

New Trends in the Objectification of Females in Selected Nigerian Afro-Pop Musical Videos

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Abstract

Musical videos by most Nigerian artistes have been noted to mainly focus on the physical appearance and promotion of sexual appeal of women. Typically, this stereotype appears to objectify and sexualize women in various ways. Hence, this study critically evaluates the portrayal of females in selected Nigerian Afro-pop artists' musical videos. The study examines the contents of Azeez Adeshina Fashola; Naira Marley's *Putu*, Remilekun Abdulkalid Safaru; Reminisce's *Tesoje*, Oluwatobiloba Daniel Anidugbe; Kiss Daniel's *Madu*, Divine Ikubor; Rema's *Bounce* and Ayodeji Ibrahim Balogun; Wizkid's *Expensive Shit*. Using content analysis, the researcher evaluates objectification of females in the selected Afro-pop musical videos, noting several factors and indices of visual and lyrical appeal. The study adopts a mixed research design with the use of quantitative and qualitative research methods. Findings in the study include that the lyrics and visual contents of Nigerian Afro-pop musical videos often reflect what consumers want. Also, that there is high female objectification in the selected pop musical videos. The study discovers that sensuous videos are deliberately churned out by music producers and artists mainly to sell their music; and in the process, promote instances of illicit behaviours among music lovers. The study recommends stricter restrictions and enforcement by concerned Government agencies. The study hopes to contribute to the ongoing academic studies on issues of female objectification especially in the music industry.

Keywords: New trends, Objectification, Females, Afro pop, Musical videos.

Introduction

The searchlight here is beamed on the values attached to women in pop music, paying particular attention to instances of sexualisation displayed in both images and lyrics. Music overtime has been a major force in the socio-cultural milieu of various societies across climes. This is perhaps why music serves as an instrument of social integration, entertainment and a medium of transmission of messages, passed down from one generation to the next, making the art fully engraved into the very fabric of human existence (Wilson 48). Generally, the contemporary African popular music resulted from the socio-political, and economic environment of the late 18th to early 19th centuries and is consolidated by the dramatic transformations brought about by urbanization in the period after World War II.

Hip-hop in itself has gained notoriety and has been trailed by allegations of glorifying crime, materialism, violence, drugs and misogyny. In like manner, these values are often infused in the form of entertainment visible through musical videos. Various emphases have therefore been placed on the role of music, particularly musical videos in entertainment and the society at large. Sunday-Kanu made reference to this when he avers that a musical video is “known for its unique rhythmic pattern, catchy lyrics and tunes which are usually captivating, luring and most of them are very danceable” (139). Based on Sunday-Kanu’s position above, it can be said that musical videos are powerful means of communication, providing outlet through which people share certain abstract entities such as emotions, intentions and meaning. In most cases, the spoken word or language might seem to be mutually incomprehensible to many. However, through musical videos, understanding is easily achieved and there is a noticeable link for human interactions (Miell, MacDonald and Hargreaves 22). Beyond this, musical videos have risen to limelight through constant projection in the media, making it inevitable for it to go unnoticed, particularly through television broadcast which infuses visual and audio components of music (Jhally 1).

In the same vein, female objectification has been seen to be fuelled by media advertisement. This is because there is a high rate of sexist overtone in some form of advertised contents. However, the sexist overtones of contemporary advertising and its exploitation of a sexist agenda receive little notice in a world where sexism has been used in advertising as a hook to reach the target audience. As a result, the general public has been exposed to sexist commercials that are promoted as being in line with behavioural normalcy (Udegbe 11). The above scenario has been identified in the music industry in Nigeria, where women are constantly portrayed in obscene manner both in the lyrics and images. Oikelome has pointed out that music projects “expressive vulgarity, sexual resonance, the large amount of sexual content leaves more to be desired. It is totally un-African to discuss the subject of sex in the graphic manners being portrayed” (90). This has brought about heated discussions around the subject of objectification of the female folk in the musical videos in Nigeria.

