



What has nudity got to do with it? Interrogating the off-screen dressing of Nigerian entertainers on social media

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Abstract

This study examines the lewd attitude of entertainers who exhibit their nudity off-screen and the rationale for the act. Three Nigerian female celebrities whose nude photos were flaunted on Facebook were chosen and examined based on feedback from Facebook users. The study is anchored on the Cultural Norms Theory. Data were collected and analyzed using the mixed-research method. 1,625 comments on the displayed photos were analyzed, which represent 5% of all comments. The result showed that 985 (60.6%) of the comments condemned the act of the celebrities, while 384 (23.6%) applauded it. Contrary to the belief that nudity bequeaths fame, the findings indicate that attaining social status has nothing to do with parading an unclad body. Nudity, however, socially places one in a humiliating position, sullyng one's dignity and status in addition to being a slight to human decency. The allowance of this attitude in society portends great danger to national values. Therefore, the parade of nudity by celebrities on social media needs to be curtailed or controlled through actions by online authorities and governments. This study, among others, recommends that the existing legislation on indecent dressing as enshrined in the Nigerian 2015 Violence Against Persons (Prohibition) Act be enforced in addition to barring indecent celebrities from exhibiting their nakedness online.

Keywords: Celebrities, Culture, Cultural imperialism, Nigerian entertainment industry, Nudity, Stardom

1. Introduction

Recently, nude photos of celebrities from the Nigerian entertainment industry have been a common sight on social media. Celebrities who believe that displaying bare portions of their body through the costume they wear will make them go viral leave their cleavages open, nipples visible, and post almost nude pictures online, leaving nothing to the imagination. Costumes that are meant to be worn for performance onscreen and perhaps intended to condemn such dressing have been taken off the screen and have become a culture on the street and on social media (Otete-Akpofure, 2012). This phenomenon has become a trend because the digital space is believed to present a better prospect to project an image than it is offline (Ligaga, 2020). This malaise, once attributed to the nation's film industry, Nollywood, has become connected with the entertainment industry generally. The entertainment industry aims to "advance a distinct perception of the image of the creating society," (Ndu, 2023: 77). Conversely, some artists, in their bid to accomplish a feat, are warping society's image through their actions. Rather than being models projecting the country's image and culture while correcting societal ills, celebrities in the entertainment industry are becoming objects of derision. Ihejirika (2015) laments this ugly trend, as she avers that the days when Nigerian films and musicals were viewed as vehicles projecting the nation's cultural norms and ideals are gone. She bemoans the departure of the likes of Onyeka Onwenu, King Sunny Ade, and Christy Essien Igbokwe, whose musical lyrics were devoid of vulgarism and never featured indecent exposure in their videos. Boniface Esu, cited in Imiti (2013: 5), who attributes this phenomenon to external influence says,

With the girls what the eyes see, the mouth cannot talk. Hair styles, flashy clothes, awkward facial expressions and movements, sulky expressions and grotesque super-normal eye make-up. One notices a general loss of innocence which is irreversible.

Sadly, this trend of revealing nakedness is getting worse by the day. As the days go by, fashion is taking on another dimension and has evolved to a level where less clothing is the norm. Parts of the body, especially those of the female folk that used to be regarded as private, are now exposed as trending designs. It becomes a wonder, how this phenomenon has developed into a style and a norm. In fact, some scholars have queried the boundary between being

adventurous, fashionable, and downright indecently dressed. One of such academics is Anigala (2017), who in his Inaugural Lecture posed the question before his audience, "dressing to kill who?"

Also to note is the inadvertent role social media are playing by giving fame to indecently dressed celebrities in the name of fashion. Celebrities have tapped into the freedom the platforms afford. Unlike traditional media, where gatekeepers moderate media activities and there is fear of government sanctioning media outlets that violate ethical and cultural values, social media are free for all. Even if the social media afford one this freedom, is it a rationale to debase womanhood? Must one be indecently dressed to get to stardom?

