



# Religion

**The Sanctity of Life and  
Nation Building**

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Edited by

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## Chapter

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### Gendered Objectification and the Sanctity of Life: A Feminist Theological Appraisal of Female Portrayal in Selected Contemporary Nigerian Hip Hop Music

Oluwatoyin Adebola GBADAMOSI, Ph.D

Gendered objectification is an undeniable reality in the modern world because the female folk has remained vulnerable as their bodies and sexuality are oftentimes exploited. It arises in a situation when an individual because of her/his gender is seen as an object or “thing” for others’ use or pleasure, which is an act of violation of the sanctity of life. This experience as seen in contemporary Nigerian Hip Hop music, where the female body, sexuality and being is objectified has suffered not much attention especially from a feminist theological view. This paper therefore seeks to appraise the portrayal of women in this genre of music and the sacrosanct principles of the sanctity of life. The study will answer the following research questions: In what areas are women objectified in selected contemporary Nigerian Hip Hop music? What are the feminist theological views of female objectification? What are the consequences of gendered objectification for the female folks, sanctity of life and the society at large? These questions will be addressed in this study with a view of bringing to the fore the implications of the portrayal of women in contemporary Nigerian Hip Hop music as objects of use or pleasure for the nation at large.

**Keywords:** Female Objectification, Sanctity of Life, Contemporary Nigerian Hip Hop Music

#### Introduction

The female folk has been regarded as second-class citizens since time immemorial in the treatment meted out to them in education, employment, leadership positions, within religious

circles, family settings, governmental policies and the society at large. Fortunately, this situation has improved to some extent over the years with the rise of voices clamoring for the emancipation of women and different feminist driven agenda. The reality of women in the 21st Century is a clear departure from what obtained centuries ago as women are rising to the fullness of their potentials in different spheres of life. In the midst of this positive development, there is an ugly trend that can be regarded as the fruit of modernity. This trend is the demeaning portrayal of females in contemporary hip hop music. Hip hop music appears to be synonymous with gangster, drugs, prostitution, nudity and the lyrics also seem to promote these vices as they are laden with lewd expressions. The Nigerian hip hop artists are closely following or are ahead of their Western counterparts.

A few decades ago, the Nigerian music space was saturated with entertainment that promoted the culture of the people or good behavior and virtues like honesty, hard work, national values, discipline, importance of education or issues that challenged national problems. Musicians like Chrissie Essien Igbokwe, Bongos Ikwue, King Sunny Ade, Chief Ebenezer Obey, Sir Victor Uwaifo, Evi Edna Ogholi (Queen of Reggae), Sunny Okosun, Victor Olaiya, Majekodunmi Fasheke (Majek Fashek) and many other great men and women artists. Their music was both educative and entertaining, although there could be some occasional suggestions of sexual innuendos which were subtly done and not the brazen manner in which sex or obscenity is flaunted today. There are different genres of music, such as Highlife, Juju, Fuji, Reggae, Rap, Hip Hop, R&B, Gospel, Afro-beats and many others. The focus of this paper is the Hip-Hop music which often times shows inclination towards afro-beats and this choice was influenced by the lascivious and debasing manner in which the female body and female sexuality is portrayed in this music genre. This portrayal has been identified in feminist philosophy as objectification. Premised on this background, this paper therefore seeks to appraise the portrayal of women in this genre of music and the sacrosanct principles of the sanctity of life. In order to achieve his aim, the research seeks to answer the following questions: In what areas are women objectified in contemporary Nigerian Hip Hop music? What are the feminist theological views of female objectification and finally, what are the consequences of gendered objectification for the female folks, sanctity of life and the society at large? Addressing these questions is with a view of bringing to the fore the implications of this deleterious portrayal of womanhood in selected contemporary Nigerian Hip Hop music and necessary recommendations elicited. The basis for the selection of the musicians is the prevalence of female objectification in their music and the musicians are Tekno, Naira Marley, Flavour and Reminisce.