Moreover, sexualisation of the female folk is often seen in musical videos from the South Western part of Nigeria which plays a leading role in the hip hop music, the genre in which sexual objectification of females is particularly resonant (Aigbokhaevbolo 17;

Oloworekende 41; Onanuga and Akingbe 5). According to Adekanye “the Nigerian music scene [is] where women have been portrayed as sexually codified objects under the controlling gaze of men” (6). In other words, female nudity seems to have become so appetizing that contemporary cultural transmission now depends on it, regardless of the view that it objectifies womanhood. This is perhaps why contemporary musical videos in Nigeria are replete with barely clad women, exposing sensitive parts of their body. More often than not, there is an observed correlation between exposure of female bodies in musical videos and the rate of acceptance which sexualizing women in such videos bring (Adekanye 12; Conversation 1). Based on the foregoing, this research critically evaluates and investigates the objectification of females in the selected Nigerian -pop artists’ musical videos. The study seeks to establish the prevalence of objectification of females in selected Nigerian - pop musical videos and its resultant effect on instances of illicit behaviours such as pornography and misogyny among music lovers

Conceptual Clarifications

Music is a social construct that is rather described than defined. This is due to its evasive nature. However, a great number of scholars agree on the fact that music is an organized sound. This conceptualization of music is also questioned as the human speech which is a sound and not seen as music. Music has also been perceived to be the art of combining vocal and instrumental sounds to express emotions, feelings and beauty (Priest 23; Kania 11). This is perhaps why Kokkidou explains that:

The definition of music is complicated by several factors. Music is everywhere. It holds sociability and individuality, freedom and limits. It is situated historically, philosophically, culturally, politically, economically and ideologically, in a complex system of symbolic meanings. It has acquired various meanings and bears various connotations. In semiotic terms, music is polysemic: a complex signifier with many signified. (8)

Premised on the above position, it is evident that music is multifaceted. Hence, it is difficult to place a particular meaning on it. For example, a particular statement from a talking drum (Yoruba) may be interpreted in several ways: *eponimoru* and *atanimoru* carry same notes but different meanings. However, Aibuedefe, Uba and Okeke note that “music is seen generally as an organized sound that is pleasant to the ear. This simply means that any sound that is arranged in a haphazard and incoherent way or manner is regarded as a bundle of nonsense or noise” (197). Nevertheless, music could be said to have evolved over time, passing through various stages to become what is obtainable in today’s society. Lending credence to this, Okunbor avers that the development of music went through different stages to a level where it could be written down on manuscript (Notation). It went through different periods with the events of these different periods i.e. social, economic political, cultural and philosophical development of these periods influencing music. From antiquity to the Middle Ages, to renaissance period – baroque period to classical era, romantic era to twentieth century music till date (1).

Musical Videos

Musical videos are a coinage of music and visual representations. Hence, what is considered as musical video has to do with a visual and audio representation and dramatization of the contents of a song. There have been several conceptualizations of musical videos. However, there is a general agreement that a musical video passes for a form of short film in which a song is integrated along with the accompanying dance and imagery, basically for entertainment purposes (North, Hargreaves and O'Neill 1). There are also indications that contemporary musical videos are artistic renditions which employ audio and visual materials to help in the sales of the song. It is therefore a marketing tool used by musicians to see that their songs are visualized and what they represent are brought to life. This is perhaps why the earliest forms of musical videos which can be traced to the 1920s were referred to as illustrated songs, music promos or promotional clips and song videos (Leming 22).

In like manner, musical videos employ a wide range of styles which are used in video making such as the use of models and live action characters, the use of animation, documentaries and non-narrative techniques. However, it is observed that in some cases, music producers mix several styles or a mix of all of it to bring to life the content of the music. This practice of mixing different styles of musical videos is increasingly on the rise as it is observed to avail the viewers the opportunity of experiencing the videos from various angles. This is the primary reason why countless number of musical videos are seen as interesting as they highlight the message in the lyrics of the song through live dramatic performances of the models or characters presented in the form of a musical video usually with the artist as the lead character (Roberts and Christensen 31). In Nigeria, hip hop is about the most popular genre of music and its popularity is constantly on the increase in contemporary times. However, this form of music has been fingered for its frontline role in portraying women in a manner that is unpalatable (Dubem 3).

