

INFLUENCE OF EROTIC NOLLYWOOD FILMS AMONG UNDERGRADUATES OF LEAD CITY UNIVERSITY, IBADAN, NIGERIA

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ABSTRACT

The study examined the influence of Erotic Nollywood films among undergraduates of Lead City University Ibadan, Nigeria. The selective exposure theory and Social cognitive exposure theory provided the theoretical framework for the study. The survey research method was adopted while 370 respondents were randomly selected to form the sample population, where a structured questionnaire was used to source for data. The data collected were presented and analyzed in simple percentage tables. Results obtained indicated that the students have accessed Nollywood erotic films through different platforms; that they have never spent so much time watching Nollywood erotic films through different platforms and they are not addicted to Nollywood erotic scenes after watching them. However, it is recommended that students should be discouraged from exposing themselves to Nollywood erotic films as it could have a negative effect on them.

KEYWORDS: *Nollywood, Erotic Films, Social Media, Mass Media, Communication*

INTRODUCTION

Film as a genre of mass communication is associated with the enormous influence of the mass media. To buttress this, Lippman, (2020) also corroborated that the media do not only tell the people what to think, but what to think about. That is to say the media shape the picture in our heads. There is no consensus of opinion on the power of the media to propagate sexual abuse, crime, violence etc. among youths by way of projecting such message to them. Film, according to black African greatest film producer Ousmane Sembene is a “tool or communicator of social change and culture” (Bisschoff, 2020). He further stressed that a film is but a driving belt, a vehicle that conveys an idea and by this one could see that communication and ideas help people make their own decisions about the environment they live in.

Erotic films are the explicit portrayal of sexual subject matter for the purpose of sexual arousal (Seltzer, 2011). Pornography may be presented in a variety of media, including books, magazines, postcards, photographs, sculpture, drawing, recording, film, video and video games. The primary subjects of pornographic depictions are pornographic models, who pose for still photographs, and pornographic actors or porn stars that perform in pornographic films. Various groups within the society have considered depictions of a sexual nature immoral, labeling them pornographic and attempting to have them suppressed under obscenity, and other laws with varying degrees of success. The concept of pornography as understood today did not exist until the Victorian era. O’Rorke (2006) and Wogu (2008) argue that audiences are more likely to emulate models of behaviour seen on the media if they expect to receive gratification from emulating another person. Behaviour is influenced not only by personal or live models but by those presented in the mass

media (O'Rorke, 2006) Analyses on media influence continue to show that the media have influence on the pattern of behaviour of its audience. (Sanusi, 2021; Uwakwe, 2010; Okunna, 1999 and Okoye, 1993).

Okunna, (1999) opines that because of their special power to affect the way people think, feel and behave, the mass media have been credited with incredible persuasive ability to change attitude and behaviour. Therefore, this media influence could be in the area of language and behaviour response. One of the most debated aspects of film is the extent to which sexual and obscene scenes influence societal moral conducts. However, there has been little scientific evidence to prove casual relationships such as one between sexual acts exhibited in films and increase in moral decadence.

STATEMENT OF THE PROBLEM

It is evident that Nollywood, to a considerable extent, contributes to violence such as sex scenes, nudity, indecent dresses, and rape in Nigeria. The contribution is due to the intrinsic manipulative tendencies that are inherent in movies. The influence is because different social vices displayed on the screen to meet a particular end are exhibited by the youths who think it has no negative consequence on their lives at the holistic end. A problematic aspect of these films is that none of the filmmakers actively canvass the discouragement of the negative tendencies acted out on the screen. The failure by movie producers to make any substantial comment against social ills is at the disadvantage of the films that use violence in their messages. Going by this, the study deems it to investigate the influence of exposure and access to Nollywood erotic films on Lead City University students Ibadan, Nigeria and their responses to erotic scenes.

Objectives of the Study

The broad objective of the study is to find out the influence of erotic Nollywood films among undergraduate students of Lead City University Ibadan, Nigeria. However the specific objectives are:

- To find out the level of access to Nollywood erotic scenes among students of Lead City University Ibadan, Nigeria.
- To ascertain the level of exposure to Nollywood erotic scenes among students of Lead City University Ibadan, Nigeria.
- To examine the level of perception of students of Lead City University Ibadan, Nigeria on Nollywood erotic scenes?

