

# African Journal for the Psychological Studies of Social Issues

Volume 29 Number 1, March/April, 2026 Edition

Founding Editor- in - Chief: Professor Denis C.E. Ugwuegbu  
(Retired Professor of Department of Psychology,  
University of Ibadan.)

Editor- in - Chief: Professor Shyngle K. Balogun.  
Department of Psychology, University of Ibadan.

Associate Editor: Professor. Benjamin O. Ehigie  
Department of Psychology, University of Ibadan.

## **EDITORIAL ADVISORY BOARD**

Professor S. S. Babalola	University of South Africa
Professor S.E. Idemudia	University of South Africa
Professor Tope Akinnawo	Adekunle Ajasin University, Nigeria
Professor O.A Ojedokun	Adekunle Ajasin University, Nigeria
Professor Catherine O Chowwen	University of Ibadan, Nigeria
Professor. Grace Adejunwon	University of Ibadan, Nigeria
Professor. A.M. Sunmola	University of Ibadan, Nigeria
Professor. B. Nwakwo	Caritas University, Nigeria
Professor. K.O. Taiwo	Lagos State University, Nigeria
Professor. Bayo Oluwole	University of Ibadan, Nigeria

---

Journal of the African Society for THE PSYCHOLOGICAL STUDY OF  
SOCIAL ISSUES % DEPT OF Psychology, University of Ibadan, Nigeria

# GENDER PERSPECTIVES IN RECENT NIGERIAN DANCES: THERAPY, PSYCHOTHERAPY OR SEXPLOITATION?

**\*Monsurat Mojirayo AFOLABI**

[mojirayoafolabi@yahoo.com](mailto:mojirayoafolabi@yahoo.com)

Centre for Gender and Social Policy Studies  
Obafemi Awolowo University, Ile-Ife, Nigeria

**Oluwafemi Sunday ALABI**

[oluwafeminitemi@gmail.com](mailto:oluwafeminitemi@gmail.com)

Department of Dramatic Arts  
Obafemi Awolowo University, Ile-Ife, Nigeria

**John Adebayo AFOLABI**

[aafolabi@oauife.edu.ng](mailto:aafolabi@oauife.edu.ng)

Department of Dramatic Arts  
Obafemi Awolowo University, Ile-Ife, Nigeria

\* Corresponding author

Email: [mafolabi@oauife.edu.ng](mailto:mafolabi@oauife.edu.ng)

[mojirayoafolabi@yahoo.com](mailto:mojirayoafolabi@yahoo.com)

## ABSTRACT

*Although dance is a universal act, a reflection of structures, interpersonal and gender relations within a society, it is a dynamic act with different types, coming from different cultures all over the world. It is an act that has influence on both the performer and the audience. The performer could execute dances to express personal joy which could be seen as expression of gift or a voice, with audience appreciating it (non-commercial), or for commercial purposes, or to serve as a form of therapy and/or psychotherapy for the audience, a service that is treasured. The study examines dance behaviours in recent times in Nigeria where mostly the commercialised ones are telecast as affirmation, representation, and sometimes transgression of gender identities; it compares men's and women's roles in modern dance practices; and explores how dance and gender relate to issues such as commodification, which gives room for sexploitation of females, who are usually represented as sex symbols and who dance with passion for male gender benefit. The paper engages Laura Mulvey's gender/sexuality film theory of 'Visual Pleasure' to identify and analyse why female figures are constantly portrayed as erotic object for male figures in video films, and for the spectators, the viewers. It finds that while women's sexuality is concentrating at fulfilling men's desires through sensual and sexually explicit performances and prostitution, men maintain their own sexuality with dignity. The paper recommends that dance could be used to enhance human resources development. It denounces the negative uses and extols their deployment for responsible uses. It advocates that the female gender should resist being sexually exploited.*

**Keywords:** gender, Nigerian dances, therapy, psychotherapy, sexploitation

## INTRODUCTION

Gender has been conceived as the society's definition or construction of femininity and masculinity. Social attributes and capacities are assigned to persons on the basis of their sexual characteristics. In other words, the society has assigned some particular attributes, capacities, functions, behaviours, occupations, and role, etc to certain sex. It is based on these traditional parameters that a particular sex is regarded as feminine and other masculine. This informs de Beauvoir's position that women are not born

"feminine" but are shaped by a thousand external factors. She notes that: "One is not born, but rather becomes, woman. No biological, psychic, or economic destiny defines the figure that the human female takes on in society; it is civilization as a whole that elaborates this intermediary product between the male and the eunuch that is called feminine" (de Beauvoir, 2010: 330).

