

PSYCHOLOGICAL EFFECT OF SEXIST PORTRAYAL OF WOMEN IN THE ENTERTAINMENT INDUSTRY ON THE FEMALE UNDERGRADUATES OF KWARA STATE UNIVERSITY (KWASU), MALETE, NIGERIA

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ABSTRACT

The sexist portrayal of women in the mass media has continued to be a subject of debate, controversy and scholarly investigation across the globe. It has been argued that the producers of films, movies and musicals in particular has up till date made no genuine effort to project the image of women in a positive and systematic manner. The major critics of the entertainment industry in Nigeria have constantly condemned the predominant portrayal of women along the narrow minded traditional culture of subjective stereotyping of the women folk. A number of scholars and cultural critics argue that the entertainment industry in Nigeria specifically the Nollywood had yet to exorcise itself from gender bias and stereotypical practices. this study therefore examined the psychological effect of sexist portrayal of women in the entertainment industry on the female undergraduates of Kwara State University (KWASU), Malete, Nigeria. The researcher employed a single cross-sectional design using the survey questionnaire as the instrument of data collection. The findings revealed that the entertainment industry in Nigeria through their movies and musicals has continued to depict the women folk with sexist approach thereby demeaning and belittling the dignity of womanhood. This negative characterization of women also psychologically affects the women in the society and somehow limits them from carving an enviable niche for themselves on male dominated areas like business, politics or other professions. Furthermore, the study revealed that the representation of women in entertainment industry in Nigeria has not witnessed any departure from the traditional bias, stereotype and sexist approach in the societies over the last two decades or more. There is therefore the need for a change in the narrative where the entertainment industry should rather emphasize and promote the potentials, current achievements and success of the women folk in many spheres of human endeavors.

Keywords: *Sexist, Portrayal, Women, Entertainment, Industry, Psychological, Effect*

Introduction

The Nigerian entertainment industry comprising of musicals and movies have no doubts come a long way. In Nigeria today, the entertainment industry (including live entertainment, film, music, publishing, advertising, broadcasting, etc.) has witnessed rapid development over the years and recent trends show that the industry has the potential to revolutionize the nation's economy. Known as the Nollywood, the Nigerian entertainment industry is reported to be the third largest and fastest growing entertainment industry in the world after Hollywood and Bollywood. However, in spite of the notable potentials, prospects and

opportunities, the industry is confronted with a variety of challenges and criticism which have continued to affect the growth and development of the industry (Anyamolu, 2022).

Over the years, the term Nollywood has been used to refer to other affiliate film industries, whose films are usually co-produced with Nigeria and/or distributed by Nigerian companies. The term has also been used for Nigeria/African diaspora films considered to be affiliated with Nigeria or made specifically to capture the Nigeria audience (Onikeku, 2015; Onuzulike, 2007). Since the early 2000s, Nigeria movies began to dominate television screens across the African content and by extension, the diaspora, (Emegiah, 2004). The film actors have also become household names across the Continent and the movies significantly influence cultures in many African natives from ways of dressing, to speech and even unto the use of Nigerian slangs. This has been attributed to the fact that Nigerian films and musicals tell "relatable" stories, even though they lost much less. This overwhelming popularity has resulted in backlash and criticisms against the Nigerian entertainment industry in several countries; for instance, there have been reported cases of raiding of shops selling Nigerian films by the police in some major cities in Ghana, according to them, "they are struggling not to be colonized by Nigeria movies/musicals" (Onikeku, 2015; Winkler, 2015).