REVIEW OF RELATED LITERATURE

Concept of Erotic Films

Erotic scenes are the explicit portrayal of sexual subject matter for the purpose of sexual arousal. Erotic scenes may be presented in a variety of media, including books, magazines, postcards, photographs, sculpture, drawing, recording, film, video and video games. The primary subjects of pornographic depictions are pornographic models, who pose for still photographs, and pornographic actors or porn stars that perform in pornographic films. Various groups within society have considered depictions of a sexual nature immoral, labeling them pornographic and attempting to have them suppressed under obscenity, and other laws with varying degrees of success. The concept of erotic films as understood today did not exist until the Victorian era. With the emergence of social attitudes more tolerant of discussion and presentation of sexuality and more limited legal definitions of obscenity, an industry for the production and consumption of pornography

arose in the latter half of the 20th century. The introduction of home video and internet saw a boom in the worldwide porn industry that generates billions of dollars annually (Lemon, 2020). Sexually explicit films opened producers and distributors to prosecution. Those that were made were produced illicitly by amateurs starting in the 1920s, primarily in France and the United States. Processing the film was risky as was their distribution. Distribution was strictly private (Dukore, 2020). In 1969, Denmark became the first country to abolish censorship, thereby decriminalizing pornography, which led to an explosion in investment and of commercially produced pornography. However, it continued to be banned in other countries, and had to be smuggled in, where it was sold “under the counter” or sometimes shown in “members only” cinema clubs. The scholarly study of pornography, notably in cultural studies, is limited, perhaps due to the controversy about the topic in feminism. The first peer-reviewed academic journal about the study of pornography, porn studies, was published in 2014 (Ashton et al, 2019). Pornographers have taken advantage of each technological advance in the production and distribution of pornography. They have used lithography. Pornography is considered a driving force in the development of technologies from the printing press, through photography, still and motion, to satellite television, other forms of video, and the internet (Wright & Herbenick, 2022). With the invention of tiny cameras and wireless equipment voyeur pornography is gaining ground.

THEORETICAL REVIEW

CULTIVATION THEORY

Cultivation theory is one of the theories this study is founded on and it was propounded by Gerbner, Gross, Signorelli and Morgan, in 1980. This theory states that high frequency viewers of television are more susceptible to media messages and believe that they are real and valid. Cultivation theory, sometimes referred to as the cultivation analysis was used to study whether and how watching television may affect viewers’ ideas of what everyday world is like. Cultivation theorists argue that television movies have long-term influences which are small, gradual, indirect but cumulative and significant (Baran, 2009). This theory argues that the mass media cultivate attitudes and values which are already present in a culture: the media maintain and propagate these values amongst members of a culture, thus, binding it together.

Cultivation research looks at the mass media as a socializing agent and investigates whether movie viewers come to believe the movie version of reality the more they watch it. The research contends that movie has small but significant influence on the attitude, beliefs and judgment of viewers concerning the social world. This theory focuses on heavy viewers. People who watch a lot of movies are likely to be more affected by the ways in which the world is formed by the media than are individuals who watch less, especially regarding topics of which the viewer has little first-hand experience.

The theorist sees movie as a cultural arm of the established industrial order and as such serves primarily to maintain, stabilize and reinforce rather than to alter, threaten or weaken conventional beliefs and behaviours. Movie is not a force for change so much as it is a force for stability (Wogu, 2008).

This basic assumption of the cultivation analysis is that the more time people spend watching movies, the more their world view will be like those spread by the media. According to this theory, heavy television viewers would tend to take the social reality portrayed by television as the same as real life. If light viewers and heavy viewers were asked questions about any aspect of life constantly portrayed on television, heavy viewers would give television answers to those questions of life, implying that they have adopted the television portrayal of life as reality.

As research has shown, one of the implications of this is that, heavy viewers will tend to over-estimate such matters as the rate of crime and violence in real life and chances of the viewers' becoming a victim of crime. Critics of the cultivation theory insist that many research findings have failed to replicate the theory, others point at the mythological inconsistencies and both external and internal validity as some of the weakness of the theory have stood the test of critical verification over long periods of time. The relevance of this theory to this study is that students who view televised violence especially war movies tend to see the world as chaotic and that the end of technology is destruction as often portrayed in such war movies. They end up creating media representations that are inaccurate and distorted. They only see the ugly side of media portrayals and see the society as a place for all sorts of atrocities. The aftermath is that many viewers of televised violence tend to perceive the world as a much dangerous place than it really is.