While this study is not deliberately targeted at female celebrities, a preliminary investigation and data on the internet reveal that this phenomenon is highly associated with them. While the trend continues to grow unchecked, the study believes that there is a need to nip this abhorrent situation in the bud, as "the ignoble moral recklessness of the larger society, including those of the religious leaders and rulers, creates a fertile ground for the flowering" of this practice (Otete-Akporfure, 2012: 170). This, in turn, is influencing Nigeria's teeming youths, who see these celebrities as models to emulate. In numbers and pictures, the study evaluates three Nigerian celebrities in their outfits off the screen (when not on set), as culled from Facebook and the comments of Facebook users on them. These comments will show whether the celebrities' actions are lauded or condemned. If they are chastised, the question is: why are they dressing naked?

2. Literature review

Human beings have been conscious of their bodies and aware of the state of being nude or naked since prehistoric times. As recorded in the Holy Writ, Adam and Eve were the first persons to gain consciousness of nakedness as recorded in Genesis chapter two (*Good News Bible*, 2009). Like one man's food being another's poison, the concept of nakedness is multifaceted, as it has no single universally acceptable definition. However, there exist shades of definitions and explanations to it. Etymologically, "nudity" is derived from the Latin word "nudus," which means "naked" or "bare." (New Dictionary of the History of Ideas, n.d.). As synonyms, "nude" and "naked" have several meanings. To be nude or naked denotatively describes a state of being without clothes (Merriam-Webster, 2013a; New Dictionary of the History of Ideas, n.d.). However, in this study, nudity or nakedness, is used interchangeably, to describe the exposure of the skin or parts of the body that ought to be covered, especially the private parts—breasts, and sexual organs—of an individual in the public sphere. This is regarded as a form of indecent dressing. This is borne out of the fact that there exist shades of nudity, which include:

- i. **Complete nudity/stark nudity:** to be entirely without clothes (Merriam-Webster, 2013b).
- ii. **Implied nudity:** suggestive display of nudity by a male or female subject with what he/she adorns (Castetbon, 2005; West, 2018).
- iii. **Partial nudity:** showing off one's genitalia, the buttocks or female breasts, or other areas of the body that are considered to be sexual or wearing short garments, lingerie, tight clothing, among others (Barcan, 2004; Digout & Tayeh, 2015).

These forms, encapsulated in nudity, describe a state of dressing. This could be for specific functions, hence it is referred to as functional nudity (Cover, 2003). Functional nudity allows for the exposure of parts of the body that could be deemed nude for some purposes or activities, such as protest, sporting events, festival performances, traditional rites, breastfeeding, and impersonation or acting. Thus, functional nudity according to Cover (2003: 54) differs from sexuality as depicted in the "clothing worn today."

While nudity performs functional roles in the arts, as it is used to expose a phenomenon through creative works—drawings/paintings, songs, costumes and dramatic interpretations—by artists (Carr-Gomm, 2012), this sort of nakedness has been stripped of its functional role and now occurs off-screen or off-stage. This makes it a misfit in society. In modern times, nudity appears to have evolved into a different realm, where it has become a form of fashion for entertainers. It has also advanced to a level where less clothing is a standard and a criterion for becoming a celebrity (Are & Paasonen, 2021). Parts of the body, especially those of females that were regarded as private are now put on public display and made to trend on social media. This is mostly done by entertainers or celebrities. An entertainer or celebrity is one who is engaged in public performances—acting, singing, dancing, styling, and many more.—for the entertainment of an audience and has been brought to the public sphere by the media (Marshall, 1997). Entertainers are, then, invaluable and thus exist in society.

