also highlights the conflicts that co me with such change.

CONCLUSION

This study has shown that Geh-Geh University's online narratives play an important role in how young Nigerians think about gender roles today. By using humour and cruise, Geh-Geh shifts attention from old ideas of men as constant providers to new ideas of self-reliance, smart investment, and valuing true partnership. While many young men celebrate these teachings, young women often see them as a threat to long-standing benefits they used to enjoy from men's spending. This mix of support and resistance shows that social media has become a real space where culture and identity are being argued and reshaped.

The Geh-Geh case reflects a wider change among Nigerian youths who are using digital spaces to questionand renegotiate gender expectations. Social Identity Theory helps explain why men quickly align with Geh-Geh's values, forming new in-groups of independence, while women push back to protect older norms. The study finds that gender roles are not fixed but are actively contested online. What is clear is that social media cruise is no longer just entertainment; it has become a tool for debate, influence, and cultural change among young people.

Recommmendations

i. Social media researchers and communication scholars should carry out continuous monitoring and analysis of how influencers like Geh-Geh frame gender issues through cruise, in order to document patterns and show how entertainment blends with serious cultural negotiation.

ii. Digital content regulators and cultural organisations in Nigeria should create awareness campaigns that highlight both the positive and negative gender role messages shared by online

influencers, so that young audiences can critically engage with such content instead of accepting it blindly.

iii. Youth advocacy groups and NGOs working with young people should provide safe online and offline platforms where youths can openly discuss and debate these gender role messages, to help reduce conflict and misunderstanding between male and female perspectives.

iv. Educational institutions should include digital literacy and gender studies in school curricula to help young people understand how online narratives shape their ideas of gender, identity, and relationships in Nigeria's changing society.

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