Butler rephrases this idea thus: "no one is born with a gender—gender is always acquired" (Butler, 1999: 142). This constitutes Beauvoir's notion of social constructionism of gender, which also implies that the whole notion of gender distribution or allotment is not natural but it is acquired—one becomes it.

Since gender identity is assigned usually based on “physiologically marked differences” between males and females, gender criticisms have often focused on the problems of discrimination, exploitation, and subjugation of the “anatomic female” gender (Oyewumi, 1997: 33). Hence, feminism, whose ideology is basically on the rights and liberation of female gender from patriarchal hegemonic exploitation and oppression, has always championed this liberation in all spheres of human endeavours. This is as feminism conceives men as perpetrators of female oppression and discrimination in a society which is constructed as male-dominated. Feminism therefore advocates a change of lifestyle, existing social, religious, political and economic relations, and encourages its followers to preserve what they value.

Gender relations within a society are often reflected through dance as a performing art. Dance, as a two-way artistic expression, shows the relationship between the performer and the audience, on the one hand, and between male and female in the art, on the other hand. Dance as a human behaviour is practised by both male and female. Generally, dance has always depended on movement of the human body in space and time; and it emanates from human innate capacities, impulses and desire to move, to express, to relate, and communicate certain social, cultural and political ideas.

Asagba (2014) conceives dance “as expression of time-honoured social and cultural experiences, occupational attitudes and cultural practices, whose ritual mode, social context and aesthetic meanings are embedded in the culture of the people” He adds that these are realised and depicted in “body movement, rituals, rhythmic dance patterns, music and songs within a given space and time” (Asagba, 2014). This is similar to Adeoti’s description of dance in relation to man:

It is one of those activities created by man to express the intrinsic paradox of existence as encapsulated in traditions and change, continuity and renewal. Its diverse manifestations and variety of forms notwithstanding, there seems to be a common notion of dance as a functional and purposeful manipulation of the body in a rhythmic manner; expressing personal emotion, personal identity and cultural association. (Adeoti, 2014: 4)

The foregoing conceptions and description of dance reveal its holistic functions. As an emphasis, Adeoti (2014) observes that “dance tells stories and narrates human experiences”. Moreover, Ufford states that dance and music as social arts serve the purpose of “entertainment, rituals, worship and healing because of their psycho-physical properties and effects” (Ufford, 2014). Ugolo (2014) examines the significance of dance from multidisciplinary standpoint and submits that “the importance of dance cuts across many academic disciplines and fields of study including the social sciences, arts, sciences, medicine and even engineering”. Ugolo explains further that dance,

has strong ties with music, history, anthropology, religion, oral literature and language in the arts; sociology, psychology and communication in social sciences; physiology, therapy, and social rehabilitation in medicines; and kinetic energy, movement, weight and speed in engineering. At the dawn of civilization, dance was closely associated with having recreational values in terms of entertainment; ritual values in terms of religion, psycho-therapy value in terms of providing healing for mankind through the release of psychic tension. The universality of human nature and dance has made it possible for there to be a common response in terms of purpose and use for dance particularly as an art form. (Ugolo, 2014: 233).

Among many of the functions or significance of dance as iterated in the foregoing, this paper explores the utilisation of dance for the purpose of therapy, psychotherapy and sexual commodification. This is with a view to examining dance behaviours of dancers in recent Nigerian dances in music videos, particularly the commercialised ones. The intention, by extension, is also to compare male and female sexual behaviours in these dances in order to explore the idea of sexploitation (particularly) of females, who have always been deployed/employed as sex objects in music-dance videos for commercial benefits. Before that, however, it is important to establish the relationship between dance and music, and of course the idea of dance in music videos. This is because the dances explored in this paper are drawn from music videos.

