

The Sexual Objectification of Women in the Nigerian Entertainment Industry

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Abstract

The growing prevalence of pornography coupled with the influence of patriarchy on the Nigerian entertainment industry has made the objectification of womanhood a perceptible feature of films and musical videos produced by Nigerians. Using secondary sources and critical observations, this paper, attempts to illustrate the phenomenon of women's sexual objectification in the Nollywood and Nigerian music industry. The paper defines the concept of women sexual objectification in the context of media production arguing that objectification is revealed by the types of camera angles and positions used in depicting women in filmic and pop video productions. The use of close-ups or medium range shots emphasizing the sexuality and sumptuousness of female characters in films or pop-videos are some of the techniques used by apologists of women's sexual objectification. Sexual objectification thus entails making women characters in a filmic or musical production the object to be looked at or the spectacle to enjoy. The paper also shows how the sexual objectification of womanhood is manifested in selected Nollywood films and musical videos by Nigerian popular artistes. In the light of the selected pop videos and films, the paper argues that the types of camera movements and angles deployed in most Nigerian pop videos and Nollywood films are in line with the male gaze theory. These camera movements and angles systemically help depict the woman as a spectacle in itself as well as a sexual object. They also project the man as the reader of the meaning while "relegating" the woman to the status of the bearer of the meaning.

Keywords

objectification;
 entertainment; feminism;
 nollywood industry; popular
 music; stereotypes;
 representations



I. Introduction

The products of the entertainment industry such as pop videos, films, comics, sit-com and photo-serials, among others, most often contain controversial artifacts visibly aimed at making them popular, enticing and to an extent, sellable. Two of such controversial artifacts are violence and sex often deployed in these mass media products in the form of pornography, or as strong baits aimed to attract the attention of potential consumers. This trend has been in line with the popular but questionable maxim that, sex (pornography) sells even the ugliest media products. In effect, in line with this "sex sells" maxim, many popular musicians and filmmakers in particular, have entrenched the culture of deploying images of nude or scantily clad women in particular in their productions, mainly in a bid to "beautify" and sexualize their productions, ultimately in view of securing enormous fame and a heavy consumption of their musical and filmic productions in the market.

Using images of nude or scantily clad women, as well as seductive dance steps and body movements in their musical videos or films has thus been consistent with a

psychological phenomenon: the unique power of sexualized visuals to arouse both men and women. Prager (2016) explains this phenomenon thus:

Men are aroused just by glancing at a female arm, ankle, calf, thigh, stomach — even without ever seeing the woman’s face. Those legs, calves, arms, etc. are sexual objects. That is why there are innumerable websites [and media products/productions] featuring them. There is nothing analogous for women. Of course a woman can be aroused seeing a particularly handsome and masculine man. [...] Most heterosexual women also see sexy women as sex objects — and they are hardly misogynists. Ask your wife or girlfriend which would turn her on more: watching a male strip show in front of a female audience or a female strip show in front of a male audience. (p.102)

If using suggestive dance steps and pictures of nude and scantily clad women has enabled many filmmakers and pop singers to become notorious in the entertainment industry, pornography remains a serious site of questionable issues such as women marginalization and sexual objectification. There is even a kind of symbiotic relationship between pornography and sexual objectification. As argued by Murphy (2013), “objectification defines pornography and, in large part, explains why pornographic imagery contributes to the oppression of women,” (p.203).

Pornography in musical videos or films most often entails the “hyper-sexualization” of young girls. By this hyper-sexualization, women or girls are depicted in a sexual way or as sex objects, existing for the satisfaction of heterosexual males. Thus, hyper-sexualization of young girls has become so common – if not the questionable norm – for many pop musicians and film directors, particularly those who adhere to the patriarchal maxim which states that “being sexy or beautiful is the only or most important way a woman can be accepted or have power,” (Walters 2018, p.7). Using secondary sources, this paper attempts to illustrate the phenomenon of (sexual) objectification of women in the Nigerian entertainment industry, focusing particularly on Nigerian popular music and cinema. The paper specifically seeks to answer the following research questions: What is (sexual) objectification? How could it be illustrated in the musical and cinematic productions of selected Nigerian pop musicians and film directors? And how have critics and major stakeholders of the Nigerian entertainment industry received the phenomenon of women sexual objectification in the industry?