THE SOCIAL COGNITIVE THEORY

Bandura is the leading proponent of social learning theory. His central proposition is that ways of behaving are learned by observing others, and that this major means by which children acquire unfamiliar behaviour, although performance to acquire behaviour will depend at least in part on factors other than acquisition. (Bandura, 2002). This theory holds the assumption that people learn through observation especially through television when applied to mass media. Social cognitive theory argues that people model (copy) the behaviour they see and this occurs in two ways: through imitation and identification. Apuke, (2017) and Eneh, (2018) see it as imitation-the direct replication of an observed behaviour.

Mass communication theorists who study television impact find value in the idea of identification. Every one admits that people can imitate what they see on television, but not all do. Social Cognitive theorists demonstrated that imitation and identification are products of three processes: observational learning, inhibitory influence and dis-inhibitory influences (Baran, 2009). By observational learning, social cognitive theorists posit that observers can acquire (learn) new behaviours simply by seeing those behaviours performed. Inhibitory Influences entail seeing a model, a movie character for example punished for behaviour, reduces the likelihood that the observer will perform that behaviour. In the media we see good Samaritans sued for trying to help someone, and it reduces our willingness to help in similar situations. That behaviour is inhibited by what we have seen (Baran, 2009). Dis-inhibitory, seeing a model rewarded for inhibited or threatening behaviour, increases the likelihood that the observer will perform that behaviour. This is the complaint, against the glorification of crime and drug in movies for instance (Baran, 2009).

The Social Cognitive learning theory, developed by the psychologist Bandura in 1986, proposes that social behaviour is determined by combination of mental and physical abilities and desires. Students learn new behaviours through observing others perform them. The consequences we observe others receiving influence or our willingness to perform the behaviour ourselves. Television characters-and the actors who play them are often taken as role models by viewers, young and old alike. Numerous studies document the influence of television viewing on the aggressive behaviour of children and adolescents (Choi et al, 2002; Khalil, 2020). Conversely, there is substantial evidence that television characters are effective models of pro-social behaviour (Calfano et al, 2021; Yates, 1999).

Relating this theory to the study, viewers of televised violence copy and identify with admired aggressive heroes often displayed in forms of dress code, hairstyle, use of vulgar or foul languages and mannerism. There is a linkage between exposure to televised violence and media representation. Students prefer to be identified with their media heroes. This accounts for the reason why it is common occurrence among secondary school students wearing different dresses and hair styles.

METHODOLOGY

Survey research method was adopted for the study because the population to be sampled is large. Population of the study comprises of undergraduates of Lead City University, Ibadan, Nigeria with a population of 4730 students. The instrument used for collecting data for this study is the questionnaire. The instrument was employed in order to ensure credibility of the research findings. Simple random sampling technique was used to select 370 respondents. The likert point scale of response was used.

PRESENTATION AND DATA ANALYSIS

The data collected were presented and analyzed using descriptive statistics such as frequency distribution tables and simple percentages. 370 copies of questionnaire were administered and all were completed, returned and valid.

Table 1: Distribution of Respondents by Gender

Gender	Frequency	Cumulative (%)
Male	181	48.9
Female	189	51.1
Total	370	100

Source: Field Survey, 2022

As shown in table 181 (48.9%) respondents were male, while 189 (51.1%) were female. This implied that most of the respondents were female.

Table 2: Distribution of Respondents by Age

Age	Frequency	Cumulative (%)
16-20 years	200	54.1
21-25 years	127	34.3
26-30 years	23	6.2
31-35 years	13	3.5
36-40 years	5	1.4
41 years and above	2	0.5
Total	370	100.0

Source: Field Survey, 2022

The Table revealed that 200 (54.1%) respondents were in the age range of 16-20 years, 127 (34.3%) were 21-25 years, while 23 (6.2%) were between 26-30 years. In addition, 13 (3.5%) respondents in the age range of 31-35 years, 5 (1.4%) were between 36-40 years, while 2 (0.5%) were 41 years and above. This implied that most of the respondents were in the age range of 16-20 years.

