THE CHANGE MANTRA: REDEFINING COSTUMING IN NOLLYWOOD FILMS

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Abstract
There is no gainsaying the fact that Nollywood (the Nigerian Film Industry) has helped Africans, Nigerians particularly, tell their stories from their own perspective. However, some very important aspects of the filmic genre, like costuming, are given the due attention they deserve. According to Bandura (1977), the social learning theory is based on the idea that learning occurs within a social context either by observation, imitation or modelling, and Nollywood films are instruments through which people are shaped and re-shaped: a site where good and evil are intertwined (Okome, 2003). As a medium of cultural transmission and socialization, Nollywood films intentionally or unintentionally have brought about significant negative changes in the dressing patterns of Nigerian youths through costuming. This paper tends to expose the adverse effect of flaws in costuming in some Nollywood films. It also proposes total over-haul of the Nollywood's objective in order to rebuild and restructure the industry in terms of the moral sensibility of our youths rather than encourage indecency and moral decadence. The paper concludes on the note that the Nigerian Film Industry should re-adjust in terms of censorship by rebranding, re-packaging and re-representing the good, rich cultural values and image of Nigeria and Africa at large, for the transformation of our youths.

Introduction

On a daily basis, the moral and cultural values of the Nigerian society are undergoing transformation from what they used to be in the past. Before technology set in, culture was transmitted from generation to generation by traditional institutions, but today the changes that have enveloped the world are as a result of the effect of globalization caused by industrialization and enculturation through the importation of Western ideologies and culture. These amalgamation of cultures reverberate with the globalization of uncontrolled "economic exchanges and the supposedly inevitable transformation of all cultures" (Kraidy 1), which is what is affecting the Nigerian society. Culture is what defines us,

representing where we come from, our beliefs and values that shape who we are. Culture, according to Taylor, "is the sum total of human action (and its product) which is socially transmitted rather than genetically transmitted… It includes knowledge, belief, art, morals, laws, custom and any other capabilities and habits acquired by man as members of a society" (qtd. in Luzbebaz 134). Culture, therefore, is the totality of a people's practices in any given entity, a flux that brings about new formation with time. These Western/alien cultures that Africans, Nigerians particularly, have so imbibed were brought during the period of colonialism and more recently socially transmitted by the audio-visual media, which have become the cultural inducer that influences all and circuitously sets the agenda for the society.

It is rare to view an hour of television and not see a suggestively dressed or undressed character/artist concerned with his/her physical attractiveness, either as sex object, alluring objects of sexual gratification or erotic and suggestive stimuli (Lysonski, 1983; Mayne, 2000; Henthorne and La-Tour 1995). Sex is everywhere, on children cartoons, television programs, movies, and music videos. In this case, the sex referred to is in the manner of dressing, which comes under four categories: demure, seductive, partially clad, or nude (Soley and Kurzbard, 1986). Sexual and erotic images are the single most prominent characteristic of the media presently (Courtney & Whipple 1983). It has become more explicit; more models have appeared in the nude and more images of actors, either half-dressed or scantily dressed are all over the media because sex sells products (Muro 1989).

Some of these pollutant alien cultures integrated into the society which were either forcefully, subtly or willingly embraced and accepted by the people have become "a site for convergent interests" (Hall 33), which the Nigerian film industry has comfortably combined to achieve its aim of "essentially making money even when they are systematically being guided by the tenets of African nationalism and cultural identity which help to address local concerns" (Akomfrah 282). The image of the Nigerian society is plainly and symbolically shaped by the films produced by the film industry called Nollywood, which have become universally established within the African continent and beyond. However, this establishment and acceptance have become worrisome because some of the images of these films no longer promote the essence of reflecting African's cultural self and identity, but rather have created an avenue for socio-cultural and moral collapse of the society. As a medium of cultural transmission and socialization, Nollywood films intentionally or unintentionally have brought about significant negative changes in the dressing patterns of Nigerian youths

through their costuming. The continuous rise in the sexual content and manner of dressing among the actors/actresses in Nollywood films have elicited serious public concern in the society, the impact of role modelling particularly on adolescent, plus the evidence for increased exposure of young people to the media, has led to major inquiries in this paper.