While most entertainers do not see the way they dress as indecent but rather as fashion or being natural, most societies, groups, and religious bodies frown at this public display of nudity in the name of fashion, especially by the females. Even the Qur'an, and the Bible, according to Lindsay (2005), do not encourage this, as both provide a code of dress for women. However, arguing for the rights of the nudists, Ligaga, in her 2020 study, holds the view that the internet holds a better prospect for the African woman to project her image online, free from traditional hiccups. According to her, "women circumvent the demands of nationhood by constructing their subjectivities online, thus freeing themselves from the demands of social structures that could be placed on them offline" (Ligaga, 2020: 129). To her, this helps in the social transformation of the African woman or celebrity. She nonetheless acknowledges the fact that one of her three studied celebrities maintains a modest life compared to the other two, who rely on their sexual body and luxury to attract followers (Ligaga, 2020). This is an indication that fame is not necessarily attained with sexually suggestive dressing or flamboyance, as nudity, in whatever form, exposes the body, is erotic and sexually suggestive, and has the tendency to appeal sexually to the beholder, and has adverse effect on society. Ligaga (2020:

132), equally, admits in the study of her selected celebrities—Sidika, Monroe and Akothee—“I am aware that arguments have been made regarding their negative influences on society.

Celebrities' negative influences have been likened to those of sex workers and pole dancers by Are and Paasonen (2021). In their study, they question the rationale why unclad body displays of celebrities on social media are given preference and those of sex workers and pole dancers are seen as obscene and moderated or deleted on social media platforms. To them, if social media platforms can accommodate celebrities' displays of nudity that are sexually suggestive, then such platforms should equally promote the visibility and accessibility of sex workers' and pole dancers' content. While Are and Paasonen's study has a Western background where sex workers are legally recognized, the research reveals their disdain for the exposure of celebrities' bodies, which makes them sexually provocative and alluring just as sex workers.

Unlike Ligaga who advances for the right of the African woman through whatever form, in this case, unclad dressing, Onanuga (2019) affirms that this attitude is a form of cultural imperialism, as the practice is alien to Africa and an import in the name of civilization. Onanuga (2019: 1) unequivocally notes that:

Since we were children, our society has made it obvious that indecent dressing will not be condoned. It is almost impossible to ignore the deep knitted frown on the faces of our mothers when they are suddenly confronted by a woman wearing a skirt a tad too small or blouses with necklines that plunge deep within the valleys of the known unknown.

He also maintains that the male folks were not exempted as parents cautioned their daughters to avoid any relationship with men that were indecently dressed; as such men were regarded as “irresponsible.” The above view explains what is obtainable in a typical African setting where there are no written laws governing indecency, but such are embedded in their culture and passed down from parents to children on the one hand and from generation to generation on the other. However, This dysfunction has continued to thrive in society as its proponents believe that proper or improper dressing is subjective, and that no one holds the yardstick for measuring decent or indecent dressing, and, as such, everyone has the right to wear what he or she wants (Verbooy & Burger, 2013).

Contrary to these claims, societies, especially Africans, as could be gleaned from the above, have norms, written or unwritten, that guide the way one dresses, and there are also codified laws defining proper dressing and indecent exposure. For instance, the Nigerian *Violence Against Persons (Prohibition) Act* (2015), Section 26, Subsections 1–3, explicitly states what constitutes indecent dressing in Nigeria and the punishment thereof. It states that:

- (1) A person who intentionally exposes his or her genital organs, or a substantial part thereof, with the intention of causing distress to the other party or that another person seeing it may be tempted or induced to commit an offence under this Act, commits an offence termed “indecent exposure”.
- (2) A person who intentionally exposes his or her genital organs or a substantial part thereof, and induces another to either massage, or touch with the intention of deriving sexual pleasure from such acts, commits an offence under this section.
- (3) A person who commits an offence under this section is liable to upon conviction to a term of imprisonment of not less than one year or to a fine not exceeding ₦500, 000 or both.

Although the *Act* refers to this as “indecent exposure,” this is not far from indecent dressing, which has been previously explained as the adornment of clothes that expose particular parts of the body that ought to be covered up or wearing clothes that are so revealing. Perhaps, this is what Cover (2003: 54) refers to as “sexualized or eroticized” dressing.