Table 3: Respondents on Access to Nollywood Erotic Films Through Television Channels

Options	Frequency	Cumulative%
Strongly Agree	49	13.2
Agree	179	48.4
Disagree	89	24.1
Strongly Disagree	53	14.3
Total	370	100

Source: Field Survey, 2022

Table 3 shows that 49(13.2%) respondents strongly agreed to access erotic films through television channels, 179(48.4%) Agreed while 89(24.1%) disagreed and 53(14.3%) strongly disagreed

Table 4: Respondents on Access to Nollywood Erotic Films Through Social Media Platforms

Options	Frequency	Cumulative%
Strongly Agree	42	11.4
Agree	176	47.6
Disagree	91	24.6
Strongly Disagree	61	16.5
Total	370	100

Source: Field Survey, 2022

Table 4 shows that 42(11.4%) respondents strongly agreed to access erotic films through social media platforms, 176(47.6%) Agreed while 91(24.6%) disagreed and 61(16.5%) strongly disagreed

Table 5: Respondents on Access to Nollywood Erotic Films through Streaming Mobile Streaming Platforms

Options	Frequency	Cumulative%
Strongly Agree	39	10.5
Agree	142	38.4
Disagree	96	25.9
Strongly Disagree	93	25.1
Total	370	100

Source: Field Survey, 2022

Table 5 shows that 39(10.5%) respondents strongly agreed to access erotic films through mobile streaming platforms, 142(38.2%) Agreed while 96(25.9%) disagreed and 93(25.1%) strongly disagreed

Table 6: Respondents on access to Nollywood erotic films through CD/DVD

Options	Frequency	Cumulative%
Strongly Agree	57	15.4
Agree	147	39.7
Disagree	62	16.8
Strongly Disagree	104	28.1
Total	370	100

Source: Field Survey, 2022

Table 6 shows that 57(15.4%) respondents strongly agreed to access erotic films through CD/DVD, 147(39.7%) Agreed while 62(16.8%) disagreed and 104(28.1%) strongly disagreed

Table 7: Respondents on Spending so Much Time Watching Nollywood Erotic Scenes Through Television Channels

Options	Frequency	Cumulative%
Daily	45	12.2
Weekly	69	18.6
Fortnight	62	16.8
Monthly	42	11.4
Never	152	41.1
Table	370	100

Source: Field Survey, 2022

Table 7 shows that 45(12.2%) respondents spend so much time watching Nollywood erotic scenes through television channels daily, 69(18.6%) weekly, 62(16.8%) fortnight while 42(11.4%) monthly and 152(41.1%) never.

Table 8: Respondents on Spending So Much Time Watching Nollywood Erotic Scenes Through Social Media Platforms

Options	Frequency	Cumulative%
Daily	34	9.2
Weekly	58	15.7
Fortnight	84	22.7
Monthly	46	12.4
Never	148	40
Total	370	100

Source: Field Survey, 2022

Table 8 shows that 34(9.2%) respondents on spending so much time watching Nollywood erotic scenes through social media platforms daily, 58(15.7%) weekly, 84(22.7%) fortnight while 46(12.4%) monthly and 148(40%) never.

Table 9: Respondents on Spending So Much Time Watching Nollywood Erotic Scenes Through Mobile Streaming Platforms

Options	Frequency	Cumulative%
Daily	25	6.8
Weekly	64	17.3
Fortnight	54	14.6
Monthly	71	19.2
Never	156	42.2
Total	370	100

Table 9 shows that 25(6.8%) respondents spend so much time watching Nollywood erotic scenes through mobile streaming platforms daily, 64(17.3%) weekly, 54(14.6%) fortnight while 71(19.2%) monthly and 156(42.2%) never.

Table 10: Respondents on Spending So Much Time Watching Nollywood Erotic Scenes Through CDS and DVDS

Options	Frequency	Cumulative%
Daily	37	10
Weekly	51	13.8
Fortnight	60	16.2
Monthly	27	7.3
Never	195	52.7
Total	370	100

Table 10 shows that 37 (10%) respondents on spending so much time watching Nollywood erotic scenes through CDs and DVDs channels daily, 51(13.8%) Weekly, 60(16.2%) fortnight while 27(7.3%) monthly and 195(52.7%) have never.