II. Review of Literature

This section reviews literature on two issues. First, it explores conceptual literature on sexual objectification and second, it addresses, women sexual objectification in the media.

2.1 Sexual Objectification: Definition and Morality of the Practice

As its name indicates, objectification comes from the word “object”. It is used in reference to the act of treating somebody as an object. In the specific context of this paper, objectification will be considered the act of treating somebody (most often women) as sex object. According to Kite and Kite (2014), objectification involves presenting somebody as an object, especially of sight or other physical sense, through media of mass communication such as photographs, videos and television programs among others. Objectification in the sexual realm involves eleven features as narrated below:

- i) Ownership: treating someone as a commodity that can be owned (bought or sold)

- ii) Instrumentalism: the treatment of someone as a means to satisfy ones' personal desires or reach one's purpose.
- iii) Denial of subjectivity: viewing one as not having a personal desire or opinion and treating such a person without taking his or her view(s) into account.
- iv) Denial of autonomy: treating someone as lacking in autonomy or self-determination
- v) Denial of humanity: treating someone as if he/she is not a human being.
- vi) Fungibility: viewing or treating someone as being interchangeable with other objects.
- vii) Inertness: treating someone as being inherently passive and lacking in agency.
- viii) Violability: treating someone as if he/she has no integrity
- ix) Silencing: treating someone as lacking the capacity to speak or complain.
- x) Relegation to the physical: treating someone in terms of his/her appearance (most often their level of beauty, ugliness and so on) and
- xi) Reduction to body: treatment of someone as identified with his/her body or body parts. (Endong 2019; Kant 1963; Langton 2009; Nussbaum 2007)

The eleven features mentioned above clearly indicate that the act of objectifying a human being is inherently questionable. However, many authors have sought to differ from mainstream thinking. Prager (2016) notes for instance that sexual objectification in the marital realm is not only normal but necessary for the man and the woman to have a healthy marriage. He goes on to argue that the sexual objectification of womanhood for instance has nothing misogynistic in it. In his words:

One of the proofs that “higher” education makes people more foolish, more naive, and often even more ignorant about life than those who never attended college is the widespread belief among the well-educated that when men sexually objectify women, it means that they are misogynists, haters of women. [...] It is completely normal for heterosexual men to see women to whom they are sexually attracted as sex objects. [...] That such sexual objectification is normal and has nothing to do with misogyny is proved by, among other things, the fact that homosexual men see men to whom they are sexually attracted as sex objects. If heterosexual men are misogynists, homosexual men are man-haters. (p.103)

In the same line of thought, critics such as Soble (2002) and Green (2000) defend the myth or possibility of a positive (sexual) objectification. Soble in particular argues that, ontologically speaking, man is already an object. And being an object should not be seen as something inherently bad. It is therefore normal for any person to be objectified since no one has an ontological status higher than that of an object. In his language, “the claim that we should treat people as ‘persons’ and not dehumanise them is to reify, is to anthropomorphise humans and consider them more than they are”. Such an injunction is nothing but “a nice bit of illusory chauvinism”, since “people are not as grand as we make them out to be, would like them to be, or hope them to be” (Soble 2002, p.53–54). Soble goes on to argue that objectification within the context of pornography is not really bad, since pornography enables actors who are very good at sex to do something with their lives. To Soble (2002), treating pornographic actors as objects and denying them their humanity should not be questioned.

Another critic who is apologetic of objectification is Green who, among other things, argues that, though it may be problematic to treat human beings merely as object, there is nothing wrong in using people as means to some specific ends. In other words, there is, according to Green, nothing problematic in using people as instrument. Using people in such a way is even unavoidable. As he puts it “we must treat others as instruments, for we need their skills, their company, and their bodies—in fact, there is little that we social creatures can do on our own, and so little that is fulfilling” (Green 2000, p.45–46).