While legislation against indecent dressing exists, punishment has remained elusive; hence, this fashion continues to trend. The internet and social media are also assisting this misbehaviour by providing the necessary environment for entertainers to flaunt their nudity undisturbed. One then asks: What has nudity got to do with show business, and how does it bring one to stardom?

3. Theoretical framework

This study is anchored on Cultural Norms Theory (CNT). Kent (2007) posits that CNT explains how the media, as agents of socialization, can both reinforce and undermine cultural values through the content they constantly present to media consumers. Therefore, when an uncomplimentary attitude or lifestyle, such as indecent dressing, becomes more commonplace, individuals consider it a norm, learn to accept it and engage in it. Adeseyi and Elo (1999) argue that no new norms can become widely accepted in any society without first undergoing some kind of media treatment. Thus, a selective presentation of a particular attitude over time will necessitate the patterning of lives in such a direction. For instance, if the media emphasizes a particular fashion or trend, it then becomes a trending way of life among media consumers, especially among youths. Lang and Engel, as cited in Severin and Tankard (2001), also note that the media enhances the images of public figures, just as Ligaga (2020) believes that the internet holds a better prospect for the African woman to project her image online without any form of hindrance. Thus, with the internet and social media platforms, Nigerian female celebrities now adjust their lifestyle to suit Western culture rather than African culture to achieve a set objective: to trend. Hence Social media, like traditional media, are engendering cultural imperialism. Whatever argument proponents adduce for it, the negative impact of cultural imperialism remains grievous. Chief among these is the eroding of local (African) cultures, which are being supplanted by Western culture and considered to be the ideal.

4. Research method

This study used a mixed-research method to analyze the content of online audiences' comments on photos of three selected Nigerian entertainers—Tiwa Savage, Bakare Zainab and Moyo Lawal—on Facebook. At the beginning of the twenty-first century, social media—Instagram, WhatsApp, Facebook, and X, among others—have become formidable sources of data for scholarly research. On these platforms, users, consciously or unconsciously, provide measurable information through their comments (Anyanwu et al., 2023; Shem et al., 2023). This necessitated the reliance on Facebook comments on the selected celebrities as primary source of data in this study. Three criteria—reprimand, endorse, and irrelevant—were used to rate the comments. The pictures, as posted on Facebook, which prompted this research, were further verified on the official Instagram handles of these celebrities, who had equally displayed the same on their walls. See <https://www.instagram.com/tiwasavage/?hl=en>, <https://www.instagram.com/bakarezainab/?hl=en>, and <https://www.instagram.com/moyolawalofficial/?hl=en>, for more details.

Meanwhile, the posted pictures, on Facebook, generated a variety of comments that served as the researcher's source of data. However, due to the volume of comments (approximated at 32, 500) five percent (5%) of the total number was selected from “most relevant comments”, totaling 1,625 comments in the ratio of 1:8:4. and calculated in simple percentages (see Table 1). It is worth to note that comments are categorised on Facebook as most relevant, newest and all comments. “Most relevant shows friends' comments and engaging comments first; newest shows the newest comments first. Some comments are filtered out, while all comments show all comments, including potential spam. The most relevant comments will appear first” (see Facebook page). The information was gathered between October and December of 2022 and updated in February 2024. The links to the comments are available on request for empirical evidence.

Pictures of celebrities culled from Facebook as they appeared on the wall of the researcher, pictorially presented, preceded the comments generated. As mentioned, social media have given celebrities the free hand to post their photographs and videos, in whatever form, without censorship, as there are no gatekeepers to put such acts in check.

5. Results and Discussion

5.1. Entertainers on the nudity parade

Three Nigerian entertainers were selected for this study. Table 1 contains their names and the total number of comments garnered as of December 25, 2022.