Media has made such a huge impact on the masses as the most pervasive and one of the most powerful instruments of entertainment in the world. It has gone too far in terms of the influences it has on people: tells people how to act, how to date a boy/girl, how to lose weight in a few days, and even how to dress. Woven throughout our daily lives, the media instil their messages into our consciousness at every turn. All forms of media continue to present and communicate images of the sexes in stereotyped ways, many of which are responsible for unrealistic, conventional, and restrictive perceptions of human possibilities. Because media pervade our lives, the ways they misrepresent genders may distort how we see ourselves and what we perceive as normal and desirable for both sexes of which the consequence is that these images encourage us to perceive normal bodies and normal physical functions as challenges which are not good enough. Human behaviour is greatly influenced by the lifestyles of those around us, whether as friends, family, colleagues, or by the lifestyles, both real and fictional, portrayed in the media (Power and Mont 2010).

Media, and especially advertising, are equal opportunistic dehumanizers of both sexes. Not only do media induce us to think we should measure up to artificial standards, but they encourage us to see normal bodies and bodily functions as pathologies. Essentially, society is blatantly objectifying models by displaying their half-dressed or nude bodies on magazine covers, billboards, even television programmes so that the world, youth especially will purchase these nearly pornographic images and think nothing is wrong with looking like these models since society is influenced by what they see. Sexually objectified portrayals of both genders in advertisements can also affect views of sex and sexual behaviour, which brings us to the question: should the media assume some moral responsibility as they create and disseminate images and messages to the consuming public? Sexual objectification becomes culturally acceptable as there are constant portrayals of youths, especially women as sex objects in advertisements.

One form of media that also promotes sexualisation is music videos. Teenagers watch music videos for a period of fifteen to thirty minutes per day on average and this has usually become their primary activity. This means that the viewer dedicates most, if not all, of their attention to the activity of watching these

video (Brown, Steele, & Walsh-Childers 255-6), with the youths expecting to achieve success using more than just their talent thus negatively impacting the physical and mental wellbeing of youths. It is often argued that men are equally as sexualized in music videos. "Males are more often depicted as adventurous, aggressive, and dominant, shown to have more positive and powerful characteristics, which promote optimistic ideas and expectations of what real men are like; females are more often depicted as affectionate, fearful, and nurturing… [while] for women, a sexy woman is equated with power; for men, a sexy woman is merely a tease" (Zillman and Vorderer 180-181). Though women feel empowered by performances of their sexualized idols, but men are only seeing them as sexual beings, which is why young girls equate sexiness to power. This does not in any way define positive influence on adolescent girls or even their male counterparts.

Youths constitute the largest demographic segment of moviegoers (Strasburger 1995) as well as movie fans, and a good number of movies with sexual themes have plots that appeal primarily to teen and young adult audiences. As youth, you have the right to live a healthy lifestyle that includes exposure to images that are positive and that accurately portray real people. Media such as television commercials/programmes, movies, musical videos, advertisements and even festive costumes and clothing can show us unhealthy and unrealistic stereotypes of both young men and women. Because media is ingrained in our everyday lives, it affects how we view ourselves and others. It is important to be aware of the messages we are seeing in order to understand why they were constructed and what they are trying to tell us.

Entertainment media including movies, TV, magazines, pop music, and music videos which provide a vast array of messages on falling in love, relationships, and sexual desires targeted at a teenage audience may shape their sexual attitudes, values, and practices. Media content is dangerous especially for the youths in society because they will be imbibing this content during important stages in their development, when gender roles, sexual attitudes, and sexual behaviours are being shaped. This group may be particularly at risk because the cognitive skills that allow them to critically analyse messages from the media and to make decisions based on possible future outcomes are not fully developed. Now society is being drawn to this culture and the culture is spreading, making these music videos the norm in society. Another cause for concern is in a media industry that has been in existence for a long period of time - the movie industry. The idea that women are mere objects is an extremely wrong message to deliver to society. But yet, no matter how much one critiques or complains, women are