Furthermore, the entertainment industry in Nigeria has also being criticized for continued traditional stereotyping, bias and negative portrayal of women. Women's image, status and roles in the society are reflected through movies and musicals. The entertainment industry through the movies and musicals affect not just the individuals but the society at large in different ways. Sometimes, while the movies are made for entertainment, they are also used in affecting women's intelligence and dignity through portrayal, representation and misrepresentation of women in not only the traditional media of radio, television and advertisement but also in the entertainment industry. Anu Celley in (Jain and Rai, 2002) analyzed aspects of women's representation in Nigeria popular cinema. Uberoi (1990) mentioned that the representation of women in Indian art has two processes. The first is the commoditization of women and the second being the tropicalising of the feminine within an overall cultural context that is both homogenizing and hegemonic. In many genres of women portrayal in social and cultural activities, women are prominent objects of male desire and potential possessions. The women folk are depicted in different aspects of modification/objectification and their bodies used in related media such as advertising, films and musicals, etc. (Wood, 1994; Turner, 2011, Murphy, 2015). Okunna (2012) argues that the images of women portrayed in the Nigeria media are unrealistic and stereotypical while in contrast, men have been depicted as constructive, powerful, autonomous and achievement oriented. However, even with the focus on the mainstream media on the portrayal of women, only a few of them have centered on the psychological effect of the sexism and stereotyping of women in the Nigerian entertainment industry. It is this identified gap in research that this study sets out to fill by carrying out a research on the phenomenon in North Central Nigeria. In addition, the various studies which were reviewed on the portrayal of women in Nollywood industry presented a result on gender bias stereotypes and objectification of women. The findings of this study are thus expected to be another contribution to literature on the subject matter.

1.2 Objectives of the Study

- i. To find out the level/nature of sexist portrayal of women in the Nigerian entertainment industry.
- ii. To examine the level of the accessibility of Kwara State University Malete female undergraduates to sexism from the Nigerian entertainment industry.
- iii. To find out if the exposure to sexist portrayal of women in the entertainment industry have any psychological effect on the female undergraduates of Kwara State University, Malete.

1.3 Research Questions

- i. What is the level/nature of sexist portrayal of women in the Nigeria entertainment industry?
- ii. What is the level of accessibility of the KWASU female undergraduates to the Nigerian entertainment industry?
- iii. Does exposure to sexist portrayal of women in the entertainment industry have any psychological effect on the female undergraduate students of KWASU?

1.4 Hypothesis

In order to have a comprehensive research on this study, the following hypothetical statements were formulated;

- H₁. There is no relationship between sexist portrayal of women and access to the entertainment industry.
- H₂. There is no relationship between sexist portrayal of women in Nigeria entertainment industry and the psychological wellbeing of female students.

Literature Review

2.1 The Nigerian Entertainment Industry

Nigeria's media and entertainment industry also known as "Nollywood" came into existence in 1992. It is currently the second most prolific film industry in the world (Akamiro, 2013). It is a globally recognized brand for practitioners in film, including script writing, directing, sound editing, acting, cinematography, make-up and sound track. The industry is located throughout several major production centers like Lagos, Ibadan, Enugu, Asaba and Abuja. Nollywood was valued at \$3.6 billion in 2016 and is projected to be worth \$6.4 in 2021. The music sector has also recorded significant growth over the years. According to PWC Global Entertainment and Media Outlook for 2020-2024, Nigeria produces 2,500 films annually and was projected at \$22 million in 2021, rising at 8.6% CAGR. As of 2021, the local industry employs about a million people and generates over \$8billion for the economy (NFVCB, 2021).

2.2 Concept of Sexism

The concept of sexism was originally formulated to raise consciousness about the oppression of girls and women although by the early 21st century, it had sometimes been expanded to include the oppression of any sex, including men and boys, intersex and transgender people (Maseques May 2022). Sexism can be a belief that one sex is superior or more valuable than another sex. It imposes limits on what men and boys can do and what girls and women can and should do. But mostly, sexism in the society is commonly applied against women and girls. Sexism is gender based discriminating behaviour that often results from stereotypes. (i.e. generalized beliefs) and prejudice emotion based evaluative attitudes) about a specific group

of individuals (Klonff & Leaper 1995; Leaper & Brown, 2008; Crocker & Major, 1989), Benokraitis (1997) notes that sexism is ingrained within societal policies, institutions, social norms and daily experiences. For instance, treating women as intellectually inferior to men, paying women less for the same work, sexual harassment and assault, objectification of women, as sex symbols and excluding women from various occupational arenas are all forms of blatant sexism (Benokraitis, 1997; Elleners & Barreto, 2009).