Nigerian Popular Music (Hip Hop) Scene

The origin of Hip-hop in Nigeria dates back to the late eighties and early nineties. Before that era, what was obtainable in the Nigerian music scene were traditional styled music such as Afro-juju, Afro Hip hop vibes. According to Adebisiyiwa, "the emergence of an African-American rapper on exile in Nigeria, Ibrahim Salim-Omari, led to the release of the first Nigerian rap album titled; *I am African*" (20). This became the precursor of hip hop music and therefore opened the stage for other hip hop acts like *The Remedies* and the *Plantation Boyz* in the early 1990s. However, most of these musical acts were styled after what was obtainable in the United States of America. Although hip hop musical style was seen as new and alien to the populace, it became widely accepted by the youth population of Nigeria. This led to the steady rise and development of hip hop in Nigeria such that currently, music artists have indigenized the pattern of music and created from it what has been popularly referred to as *Niaja-hip hop*. This indigenous hip-hop style derives its main elements from indigenous sources and the traditional base of Nigeria (Oikelome 12).

The Nigerian hip pop music in contemporary times has experienced tremendous transformation in rhythmic style and performance in order to meet up with the global trend of music. This is as a result of the fact that as society changes, music is bound to change as well. Hip hop music currently boasts of being one of the largest employers of labour in Nigeria. Ironically, hip hop music which was previously seen as an engagement for school dropouts as well as an inferior music genre is now the dream of most Nigerian youths due to the new found wealth and means of livelihood that has grown out of it (Sunday-Kanu 11). Similarly, the Nigerian variant of hip hop music passes for the most popular form of music in the country and accounts for the most played music in contemporary times. Accentuating this fact, Forchu posits that Hip hop music is one of the most popular subgenres of pop music in Nigeria. Its popularity, though greatest among the youth, cuts across all ages. Its lyrics are not only motivated by aesthetic considerations, but also by the importance of music as a tool of communication, and more importantly by the commercial implication and capabilities for the musicians. Its literary treasures which the musicians often express in rhymes, are repositories of literary resources rich in onomatopoeia, figures of speech, idioms and proverbs, providing insights into concepts, value systems, societal norms and behaviours (3).

Objectification of Women

Objectification, in its most simple form deals with looking at a human being as possession or an object. However, the actual meaning of the term goes beyond this and is often “argued to mean various things to different scholars. Although there is a truism in this, the general argument is that objectification stands for anti-humane treatment meted out on people and it has been associated with females”. It passes for a form of dehumanization that focuses mainly on overplaying the physical appearance of people for personal gratification (Fiske 17). Furthermore, Fiske noted that “objectification is inhuman and women in most societies often suffer from it” (17). According to the assertion of Endong, objectification is said to be: derived from the word object. It literally means viewing or treating somebody, most often women, as objects. Though critics have argued and demonstrated that men can, to an extent, be objectified (by women), most feminist critics and theorists prefer to conceptualize objectification as a dominantly male felony (61).

Premised on the above position, it can be said that objectification deals with perception of individuals as objects and women are most often objectified than men. Meanwhile, the practice is appalling as it reduces the worth of the objectified person or gender. The objectification of women has also been seen under the scope of visual fragmentation, perception and use of the female dormant body parts that appeal sexually to the viewers who invariably overlook the personality of the person while focusing all attention on the body in an unpleasant manner (Calogero 32). This is perhaps why the most common denotation of objectification covers treating individuals based on their private body parts as well as their physical appearance. From such perception of an individual, the person is not seen as human. They are often looked upon as existing without respect, integrity and personal freedom (Calogero and Tylka 17).