## **Complementarity of Dance and Music, and the Idea of Dance in Music Videos**

The complementarity of dance and music must be brought to the fore as it is germane to this paper. Dance and music often go together as dance is rarely done without some form of rhythm or music. Indeed, music inspires dance and guides the movement to achieve harmony and synchronisation. While dance can (and does) exist on its own as an autonomous art, dance realises its full potentials more in the company of other arts, especially song and drum—music. In fact, in modern dance, costume, lighting and décor are deployed to enhance the aesthetics of dance and for meaning-making. Accordingly, Ufford asserts that:

In most dance enactments, the musical instruments communicate to the dancers who are able to decode the language of the instruments and use same to relate to the audience. In this case, music shares the non-verbal attribute of dance... dance and music are allied art forms and share some elements especially rhythm. Rhythm is the flowing movement of sound accentuated by heavy and light beats repeated at regular intervals throughout the composition. Rhythm is most important in the composition and enactment of music and dance... The fact that Dance is performed according to musical beats shows that music comes to mind first before the rhythmic movements of the body. It provides the rhythm to guide and direct the design of body movements which is dance” (Ufford, 2014: 79-80).

Odogbor and Ogisi (2014) make similar assertions when they consider music and dance as two very potent media through which man expresses feelings and emotions. They submit that “the keen affinity that exists between music and dance arises from their near-synchronicity at performance contexts on the basis of their rhythmic interconnectedness. Thus, music and dance may be regarded as two (in)separable Siamese twins” (Odogbor and Ogisi, 2014).

Aside live dance enactments, there are also dance videos which make dance performances accessible to a wide range of audience. Moreover, it is now a usual practice by musicians and music producers to incorporate dance in their music videos. Dance has now become one of the dominant arts through which music video directors/producers and/or musicians evoke images that more or less amplify the meanings and/or emotions implied in the music. Dancers are therefore now deployed in music videos primarily to promote musicians and their songs. This can be considered as a marketing strategy to increase patronage—viewers, and with a view to achieving commercial success and gain.

## **Dance for Therapy**

Dance has been known and used for the purpose of therapy. In fact, health caregivers recommend dance therapy which is a kind of therapy that uses movement to help individuals achieve emotional, physical, and social integration. People are encouraged to watch dance performances and to move to such dances in order to manage mood, reduce stress, and heal certain bodily ailments. Moreover, dance offers entertainment and relaxation that address mental illnesses. Hence, Adeoti (2014) submits that “the idea of dance immediately conjures a sense of entertainment, relaxation, recreation, celebration, diversion and social pastime”.

Ugolo (2014) also emphasises on the significance of dance as always having “the potential to provide man with the ingredients for recreation, leisure and entertainment, particularly after the hard day’s work.” He argues further that dance offers the avenue, or is used as an instrument to express “feelings of joy, ecstasy and the release of psychic tension. Even in modern African societies, dance still plays that role of entertainment and recreation” (Ugolo, 2014). Moreover, dance functions to maintain body agility, prevent aging, deterioration, and diseases.

## **Dance for Psychotherapy**

Similar to the therapeutic function of dance as discussed above, dance also serves the purpose of healing mental or emotional disorders or related bodily ills. This also involves the prevention and treatment of psychological disorders, including traumas, pains, tensions, and general physiological dysfunctions emanating from ill-health. The significance of dance in the treatment of psychological ailments explains the engagement of dance movements in healthcare services.

Health facilities across the world engage dance for the treatment of mental illness, although studies have shown that “Nigeria healthcare system is saddled with difficulties and challenges” (Akunna and Iyeh, 2014).

According to Akunna and Iyeh, “an enquiry into the system of operation in psychiatric institutions and their units in teaching hospitals in Nigeria reveal the urgent necessity for creative arts therapists, including Dance Movement Therapies as healthcare providers in Nigeria mental health services”. This implies that “Nigeria is yet to appropriate the beneficial knowledge and practices of the creative arts in community education and mental health acquisition” (Akunna and Iyeh, 2014). Significantly, dance as an artistic endeavour can and has been engaged to enhance well-being of the individuals. This is because dance is, universally, a dynamic force of healing for many kinds of psychological illness across human societies.