Table 1: Names and number of comments on each entertainer

S/N	Name of Entertainer	Total approximate no. of comments	Percentage of comments (5%)
1.	Tiwa Savage	2.5k (2500)	125
2.	Bakare Zainab	20k (20000)	1000
3.	Moyo Lawal	10k (10000)	500
	Total	32.5k (32, 500)	1625

Tiwa Savage

Tiwa Savage is a Nigerian singer, songwriter, and performer. Born in Lagos and bred both in Nigeria and the UK, she has hybridised her music into dance-pop by fusing Afro-pop, reggae, and contemporary R&B. She sings in English and her native language, Yoruba. She is well known in the entertainment industry for her many hits and international awards. Some of her songs include *Kele Kele Love* (2010), *Once Upon a Time* (2013), *R.E.D.* (2015), and her 2017 debut EP, *Sugarcane* (Stets, 2021).

Figure 1: Tiwa Savage



Source: Afro Culture, Facebook

Figure 2: Tiwa Savage with torn shorts



Source: Afro Culture, Facebook

Bakare Zainab

Bakare Zainab is a renowned actress, movie producer, model, brand influencer, and social influencer. She was born on the 19th of March, 1988, in Lagos, Nigeria. She rose to fame with her self-sponsored movie *Eda*, in which she also starred. *Owu Iya Gbon* (2017) was her foremost movie production. Bakare's movie acting career started in Nollywood in 2011 and she has risen to the top with her astounding roles. Other movies she featured in include *Ayoka* (2020) *Golden Boy*, and *Senior Girl* (Olamide, 2022).

Figure 3: Bakare Zainab



Source: Odunlade Adekola Fans, Facebook

Figure 4: Bakare Zainab



Source: Nollygistvibes.com, Facebook

Moyo Lawal

Nollywood actress, Moyo Lawal, began her acting journey playing in small productions while studying Theatre Arts in high school. Her major debut was in *Shallow Waters*, a TV series. Moyo has maintained a strong grip on Nollywood, where she has appeared in a good number of movies, since then. One of them is *Holding Hope*. She also starred in Nigeria's award-winning soap opera, *Tinsel*, and in *Jenifa's Diary*. She has many awards to her credit; one of these is the 2012 Best of Nollywood Award (Oladotun, 2019; Stets, 2018).

Figure 5: Moyo Lawal

Figure 6: Moyo Lawal



Source: Information Nigeria



Source: Nollywood family, Facebook

The above pictures speak volumes about how entertainers flaunt their "hidden treasure" in public. This lewd trend is not peculiar to Nigeria but ubiquitous. The likes of Jennifer Lopez and Nicki Minaj are also involved in the act. Corroborating the foregoing, Are and Paasonen (2021) equally note the involvement of Kim Kardashian and Gidi Hadid. The selected images from Facebook elicited a large number of comments as noted. However, five percent (5%) of the total number was selected from "most relevant comments" making a total of 1,625 comments. This is calculated in simple percentages in Table 2 below.

Table 2: Facebook comments

S/N	Name of Entertainer	Reprimand (%)	Endorse (%)	Irrelevant (%)
1.	Tiwa Savage	80 (64.0)	20 (16.0)	25 (20.0)
2.	Bakare Zainab	624 (62.4)	251 (25.1)	125 (12.5)
3..	Moyo Lawal	281 (56.2)	113 (22.6)	106 (21.2)
	Total	985 (60.6)	384 (23.6)	256 (15.8)

The above table 2 shows the degree of comments on the studied entertainers. 985 (60.6%) of the commenters condemned an attitude, while 384 (23.6%) applauded it. This was not unexpected, like Verbooy and Burger 2013 study on nudity and celebrity reveals two shades of opinion; those who condemned and approve of the act.