The concept of fe/male objectification is common and highly prevalent in societies across climes due to increasing global socialization. Although it is common place in various societies, its use and application is scarcely known. This is perhaps why there is a popular argument that wo/men can be objectified without them even knowing. Nevertheless, what is constant with objectification of women is that once they are perceived as an object of another person, irrespective of the fact that they willingly consent to it or not, the objectified individual becomes a source of satisfaction for her viewers. This is premised on the ground that engaging in objectification transcends to perceiving someone as tool from which satisfaction is derived (Scott and Tuana 30).

Meanwhile, objectification of women can come in different forms. It can come from deliberate attempts by artistes to compel their female dancers or singers to reveal sensitive parts of their body. These may involve exhibiting erotic gestures, provocative dance-steps and other forms of obscenity. In some instances, too, there are singers and dancers who willingly reveal their sensitive parts mainly to demonstrate their natural endowments for the audience to appreciate. The artistes in this category do not see themselves as sexual objects but mainly as entertainers without sacrificing their dignity and self-worth. Therefore, objectification comes in different forms such as words and slangs; many of which are used to describe the delicate parts of the female body in media contents (Arugu and Ihejirika 1).

Popular Music and Objectification of Women in Nigeria

In recent times, there have been indications that music serves as a medium through which female objectification is openly carried out. This is coupled with the fact that media contents of music both verbal and visual give rise to misogynistic depiction of women (Broadnax 22; Cundiff 21). In affirmation of the link between music, particularly popular hip hop music and female objectification, Broadnax avers that “women are often objectified in Hip Hop music” (1). There have been controversies surrounding Nigerian hip-hop artists and the kind of music released in recent times. It is believed that the lyrics and videos of this genre of music portray certain social vices such as female objectification and sexualisation which may affect the attitude of youths to these social vices. Nonetheless, the verbal and visual contents of hip-hop music are frequently rife with belittling, female objectification and sexualisation, obscene dancing moves, narcotics and violence (Cundiff 1). In affirmation of the above position, Ogunnaike and Akoja posit that:

One of the many vices of hip-hop music is its misogynistic lyrical contents which tend to depict the female gender as sexual objects, violence and abuse, and general degradation [...] On the other hand, there are evidences that music is equally a powerful tool for shaping perception negatively or positively. Among other facts, music affects people’s mood, young adult’s disposition towards women, gender stereotyping of men as sex driven and women as sex objects,

and general attitude towards women and relationships. (69-73)

The above position lends credence to the fact that contemporary reality of hip hop music as there is hardly any hip-hop musical video produced in the recent times without the infusion of contents that objectify women. Broadnax further provides support to this. He notes that "Hip-hop critics argue that the music only promotes misogyny, sexism, homophobia and blatant hyper masculine performance" (1). Although the truism in the objectification of women in popular hip hop musicals cannot be disputed, there is a form of consented arrangement observed which plays out in a situation where women themselves agree to be so objectified and this is what has continued to fuel the trend. Levande (2008) cited in Broadnax explains that: sometimes, black women themselves put their images in the firing line of criticism when they agree to strip their dignity and engage in lurid dances wearing thin clothes barely covering their private parts. Experienced as well as inexperienced women deliberately sign up with male artists and agree to expose their bodies. This is one way in which black women participate in degrading themselves, although some women do see through the lurid and graphic sexual dances and realize that it is a mere pathway to imagined success. Sometimes the women manage to manipulate the system that commercializes their negative images. In other cases, women come out worse off with very little to show for the stints of self-immolation in which they engage (1).

Theoretical Framework

This study is based on the Social Role and Objectification theories. The Social role theory was propounded by Alice Eagly in 1987. The theory suggests that human behaviour is practically structured by social norms. This norm dictates the roles individuals play in life based on the social norms apportioned to their gender either male or female. According to social role theory, the gendered division of work that permeates a society is the source of widespread gender stereotypes. Western societies have constructed stereotypes that link agency with men and connection with women due to men's increased participation in paid positions of greater power and status and the unequal assignment of nurturing roles to women. Men and women have diverse skill sets according to the gendered division of labour. When gender stereotypes are prevalent in a group due to mixed-sex membership, a task or environment that is culturally associated with one gender, or both, stereotypes directly influence behaviour through the expectations that members have for one another's behaviour (Krijnen 24; Newman and Newman 10).