### **Dance for Sexploitation**

Sexploitation is a portmanteau word derived from the words “sex” and “exploitation”—hence “sex(ex)ploitation”. It implies a commercialisation or commodification of sexually motivated phenomena, behaviours or activities. Put differently, sexploitation is an act of visual trading on human body or sexuality. Afolabi (1999: 8) describes it as “the commercial exploitation of interest in sex”. *Merriam Webster Dictionary* goes a long way to identify the modern and popular medium through which this commercialisation of human sexuality takes place. It defines sexploitation as “the exploitation of sex in the media and especially in film”. Although the media and especially video film is a popular channel through which performance arts or artistic productions are conveyed since its advent upward the mid-twentieth century (specifically in the 1980s) in Nigeria, there have been stage performances where artistes perform suggestively.

In the recent times, dancers, musicians, and/or dance and music producers and directors have harnessed dance to their pecuniary and pleasurable advantages. It is a common practice of many Nigerian musicians and music producers to engage the service of commercial dancers to complement their musical production. According to Afolabi (1999), “these dancers are largely untrained but good enthusiastic dancers who apart from their skills in dancing also possess great sex appeal”. Music artistes often carefully select fair-complexioned and naturally beautiful ladies to dance to their music purposely to enhance audience acceptance, consequently accrue more sales and gains. In order to achieve this feat, they do dances that capture sensual feelings of the audience. Afolabi observes that these dancers:

...engage in highly sensuous and provocative dances. They wriggle their waists, busts and buttocks in rhythms that are suggestive of the sexual act, sometimes in consort with male companions. Often dressed in scanty, frilly, tight and transparent but expensive costumes, the camera (in video promotions of records) is focused on the buttocks, the busts and below the belly button, as they dance. Many responsible parents switch off their television sets when such dances come up on their sets. (Afolabi, 1999: 13)

Sexploitation in dance becomes more effective with the choice of costumes. The female dancers apparently put on provocative and often leave parts of their body such as half of their breasts, and attractively glazed thighs up to their hips. In many other cases, they go almost naked, wearing only G-strings and light bras. The intention, one may argue, is to expose the sexual curves and arouse the sensual feelings of the audience.

Again, sexploitation in dance receives more intensity with the choice of camera angles and positioning. The camera in musical video productions is focused on the sex organs of the dancers, usually the butts, the busts (sometimes female nipples often under transparent dresses), lips, bellies, hip, and thighs as they dance. The focus of the camera is suggestive and pointing the attention of the audience to what the producers want them to see, or perhaps what they think the patrons would like to see. Similar intension goes for the use of lighting in achieving sexploitation in dance. Lighting is often used to focus on a specific body part of the dancers to enable the audience savour the part in question. Asuquo (2014) observes that “through selective focus, stage light can be used to direct audience focus to the particular part or parts of the stage or a dancer’s body where the choreographer intends to emit a message”.

On the one hand, musicians and music producers exploit the female sexuality to their commercial advantages in music production. And on the other hand, the dancers who usually exploit their own body—usually female sexuality—as a means of livelihood. While one would not argue that the phenomenon of artistic dances in music production have often been for money making, one can argue that professional dancers in the contemporary times have exploited female bodies for commercial purposes.

The quest to make their artistic products more appealing and make adequate gains has made many Nigerian musician and producers to engage bawdy dancers in their music records. Scholars have also blamed socio-political crises and poor economic condition, poverty, bad leadership and misappropriation of resources in the contemporary Nigeria on sexual commodification. As corollary of this, Afolabi argues that:

Nigeria's undisputable status as a great nation notwithstanding, the nation has undergone traumatic socio-political crises in the last few decades after her independence. Despite the country's very vast natural wealth, the problems of bad leadership and mismanagement of natural and human resources have made a great majority of the citizens to be seriously poverty-stricken, while an infinitesimal minority live in hedonistic affluence.... Many Nigerian performing artists have found the trick of good sales of their works in the purveyance of sex and obscenity.... Erotic songs are backed with lustful and lust invoking dances, provocative dressing and sex-suggesting gestures. This is the trick of ready sales, and most of the musicians who have made it in Nigeria today relied on this method to "arrive". The major culprits are the Juju and Fuji musicians. (Afolabi, 1999)

It should be emphasised that, apart the Juju and Fuji musicians as the major culprits of sexploitation in the performing arts as Afolabi had identified, hip-hop singers of the early twenty-first century are currently the guiltier of the act.