The feminist rhetoric has in most cases sought to debunk these various apologetic statements made in favor of objectification particularly as concerns the representation of women in the media and other cardinal social institutions. Nussbaum for instance, sees objectification as negative particularly in contexts where equality (between the objectifier and the objectified), respect and consent are absent. In line with this, feminists tend to see women's sexual objectification or self-objectification mainly as a site of the marginalization of womanhood. In effect, this objectification simply reflects how societies across the world view women: objects to be gazed at or to be used for the sexual pleasure of the heterosexual males. As Kite and Kite (2014), insightfully note, objectification of womanhood in the media or in any other social institution is "a clear reflection of exactly what girls and women have been taught to be their entire lives: images to be looked at" (p.104).

2.2 Women's Sexual Objectification in Mass Media

What is sexual objectification of womanhood in the context of media production? What different forms does it take? How culturally determined is it? And how have media scholars sought to study or discuss the phenomenon? These questions and many similar ones will guide this section of the discourse. It suffices to say that women's objectification in the media is not only when a woman is shown naked or scantily clad. It is not only when women are made to perform suggestive gestures in view of arousing the heterosexual male audiences. The phenomenon is more complex than we often construe it. This is so as it may involve camera position, camera movement, picture composition, montage, stereotypes and social structures, among others. According to Barber (2017, p.56), objectification is evident in a media product (say a film, an audio-visual/print advert or a musical video) when emphasis is made not on the personality of the actors (who are part of the production), but on their bodies or body parts. In such context, the bodies of these actors are evasively presented as objects of desire and our source of sexual pleasure for the potential audience. For example, when camera angle or movement is made to focus principally on the natural graces and the sexuality of a female character in a film scene or in a film sequence, thereby presenting these parts of her body as sources of sexual pleasure for the voyeurist/voyeur, sexual objectification is made evident. Objectification is even made more evident when the images of women sexuality have nothing to do with the message the film director or the author of the media product wants to portray in that given instance. With close reference to a series of print adverts meant to advertise male gel and jeans wears, Barber (2017) notes ways in which one could read objectification in a media product. He illustrates objectification in two print adverts thus:

The first [advertising] image portrays a shower gel advertisement intended for males, but instead they have chosen a dirty female to represent their brand, now why do that? We see that the woman is only seen for her body and her face is not seen or important to the ad which shows the importance in body over personality. The second advertisement is for Guess jeans, but instead of featuring the jeans, the picture is from the waist up which means they are selling sex and not the jeans themselves. Why advertise jeans when you do not even picture them? [...] The media is not selling the messages and material they are presented, they are simply selling sex, and by doing so they are making women objects of desire and sex rather than people. (Barber, 2017, p.66)

Another way of sexually objectifying women in media production is the use of suggestive actions. In such context, women are made to perform in a sexual way most often to sexually arouse the viewer. This is very common in context of musical videos where the principal role of women seems to be to expose their sexual organs and to enact

sexualized dance steps and movements. In view of this Gruber (2011) pointedly observes that: “Many mainstream artists negatively influence the way we view and treat women through their music videos. These messages persuade us that treating women as sex objects and enacting sexual abuse against women is acceptable. Women's role in many hip-hop videos is to dance, look provocative and suggest sexual interests towards men” (p.108).

From Barber (2017) and Gruber’s (2011) positions, one could therefore enthuse that women’s sexual objectification in the media has strong connection with what is commonly called the male monolithic gaze and non-gendered gaze. In essence, the male gaze in the context of a film, musical video or photography among other media is the tendency of depicting women from the heterosexual eye that is presenting women as passive sexual object meant to satisfy the sexual pleasure or needs of the men. The male gaze thus forces, both heterosexual women and homosexual male to see women from a heterosexual masculine point of view. It (this male gaze) is concretely materialized in a filmic or photographic production when women are made “bearers rather than makers of the meaning”. This means giving women roles that cannot enable them control the scene, but roles that make them seen as passive objects to be gazed upon by a dominantly masculine heterosexual audience. By this process, women are subtly and systemically made to be the ones who are looked at while men are those who are looking.