The social role theory comes from the norms that are formulated by various social institutions such as family, education, peers, church, and media. The mass media is thought of as an important contributor to gender socialization in the social role theory. The media depicts what is the socially appropriate behaviour for both women and men (Krijnen 24). The social role theory can also be looked at from the social context of roles assigned based on their gender which play a crucial role in shaping the behaviours and

experiences of individuals of different gender in the society. In this context, reference is made to the interpersonal interactions and relationships that are embedded in and influenced by the roles, and tasks that people are expected to perform and enact (Grant and Parker 11). The basic assumption of social theory is that it is a set of concepts and interrelated ideas that build the foundations for social sciences in general and the study of family relationships among genders in particular. This view of people and relationships suggests that people remember and base their knowledge of the world on what has been useful to them and are likely to alter their roles based on what no longer works for them. The basic assumption of the social role theory is hinged on the following: individuals define roles for themselves and others based on social learning and reading; individuals form expectations about the roles that they and others will play; individuals subtly encourage others to act within the role expectations they have for them; that individuals will act within the roles they adopt (Merton 62).

Furthermore, the tenets of the social role theory point out that there is a form of structural role in society which is essentially assigns to individuals. They might include the roles of birth and place within the family hierarchy, gender roles, social status, and economic roles. Structural roles also typically include an expectation of behaviour. Role assignments like these can lead to real and noticeable differences in expectations and behaviours from a person and those around them (Grant and Parker 21; Merton 63). This, therefore, creates a conception that certain roles are supposed to be that of a particular gender. This leads on to a stereotyped role perception in most societies and industries. The social role theory is easily employed in entertainment as it is one industry that carries the clearest messages about gendered social roles. In this case, most entertainment contents such as musical videos and their message contents portray women more in subtle roles, mostly because their sexuality is seen as an attraction mechanism to sell records while men are portrayed in dominant roles (Krijnen 29).

Objectification theory, as propounded by Barbara Fredrickson and Tom-Ann Roberts in 1997 establishes is premised on the rise of sexual objectification of females by media and society. This is further complicated by the fact that the female gender has been programmed by the media and society to internalize an onlooker's view as the most relevant perspective needed to define her worth; this in turn catalyses a consequent culture of obsessed self-monitoring and consciousness, escalated feeling of anxiety and shame, reduced awareness of her inner person and essence, eating disorders, mental and health risks and depression among others (Fredrickson and Roberts, 63).

This internalization of the sexual objectification believes and its effect has been termed self-objectification and in almost all cases, the media is often fingered. This is perhaps why Balraj avers that "media and the male gender have through time perceived and portrayed women as objects and tools valued for sexual pleasure" (70). These acts are often staged by way of gazes and inspection of the female body which are the primary contention of the objectification theory (Balraj 64). In like manner, the objectification theory holds the assumption that females are often visually dismemberment as popular focus on specific body parts removed from the person and viewed as the essence or proper representation of her person in its entirety (Balraj 65). The objectification theory

helps to bring to limelight, the patterns through which media objectifies the female gender as well as the negative effect sexual objectification of the female by media has on the female gender. Similarly, the theory holds that women are often seen as objects for male sexual pleasure as men believed they are superior to women and as such women exist for their pleasure. This is perhaps why it has become a normal situation for women to be objectified in musical videos, through revealing of body parts, lyrical contents and the dance style among other things (Fredrickson 23).