still objectified in every form of entertainment. Sex sells and will forever be a strong selling point. The trend of objectification of women in media looks to continue because it is profitable and entertaining. However, this media practice is harmful to society for physical and mental reasons. "Sexual objectification occurs when a woman's body is treated as an object (especially as an object that exists for the pleasure and use of others), and is illustrated interpersonally through gaze or 'checking out,' and in the representation of women in the media" (Slater and Tiggemann 2002). Nussbaum (1995) notes that the term "objectification" has become a part of everyday vernacular, commonly used to critique popular culture. The objectification of girls/women is more omnipresent than ever before. The constant barrage of popular culture images that normalizes the objectification of young girls and women has driven many girls to adopt an objectified status prior even to their own sexual maturity. Male objectification is also on the rise in our burgeoning consumer society (Thompson, 2000), but it is still fairly unusual and often shunned by its targets. The fact that some male sex symbols are publicly uncomfortable with their objectified status speaks to a difference in how men and women are positioned vis-à-vis "consensual" objectification. Simply put, the different meanings implied by the labels "actor" and "actress" reflect the fact that women's primary status in movies is as objects to be acted/ "actored" upon by (male) subjects. Younger generations are more comfortable objectifying and commodifying other human beings because of their new citizen-consumer outlook.

The Role of Film in the Society
The audio-visual media (films, television, movies) have become part of our everyday life because our life style have increasingly been advocated and influenced by these media. The audio-visual media includes the television and film (movies, home video), but the filmic genre is classified into action and adventure films, comedy films, crime and gangster films, drama, epic/historical films, horror films, musical (dance) films, science fiction and war films (Makamani 3-5). These entire film genres have common features, from character, setting, plot, content, form to physical appearance in terms of make-up and costumes, which have direct or indirect impact on the modern world.

Based on cultural infiltration, acculturation and hybridity, the media had instantaneous impact and influence on the culture of any society it comes across with, in terms of language, pattern of eating, and dressing among others. this is because the media have continued to dominate the activities of most households, which aided in the reduction of interpersonal family relationship that hitherto

helped in transmitting the cultural awareness, values and heritage among the people. Presently, the "movies, like books, are culturally special medium…and an important medium of cultural transmission" that has taken control of the inculcation of the culture from the family, hence causing "cultural laggard" (Baran 75).

The filmic media is a powerful instrument of mass communication that has played an important revolutionary function for the transmission of cultural values essential for socialization, according to Johns "without doubts film is the most effective medium for the promotion, propagation and even preservation of culture" (99). Since art without a cultural base is meaningless, the filmic genre represents and projects our cultural elements because it is used in exalting the culture and values of a society, as well as used to reveal and communicate some follies and vices. Films can create interest, stimulate discussion and encourage enquiry when they are used effectively, but its major roles are entertainment and cultural marketing as well as serving as an agent of social control, with its powerful crystallization of common ideas of the masses. Film can create not only temporary phenomenal experiences but also change the cultural climate of a society since it is closely related to different life styles and beliefs that define the human society (Persson 4). Film reflects, reveals and even plays on the straight, socially established interpretation of sexual difference which controls images, erotic ways of looking and spectacle (Mulvey 57). He goes on to say that the cinema both reflects and reveals the psychological obsessions of the society that produces it: "Film is inescapably literal. Images confront the viewer directly, without mediation...We respond viscerally to visual forms, before having the leisure to read or interpret them as symbols" (Shaviro 26). Film is thus seen as a reinforcement of traditional gender representation rather than a corrective measure for the society, which mass-produce daydreams, a form of escapism for most adolescents in their society.

Films became a passion and central to the social life of youths beginning from the late 1950s, bringing in a new youth culture. These films can be informative and reveal essential truths about the human condition. As a tool of falsification, it is referred to as the "opium of the masses", to manipulate and deter the youth from political activity, by curbing their critical ability, instead of educating them. This misrepresentation of the media, film especially, is presently reflecting and shaping the popular conceptions of youths in terms of their physical attractiveness, a form of deviation from social norms. Though various researches have demonstrated that young people are heavy patrons of sexually-oriented media (Brown et al., 2006) where they copy fashion trends like clothing, haircut,

types of make-up, piercings, colours and so on, in order to express their belonging to a certain group, which means that there is the likelihood of mutual influences. Whereas these adolescents may have little control over how they are represented in the media, they have more control over the identity they create via their clothing choices (Cook & Kaiser, 2004). Presently, youths see an actor, perhaps their idol, and admire his/her voice, but perceives from their performance that having a great voice/talent is not enough; that they may need sex appeal in order to be successful. It is never explained to them that acting in such a manner promotes objectification, and negative gender expectations (APA 2007).