Bakare Zainab has the most reprimands of 624 (62.4%), followed by Moyo Lawal with 281 (56.2%), and Tiwa Savage with 80 (6.40%). That Bakare Zainab topped the group is not surprising, as she has been so controversial with her lewd dressing in the Nigerian scene. Even her Christmas attire got people talking. Also, the comments—reprimand or endorse—cut across commenters of different environment or cultural background, as could be cleaned from their names (Table 3).

Howbeit some of the comments, such as "I love your attire," "you've got talent," "beautiful lady, don't mind what people say; they just want to judge people, but they are not saints too," "beautiful, enjoy your life... if you want to live your life like this, it's fine since it makes you happy," were positive, other comments on the level of indecent dressing of the select celebrities were demeaning. Some of them, which cannot be exhaustive in a study of this nature, include.

Table 3: Comments reprimanding select entertainers

Tiwa Savage	Bakare Zainab	Moyo Lawal
We love you more than all this nonsense you are putting yourself to. Please do something for we love you (Olufe Toyin Adams)	Satanic dress made by satanic designer from the pit of hell, for those with reprobate mind, it's not too late to repent now, tomorrow be too late. Jesus is waiting for you, please, stop posting things like this for youger the ones. A o ni ya were loruko Jesu. (Obayanju Sefunmi)	Eyaaa this kind beautiful actress don dey mad (Blessing Abah Friday)
The kind of humans on a mission in this world, is not ur fault, you are just manifesting ur ordination, don't mind pple who are preaching to you. They are ignorant of the fact repentance nd salvation is not for pple like you, enjoy in fullness bcos here is ur Heaven (Michael Bright)	But been an actress doesn't mean anything that you should be exposing your body to people. You the actress doesn't live a good life that can be of a good role model to the society at all. Most of you actress always live a condemnable life (Odesola Jonathan)	Sister are you sure you're still okay? (Nancy Shield)
We love you daku, for your beauty is a natural one. But this your mode of dressing has a very big question mark. after all you are not Oyinbo (Oluwole Edwards Olatunji)	I am seriously disappointed in how you and most of the Actresses are behaving, you're suppose to instinct moral, promote our good culture in the society but you go on misguiding the young ones. Shame on you.You better	You are beautiful indeed no one accuse you that your not beautiful, but at least you suppose to dress moderate because no one cares if you're putting on skin color trouser, that is by the way. Try

	change before it is too late and stop corrupting the society (Mojisola Akinola)	showing good example to others because the way you dress is the way you will be address. Case close (Glory Peter)
What kind of music She's dropping very soon? What will be the content of the music? Will the content be different from her life style? What lesson are u teaching ur children with all this 99.55% nakedness of a thing and those people following u? Hmmm,na wa o. (John Yomi)	What's this nonsense and whom are you trying to impress with this your show of shame.Anyway,some of these our actresses are nothing but GLORIFIED ASHEWO BADIYA (Okikiola Alade Thomas)	Cuteness over naked. What is happening in this Nigeria today to these beautiful celebrities? God has created you with special beauty and you still want to be naked for people to see? What is the gain of all these? You don fine finish, why are you naked?... (Basseyy Archibong)
Where's your dignity where's your self respect where's your manners and where's the full story. I can't come and have headache because of you (Wiche Joan)	Bizarre, is there beauty in nakedness?You are healed in Jesus name (Akinlabi Falana)	Will she be bold to show her children dis picture in years to come. You are not a good example as a girl and you have failed as a mother in the future.. May God have mercy on you, as the blood of Jesus set you free in Jesus name Amen (Joyce Ikhazobor)

As noted earlier, the comments are inexhaustible. As could be gleaned from the above comments, one notices that they are weighty and indicative of an attitude. What, then, has nudity got to do with it?