The objectification theory is hinged on certain key tenets which show what objectification entails. These tenets according to Nussbaum include the following: Instrumentality: Treating the person as a tool for some other person's purposes; denial of autonomy: treating the person as lacking in autonomy or self-determination; inertness: treating the person as lacking in agency or activity; fungibility: treating the person as interchangeable with (other) objects; violability: treating the person as lacking in boundary integrity and violable, "as something that it is permissible to break up, smash, break into; ownership: treating the person as though they can be owned, bought, or sold (such as slavery); denial of subjectivity: treating the person as though there is no need for concern for their experiences or feelings (250).

Application of the Theories

The social role theory is applicable to this study as it vividly explains the social norms attached to certain roles and function with the gender of people. It therefore helps in this study to take a critical look into how the female gender is perceived in the Nigerian society especially among their male counterparts who more often than not see them as objects of sexual pleasure. It therefore x-rays the crux of this research study which critically evaluates the objectification of females in selected popular Nigerian musical videos. Similarly, the objectification theory is applicable to this study as it brings to light the manner in which women are objectified in the society and what such objectification holds for the society. More particularly, the theory mirrors the fact that the media is a medium through females' objectification is often carried out especially through musical videos which are often filled with contents that projects women as sex objects rather than people to be valued. Hence, the theory helps to highlight the objectives of this study which is to critically evaluate female objectification in popular Nigerian musical videos.

Methodology

This study adopts a mixed research design with the use of quantitative and qualitative research approaches. The study employs qualitative survey research method and content analysis. The study population for this research comprises residents of Lagos State, South Western Nigeria, estimated to be 21,000,000 (MacroTrends 1). This category of people was specifically selected for this study as Lagos State serves as the epicentre of popular music in South Western Nigeria in particular and the entire country at large (Akwagiyiram 44; Nwabuike 12). To ensure the measuring instrument, (questionnaire, an interview guide) addressed the objectives of the study, face validation was done. Also to ascertain

the reliability of the instruments, a test-retest approach was adopted. A pilot study was conducted among 10% of the study sample size population.

Data Analysis and Presentation

For the content analysis aspect of the work, one musical video each from five selected Nigerian -pop artists form the sample for this study. Therefore, Naira Marley's *Put a*, Reminisce's *Tesoje*, Kiss Daniel's *Madu*, Rema's *Bounce* and Wizkid's *Expensive shit* were selected to be content analyzed, based on available online data from *The Punch* and *The Guardian* newspapers, denoting Nigerian musical videos that objectify women the most in their contents between 2019 to 2021 (Adekanye 15; Ige 29; Ojoye 45). This collectively makes for one video for each artist. These videos were selected on the criteria of visual depiction of female nudity and sexual objectification, self-objectification and lyrics which also objectify females. The sample size for this study is 400 respondents; drawn from residents of Lagos State, Nigeria, particularly those who are exposed to popular musical videos. For content analysis, one (1) musical video each from five (5) selected Nigerian -pop artists formed the sample size for the study, making a total of five (5) musical videos to be content analysed. The study made use of purposive sampling as well to elicit responses from respondents drawn from residents of Lagos State, Nigeria, particularly those who are exposed to popular musical videos. While 10 interviewees were drawn from among popular music producers in Lagos to make up the study sample of 400. Meanwhile, a census sampling technique was employed in content analysis of the work. It involves the technique of examining every member of a given population, for equal opportunity of carrying the variable under investigation as well as the opportunity of being picked to be analysed. The questionnaire, interview guide and coding sheet served as the research instrument for this study. Data generated with the questionnaire were collated, presented and analysed using tables, simple percentages and inferential statistics while data generated from the interview were qualitatively presented in a prose-like manner.

Table 1: Demographic characteristics of respondents' resident in Lagos State, Nigeria

Demographic Characteristic	Residents Of Lagos State, Nigeria (n=390)	
	Frequency	Percentage
Gender		
Male	278	71.3
Female	112	28.7
Age		
18 -28	162	41.5
29 - 39	178	45.6
40 - 50	35	8.9
51 and above - 59	15	3.8
Religion		
Christianity	341	87.4
Islam	49	12.6

Others	0	0
Educational Qualification		
First School Leaving Certificate	0	0
SSCE	110	28.2
ND/NCE	125	32.1
HND/ BSc	133	34.1
Masters	22	5.6
PhD	0	0%
Others	0	0%

Source: Field Survey, 2023

The data in Table 1 was analysed using descriptive statistics of frequency counts and percentages. Same applies to data sourced from respondent's answers to the questions raised in the study.