The filmic genre has therefore become a significant cultural context through which there are cross-cultural engagement and means of influencing people's attitudes in the African society presently. However, this genre of the media has transformed culture into a commodity that can be bought and sold, lowering the moral standards of the masses, being intellectually destructive because it has become a tranquilizer for the society, it has questioned and challenged the basic values in the society, it has provided a culture of consumerism rather than being a conduit for conserving cultural objects and values, and finally, it conforms to average tastes without elevating the cultural awareness of the masses.

The Theory of Social Learning.
Most behaviours that people display are learned, at least in rough form either deliberately or inadvertently, through the influence of others before they are performed. Bandura's social learning theory is based on the idea that we learn from our interactions with others within a social context. People can learn new information and behaviour from others through observation, imitation or/and modelling. Bandura posits that "most human behaviour is learned observationally through modelling "from observing others, one forms an idea of how new behavior are performed, and on later occasions this coded information serve as a guide for action" (22). By observing the behaviour of others, people develop similar behaviour, including such concepts as observational learning, imitation and modelling.

The social learning theory by Bandura offers explanations for the learning of culturally appropriate gender roles, ideologies, practices, and behaviours through reinforcement from others and modelling. Bandura remarks that "human behaviour has often been explained in terms of unidirectional causation, in which behaviour is depicted as either being shaped and controlled by environmental influences or driven by internal dispositions" (23). Bandura is referring to the

unique ability that humans have to absorb and mimic their environment, creating a personalized reality that is reflective of what they observe and identify as meaningful and then act based on those observations. Therefore, if youths are observing images thrust at them through mass communication as a guideline of how to act, they will begin to act in that manner because it mirrors their environment.

Bandura refers to this as modelling, a situation by which the observer learns what behaviour is appropriate in what situations and begins to set up structure and rules for their environment based on the knowledge they obtained with their modelling:

> As great deal of information about human values, styles of thinking, behaviour patterns and sociostructural opportunities and constraints is gained from modelled styles of behaviour portrayed symbolically through the electronic mass media…The accelerated growth of electronic technologies has vastly expanded the range of models to which members of a society are exposed day in and day out. (25)

Additionally, Bandura does not fail to mention that the electronic mass media is a machine that quickly and efficiently structures new symbolic environments for humans to construct and model. When large portions of the population are modelling behaviour after advertisements, reality television, films and, in some cases, soft-core pornography it becomes a force that changes society as a whole, which, if the change is proven detrimental or damaging, is where a cause for concern grows.

Observational learning is a concept whereby humans learn only by themselves from observing others in other to start the learning process. The learner at this point has the power to influence their own learning in new situations by controlling the environment around them – whether that environment is imposed, selected or constructed (Bandura 158; Hathaway, Muse and Althoff 3). Imitation, on the other hand, involves the actual reproduction of the observed motor activities, in other words, after observation, the learner assimilates and imitates the behaviour of the observed. While in modelling, the learner takes everything, whether positive or otherwise, about the observed and imitated behaviour and begins to act according to the experience gotten. It therefore means an observer's behaviour changes after viewing and paying attention to the behaviour of a model whether through live or symbolic events that

are modelled and in this case the "television … is a compelling medium for capturing and holding attention" (Grusec 781).

Studies have shown that the audio-visual media have comparatively more impact on its viewers than others. Whether intentionally or not, we are educated and influenced, either positively or otherwise, by the filmic genre. This mindless genre helps to educate the masses as well as promote pro and anti-social behaviours among the people. There is a symbiotic relationship that exists between the media, social ills and other behavioural/attitudinal changes in the society, because it has a very special power to affect and shape the opinion and belief of the masses as well as change of habits and moulding of behaviour, which "are influenced not only by personal and live models, but by those presented in the mass media" (O'Rork 72).