### **Gender Discourse and Laura Mulvey's Theoretical Insights**

Gender and sexuality theories are two interdependent critical approaches. While gender criticism explores the socio-cultural and political relations between male and female, sexuality theory studies the sexual behaviours of genders/sexes. Basically, gender criticism is a way of examining issues pertaining to gender, including:

(1) patriarchal assumptions about gender and gender roles that continue to oppress women, (2) alternatives to the current way we conceptualize gender as either feminine or masculine, (3) the relationship between sex and gender (between the ways our bodies are biologically constructed and the genders to which we are assigned), and (4) the relationship between sexuality and gender (between our sexual orientation and the ways in which we are viewed in terms of gender). (Tyson, 2006: 108)

The above issues as highlighted by Tyson show the interconnection between sexuality and gender criticisms, and feminism. Prominent among gender/feminism and sexuality theorists are Luce Irigaray, Judith Butler, Laura Mulvey, Simone de Beauvoir, Chikwenye Okonjo Ogunyemi, and Oyeronke Oyewumi. Although these theorists have some variant positions on gender, they have all severally viewed gender as a social construct, and addressed the notion of female gender as the subjective (or male subjugated) *Other* who—for instance, as is the core of de Beauvoir's notion on gender—"is determined and differentiated in relation to man, while he is not in relation to her; she is the inessential in front of the essential. He is the Subject; he is the Absolute. She is the Other" (de Beauvoir, 2006: 26). However, of all these theorists, Laura Mulvey's theoretical positions in "Visual Pleasure and Narrative Cinema" (1975) are adopted for analysis in this paper because of their relevance to video film texts and the core subject of this paper.

Laura Mulvey is a British gender/sexuality film theorist who, in her "Visual Pleasure and Narrative Cinema", utilises the Freudian and Lacanian psychoanalytic ideas to demonstrate how the patriarchic subconscious of the society has shaped film form and structure our film watching experience. Mulvey posits that the cinematic text is organised along lines that are corresponding to the socio-cultural subconscious which is essentially patriarchic. She argues that "the fascination

of film is reinforced by pre-existing patterns of fascination already at work within the individual subject and the social formations that have moulded him" (Laura Mulvey, 1975: 14). In other words, video film is mainly based on incorporating forms of fascination that already exist in society, including what is deemed as the social interpretation of sexual differences that fundamentally define presented images, spectacle presented by the cinema, and the erotic ways of looking. She posits that the images, characters, plots and stories, and dialogues in films are inadvertently built on the ideals of patriarchies, both within and beyond sexual contexts.

Mulvey's main theoretical argument in "Visual Pleasure and Narrative Cinema" is that narrative film industries use women in order to provide a pleasurable visual experience for men: the narrative film structures its gaze as masculine, with the woman always being the object of the reifying gaze, and not the bearer of it. Mulvey highlights two concepts that constitute the basis of erotic pleasure in cinema, the ideas which arise from different mental mechanisms. The first has to do with the "objectification" of the image, and the second one the "identification" with it. Both mechanisms represent the mental desires of the male subject.

The first form of pleasure that the cinema offers is "Scopophilia" which is the pleasure in looking, using another person as an object of sexual stimulation through sight (Laura Mulvey, 1975: 16, 18). This is the "objectification" of the image. Mulvey refers to Sigmund Freud's use of this concept in his "Three Essays on Sexuality", describing it as "taking other people as objects, subjecting them to a controlling and curious gaze", thus deriving the pleasure from this process of looking and objectifying the persons as mere sexual inciting beings (Laura Mulvey, 1975: 16). This action, Mulvey asserts, can become "fixated into a pervasion, producing obsessive voyeurs and Peeping Toms whose only sexual satisfaction can come from watching, in an active controlling sense, an objectified other" (Laura Mulvey, 1975).