### **Defining Objectification**

Objectification is the act of treating a person like an object rather than an agentive being. Sexual objectification is defined as when a person is regarded as an object for the sexual pleasure of others rather than as a human being. This appropriation may involve body evaluation such as inappropriate sexual remarks, leering or unsolicited sexual advances for example

being groped.<sup>1</sup> Objectification Theory according to Schooler is rooted in feminist philosophy, “it is the belief that women are often treated as bodies or body parts that exist for the consumption and pleasure of others. Objectifying portrayals of women mostly show women’s body parts as interchangeable with objects or disembodied entirely”.<sup>2</sup> A woman that is objectified is viewed as less than a full human being. She is also seen to have less of a mind capable for individual thoughts or decisions, therefore as less deserving of moral consideration by others. The crux of Kellie D. (*et al*)’s study is that objectification is fueled by the stereotyped mindset or bias towards women believed to be promiscuous by mere focusing on their bodies or appearance as wanting in mental capacity and moral status. The researchers offer three broad reasons for the denial of “mental and moral status” to objectified women and they are: “because they perceive target women as open to casual sex, because of target women’s perceived attractiveness, and because of target women’s perceived age”.<sup>3</sup> They believe that younger women are more prone to being objectified than older women. They hold further that when a human being is believed to be deficient in her/his mental capacity and moral status, there will be a biased mindset towards her or him and this perception can affect the behaviors and attitudes towards that person by the perceiver. This perception ultimately has negative consequences for the person concerned.

The issue of sexual objectification has been viewed by different scholars. For example, Shepherd Lee, who discussed it from the perspective of the responses of women to objectification. He identified four major responses, and they are the following: “confronting the perpetrator, ignoring the action, blaming oneself or considering the action as flattering”<sup>4</sup>. The crux of his work however assessed the role of emotions of the person objectified in promoting or deterring different responses to sexual objectification.

Christina Badissiri (*et al*) linked sexual objectification with free will. The results from this study indicated that subjects in objectifying condition perceived themselves as wanting intellectually, that is, more as instruments than humans and, in turn, assumed that they were less in control of their lives because they had less individual free will.<sup>5</sup> The researchers believed that results from this study will be useful to therapists and educators because sexual objectification has deeper psychological effects which may be threatening to mental wellbeing.

<sup>1</sup> Kozee, H. B., Tylka, T. L., Augustus-Horvath, C. L., & Denchik, A., 2007. “Development and psychometric evaluation of the Interpersonal Sexual Objectification Scale” in *Psychology of Women Quarterly*, 31, 176–189

<sup>2</sup> Schooler, D. 2015. The woman next to me: Pairing powerful and objectifying representations of women. *Analyses of Social Issues and Public Policy*, 15(1), 198–212.

<sup>3</sup> Kellie DJ, Blake KR, Brooks RC, 2019. What drives female objectification? An investigation of appearance-based interpersonal perceptions and the objectification of women. *PLoS ONE* 14(8): e0221388. <https://doi.org/10.1371/journal.pone.0221388>

<sup>4</sup> Lee Shepherd, 2018. Responding to Sexual Objectification: The Role of Emotions in Influencing Willingness to Undertake Different Types of Action.

<sup>5</sup> Baldissarri C, Andrighetto L, Gabbiadini A, Valtorta RR, Sacino A and Volpato C, 2019. Do Self-Objectified Women Believe Themselves to Be Free? Sexual Objectification and Belief in Personal Free Will. *Front. Psychol.* 10:1867. doi: 10.3389/fpsyg.2019.01867

Similarly, Nussbaum sees sexual objectification as the “treatment and perception of women as mere objects. When women are objectified, they are treated as mere bodies, instruments for the use and pleasure of others... also involves stripping women of their humanness and personhood and considered as mindless entities, unable to experience human mental states”.<sup>6</sup> Stripping a human being of her/his humanness is the worst form of treatment. Such a person is seen as lower than animals because even animals have a mind of their own as they are seen to exhibit various responses to their environment. When a person is seen as mindless, it means she/he cannot think or show any cognitive function. This description fits the boxes as one wonders how some women could agree to play the debasing roles they play in contemporary entertainment.

Morgan Harris discussed sexual objectification from the perspective of gender differences.<sup>7</sup> She holds that contrary to popular opinion, males also experience sexual objectification although females experience it more. Harris’ study discovered that most reports of sexual objectification were by women, whereas, men made little or no reports of such experience. Thus, she opined based on her findings that women are more likely to report cases of sexual objectification in contrast to men. It is possible that males find it embarrassing to report sexual objectification or may feel flattered when they experience sexual objectification.