However due to changes in the visibility of sexism and progress made towards gender equality, many people believe sexism is now a thing of the past, (Eibath & Ehlinger, 2010; Swim et al, 1995). Nonetheless, gender equality has not been achieved in totality and modern day sexism often entails expressions of sexist belief in a more indirect form (Ellemers & Barrato, 2009). Thus rather than being eliminated, sexism has primarily evolved from blatant to subtler forms (Barreto et al, 2009; Brant et al lank, Riemer. et al, 2014; Swing et al, 1995). A modern sexist belief for example may solve seeming positive and negative beliefs and behaviours based on stereotypes of women (Gliek & Fiske, 1996; 2001) Sexist attitudes about women may also believe that progressive minded women are seeking to be superior and have more power than men (a hostile sexist belief) and they may also believe that women should depend on men to make sacrifices and provide for their needs (a benevolent sexist belief, (Falck & Fiske, 2001) thereby depicting women as the weaker sex or second class citizen.

2.3 Sexist Portrayal of Women in Nigerian Entertainment Industry

According to (Onyenankeya, Onyenankeya & Osunkunle, 2017), Nigeria has become one of the world's prolific centre of film production (including music and musicals) even though the greater percentage of the films were lacking in basic cinematic ingredients. In 2005 alone, the number of registered video films stood at 1,711 (Obiaya, 2015). Nollywood entertainment hub Nigeria has grown substantially and the last two decades. As at today, the industry produces about 2,500 movies annually according to a report by the New York Times in 2016. The United States International Trade Commission reported that Nollywood injects about \$600m annually into Nigeria's GDP and provides direct and indirect employment for over one million people, (Onishi, 2016). But in spite of its technical and marketing inadequacies the Nollywood has emerged as a major means of entertainment especially in the rural and semi-urban areas where home movies and musicals remain the principal source of family entertainment.

This dogmatic representation, critics argue threatens to not only undermine the achievements of women over the decades but also add to the strain that women experience due to the psychological effect arising from the patriarchal setting of the traditional society of Nigeria. The practice of profiling for categorizing women and predicting their behaviour based on gender appears to be underpinned by some elements of sexism which flows from the patriarchal orientation of the society. In Adewoye et al (2014), representation of female characters in Nollywood fit into the prevalent social beliefs and gender role expectations from women in the larger socio cultural environment. In essence, Nigeria entertainment industry through Nollywood reflects the values and beliefs of its social environment, (Prinsho, 2011). Agbogu and Igboke (2015) opined that male chauvinism is prevalent in the Nigerian culture. Men are culturally perceived as superior to women. Nigerian men still see women in their household as their objects to be bossed around, subdued, seen and not to be heard (Okebukola, 2008:96) and sometimes as mere tools used to celebrate the power of patriarchy

(Okunade, 2011:13), sex objectification and dominance. This culture of domineering men and sub-servient women which pervades traditional and even today's contemporary society is given unbridled and unethical expression in Nigeria entertainment industry. While Nollywood has made remarkable inroads in the area of scripting, acting and cinematic techniques, empirical evidence indicates that the industry's depiction of women does not appear to be reflecting a broader worldview of women outside the traditional stereotyping and sexist gender profiling.