The second form of pleasure, other which operates alongside the scopophilia is the "identification" with the represented character which Mulvey labels "scopophilia in its narcissistic aspect" (Laura Mulvey, 1975: 17). This is an insight that stems from Jacques Lacan's psychoanalysis theory—the Mirror Stage, which describes the moment when a child in its pre-symbolic stage constructs its ego by being exposed to its reflection as in an actual mirror or sees itself "mirrored" back to itself in the reactions of its mother, with the result that its recognition of itself is joyous in that it imagines its mirror image to be more complete and perfect than that it experiences in its own body (Laura Mulvey, 1975). This Mulvey engages to demonstrate the sense that video film reflects the identification of the spectator with the image being displayed on the screen. In other words, this form of pleasure "demands identification of the ego with the object on the screen through the spectator's fascination with and recognition of his like" (Laura Mulvey, 1975). By implications, the methods of producing cinematic realism aid in this mirror-like identification which reinforces the ego of the spectator.

Both mechanisms, Mulvey posits, are gendered. Scopophilia in films is a structure which functions on an axis of passive/active with the man always on the active gazing side and the woman on the passive "to-be-looked-at-ness" side. This is done in two completing sides, with both the male figure/character within the diegesis and the camera looking at the woman and directing the viewer's objectifying gaze. The distinction between the passive woman and active man, Mulvey posits, manifests in the structure of the cinematic narrative; that in the traditional approach of film production, women are frequently presented as sexual objects, representatives and inciters of men's desire and lure.

Hence, Mulvey argues that traditionally, the female characters function in two basic ways: one, as erotic object for the characters in the screen story, and two, as erotic object for the spectator within the auditorium, with a shifting tension between the looks on either side of the screen (Laura Mulvey, 1975: 19). The spectator in this sense is related to the male character by identifying with him, so he projects his look to that of his like, which necessarily includes the power of the erotic gaze of that of the character.

These and more theoretical positions of Laura Mulvey on gender, particularly as they relate to video film production, are very relevant to this study. They will be engaged to analyse the 'visual pleasures' that both the male dancer/musician-figures and the audience—viewers or spectators—

derive from gazing at the 'nudity' of the female dancers in recent Nigerian musical song-and-dance video films. This helps the paper to appropriately arrive at whether the dances perform therapeutic, psychotherapeutic or 'sexexploitative' function for the viewers, the musicians and/or the music producers/directors who engage the service of these female dancers.

### **A Discourse of Some Selected Recent Nigerian Dances**

#### **Women and representation in Dance films of Naira Marley's Isheyen and Ruger's Girlfriend**

Naira Marley (Azeez Adeshina Fashola) is a Nigerian-British performing artist. His genre of music is Hip-hop, mixed with Afro beat and Rap music. He is a song writer and a very popular musician who has a large fan base known as Marlians. Naira Marley specializes in singing sexually provocative songs that are often vulgar and obscene. He usually engages in objectification of the female body through seductive dances to his songs in the advertorials of his music. This portrays patriarchal power dynamics. For instance Naira Marley's Isheyen (2022) produced by REXXIE presents almost completely naked ladies, dancing to his music in various seductive poses. The lyrics of the music itself is a repetition, praising the ladies' vital anatomical statistics. Excerpt from Isheyen;

Mofe ma je isheyen o  
I want to eat dat stuff  
Mofe ma je isheyen o  
I want to eat dat stuff  
Mofe ma je isheyen o  
I want to eat dat stuff  
Mofe ma je isheyen o  
I want to eat dat stuff  
Mofe ma je isheyen o  
I want to eat dat stuff...

#### **Women participation in dance as means of livelihood**

The ladies that feature in Naira Marley's Isheyen are professional dancers who have taken dance as a means of livelihood. In Isheyen song, female dancers were presented as objects of sexual gratification for men, rather than women that are with agency. In the music, it is obvious that women are subordinated to their male counterparts who use them for their pleasure and direct them whichever way they want. In the video clips, women are portrayed as satisfiers, reinforcing gender stereotypes and the realities of patriarchy. Let us examine the work of another artist – Ruger.

Ruger (Micheal Adebayo Olayinka) is Nigerian Afrobeat musician and song writer. His "Girlfriend" a video performance, features half-clad beautiful ladies who are dancing seductively. The lyrics of his own song too is not rich or interesting, but merely bawdy. The seductive dances are obscene and the lyrics of the music are vulgar.