Modelling is an indispensable aspect of learning because it teaches new behaviour, which people adopt, influences frequency of previously learned behaviour and even increases frequency of similar behaviour as people practice these behaviours. Its influences produce learning principally through informative functions and that observers acquire mainly symbolic representations of modelled activities rather than specific stimulus-response associations. The social modelling theory by Bandura (1977) posits that viewers can learn new behaviour by observing role models in the mass media. This modelling effect is enhanced if a high degree of identification occurs between a viewer and the media personality. Humans learn from observation, which occupies and affects them closely after which they copy from their models.

Like any other medium, films have cultural repercussions on its viewers, especially on youths who have become increasingly aware of fashion and its trends. According to McLuhan in his *The Medium is the Message* "The viewer is helpless when he is forced to absorb packaged opinions through the electronic media, especially film. The viewer at the moment of intake becomes the prisoner of his own reactions in that participation, for or against, eludes his involvement at the material time" (7, 21). Dress patterns reflect a people's manifest culture and the media are the dominant carriers of these manifestations. Most Nigerian youths within the age bracket of 18-25, who constitute the population of most communities, imitate these alien cultures of dressing through these Nollywood films because these actors are role models to them, they quickly adopt the fashion trends they see in these films, using it to boost their egos. We should know that the film is a very powerful means of entertainment and transmission of cultural values, which constitute "mass homogenization of hybrid identities" some of which results in moral decadent behaviour (Grassian 102).

Adverse Effects of Costuming in Nollywood Films

There are universally accepted ways of dressing in every part of the world, and dresses are meant to serve certain definable purposes like: they serve as part of a people's culture, defining their tribal and ethnic identity, they serve ornamental or aesthetic purposes, they serve as protection from harsh climatic conditions as well as for covering the intimate parts of the body. All these purposes are very important because they form an aspect of a person's personality but presently defeated, as the Nigerian youths who emulate alien cultures through the film industry have been greatly influenced by them, hence possessing moral laggard behaviour.

In the garden of Eden, Adam and Eve were naked, but were not ashamed because they didn't know until after they ate the fruit, when "their eyes were opened and they knew they were naked" (Genesis 3: 7). From the immediate realization that they were naked, the female body has become viewed as "the seat of sin, moral corruption and a source of distraction from godly thoughts" (Entwistle 84). Women have been associated with temptations of flesh and decorations, that is why the unclothed body is "inseparable from sex and sexuality, and has become located adjacent to the indecent, obscene and the immoral" (Cover 55). The necessity of dressing was never a cultural invention but a natural fact; hence Adam and Eve had to invent a form of clothing at their time.

Nollywood is indeed a force in the world, such that a mass of films, now available and watched in every corner of the globe, has indeed produced change. It is the nature of that change with respect to adolescent dress sense that is the basis of this discourse. Nigerian films portray messages that have influenced its audience over the years, especially as it tells its stories and are models for moral decency in the country and beyond. However, the film industry has experienced complete derailment and the moral standard has fallen due to the proliferation of grossly indecent movies in several aspects, especially in the costuming patterns of the actors. Ake totally agrees that "it is true we have violence with us and various armed robberies and assassinations. But our goal as the mirror of the society is not to encourage these negative aspects by reflecting them too much on screen without redress" (61). Nollywood films have so influenced our teaming youths that it has become worrisome to so many people, and has eroded Nigerian cultural values as hitherto expressed in the decency and simplicity of the dress patterns of the actors/actresses. According to Udeagha "nudity in Nigerian home video is a shift from the basic and original offerings of the medium" (1). These present nude-crazy actors were never in the picture at the inception of the film industry,

and have obviously lost the vision of the founding fathers in the industry that had a culture of decency in putting across its message to the audience.