2.4 Psychological Effects of Sexist Portrayal of Women in the Society

With virtually every woman in the society today experiencing some form of sexism whether as a girl-child, daughter, sister wife or mother in her lifetime, the perception of oneself as a victim of sexism leaves a detrimental effect on the psychological wellbeing of the womenfolk. This is in line with studies conducted by scholars like (Andry & Mercumo, 2009; Schmitt et al, 2003; Szymanski et al, 2009). Research evaluating the relationship between sexism and women's psychological well-being has predominantly taken a retrospective approach using the schedule of sexist event (SSE; Kronoff & Landrine; 1995). The SSE measures women's self-reported experience with sexism in a range of situations from interactions with acquaintances and other people even unto sexism in the workplace. According to Klonoff, et al (2000), not only does the experience of sexism contribute to women's poor psychological wellbeing, experiences of sexism may also be indirectly related to women's rates of psychological distress in comparison to the men folk particularly for women who report the most frequent cases of sexism in their individual lives. Subich (2002) found recent perceived experiences of sexism related to higher psychological distress among women with a traditional gender women identity. Additionally, experiencing more sexist events relates to diminished self-esteem (Swim et al, 2000). The negative relationship between experiences of sexism and psychological well-being has also been well established through meta-analyses (Pascoe & Smartst. Richmen, 2009; Schmitt et al, 2014). Pascoe, and Richman (2009) evaluated several direct and indirect relationships between perceptions of discrimination and diminished psychological well-being across several measures e.g. depression, anxiety, low self-esteem, and low sexual libido and sexual satisfaction.

2.5 Empirical Review

Several studies conducted by many scholars have not only revealed the extent of sexism and gender stereotyping in the society but also the effect of the phenomenon on the psychological well-being of the women folk. In a study conducted by Ayushi (2021), the study analysed women's portrayal in Indian Cinema with the purpose of investigating the interrelation of gender, women and cinema from old classical Bollywood to current Bollywood. Also, Anu - Gelly cited in (Jain and Rai, 2002) analysed the aspects of women's representation in her study of "Popular Indian Cinema". She used semiolite and psychoanalytical approaches to point out that the image of women that is shown in many cinemas is not the realities in their lives. On the contrary, women functions are factors of myth, custom and ritual. She also stated that victimization syndrome is a component of women's image and life history in old Indian cinema. Similarly, Supriya Agauwal (in Jain and Rai, 2012) gave an analysis of the Muslim Women's identity in films in her study of research paper. She mentioned that the portrayal of women was projected through stereotypes and the women's point of view was never included in societal roles. According to the study, a secondary position is imposed on women by strong environmental forces in the society and they are shown to be oppressed by various societal

pressures. In fact, in all these, women were presented from the male point of view in that women cannot have a respectable and independent identity without being under the protection and control of men. Men were portrayed as strong, powerful and a symbol of authority. While on the contrary, women were depicted as weak and powerless and have to submit to male domination and authority. She suggested that these identified problems need to be challenged and discussed for possible solutions. Ruble, Cohen and Ruble in their 1984 studies suggested that gender stereotypes include the belief that women possess personality characteristics that are considered inappropriate and inadequate for performing effectively in high-level positions. These stereotypes operate at various stages in women's career development and they are a set of barriers for women who are aspiring to positions traditionally dominated by men.

Other indigenous studies conducted on the sexist portrayal of women in Nigerian entertainment industry revealed that many scholars are concerned by what appears to be a consistent "glorification of negative themes and storylines", (Akpabio 2007:95). Ukata (2010) holds that "the depiction of gender roles has failed to go beyond the domain of traditional roles and images of women deeply rooted in the dominant social value of patriarchy". Aromona (2016) found out that "there has not been a major shift in the conventional representations of women in the last five years". While Nollywood films tend to portray male characters as evolving and keeping pace with social trends, the role portrayal of women appears stuck in the past, invariably amplifying negative gender stereotypes. This dogmatic portrayal as argued by critics threatens to not only undermine the achievements of women over the decades but also adds to the strain that women experience partly due to sexism arising from the traditional patriarchal setting. Sexual objectification of female seems like an unwritten convention in the global entertainment industry, (Onyenankaya, Onvenankaya & Osunkunle 2016). Brook (2009) also argues that Nollywood depicts female characters in ways that suggest them as mere "appendages to men, object of sexual gratification or lust". Ogunranti (1981) found out that the use of sexually attractive females in advertising was widespread while Nollywood tends to portray female characters as commodities and objects of sexual desire. Adewoye, Odesanya, Abubakar & Jimoh (2014) reported that women were generally portrayed in the moves and musicals as "sex objects and objects of erotic gaze for men". In a nutshell, covert and overt sexism is intricately woven in the Nigerian entertainment industry.