Excerpt from 'Girlfriend'

Can't seem to take my eyes off you  
Especially your Python move  
The way you roll that thing  
Me wan hold that thing  
Baby, let me take a look

The analysis here is very much akin to that of Naira Marley's music earlier discussed. Ladies in this song are also portrayed as sex commodities.

It should be noted that the attitudes and concepts of gender realities are the same in these two songs by different artists. The male artists dress decently while the female dancers dress half-nakedly, deliberately exposing their sensuous body parts to attract the attention of their audience. This is commodification of women's body in display, in order to enhance satisfaction of men's desires. From the foregoing, it could be said that rather than create Therapy and Psychotherapy for the audience, what is created by these music performances is hard-core Sexploitation. The ideological justification for women participation in this type of labour market subjects them to a

gendered division of labour, where occupational stratification of women clustered at the lower level. Education no longer guarantees better livelihood as it is difficult to secure economically rewarding jobs. This subjects people (especially women) to different kinds of work where they are confronted with rigid job ceiling.

### **Conclusion**

Women's path to economic security and independence. The main actors of these songs have presented female dancers in these two songs for commercial purposes, re-echoing the nature of their dances to be not for therapy or psychotherapy, but entrenched in financial gains through sexual power, because the women are operating within the specification / framework designed for male desire by the primary actors. The purpose of the women's nudity and sexual dance with passion in these songs while men are well clothed, is to sell the music production through debasement of women who are ready to do anything for a means of livelihood. This propagates men as hyper-masculine dominators, reinforcing traditional gender bias. Female dancers in this music are seen as sexual objects who are mainly used as promotional material. They are packaged for visual entertainment. This removes dignity from their labour and reduces women's efforts at self-empowerment through economic participation.

"Dancing with the Stars" is seen as major achievement for females in dance profession. This makes women to submit totally to the whims and caprices of male superstars, allowing men to be in charge, controlling the whole activities. Without suppressing either of the genders, art has the ability to construct new interactions and create gender equality in dance, that will not strip women of their agency or debase their womanhood.

## REFERENCES

- Adeoti, Gbemisola. 2014. "The Dance Art in the Forest of a Thousand Troubles". *Dance Journal of Nigeria* 1(1): 1-23.
- Afolabi, John Adebayo. 1999. "Sexploitation and the Performing arts in Nigeria: A Critique". *The Performer* 1(2): 8-20.
- Akunna, Gladys I. and Iyeh, Mariam A. 2014. "Art and Mental Health Policies and Practice in Nigeria: The Example of Dance Movement Therapy". *Dance Journal of Nigeria* 1(1): 91-106.
- Asagba, Austin O. 2014. "Dance as a Creative Process for National Development: The Making of "A Nation at Crossroads" and Centenary Blues: The Nightingale of the Swamps". *Dance Journal of Nigeria* 1(1): 24-42.
- Asuquo, Nsikan B. 2014. "Proper Lighting: An Imperative for Effective Communication with Dance Performances". *Dance Journal of Nigeria* 1(1): 246-265.
- Butler, Judith. 1999. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.
- de Beauvoir, Simone. 2010. *The Second Sex*. New York: Vintage Books.
- Mulvey, Laura. 1975. "Visual Pleasure and Narrative Cinema". *Screen* 16(3): 6-18.
- Odogbor, Peter O. and Ogisi, Arugba A. 2014. "The Potentialities of Dance and Other Elements in Nigerian Popular Music Videos to Influence Children". *Dance Journal of Nigeria* 1(1): 331-343.
- Oyewumi, Oyeronke. *The Invention of Women: Making an African Sense of Western Gender Discourses*. London: University of Minnesota P, 1997. Print.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 2<sup>nd</sup> ed. New York: Routledge, 2006.
- Ufford, Ikike Inieke. 2014. "An Examination of the Controversial Marriage of Music and Dance in Contemporary Nigerian Performances". *Dance Journal of Nigeria* 1(1): 78-90.
- Ugolo, Chris E. 2014. "Hubert Ogunde's Dance Tradition and National Development". *Dance Journal of Nigeria* 1(1): 231-245.