Good examples of the male gaze include medium close-up shots of women over a man’s shoulder, shots that pan and fixate on a woman’s body (particularly her sexual organs), and scenes that occur to show how a man (particularly a sexually aroused one) is actively observing a passive, sexually attractive woman. The primary objective of such shots is to suggest that women viewers should experience the action as secondary viewers. They should adopt a heterosexual male stand point. The shots also suggest the idea that the female sight is not central. Men are not only the dominant members of the audience but that they unilaterally control the action, the camera, the direction, the writing, among other parts of the production procedure. The men are therefore completely running the show, dominating the entirety of the narrative and how it is depicted.

The male gaze is again seen particularly in cinema when the narrative structure sets the masculine characters as being active, powerful and at the centre of the dramatic action; while the female character is mostly passive and powerless. In such a situation where the woman is portrayed as an object of desire for the male characters and indirectly for that of the male spectatorship or audiences. Quoting Mulvey, Endong (2019) perfectly corroborates this view as he identifies three typologies of gaze which systematically objectify women in classical cinema contexts. He notes that while male characters most often direct their gaze towards female characters in mainstream cinema, the spectator is subtly made to identify with the male look “because the camera films from the optical, as well as libidinal point of view of the male character”. This complex process enables the existence of a tri dimensional (male) gaze by the camera, “the character and the spectator which simultaneously objectifies the female character and makes audiences view her as the spectacle. Through this complex process of voyeurism, women are connoted as “to-be-looked-at-ness” (Endong 2019, p.62).

A similar objectifying practice in the way female actors’ actions are shot in films is that, they are systemically treated by the camera as objects or products being advertised. By this process, the camera movement and angle used to depict women are closely similar to the ones used when capturing visuals of products on promotion. In advertising contexts for instance, directors use close ups and low angle shots as well as movements from bottom to top to define the product or good on promo as something which is of high quality and powerful. Applying the same methods of filming for human being can only be

objectifying and problematic. Film directors often use this type of camera movement and camera position in their depiction of female characters in their films or pop-videos.

While many authors have focused on the forms taken by women's sexual objectification in the media, others have attempted to understand reason why the phenomenon persists in the media industry. One reason given is that the media industry is male dominated. Women seem to be less represented in the media industry, particularly in cinema, music and television. Most of the authors who buy into this myth construe male dominance in this media industry mainly from the numerical perspective, meanwhile it will be more accurate to see this male dominance from the angle of patriarchy. The pertinence of this paper is revealed the more when one observes women in the media industry partaking in the perpetration of the male gaze in their own production or in productions to which they contribute. As noted by Micheo-Martial (cited I Endong 2018), women's objectification in the media is more a product of patriarchy which, across world cultures, has taught women to see and represent themselves as sexual objects. He notes that:

The image of a woman in a bikini shouldn't be taken at face value. One must take into account the fact that the person behind the lens is most likely a man, the person who came up with the concept was most likely a man, and most of the creative force behind the image is likely stemming from [...] a man. That is not to say that there aren't female photographers or creative geniuses, but we shouldn't deny the skewed gender ratio within most professions, or the fact that the standards of beauty and sensuality are imposed by industries that are largely domineered by men. (cited in Endong, 2018, p.62)

Indeed, we are more and more living in a highly complicated world in which the sexualized representation of a woman makes more sense than a non-sexualized one. Media producers, pop musicians, advertisers and photographers who objectify women in their productions tend to believe they are giving audiences what they want and what they know about womanhood. Of course, this frame of thinking is questionable as such depictions of womanhood are arguably what the male folk wants and what the society has been brainwashed into accepting.

III. Results and Discussion

This study applied the qualitative design option, specifically the use of content analysis to collect data. Thereafter, the study applied the descriptive option where it described the observable and dependable data obtained from the population study in text form, and multimedia presentation (projector). The population of the study is some products of the Nollywood and the Nigerian music industries, authored by Nigerians. The purposive sampling technique was used to select these products.

The products purposively sampled were unique as they demonstrated adequate images of nude or scantily clad women (objectification of womanhood) that are obscene, vulgar and offensive, disrespectful to woman dignity and humanity. Thereafter, data obtained from this process were presented and analyzed using text format and multimedia presentation as seen in the use of the projection screen.