An objectified woman is “seen only for her appearance and bodily functions, often seen as an instrument without regard for her personality and dignity”<sup>8</sup>. Thus, the body parts of the woman are seen as symbols or instruments that can assume the responsibility of representing her or defining who she is.

### **Sexual Objectification in Selected Nigerian Contemporary Hip Hop Music**

Nudity is the height of sexual projection and it is a complete expression of what sexual objectification entails. Unfortunately, this is the current reality in the Nigerian hip hop music space. As a result of the advent of the social media, this obscenity in contemporary music is accessible for anyone with Internet access to view without any regard for propriety. According to Ijiola, nudity in the entertainment industry sells like hard drugs, and the American hip-hop stars will not produce a music video without flaunting the female nakedness because it is in high demand by their teeming fans.<sup>9</sup> Fortunately or unfortunately, the Nigerian hip-hop stars are not lagging behind; rather, they are faithfully keeping up the trend. Today, the prevalent culture of nudity in the Nigerian entertainment industry can be said to be grossly offensive as

<sup>6</sup> Nussbaum, M., 1995. Objectification. *Philos. Public Aff.* 24, 249–291. doi: 10.1111/j.1088-4963.1995.tb00032.x

<sup>7</sup> Harris M, Gender Differences with Experiences with Sexual Objectification

<sup>8</sup> D. Ruzzante D., Monachesi B., Orabona N.& Vaes J. 2021. “The Sexual Objectification and Emotion database: A free stimulus set and norming data of sexually objectified and non-objectified female targets expressing multiple emotions” in *Behavior Research Methods*. <https://doi.org/10.3758/s13428-021-01640-3>

<sup>9</sup> Ijiola, E. 2021. How Nigerian entertainers normalise the abuse of women. *The Journal Nigeria*. Retrieved Jan. 27, 2022, from <https://thejournalnigeria.com/nigerian-entertainers-normalise-abuse-women/>

it diminishes the morality of the society. Ijiola<sup>10</sup> goes further to narrate that it is disheartening to learn that women are still employed in this age and generation as objects to satisfy male audiences. While their male counterparts are fully clothed, the female folks willingly reveal their bodies. Even though both genders perform different roles in the videos, women continue to expose their bodies at a higher rate than their male co-stars.

Ajose reacted to this trend of obscenity in contemporary entertainment as follows:

Music videos are mediums for artistes to showcase their looks, dance steps and tell a story of their songs. But in the Nigerian music landscape, music videos have grown beyond that and into a medium for display of gangsterism, sex and violence. Our videos have become bad deal for our impressionable youths who tend to copy most of what they see on TV and the Internet. And the Nigerian cinematographers are pushing the limits and becoming more expressive in their shots. These days, caution has been thrown into the wind and their new form of entertainment is display of boobs, butt or bust cleavage, naked laps and other subtle erotic parts of the body.<sup>11</sup>

A few examples of such contemporary videos that promote sexual objectification of women include:

**Tekno- Agege (2019)-** In this music video, Augustine Miles Kelechi who is popularly known by his stage name, Tekno shows women dancing almost naked and it is no doubt an X-rated view. One may ask if this is a music video or pornography. There are countless other cases of this music artist showcasing women nudity in his music videos and albums. According to Akinyoade,<sup>12</sup> sometime in August 2019, Tekno in one of his musical videos which went viral on social media, showed half nude girls who were dancing seductively in a transparent moving truck around the Lekki-Ikoyi Link Bridge, Lagos. In the truck, the musician was seen spraying the scantily dressed girls with money as they danced. This incident led to his arrest by the Lagos State Police Command and his offence was a breach of public decency. He was invited for questioning at the State Criminal Investigation and Intelligence Department (SCIID), Panty, Yaba, Lagos. The excuse the singer gave was that the truck was only used to convey dancers to their next shooting destination since some of their cars broke down. After the videos emerged on social media, there was a public outcry and calls for the state government to act which forced Tekno to apologise to the members of the public.<sup>13</sup>

<sup>10</sup> Ijiola, E. 2021. How Nigerian entertainers normalise the abuse of women. *The Journal Nigeria*. Retrieved Jan. 27, 2022, from <https://thejournalnigeria.com/nigerian-entertainers-normalise-abuse-women/>

<sup>11</sup> Ajose, K. 2015. 10 Shocking Nigerian music videos in recent times. *The Vanguard Nigeria*. Retrieved Jan. 27, 2022, from <https://www.google.com/amp/s/www.vanguardngr.com/2015/07/10-shocking-nigerian-music-videos-in-recent-times/amp/>