Research Methodology

The research method for this study is the Survey Questionnaire. It was adopted to enable the researcher examine certain variables on the relationship between the entertainment industry and the psychological effect of the sexist portrayal of women among female undergraduates.

3.1 Research Design

The study adopted a single cross sectional design to investigate the psychological effects of sexist portrayal of women on female undergraduates of Kwara State University Malete. It adopted the method because it is fast, easy and relatively cheap as all the data will be effectively gathered at one point in time using the self-administered on-the-spot method.

3.2 Sample Size

A total of number of 341 students was selected for the study. This sample fulfills the criteria of appropriate sample for a finite population at 95% confidence level and S(1) margin of error as postulated by Krejcie and Morgan (1970).

3.3 Sampling Technique

For this study, the sampling technique adopted was stratified sampling. Stratified sampling is a process in which certain subgroups or strata are selected in the same proportion on which they exist in the population (Fromental & Wallen, 2006, p.90). In this type of sampling the researcher first identified the strata of interest and drew a specified number of subject from each stratum in proportion to the size of the stratum in the population, (Ary, Jacobs & Razanieh, 2002). This method is considered by the researcher because it assisted the researcher to select a representative size from different faculties of the institution. The university was divided into strata for this study and the strata are Arts and Social Science based faculties and the Social Science based faculties each got fifty (50) Questionnaires respectively. Convenience sampling which is known as grab or accidental sampling was used to pick individual respondents because the researcher could not have access to the entire student's list.

3.4 Instrument for Data Collection

The data for the study was gathered through the use of self-administered on-the-spot questionnaire which was distributed by the researcher and two capable research assistants. As defined by Hair, Wolfinbarger, Ortinau and Bush (2018), a questionnaire is a document consisting of a set of questions and scales used to gather primary data. The questionnaire in this study consists of 25 items of questions.

Data Presentation, Analysis and Discussion of Findings

4.1 Level of Accessibility to Entertainment Industry in Nigeria

Respondents Level of Access to Nigerians Entertainment Industry

Level of Respondents Access to the Entertainment Industry	Level of Agreement (%)							
	1	2	3	4	5	M	SD	%
I have regular access to the Nigeria entertainment industry.	57.7	28.6	5.8	5.5	2.4	1.66	.977	100
I enjoy watching movies/musicals on the Nigerian entertainment industry.	34.6	25.2	12.1	19.2	8.9	2.42	1.36	100
I watch the movies just to fear the entertainment industry.	41.7	28.3	9.4	16.5	3.7	2.12	1.23	99.6
I do not have access to the entertainment industry	50.7	30.7	10.0	5.8	2.9	1.79	1.02	100.1
I have regular access to the entertainment industry but do not enjoy watching the movies	21.8	29.4	11.0	11.3	4.7	2.04	1.19	100
I do not have regular access to Nigeria entertainment industry I enjoy watching movies/musicals.	21.8	6.8	11.3	25.3	1.3	2.76	1.65	66.5
TOTAL						2.13	1.23	94.3

Source: Researcher Fieldwork, 2024

Note

1. Strongly disagree
2. Disagree
3. Neutral
4. Agree
5. Strongly agree

4.1.1 Respondents' Level of Access to Nigeria Entertainment Industry

The total percentage of the level of access to the entertainment industry is 97.7%. 34.2% of the respondents revealed that they enjoyed watching movies/musicals in the Nigeria entertainment industry. Also, 21.1% of the respondents said they watch the movies just for the fun of it. 22% of the respondents agreed with the statement that they do not have access to the entertainment industry. The option that says I have regular access to the entertainment industry but do not enjoy watching the movies got 19.2%. In a nutshell, majority of the respondents have regular access to the Nigeria entertainment industry and enjoy watching either movies, musicals or both.