IV. Results and Discussion

4.1 Analysis of some Feature Films Shot on Video (Nollywood)

One of the post-modern currents that have characterized Nollywood in these last decades is the production of soft-porn and very erotic films. This category of films has come to diversify the overall Nollywood film production by "complementing" films that

strictly explore themes such as romance, ritualism, greed and witchcraft (the traditional thematic contents of Nollywood films). One particular characteristic of these soft-porn and erotic films is that they most often represent site of the sexual objectification of women. From Afro Candy's heavily criticized *Destructive Instinct 1,2,3 & 4* through Dickson Oreogbu's *Law 58*, to *The Benjamins* many blue films produced in Nollywood do not only have a questionably dose of sex content but tend to portray the Nigerian woman as a sex object existing for the sexual gratification of the male audience.

A Clear evidence of this increasing sexualization of film contents and eroticization of women in the Nollywood industry is perceptible in the ways in which many neo Nollywood film directors design their films posters. Indeed, many of them follow the "male gaze" paradigm by manipulating visuals of women in these posters in a way as to present female actors as the spectacle, the objects to be looked. A case in point is the poster conceived for Jerry Don Nwachuckwu's *Calabar Girl*. The poster shows close-ups and medium range shots of some scantily clad women. In the pictures, some these women are erotically caressed by some male actors. In this film poster, women sexuality and bodies are used visibly to titillate heterosexual male members of the audience/viewers. The male gaze is here manifested in the fact that the images of women used in the poster are medium of close up of parts of the body that will naturally arouse heterosexual male viewers.

The male gaze is further manifested in the poster conceived for Krissyjoh's *A Village in Africa*. The poster has various images of naked women. The nakedness at first sight seems to be indexical of backwardness or primitivism. However, this nudity ends up contributing to the sexualisation and objectification of the actresses. In effect, the poster strongly emphasizes the sexuality of specific female characters in the film, to the detriment of the major themes of the film such as animism, illiteracy, solidarity, sorcery and respect for elders, among others. The movie, *A Village in Africa*, is about a European visitor's adventure in a primitive Africa. This adventure enables the visitor to discover a variety of "primitive" ways of life that are not limited to dressing semi-nude. However, the film director chooses (in his film's poster) to mainly emphasize female nudity as if that was the major – nay only – factor apt in defining primitivism in Africa. This major focus on nudity to the detriment of other themes is an indication that Krissyjoh is more interested in hyper sexualizing the poster of his film, obviously to provide some sexual gratification to heterosexual males.

The sexual objectification of womanhood goes beyond the use of hyper-sexualized posters to the injection of daring sex experiments in the films and the deployment of other visual artifacts that emphasize woman sexuality in a way as to provide sexual gratification to the male members of the audience. In Chris Krissyjoh's *A Village in Africa* for instance, one notices that emphasis is persistently placed on injecting many scenes in which there is gratuitous exhibition of women nudity and sexuality.

One notices that though Krissyjoh's defense for using explicit images of half naked women in the film may revolve around the need to depict the primitivism and traditionalist nature of people in a backward/under-developed part of Africa, the truth remains that, in many instances, he (Krissyjoh) over deploys women nudity in what can glaringly be seen as a bid to sexually gratify the male viewer while presenting female actress as the spectacle thus, as sexual object.

Another element which really gives credence to the thesis that Krissyjoh is bent on objectifying his female actors is the fact that, there seems to be a double standard in his depiction of male and female nudity. The male actors are depicted as primitive but not as naked as their female counterparts in the film. In plate 4 (above) particularly, one can see that while female actors have the entirety of their breasts and other sensitive body parts

exposed (in guise of showing their level of primitivism), the male actors are reasonably clothed. Their sexual organs are well covered.

The same system of double standard is observed in Sylvester Obadigies's *Blackberry Babes*, where emphasis is placed on showing more of female sensuality and sexuality than male nudity. As can be seen in many erotic scenes, the Obadigie's film tends more to be focused on gratuitous exhibition of female nudity while treating the male actors in a more descent manner. While the female actors are very minimally dressed in many of the film's erotic scenes, the male character is not naked. This clearly suggests that the director is bent on deploying more of female nudity than male nudity. Obviously such a choice may only provide sexual gratification to heterosexual male viewers.