Content Analysis

The study employed verbatim transcription method to transcribe lyrics of the songs of the selected musical videos. The video of Naira Marley on the song titled (*Putu*) shows so much objectification of females in both its video content, lyrics and images. The video opens up with a scene that runs throughout the entire song with groups of females on both sides dancing in revealing lingerie showing their buttocks, in a provocative manner to the delight of the artist, Naira Marley. Also, the video goes to another scene by the pool side with the same group of females dancing and twerking with their buttocks showing completely in lingerie and the artist and other male characters in the video touching their backside in a provocative manner to the delight of the female dancers nonetheless. Also, another scene in the video shows the artists; Naira Marely on set with five supposedly pregnant women dancing in the background with the artist singing with the lyrical contents referring to the ladies as prostitutes;

Egbami, Awonomonaijafef'idipami, (won fe fi idipami)

Eesss control the crowd, control the crown

This makes allusion to Nigerian ladies as prostitutes, especially those with big buttocks who often use their body especially their backside to control men.

Feeling na la puta, baby girl you a puta

The above refers to females as prostitute as the word *puta* literary means prostitute or whore (Spanish origin).

Oloshoshey ma loyun fun mi – What can fa?

The lyrical content above literately means; prostitute, would you like to be pregnant for me? This reduces women to mere objects of pleasure and berets the scared concepts of pro-creation.

Imagine la'le ana, REXxie fi benzo gbe Ruka lo

The above lyrics of the song *Putu* by Marley portrays women as materialist as it literarily implies that *REXXie* (supposedly a male character won the heart of *Ruka* (an obvious female character) due to his possession of a Mercedes Benz.

Similarly, Naira Marley's song, *Putu* also reduces women to sexual objects as he noted that:

Ma lo te idi gbabe nipple, (gbabe nipple)

This literally translates to after pressing a ladies ass, don't forget to press her nipple. In all the song, *Putu* objectifies woman in every respect and has a high level of use of misogynistic words (audio contents, lyrical and video contents).

In the case of *Reminisce's Tesojue*, the song depicts another example of misogynistic words, imagery and general content. *Reminisce* is seen portraying love as a forced entity on women, with the lyrics;

Alabinri

Mo ba e so' roife,

O n' shefalafolo

Wafekulaleyi

This translates to woman, I spoke to you about love, and you will not play coy but accept my love proposal. It goes further to say that he is going to make crazy love to the woman.

Ma tesojuelaleyi

This metamorphoses love making but rather in a rough manner.

Similarly, the video shows a female character in lingerie, exposing sensitive body parts and dramatizing sexual and sensual moves to the pleasure of the artist which further shows objectification of the female folk in both lyric, video and audio.

Kiss Daniel on his part likewise portrayed females as sex objects in his song *Madu*. The artist is seen as the main male character in the song with a female model and actor seductively dancing and dramatizing sexual acts similarly to the pleasure of the artist, Kiss Daniel who says that:

Aye, yeah (yeah)

You call me baby

Call me zaddy

Are you okay? (Okay)

Are you okay?

Come to my bedroom

Cassava dey for you

Are you okay? (Okay)

The above lyrical content literally means that a woman is supposed to be at the beck and call of a man as he commands her to come to his bed room for him to make love to her. This demeans the female folk as mere sexual objects to be played with at will.

I want to use my money

To scatter your brain for you

The above lyrics translates to mean women can be bought with money and the highest bidder can have any women of his choice, thereby selling women as objects to be possessed.

You carry load o, you carry

Eka motor, baby

Here, the artist refers to the body of female model, particularly her buttocks with the term load. It further shows that men are more likely interested in the physical appearance of women hence, the level of female objectification. Kiss Daniel also refers to the female as a car that he can ride, which is a reference to sex.