Nollywood films have been measured by their content, that is, the relationship of the actors to the story they are portraying, if their appearance are alluring/decorative, and if it has also measured sexism, that is, if the actors are portrayed as a sex object focusing mainly on their body. This study found that Nollywood films in this era have decreased in their moral standards, such as the use of both gender as decorative elements. There is no gainsaying that Nollywood films have increased their content in the use of sexually objectified actors, with alluring images of men and women. Sexually objectified portrayals of both sexes have affected views on sex and sexual behaviour, sex has become commercial, recreational and exploitative (Kuczynski 2002). The term sexualisation is simply attributing sexual characteristics to a person, or when someone personally chooses to look sexy, especially in terms of the appearance. Sexual objectification (Fredrickson & Roberts, 1997) occurs when greater emphasis is placed on one's appearance attributes and treated as an object to be valued for its use by others. People are sexually objectified as a result of the style of clothing and to an extent of their nudity which are important markers of sexualisation (Johnson 2007; Lambiase and Reichert 2006; Reichert and Carpenter 2004). Sexual objectification focuses on isolated body parts, such as a bare stomach, buttocks, cleavage, or a bare chest, in the absence of a focus on the rest of the person (Kolbe and Albanese, 1996; Rudman and Hagiwara, 1992), reducing the wearer of these clothes to the status of mere instruments (Bartky 1990).

Based on the preponderance of sexual content through the actors' costumes in Nollywood films, its effect on attitudes of young people also begs us to question if these films should assume some moral responsibility as they have become culturally acceptable, creating and disseminating images and messages to the consuming public that are basically influenced by what they see especially as it seems to have subconscious effects on the Nigerian youth populace. "Women and girls are more likely than men and boys to be objectified and sexualized in a variety of media outlets" (APA 15), but this portrayal of women as sex objects trivializes, degrades and dehumanizes the society. Most of these Nollywood films have sexualized the actors, regardless of their gender hence sex has been a constant companion, exposing youths to sexually objectifying films that has placed greater importance on beauty and appearance in defining an individual's own self-worth and the value of role models among youths.

Presently, Nollywood films have taken new directions, especially because it has become an integral aspect of the people's social life by using costumes, sets,

and artistry among others to catch the fancy of its audience, which are mostly youths. These films as we know are instruments through which people are shaped and re-shaped: a site where good and evil are intertwined (Okome 68), hence the reasons why most youths have media-related idols they aspire to be like, modelling their lives after media icons like Tonto Dike, Mercy Johnson, Omotola Ekeinde-Jolade, Genevieve Nnaji, Uche Jombo, Jackie Appiah, John Dumelo, Nadia Buhari, Michel Majid, Uche Elendu, Jim Iyke, Emeke Ike, and Yul Edochie, among others, most of whom freely display their bodies with reckless abandon, and have aided the prevalence of indecent dressing among youths today. As trendsetters, these vulnerable youths trounce as copy-cats, imbibing the lifestyles of these media icons, which are alien to our culture; what Jing Wang warned against "the developed world's interest in seeking its own mirror image in developing countries" (11). The media icons pose as signifiers of Western modernity and a status symbol for everyone, youths especially who watch, talk and think about the trends they see in the movie, instead of imbibing the positive aspects that will constructively change their social behaviour.

The Nigerian conservative culture have been so bastardised as a result of increased urban migration, education and an influx of global fashion styles and imageries majorly through our film industry, looking at films like *Shakira*, *Secret Lovers*, *A Night with the Governor, Men in Love, Marriage and Sex,* and a host of others. These films which "invade public and private morality, [and] massacre the innocence of youth" (Black 248) are capable of seductively changing the moral and ethical values of the Nigerian audience. Most of these films are morally offensive not only in the decency of costuming of the actors/actresses, but also depressing to the audience due to the weird desire to appear almost nude in some of these films by these actors, especially the female ones.

The producers of these films and their ilk are not left out because in agreement with them to make more money, they do not bother about the essence of the message of these films but about how much will be raked in. This is as a result of the fact that any sex-related story skyrockets the fame of the film. Unfortunately, the current crop of producers, directors and even actors have lost the vision of the very first set of film personnel who made films in order to make the society better by exposing the ills in the society and teaching the audience moral lessons. Nollywood lives between two cultures but is not truly part of both, living on the "borderlands" (Anzaldua 9) of the Nigerian and Western cultures. Interestingly, the influence these types of films have on the audience is seen when most people replicate the near-nude dress sense of the actors they see as role models, and turn their backs on our indigenous culture. The findings in this work

does not only document changes in the sexualisation of men and women in popular culture over time, they also point to a narrowing of the culturally acceptable ways for been fashionable and trendy as presented by Nollywood films. This powerful objectification and sexploitation imageries have polluted the cultural environment as well as changed the rules of society and along with it the attitudes of some youths (Kilbourne 72).