Table 11: Respondents on Only Getting Aroused Sexually After Watching Nollywood Erotic Films

Options	Frequency	Cumulative%
Daily	35	9.5
Weekly	36	9.7
Fortnight	80	21.6
Monthly	37	10
Never	182	49.2
Total	370	100

Table 11 shows that 35(9.5%) respondents only getting aroused sexually after watching Nollywood erotic films daily, 36(9.7%) Weekly, 80(21.6%) fortnight while 37(10%) monthly and 182(49.2%) have never.

Table 12: Respondents on Nollywood Erotic Scenes Being Addictive Because of their Erotic Contents

Options	Frequency	Cumulative%
Daily	27	7.3
Weekly	75	20.3
Fortnight	51	13.8
Monthly	49	13.2
Never	168	45.4
Total	370	100

Table 12 shows that 27(7.3%) of respondents opined Nollywood erotic scenes being addictive because of their erotic contents daily, 75(20.3%) Weekly, 51(13.8%) fortnight while 49(13.2%) monthly and 168(45.4%) have never.

Table 13: Respondents on Not Doing Without Watching Nollywood Erotic Films Because of their Addiction to Nollywood Erotic Scenes

Options	Frequency	Cumulative%
Daily	16	4.3
Weekly	30	8.1
Fortnight	88	23.8
Monthly	59	15.9
Never	177	47.8
Total	370	100

Table 13 shows that 16 (4.3%) respondents opined not doing without watching Nollywood erotic films because of their addiction to Nollywood erotic scenes daily, 30(8.1%) Weekly, 88(23.8%) fortnight while 59(15.9%) monthly and 177(47.8%) have never.

Table 14: Respondents on Not Doing without Practicing Sexual Acts as a Result of Watching Nollywood Erotic Scenes

Options	Frequency	Cumulative%
Daily	17	4.6
Weekly	36	9.7
Fortnight	51	13.8
Monthly	102	27.6
Never	164	44.3
Total	370	100

Table 14 shows that 17(4.6%) Respondents on not doing without practicing sexual acts as a result of watching Nollywood Erotic Scenes, 36(9.7%) Weekly, 51(13.8%) fortnight while 102(27.6%) monthly and 164(44.3%) have never.

DISCUSSION OF FINDINGS

Findings from the study revealed that majority 179(48.4%) of respondents agree to have accessed Nollywood erotic films through television channels. Findings also revealed that majority 176(47.6%) of respondents agree to have accessed Nollywood erotic films through social media platforms. Majority 142(38.4%) of respondents agree to have accessed Nollywood erotic films through mobile streaming platforms. Findings also showed that majority 147 (39.7%) of respondents agree to have accessed Nollywood erotic films through CD/DVD.

Data obtained from the study revealed that majority 152(41.1%) of respondents have never spent so much time watching Nollywood erotic films through television channels. Findings also revealed that majority 148(40%) of respondents have never spent so much time watching Nollywood erotic films through social media platforms. Majority 156(42.2%) of respondents have never spent so much time watching Nollywood erotic films through mobile streaming platforms. Findings also showed that majority 195 (52.7) of respondents have never spent so much time watching Nollywood erotic scenes through CD/DVD.

Data obtained from the study revealed that majority 182(49.2%) of respondents have never gotten aroused sexually after watching Nollywood erotic films. Findings also revealed that majority 168(45.4%) of respondents believe that Nollywood erotic scenes are never addictive because of their erotic contents. Majority 177(47.8%) of respondents believe they can do without watching Nollywood erotic film because of their addiction to Nollywood erotic scenes. Findings also showed that majority 164 (44.3%) of respondents as a result of Nollywood erotic films that they have watched do without practicing sexual acts

CONCLUSION

Based on findings, the following conclusions were drawn

- Undergraduates of Lead City University Ibadan, Nigeria have accessed Nollywood erotic films through different platforms.
- Undergraduates of Lead City University Ibadan, Nigeria have never spent so much time watching Nollywood erotic films through different platforms.

- Undergraduates of Lead City University Ibadan, Nigeria are not addicted to Nollywood erotic scenes after watching them.

RECOMMENDATIONS

Students should be discouraged from exposing themselves to Nollywood erotic scenes as it would have a negative impact on them

Students should be sensitized on the need to stop to watching of Nollywood erotic scenes.

Government and other regulatory bodies should enforce policies that will checkmate the production of erotic Nollywood films.

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