4.2 Analysis of Pop Musical Video Produced by Nigerians

The phenomena of pornography and sexual objectification of womanhood are not confined to the Nollywood film industry. The Nigerian music industry has these last decades been seriously touched by the two phenomena to the extent that a typical popular song in Nigerian entertainment industry integrates lyrics that debase women as well as visuals in which women are sexually codified under the controlling male gaze. It has become the norm for Nigerian popular artistes to use women as beautification objects or as sexualized baits in their musical videos. Their pop videos more than often feature scantily clad or almost naked young girls performing sexual roles visibly to sexually arouse the masculine viewership and perpetrate a questionable culture which is all about teaching women to be hot and sexual objects for the pleasure of heterosexual males.

In Iyanya's *Flavor* for instance, women are lyrically and graphically compared with oranges; and as everybody will rightly infer, oranges are meant to be eaten and thrown away. This comparison in itself shows how degrading the artiste's attitude towards women is. According to the logic of the song, woman should be seen as object existing for the gastronomical and sexual pleasure of the male. Women are objects male use for food and for pleasure.



Figure 1. A Scene in which a male character gazes at female dancers

Similarly, in the pop-video produced for Davido and Mc Galaxy’s *Nek UneK*, the viewer is treated to what could be called a soft pornographic spectacle predominantly – if not exclusively – built with suggestive dance steps and images of good-to-behold damsels who in their performance style do not hesitate to exhibit sensitive parts of their body. In their musical video, Davido and Mc Galaxy do not only make their female dancers enact suggestive dance steps and sexual facial expressions. They also use hyper sexualised close up shots in which the sensitive parts of these female dancers’ bodies are exposed. This is done in a bid to sexually gratify the male viewers. In addition to this, the duo use shots in which male actors/dancers gaze at scantily clad ladies in the video (see Plate 1). This is another way of suggesting that the female actors and dancers in the video are objects good to behold and derive sexual pleasure from.

A similar scenario is observed in the music video of Skales’ *Booty Language*. In this video, female dancers are also made to enact sexualized moves as in a strip tease context. The female dancers are scantily dressed and the director of the video constantly – if not always – deploys close-ups and tilt-up camera movement to emphasize on the ‘natural endowment’ and sumptuousness of the female dancers featuring in the video. The whole video is designed so as to give the impression that the female dancers are highly attractive sex objects.

Similarly to Davido and Mc Galaxy, Skales constructs his video so as to integrate many scenes where a male character looks at a scantily clad dancer with facial expressions showing that he derives pleasure from the act (see Plates 2 and 2).



Figure 2. A male gazing at a female dancer



Figure 3. A male gazing at a female dancer

The type of camera movements and angles used in the pop videos of Nigerian artistes are in line with the male gaze theory. These camera movements and angle help depict the woman as a spectacle in itself as well as a sexual object. They also help project the man as the reader of the meaning while “relegating” the woman to the status of the bearer of the meaning.

4.3 Nigerian Entertainer's Attitudes towards the Sexual Objectification of Women in the Nigerian Film and Popular Music Industries

The prevalence of women's sexual objectification in the Nigerian entertainment industry has attracted the attention of many observers and scholars. Among these observers, one can number Nigerian entertainers who have generally expressed different positions on the issue. The dominant tendency has been for these entertainers to make a case for pornography and women sexual objectification, presenting the two paradigms as a necessity for the Nigerian entertainment industry. Nollywood producer Benson Okonkwo for instance, perceives pornography and the culture of parading half naked women in Nollywood films as a production paradigm that can enable filmic productions to be authentic and up to international standards. In his words, "pornography makes [Nollywood] movies more real. And for that reason I am in support of it" (cited in Enengedi, 2020). In the same line of argument, Nollywood film director Chris Krissijoh contends that "nudity in movie is not a crime". Therefore, an actor who is paraded nude or scantily clad in a movie should not be seen as objectified or as a cheap prostitute.