<sup>12</sup> Akinyoade, A. 2019. Lekki Strippers Video: Tekno arrested by Lagos police. *The Guardian Nigeria*. Retrieved Jan. 27, 2022, from <https://guardian.ng/life/lagos-police-command-arrests-tekno-for-viral-half-naked-girls-video/>

<sup>13</sup> Akinyoade, A. 2019. Lekki Strippers Video: Tekno arrested by Lagos police. *The Guardian Nigeria*. Retrieved Jan. 27, 2022, from <https://guardian.ng/life/lagos-police-command-arrests-tekno-for-viral-half-naked-girls-video/>

**Naira Marley- Idi Oremi (2021)**- In this song video, Naira Marley was fully clothed but the women dancing behind him were almost naked with their buttocks in full view. "Idi Oremi" which is translated as "my friend's buttocks", is a video among many others that showcased ladies who were almost naked, walking around the streets of Lagos, causing a lot of commotion. One wonders how much these women were paid to degrade themselves to this depth of obscenity. Naira Marley is tagged with the title "King of Marlians", a name which was used to regard his huge number of devoted fans, mostly youths, called 'Marlians'.

**Flavour- Looking Nyash (2021)**- Flavour is no doubt another artist who is well known for showcasing female nudity and one of such songs he titled "Looking Nyash" which is translated as "looking at the buttocks" is a single on his album "Flavour of Africa". In this music video, Flavour is seen carrying a woman whose buttocks were naked. This is evidently a pornographic scene and the unidentified woman plays the role of a sex object. According to Ope, Flavour, in the music video which became viral, carried a plus size buttocks naked lady on his shoulders. This act generated a lot of reactions on the social media. Flavour's action was condemned and the lady also was not spared for selling herself for money, while others found humour in the scene because of the size of the unidentified lady. The singer himself is also rumoured to be known for dressing unclad and posting semi nudes for his female fans. This act was not welcomed by many Nigerians who did not see the need for female nudity to be shown in his music videos, since he was also well known for singing gospel music besides his secular music and as a result of this, received backlashes from fans.<sup>14</sup>

**Reminisce -Skilashi (2015)** Reminisce is another popular Nigerian musician and one of his videos which was a promotion of nudity and sexual objectification was the music video titled "Skilashi". This music video according to Ajose, made use of lyrics which are clearly vulgar and obscene images. The entire video shows "vixens"<sup>15</sup> dancing provocatively and occasionally revealing their buttocks. Ajose believes that this video should be categorised as soft porn. The video was directed by "Frizzle and Bizzle Films".<sup>16</sup>

### Feminist Theology and Sexual Objectification

As a concept, feminism can be described as a product of women's rejection of treatments meted out against them in the society. According to Olademo, feminism connote different meanings to different people and also carries varied connotations in diverse contexts. She opines that feminism is premised on some basic needs that are very clear: "One, the need to expose the male centered partiality that has been taken as normative and universal. Two, the

<sup>14</sup> Ope, M. 2020. Fans react to new music video of flavour carrying naked lady. Live News Ng. Retrieved Jan. 27, 2022, from <https://www.google.com/amp/s/livenews.ng/fans-react-to-new-music-video-of-flavour-carrying-naked-lady/amp/>

<sup>15</sup> Vixens is a derogatory name use for women sexually objectified.

<sup>16</sup> Ajose, K. 2015. 10 Shocking Nigerian music videos in recent times. The Vanguard Nigeria. Retrieved Jan. 27, 2022, from <https://www.google.com/amp/s/www.vanguardngr.com/2015/07/10-shocking-nigerian-music-videos-in-recent-times/amp/>

need to search for an alternate wisdom and the suppressed history. Three, attempts to risk new interpretations in conjunction with women's living experiences as opposed to prescribed roles. Lastly, the need to revalidate undervalued female attributes".<sup>17</sup>

Comprehensively, feminism is expressed in a variety of forms. For example, socialist, ecological or liberal.<sup>18</sup> In a very broad outline, feminism according to Schneiders is "both a coordinated set of ideas and a practical plan of action rooted in women's critical awareness of how a culture controlled, in meaning and action, by men for their own perceived advantage oppresses women and dehumanises men."<sup>19</sup> Feminism is a critical evaluation of the experienced patriarchal world.