Table 4.2 Respondents Frequency of Watching Movies/Musicals

Frequency of Watching Movies	Frequency	Percentage
Every day of the week	17	3.1
Once a week	64	14.3
Twice in a week	48	12.6
Whenever they are less busy	76	20.6
At intervals	59	20.2
As often as possible	77	28.3
TOTAL	341	100.0

Source: Researcher's Fieldwork, 2024

4.2.1 Respondents Frequency of Watching Movies/Musicals

More than one quarter 28.3% of respondents said that they are used to watching movies and musicals as often as possible. 20.2% of the respondents agreed that they watch movies only at intervals. 20.6% said that they watch movies whenever they are less busy while 12.6% of them said that they watch movies/musicals only once in a week. 14.3% of the respondents only watch the movies once in a week with 3.1% watching it every day of the week. The above result therefore shows that majority of the respondents watch movies and musicals from the Nigeria entertainment industry.

Table 4.3 The Medium that Expose the Respondents to Movies/Musicals from the Nigerian Entertainment Industry

Medium of exposure to Nigeria Entertainment Industry	Frequency	Percentage
Radio	25	6.6
Television	109	32.5
YouTube	60	17.1

WhatsApp	47	15.5
Tik-Tok	18	1.6
Instagram	14	1.90
Others	26	5.0
Combination of medium	42	20.7
TOTAL	341	100.0

Source: Researcher's Fieldwork, 2024

4.3.1 Medium that exposes Respondents to Movies/Musicals from the Nigeria Entertainment Industry

Table 4.3.1 gives a detailed description of the respondents' exposure to movies/musicals on the Nigerian entertainment industry. The result shows that television has the highest frequencies and this is affirmed to about one-third 33% of the respondents. A combination of multiple channels followed up by 20.7% while the YouTube and WhatsApp (Internet sources) proved to be the means of exposure of the students to the Nigerian entertainment industry. The result thus revealed that television is a powerful medium of exposure to musical/movies. This may be due to the fact that television has audio visual characteristics that make images close to reality.

Table 4.4 Respondents' Frequency of Time Exposed to Musicals/Movies

Frequency of exposure to Movies/Musicals in a Week	Frequency	Percentage
Never (0 Day)	47	11.3
Rarely (1-2 Days)	34	8.1
Sometimes (3-4 Days)	48	21.3
Oftentimes (5-6 Days)	157	41.2
Always (7 days)	55	11.8
TOTAL	341	100.0

Source: Researcher's Fieldwork, 2024

Table 4.4.1 Frequency of Exposure to Movies/Musicals in the Nigerian Entertainment Industry

11.3% of the respondents are rarely exposed to watching movies while listening to musicals on the Nigerian entertainment industry while 8.1% rarely watch them between 1-2 days in a week. Meanwhile, 21.3% of the respondents watch sometimes between 1-2 days in a week. Meanwhile 21.3% watch sometimes between 3-4 days while 41.2 watch often times between 5-6 days. Finally, a population of 17.8% revealed that they are always watching movies or listening to musicals always at 7 days in a week. This therefore gives to show that female undergraduates are adequately exposed to the contents of the Nigeria entertainment industry and this can be affected in one way or the other.

Table 4.5 Average Time Spent by Respondents on Watching Movies/Musicals

Time Spent on a Given Medium	Frequency	Percentage
None	56	14.4
Less than 30 minutes	91	20.5
31-60 minutes	119	31.2

61-120 minutes	34	8.9
121-180 minutes	10	2.6
Above 3 hours	51	16.0
TOTAL	341	100

Source: Researcher's Fieldwork, 2024

4.5.1 Respondents Time Spent on Watching Movies/Musicals

A total of 31.2% of the respondents agreed that they spend between 30 minutes to one hour watching movies on a daily basis in the media. Over one quarter of 20.5% of the respondents spend less than 30 minutes on the media that exposes them to movies/musicals. 16.0% of the respondents spend more than 3 hours a day to being exposed to movies/musicals. However, 14.4% of the respondents claim they they do not spend any time on any media that portrays women in a negative perception. About one-tenth 8.9% spend between 1-2 hours on the media that depicts women as sex objects. In summary, female undergraduates spend more quality time on media channels such as the television and internet and as such are exposed to movies/musicals where the Nigeria entertainment industry portray women as sexist perception.