A striking tendency among apologists of pornography and women's sexual objectification is that they associate such objectification of womanhood with professionalism. Actress Peace Maria Francis (who played an objectifying role in the film, *A Village in Africa*) claims for instance, that her acting nude roles should not be seen as eroticization or objectification but a professional reflex. While reacting to observers who criticized her for acting nude roles in *A Village in Africa*, she notes that:

Some ask how much I was paid to expose my body like that. Others want to know ask why I did it. They say I am desperate and a paid prostitute. All I want them to know is that I am just a good actor, who takes her job with the seriousness it deserves. I only played the character given to me and interpret the role well. I'm not here for fame or money. Let the world know that it is not easy for anyone to come out and change his or her identity, in order to make films look real. The world should be more supportive than criticizing us. They always want Nollywood to give them good movies but if there are no good actors, there would be no good movie. Why are Nigerians not watching Nollywood movies again and prefer Mexican and Hollywood films? Is it not because they are tired of what we act and produce? Yes. They feel we are lagging behind. This is what we are trying to correct and save our dying film industry. [...] It is not about sex but good acting." (cited in Gbenga, 2020, p.66)

It is also common to come across critics (apologists of women objectification) who do not even see gratuitous sex in musical videos of filmic productions as a site of the objectification of womanhood. Nigerian video producer, Sesan Ogunro (cited in Endong, 2018), rejects the belief that pornography in musical videos subtly or systemically objectifies women. He pointedly contends that "people say we objectify women but I don't objectify them. I find women very attractive and I try to showcase them not in their best forms but in their sexiest forms because on video and depending on the songs, that's what sells," (cited in Endong 67).

There however exist Nigerian entertainers who strongly frown at porn and objectification of women in the Nigerian film and pop-music industries. Nollywood actress Moet Abebe notes for instance that she can never accept to act nude roles unless these roles are all about what she calls "tasteful nudity". In her language, "I'm not going to do that kind of motion picture where all we discuss is sex. Anyway, if there's a scene and the

length of it is not very provocative and the length of my understanding identifies with the real character, why not? I'm not going to go nude or anything like that, however I do accept that there is tasteful nakedness. I am not going to do anything disagreeable except the length of its (sic) important to the part, why not?" (cited in Endong, 2019, p.37).

4.4 Implications for Mass Media Practitioners in Nigeria

The phenomenon of objectification of women has far reaching implications for mass media practitioners as in the broadcasting media, film and movie industries. In furtherance of its responsibility of ensuring that radio and television stations produce and transmit broadcasting materials that serve the interests of the nation, its constituent groups and respect to humanity, broadcast media practitioners should ensure that all programs/advertisements produced and/or broadcast display a transparent concern for good taste and decency. In this regard, obscene, pornographic or vulgar language, expressions, pictures, presentations and representations are forbidden and should be avoided. The image of women should be presented with respect and dignity. Where language or pictures that might offend the public must be used to convey the essence of the message, appropriate warning or disclaimer should be given or used prior to the broadcast.

V. Conclusion

The growing prevalence of pornography and the influence of patriarchy on the Nigerian entertainment industry have made the objectification of womanhood a perceptible feature of film and musical videos produced by Nigerians. Indeed, one hardly finds a popular artiste who does not objectify women in his or her musical video and/or lyrics. Similarly, many Nollywood film directors have resorted to such sexual objectification of womanhood to make their productions attractive to viewers. The prevalence of pornography and women's sexual objectification in films seems to be driven by the sex sells maxim.

In this paper, attempt has been made towards defining the concept of objectification of women in the context of media production. The paper has argued that objectification is revealed by the types of camera angle and positions used in depicting women in media production. The paper specifically argued that the use of close-ups or medium range shots emphasizing the sexuality and sumptuousness of female characters in films or pop-videos are some of the techniques used by apologists of women's sexual objectification. Sexual objectification thus entails making women characters in a filmic or musical production the object to be looked at or the spectacle to enjoy.

The paper proceeded to showing how the objectification of womanhood is manifested in selected Nollywood films and musical videos by popular Nigerian artistes. In the light of the selected pop videos and films this paper concludes that the types of camera movements and angles used in most Nigerian pop videos and Nollywood films are in line with the male gaze theory. These camera movements and angles systemically help depict the woman as a spectacle in itself as well as a sexual object. They also help project the man as the reader of the meaning while "relegating" the woman to the status of the bearer of the meaning.

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