In like manner, the song *Bounce* by Rema mirrors another example of female objectification in audio (lyrics) and imagery, and filled with misogynistic materials. The video opens with chubby, half-clad women dancing provocatively to the bounce lyrics with the young artists urging them on to bounce their buttocks which he is in love with. This goes further to show that females are objectified in the song as a woman's personality should be loved not her buttocks or other part of her body. The artists noted that:

*Girl, I'm in love with your booty bounce
Huh, when I weigh the thing
E weigh one thousand pounds
Girl, this night
we dey go like seven rounds*

This rightly mirrors the fact that the songs pictures sex and woman as commodity as the artist refers to how he will have sex with ladies.

*Baby girl, say you fine
You I desire (desire)
Baby, na you I desire
Your yansh original
No be that kind Blac Chyna
This your yansh e dey very, very soggy
I no go lie e dey make my thing dey solid
Booty, booty, booty
booty, booty, booty, booty
Your booty dey make man love all of a sudden
Baby girl, no go play me like Woody
Kpakarakporoko baby girl you too sabi (ha)*

The artist goes further in objectifying women by referring to their by detailing their physical qualities, mostly their buttocks and how looking at it arouses him. With such lyrics, visual and verbal contents, the song *Bounce* shows females as sexual objects in every sense.

Lastly, one of the selected - pop song by Nigeria's Wizkid which is seen to objectify women is *Expensive shit*. The opening of the song shows loosely dressed ladies in drunken and sleepy state. The opening lyrics states thus:

*Make we carry Go eh
I Get Lady wey get Wahala oh
Make she carry Go eh
I get lady wey like designer oh
She too like money oh eh
I Get one wey too like to fire oh
Sometimes i carry go eh*

This is a complete reference to females and their love for money and materials things which is the major reason why men can carry them around for sex with reference to; *I Get one way too like to fire oh*, talking about women's love for sex. Similarly, this depicts women as sexual objects which money and material things can buy. The artist goes further, thus:

Omo the way you shake

Things you do making me craze

rocking expensive shit oh eh eheheh

This makes reference to the females' backside as object of admiration for men and the primary reason why men shower women with expensive gifts just to have them. There is also reference to females being sex toy when the artist stated that:

Just make i feel you baby

Feel the sound and feel the Flow oh oh

This tends to show that females supposed to make themselves available to men for sex as the artist portrays; *to feel you baby*. Wizkid's expensive shit like the other selected songs in this study misogynies women, portrays them in submission positions to the sexual desires of men and completely demeans the female folk in a manner that is alien to the Nigeria culture in both lyrics, visual and audio contents.

Findings

Objectification of females has been noted as an existing culture amplified by the media, which further helps to assert the culture. Findings in the study reveal that all the selected musical videos carry high content, which objectify females. From the key person interviews, the study discovers that hypersexualisation of females, for the artists and the production crews, is deliberate, to enhance commercial viability and satisfy music lovers' appetite for pornography, misogyny, etc. Findings also reveal that the objectification of females in musical videos is a concept that is now accepted as a norm in the expression of sexuality and from secondary data that music lovers particularly desire content that objectify females. The study notes from the content analysis that participating females (models/actors) enjoy these sexist roles, thereby enhancing self-objectification and general liberality. Lastly, the study notes observable relationships between high sexist content in musical videos and attitudes and behaviours of music lovers.

Conclusion

The study concluded that the songs of Naira Marley's *Put a*, Reminisce's *Tesojue*, Kiss Daniel's *Madu*, Rema's *Bounce* and Wizkid's *Expensive shit* portray and project sexism and a sexist perception of women. Also, the study points to the fact that sexism is a reflection of the thoughts and attitudes of human beings and these attitudes are bound to be amplified in their lifestyles. Also, easy access via the media has made sexist contents readily available to music lovers and thus through constant exposure have considerable influence on music lovers, attitudes and behaviours.

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