Table 4.6 Level of Attention Given to Movies/Musicals with Sexist Portrayal of Women

Attention to Sexism	Frequency	Percentage
No attention	8	2.1
Minimal attention	56	15.7
Moderate attention	128	40.4
Maximum attention	149	41.4
TOTAL	341	100

Source: Researcher's Fieldwork, 2024

4.6.1 Respondents Level of Attention to Sexist Portrayal of Women

Table 4.6 shows the level of attention paid by the respondents to musicals/movies with sexist perception of women in the Nigeria entertainment industry. The result indicated that 41.4% of the respondents pay maximum attention to sexism in the industry. Also, 40.4% pay moderate attention to sexism with 15.7% paying minimal attention. A percentage of 2.1% do not pay any attention to sexism on the media. This therefore means that most of the female undergraduates pay attention to sexist portrayal of women in the industry.

Table 4.7 Respondents Perceived Psychological Effect from Sexist Portrayal of Women in the Nigeria Entertainment Industry

Psychological Effect of Sexist Portrayal of Women on Female Undergraduates	Level of Agreement (%)							
	1	2	3	4	5	M	SD	%
I feel bad when I see women being portrayed as sex objects in the movies/musicals.	32.8	18.6	14.2	25.7	8.7	2.58	1.39	100
I am affected by the sexist portrayal of women in the movies/musicals	28.9	23.9	15.5	21.6	10.5	2.60	1.36	100

Sexist portrayal of women is a true reflection of the society.	29.4	15.2	15.2	25.0	15.0	2.81	1.46	99.8
Sexism in the entertainment industry affects psychological wellbeing of the women	45.9	30.2	15.0	6.3	2.6	1.89	1.04	100
Sexism in the entertainment industry should be addressed as appropriate by the stakeholders.	57.7	24.7	10.0	4.5	3.1	1.70	1.02	100
I believe that sexist portrayal of women impact negatively on women's dignity in the society	15.7	6.8	5.8	21.0	50.4	3.84	1.49	99.7
TOTAL						2.57	1.2	99.9

Source: Researchers Fieldwork, 2024

NOTE

1. Strongly disagree
2. Disagree
3. Neutral
4. Agree
5. Strongly agree

Table 4.7.1 Perceived Psychological Effect from Sexist Portrayal of Women in the Nigeria Entertainment Industry

Table 4.7.1 shows that the result of the psychological effect of the sexist portrayal of women in the Nigeria entertainment industry. The overall result revealed that female undergraduate students agreed that they are adversely affected by the sexist portrayal of women in the entertainment industry. This is in line with the study by (Vincent, Dennis, Davis and Lily, 1987) where the researcher believes that the perceptions of the realities of life may become warped with the persistent trend in the representation of women as sex objects.

Hypothesis Test

Two hypothesis were raised for this study, which would either be proved right or wrong at the end of the study.

H_i: There is a relationship between sexist portrayal of women and access to the entertainment industry.

Table 4.8: Correlation between Sexist Portrayal and Access to the Nigerian Entertainment Industry

Variable	R	N	P
Media	.034	341	.503
Time	.021	341	.687
Frequency	.032	341	.528
Attention	.022	341	.000

Source: Researchers Fieldwork, 2024

The first hypothesis made use of correlation method of analysis to find out if there is any correlation between sexism and access to the entertainment industry. Exposure to sexism was indexed by the media through exposure time, frequency and attention. The overall result revealed that the attention given to the entertainment industry shows the sexism in the industry and the psychological effect on female undergraduates. This goes to show the power of the visual media over other channels of communication. Previous research has identified the potential impact of sexism on the psychological wellbeing of women e.g. Crocker & Mayor, 1989; Korynowiez & Branscombbe, 1997) the null hypothesis is thus rejected because there is a positive relationship between exposure to the entertainment industry and the sexist portrayal of women through movies and musicals.