5.2. What has nudity got to do with it?

To recast this question: what has nudity got to do with stardom or fame? The tirade of rebukes shows that nudity has nothing to do with it. Besides, if it were, the likes of Funke Akindele, Mercy Johnson, Esther Akoth (Akothee, Kenya), Kate Henshaw, Bisola Aiyeola, and Ekene Umenwa, to mention a few, who dress moderately, would not have been regarded as famous. These figures present themselves modestly. Attaining high social status has nothing to do with flaunting one's unclad body; rather, "nakedness" meant being at the bottom of the social scale, which signifies poverty, a lack of dignity and status, as well as a slight to human dignity (Barcan, 2004; Batten, 2010). Brundage (1990) notes equally that nudity is a taboo and should be discouraged except for a functional purpose. What one wears says much about one's personality and culture (Nwaopara et al., 2015). This study believes that Nigerian entertainers are influenced by Western culture, as it is in other climes (Anderson-Fye, 2011; Huang and Lowry, 2012), but this should not be a rationale for it to thrive in Nigeria. As noted earlier, most Nigerian cultures do not encourages public nudity, except for ceremonial purposes. The Nigerian constitution is also clear on this (Federal Government of Nigeria, 2015). Not all Western cultures support nudity too. According to William (2019) and Layng (1998), public exposure of the female nipple in some states in the US and complete nudity are punishable.

Furthermore, entertainers as agents of social reformation and ambassadors should see themselves as such and live up to their responsibility by not becoming a bad influence on the youths, who are easily influenced by what they see on the media. In this vein, Orji (2013) advises actors and actresses to be models worthy of emulation and not objects of ridicule. The youths are already into this fashion parade; therefore, there is no other time than now for this phenomenon to be nipped in the bud.

6. Contribution of the study

The importance and contribution of this study cannot be overemphasized. By way of critical analysis, it has exposed and drawn the attention of the public to the negative impact of cultural imperialism made to flourish by social media. Nigerian celebrities, who, under the guise of fashion, flaunt their nudity online, are negatively influencing Nigerian youths' dressing culture. This exposure will facilitate the curtailing of the malaise by the family unit, institutions, government, and all well-meaning individuals who see this uncomplimentary attitude as an infectious disease that should not be treated with kid gloves. It has equally contributed to the body of literature in the study of nudity and African culture.

7. Implications of the study

The findings of the study indicate an abysmal use of the media/social media by Nigerian female celebrities, which, if left unchecked, would have a detrimental effect on impressionable youths (if it has not), who may also get carried away with it. This study believes in the importance of preserving African culture devoid of negative Western influence. Therefore, it is imperative that theatre scholars and media professionals/producers take the lead in denouncing anything that is un-African through their work. While uncomplimentary attitudes, such as unclad dressing, among others, continue to grow unimpeded, the study believes that they could be nipped in the bud by leveraging academic publications such as this and the social media that promote them to condemn the act. This study affirms Africa's uniqueness and condemns cultural imperialist tendencies that undermine African norms. Researchers who follow this line of reasoning or not can look into this issue from other angles as many studies have not been done in this area.

8. Conclusion

This study interrogated the spate of nudity off-screen and off-stage among entertainers in the Nigerian entertainment industry. While the artists involved believe it is a way of attaining stardom, the rebuttals by Facebook users on the nude pictures of the artists indicated that such an attitude is misguided and needs to be curtailed through a collective effort by all well-meaning individuals, especially in the Nigerian scene. Leaving such an abysmal attitude to thrive in Nigerian society portends great danger to Nigerian children and culture. Curtailing this misconduct could be achieved by enforcing the existing legislation on indecent dressing as enshrined in the Nigerian *Violence Against Persons (Prohibition) Act* (2015). Additionally, the various guilds, such as the Actors Guild of Nigeria (AGN) and the Performing Musicians Association of Nigeria (PMAN), should activate their discipline mechanisms and deal decisively with errant members with this questionable attitude. Since this attitude will be hard to control on the social media sphere, which gives such individuals the impetus to do as they wish, they should be suspended from the industry, as Zack Orji, the former president of the AGN, did while in office (Orji, 2013). Nollywood and the music industry are cultural symbols, thus any element that wants to bring them into disrepute should be shown the way out.

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