Feminist theology is a product of feminism because it is a product of the enterprise of feminism. In very simple terms, it could be described as the systematic study of God and religious beliefs from the female point of view emanating from a critical awareness of the female reality in the general scope of things. According to Olademo, quoting Elizabeth Johnson (1998), feminist theology in Christianity is the study of God and all that pertains to God from the feminist perspective. She posits further that feminist theology desires a shift of worldview from patterns of dominance towards mutually enriching relationships.<sup>20</sup>

The womenfolk have come a long way in worldview of dominance as several emancipation movements comprising both males and females have fought to ensure some sort of elevation for females globally. Unfortunately, modernity through entertainment is pushing the females further down the lowest rung of the ladder; vulnerable, exploited and simply objectified as mere "things" of pleasure. The few examples of contemporary Nigerian Hip Hop music cited earlier in this paper show the plight of females as they are portrayed as sexual objects. The valid question here is that were the women forced to play these roles? The odds that they were not forced are very high, as several factors such as poverty, ill upbringing, need for fame or lack of self-worth/dignity and several other related or unrelated reasons could be responsible for these women to agree to play the roles of sexual objects in music videos. It could be argued therefore that these females also benefit from the arrangement in which they are sexually objectified, thus, there is no need to cry foul or play the victim. In reality, it is not only these women objectified that are the victims of sexual objectification. This is because the unidentified woman carried by Flavour in his album *Looking Nyash* (2021), whose naked buttocks is bared for all to see is a woman and unfortunately she represents the females which includes the female bank manager, the female senator, the female cleric, the female professor, the female

<sup>17</sup> Oyeronke Olademo, 2012 "Doing Christian Theology in Africa from a Feminist Perspective" in *Biblical Studies and Feminism in the African Context*. O.A Adewale (Ed.) a Publication of the Nigerian Association for Biblical Studies (NABIS) Western Zone. 35

<sup>18</sup> Sandra M. Schneiders, 1991. *Beyond Patching*. New York: Paulist Press, 6-31.

<sup>19</sup> Sandra M. Schneiders, 1991. *Beyond Patching*. New York: Paulist Press, 6-31.

<sup>20</sup> Oyeronke Olademo, 2012 "Doing Christian Theology in Africa from a Feminist Perspective" in *Biblical Studies and Feminism in the African Context*. O.A Adewale (Ed.) a Publication of the Nigerian Association for Biblical Studies (NABIS) Western Zone. 36

police officer, the innocent primary school girl, the aged grandmother and the entire female folk. There is a Yoruba proverb which is as follows:

*“Oun tó jọ oun la fi ún wé oun, èpo èpà jọ pòsí èlírí owó alábaun jọ àrán òpẹ”*

The basic meaning of this proverb is that you use what is similar to something to describe it. Thus, an insult to one is an insult to all. From the feminist theological view, throwing money at women, pouring champagne on them, making them dance half naked while the male singer is fully clothed or other despicable acts in the name of entertainment is an abuse on the intent of God's creation. Since “God created man in His image; in the image of God He created him; male and female He created them” (Genesis 1:26), then God's image (females) should not be reduced to what it is in contemporary hip hop music. In addition, every life is sacred and should be treated as such regardless of gender, age, economy, race, education or social status. The musicians and their directors project “man” or males as the active agent and default “seer” while the woman is the passive object of pleasure and whatever denigrating symbol they intend to portray. These musicians wield a lot of influence on the populace, especially the youths, the same projection is replicated in the society as every other female is expected to assume those sex symbols or roles. In this way, the woman is reduced in worth and not seen for her intelligence, success, achievements or a human being but as an object of desire, ridicule, denigration, or whatever else the male looker or audience wishes to project upon her.

### **Consequences of Sexual Objectification for Sanctity of Life and Nation Building**

Without mincing words, the ills of sexual objectification far outweigh the benefits (if any). The following are some of the consequences of female sexual objectification in contemporary Nigerian Hip Hop Music:

**Self-Objectification-** This is the worst form of objectification and it occurs when a person sees her/himself as an object or thing for the pleasure of others. A woman that performs erotic dances half nude while rubbing her hands over her breasts and other parts of her body plays the role of self-objectification sexually. One can equally wonder why a human being will stoop to the level where another human being, fully clothed will be pouring champagne on her, throw money at her body parts or put the leash of a dog on her or do other despicable acts in the name of entertainment. These acts have a ripple effect on the general perception of the women folk in the society and the way females are treated generally.