H₂: The sexist portrayal of women in the Nigeria entertainment industry has no psychological effect on female undergraduates.

Table 4.9: Regression Predicting the Perceived Psychological Effect of Sexism on Female Undergraduates

Model	B	SE	T	P
Constant	1.056	0.116	9.087	.000
P/A	0.411	0.047	8.762	.000

F (1,301) = 76.776, P = .000, R = .410, R² = .168

Source: Researchers Fieldwork, 2024

The research hypothesis using the regression method of analysis to report if there is perceived psychological effect of sexism on female undergraduates of the Kwara State University, Malete. Table 4.9 above illustrated the findings below which shows that exposure to sexism affects the psychological wellbeing of the respondents. Thus the null hypothesis is rejected because the result of the findings shows that the sexist portrayal of women in the entertainment industry has certain psychological effect on the respondents.

Summary, Conclusion and Recommendations

5.1 Summary of the Findings

The study examined the psychological effect of sexism or the sexist portrayal of women in the entertainment industry in Nigeria specifically in the Nollywood. Using 341 female undergraduates of the Kwara State University, Malete as respondents, the study addressed the different channels of communication through which access to the entertainment industry can be obtained and the level of sexism in both the movies and musicals contained therein. The respondents revealed that access to the sexism on the entertainment industry had some psychological effect on their wellbeing in one way or the other. This is also in line with studies (Ruble, Cohen and Ruble, 1984) who asserts that sexism operate at various stages in women's career development and set a series of barriers for younger women who are aspiring to positions traditionally dominated by men. More specifically, these gender bias and stereotypes as portrayed in the entertainment industry include the belief that women possess personality characteristics that are considered inappropriate, unsuitable and inadequate for performing effectively in the family and high level positions in the society. Malamed (1995) gender stereotype, sexism and gender dissemination have a tremendous negative impact on women and their carrier pursuit and development. In summary, the study revealed that sexist portrayal of women in the Nigerian entertainment industry has continued unabated and the

psychological effect on female undergraduates' hamper or impede their zeal and determination to excel above certain positions in the society.

5.2 Conclusion

The study is therefore of the conclusion that the persistent sexist portrayal of women in the Nigerian entertainment industry through movies and musicals have a psychological effect on the female undergraduates of the Kwara state University, Malete. The findings in this study revealed that some of the channels of mass media like the television and Internet are patent tools of sexism because access to these media exposes these undergraduate students of Kwara State University, Malete to an avalanche of sexism, gender bias and stereotypes. The study revealed the extent of the negative impact of gender stereotype, sexist attitudes and bias against the women through the contents of the Nigeria entertainment industry. In conclusion, the study revealed that even in this present time, women are still vulnerable targets and objects of gender stereotypes and sexist attitude which affects them in so many ways both as individuals and members of the larger society.

5.3 Recommendations

Based on the findings of this study, the followings recommendations are thereby proffered by the researcher:

1. Film makers or producers in the Nigeria entertainment industry should be made to realize the psychological effect of the harmful and erroneous impressions that can arise from portraying women mainly in terms of their sexual characterizations, societal perception and prejudice.
2. More concerted efforts should be geared towards emphasizing women's accomplishments and successes in several spheres of life through hard work and intellectual capabilities rather than bottom power or sex objectification.
3. The media as a veritable tool used to construct and normalize common cultural values should also be galvanized towards the entrenchment of social stereotyping.
4. There is need for grassroots campaigns on reorientation and behavioral change in the societal perception that sees women as sex symbols, weaker sex, desperate, dependable and incapable of carrying out certain tasks or occupying certain positions with a man.

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