The Need to Overhaul Nollywood Films
The Nigerian film industry has an important role to play in reshaping the decadence found in the society because what people hear, see and have interest in has serious impact on them, so every film must affect its audience especially youths, socially, morally and emotionally for it to have the desired effect on them, as an arm of the society and the society at large. In spite of reflecting the effects of globalization, Nollywood films should reflect the Nigerian culture from within not just exhibiting object of desire like impressive cars, lush mansions, and Western near-naked costumes among others that influence its audience.

Even when we agree that Nollywood films are helping Nigerians tell their stories from their perspective, the moral aims should never be downplayed at the expense of Westernization. These films should not in any way become a boost to the decadence in the society, since they are avenues through which youths form and express their identity, construct meaning, adjust to and contend with the social realities in their environment. Their role models becoming the moral compass with which they interpret their social environment.

Nollywood films can be fashioned in such a way that they help combat unrealistic appearance ideals and stereotypes among youths, if the producers do not indulge in the production of films with "negatively based themes" driven more by excessive commercialism or love of profit to the detriment of a sense of social responsibility and relevance (Ademola 1999). The censor board in conjunction with the producers and education board can develop programs that teach students how to analyse films, and decipher the difference between film appearances towards achieving a less sexualized society. The reduction of a human being from subject to object is not all together empowering, so the society must reshape its patriarchal agenda and move towards more equal standards to combat sexism and objectification. This is achievable if the Nollywood industry stops to always erroneously costume their actors, so that youths who are ardent fans should be made to have the likelihood of self-acceptance and self-confidence, however they look. Therefore, working towards a society where youths can walk safely and confidently without feeling inferior, or can look in the mirror without

negative mental and physical consequences, begins internally and hopefully affects the external environment. Some of these films should be a kind of tool for empowerment, sending subtle messages for youths to change themselves and in the same vein also hint that this change and empowerment must not challenge or upset societal norms.

Parental guidance is encouraged so that youths can learn about sexualisation, placing emphasis on the qualities of human characteristics that are needed in the society, instilling confidence in youths based on goals and achievements rather than appearance. In addition, actors must come together and say no to sexualisation, proving to themselves and to youths that success can be achieved through talent and hard work.

Filmmakers must use their films to rescue contemporary Nigerian society from the erosion of its value systems caused by decadence by employing ethnographic and cultural relativism as a framework. Nollywood films should be a veritable tool for mobilization and national orientation for desirable behaviour and attitude: these films must be censored without bias to ensure the preservation of the authentic Nigerian cultural values, especially in terms of its costuming. Indecent, profane and obscene content must be prohibited on broadcast between the hours of 6am to 10pm because there is a reasonable risk that a child might be part of the audience. Cultural imperialism should be critically looked at, so that it can be expunged from films, rebranding and promoting our own cultural values and morals through Nollywood films.

Conclusion
The dramatic increase in the commonplace nudity of Nigerian youths shows a common disregard for the sanctity of privacy, decency and morality as a result of alien cultural domination, so Nigerians and the film industry producers should reinstate our own cultural heritage through reorientation of our own people suffering from colonial mentality. Also the normalized view on nudity, sex and objectification by Nollywood that is clearly affecting the psyche with regard to the treatment of both gender and a degree of sexual expectation placed upon them, makes it mandatory on Nollywood to have a re-evaluation and re-cultivation of the sense of moral decency in the way actors/actresses dress and interpret sex roles.

Objectification Theory posits that human beings, women especially, are seen as mere objects with a total disregard to the personality or dignity they may have. The images of these actors serve to validate the idea that people have been reduced to nothing more than objects of sexual desire, their purpose being one of

sexual gratification. The youths through Nollywood films they watch should be encouraged to imbibe and imitate positive ideologies that can build good moral standards, that is why "there is the need for Nigerian films of Nigerian origin to reflect the aesthetic values of Nigeria and be truly Nigerian, at least, in the bid to depart from foreign models: in dialogue, setting and locale, in the set pieces and costumes (Ogunsuyi 19).

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