**Wrong Examples for Younger Girls-** The musicians have a great influence on the youths and the way women are portrayed in these videos set bad examples for younger girls. As some of these musicians also publicly flaunt their flocks of “baby mamas”, younger girls have a poor way of life to emulate. This threatens the future generation and it is also a pitiable way of building the nation.

**Psychological Effects of Sexual Objectification on the Women involved and other Women-** Women objectified are firstly seen as objects and not as human beings which have psychological effects on them and other women in the nation. It leads to a denial of

mental capacity and moral status on the women objectified, which according to Kellie D<sup>21</sup>. (*et al*) has been found to have negative repercussions for them. Thus, demeaning names are used for their body parts such as “yansh”, “boobs”, “endowed” “*o po* (it is plenty-meaning heavily endowed)” and several others. Other women are subjected to the same fate and these treatments strip women of their self-worth and dignity as individual human beings.

**Sexual Objectification may lead to Sexual Violence-** As women are sexually objectified, the wrong message is passed to others that women are objects of sexual pleasure. Any resistance to playing these roles may lead to touching inappropriately, rape and other wrong behavior towards women.

**Wrong Projection of Femininity-** Sexual objectification in music videos project women as sex symbols meant for men’s sexual pleasure. The valid question here is why are women always the ones who have to dance half naked when their male counterparts are fully clothed? Women are intelligent, successful, smart and can also attain great heights like their male counterparts. They should not be seen as mere sex objects.

## Recommendations

There is an urgent need to create awareness among the populace on the importance of frowning upon the unabashed sexual contents in the entertainment industry. Entertainment can be clean and educative without nudity. Unfortunately, it is the sexual contents that seem to be popular and embraced, public awareness can change this reality.

Religious Organisations and Non-governmental organisations should champion the cause of stopping this menace in our entertainment industry because of the ripple effect on the sanctity of life and nation building.

Corporate Organisations should stop endorsing music and musicians that promote sexual objectification. Once corporate organisations make it their duty to drop musicians who promote offensive videos as their ambassadors, the musicians will see the need to do clean music.

Social Media platforms should do more in the area of clamping down on streaming or sharing of offensive videos especially those that sexually objectify people.

Nigeria Broadcasting Corporation should put more regulations in place to dissuade television houses from transmitting music videos that project sexual contents. In reality, a good number of music videos with sexual contents should be rated 18+, thus, they should not be aired by TV stations and importantly, some controls should be put in place to protect the minors and the entire populace.

<sup>21</sup> Kellie DJ, Blake KR, Brooks RC, 2019. What drives female objectification? An investigation of appearance-based interpersonal perceptions and the objectification of women. PLoS ONE 14(8): e0221388. <https://doi.org/10.1371/journal.pone.0221388>

## Conclusion

Sexual objectification is a mortifying way of treating another human being. It is high time women regardless of age, religious affiliation, education or social status unite to fight the menace of the shameful projection of women and femininity in the entertainment industry, especially contemporary music. It should also be noted that this is not a fight for women alone and this cause should be championed by all and sundry. There are innumerable women in different spheres of life that are doing very well in their vocations and professions. Being a woman is not an excuse to be reduced to a mere object or thing for another person's sexual pleasure. Women should not fall into the illusion of equating objectification to flattery, therefore, lewd remarks, condescending names and every act that reduces their humanness should be resisted. Women play a huge role in nation building and when the dignity of womanhood is negotiated, the dignity of the family and the entire society is threatened.

This paper has attempted to question the ignoble projection of women in selected contemporary hip hop music. This is wrong and it is high time this menace is vehemently resisted by all. Women are not sex objects and should not be portrayed in this manner. Women should value their dignity and worth as human beings and not succumb to being used as objects of sexual pleasure. They should also think about their future and not the momentary gains from playing the roles of "vixens" in music videos. There is no honour or pride in revealing one's body for the whole world to see and the Internet, which never forgets what is shared on it but rather keeps a record that can be accessed anytime and anywhere. Conclusively, more worrisome is self-objectification by female artists who discount the power they have over their own music and still project themselves as sex objects by performing half-nude. This bothering trend calls for attention in future research especially from the masculine perspective.

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