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The Media and the Poisonous Narrative of Expression: The Female Youth Fix

Chinenye Amonyeze

Lecturer In Acting And Directing

Department of Theatre and Film Studies, University of Nigeria, Nsukka, Nigeria

Abstract:

Young female artists have been increasingly targeted by the entertainment media who have appropriated their bodies to fulfill erotic narrative ends. Faced with the illusionary image of stardom and fame these young performers have been misled by media producers who have given them a false sense that they are empowered when they engage in pornographic displays that highlight their sexuality. The work argues that this media manipulation of the artiste's naivety actually objectifies the female gender and shackles the gender more to the marginal bars of a patriarchal dominated society. The essay reviews how pornography has increasingly being pushed from the fringe lines of entertainment to mainstream staple in the guise of reality shows and primetime events like the MTV awards where young artistes shock the youth viewership with the latest erotic display. The essay concludes that women should have a voice in the conversation affecting them by taking an ethical stand against media consumerism.

Keywords: Youth, Erotica, Objectification, Sexuality, Pornography. Empowerment.

1. Introduction

Plato's ethical investigation of art recognizes art's alterable capacity and cognitive ability to affect its subject matter by altering its image and identity through social perception. The mass media has for centuries been actively involved in this subtle shape shifting identity praxis and the redrawing of the ethical frameworks of what constitutes entertainment. Women have for a long time in a male dominated society continued to be made victims by having their power over their own bodies taken away. Young audiences globally watching live and online primetime TV on August 25, 2013 feasted their sights on the MTV VMA performance arena as the American artiste Miley Cyrus morphed from a teenage idol to a raunchy vixen singing and simulating sex-acts with her compatriot, Robin Thicke. Most adoring young fans watching her performance via satellite on university campuses in Nigeria, the United States and all over the world shuddered at the sight pondering whether her action was a desperate bid for stardom or a clear evidence of media exploitation. With varied opinions emerging about Cyrus's status as commoditized young female or aspiring feminist misled by the notion that nudity necessarily equates to social liberty. Could such eroticization of the female actually liberate or further shackle, not just women but specifically, the female youth to the marginal bars of sexual politics? In the discussion about how women are objectified and exploited in a patriarchal entertainment industry, this work highlights the role of female performers themselves in that consumerist discussion.

Audre Lourde defines eroticism as one of the essential components of the female being, which leads to an existential fulfillment. She states that "the erotic is not a question only of what we do; it is a question of how acutely and fully we can feel in the doing. Once we know the extent to which we are capable of feeling that sense of satisfaction and completion, we can then observe which of our various life endeavors bring us closest to that fullness"(Lourde, 2007, p.55). Erotic literature comprises fictional and factual stories and accounts of human sexual relationships which have the power to arouse the reader's sexual desire. Such erotic literature or sexual fantasies appear in the media form of prose, poetry, drama, documentary and sex manual, espousing sexual taboo themes and fetish ideals of libertarianism and sadomasochism. Erotica's primary language which can be graphic or subtle has been a global staple dating back to antiquity only restrained during watershed periods by obscenity laws and the moralist order of the church. With the comparative decline of Christianity and rise of secularity, the media's bid to restore erotica in a more tolerant market space is becoming more achievable. Erotica has had historical artistic antecedents beginning from the classical era down to its present form. In the classical period, the vilification and eventual closure of the Roman theatre by the Roman authorities is largely traceable to its cast as a sex negotiation site. Many classical erotic writers like Straton, Ovid, Juvenal etc., were prominent erotica writers with Bocaccio's widely popular medieval drama *Decameron* featuring elements of lechery, seduction and promiscuity, being popular with audiences. Andrea Dworkin (1981) distinguishes between the closely related terms thus: "erotica is simply high-class pornography, better produced, better conceived, better executed, better packaged, and designed for a better class of consumer" (p.9).

Sex manuals, pornographic magazines, drama, photographs etc., lack generally accepted subliminal tastes of social utility and intellectual development. The indecent nature of erotica in the media argued in this essay locates decency as what affects the age group of the targeted viewer. This implies that the youth performers and recipients of these shows are not full adults and inappropriate audience for such craft capable of affecting their cognitive development. In Renaissance England, Shakespeare's *The Rape of Lucrece* and *Venus and Adonis*, formed part of the body of popular erotica while in Italy different lewd ballads became remarkable features of the performance landscape stimulating specifically low peasant tastes. The Marquis de Sade's *120 Days of Sodom* gave erotic literature new focus of painful torture best captured by the writer's name sadism. D.H. Lawrence's sexual fantasies avowing imaginative spontaneity and sexual instinct tested the limits of censorship and freedom of expression and ushered sadist erotica into the modernist age.

Erotic fantasy fiction though similar to romantic fantasy differs in its graphic feature and derogatory style and use of flat characters, shallow plots, asinine dialogues and submissive sex. Though it had its early roots in fan fiction, erotic fiction currently appears in movies, reality television series, musical movies and musical shows. As mentioned previously, one pertinent property of erotica is its reliance on shock technique and spectacle. The 1857 Obscene Publications Act sought to check the spiraling acts of graphic sexual material in public market spaces by making the sale of lewd material punishable. In contemporary times with its permissible postmodernist outlook the law's ability to censure and protect the viewer has been much compromised and erotica has grown more aggressive. The recent release of the movies: *Nymphomania*, *Blue is the Warmest Colour* and E.L. James's animalistic sex themed novel: *50 Shades of Grey* have renewed the controversy over pornographic art especially with the commercial success of E.L. James's sadomasochist/self-deprecating erotica for women. The book's massive popularity has been so high that it is to be released in movie format in 2015. Critics concerned about the mediocrity of the work in contrast to its massive social acceptance lament an emerging social ambivalence toward public taste, and subliminal quality of art. Time Magazine listed E.L. James among the 100 Most Influential People in the world. The notable writer, Salman Rushdie, in reaction says: "I've never read anything so badly written that got published. It made 'Twilight' look like 'War and Peace'" (Irvine, 2014, n.p.). Some other critics felt the book was in poor taste and had a poor plot and depressing escapism.

From being defined as a fringe essay describing individuated experiences of one's psyche, erotica morphed into mainstream moral value and became a lucid language for defining society's sexual psyche. The social consequence of its consumption is the accepted standard of some men, represented by the media, eroticizing the domination, humiliation, and abuse of women. According to Weber (1986), "what can the reality of an assumption be which seeks to comprehend the particular by first denying its alteration (assimilating it to a consciousness of its own), and then denying its denial by asserting that it is merely being subjective? Can this double denial be contained within the space of a single, undivided consciousness—that of the judging subject?" (pp.xviii-xix). Ussher argues that women have confronted the male constructed stereotypes of sexuality and debunked the myth of what being a woman and sexual accessibility is all about.

The actors and producers of the sexually explicit 2013 feature film, *Nymphomaniac*, have challenged the sensitive effects of the graphic drama on the audience, insisting on the need for viewership to conform to the media producer's universe and art direction. Admittedly the movie is challenging for mainstream audience in terms of its quality as a movie rife with hardcore pornography, brutality and high sexual violence. The producers appear to be making a subtle plea for female sexuality. The media producers appear unconcerned about artistic truth but driven by a fractional fetish philosophy that lacks sublimity. Such a media narrative advances erotic performance by young people and subtly disparages gender equality through unethical appropriation of sexist language, value and meaning. Sadomasochist media performances are viewed in this exploration as sites for executing blatant sexism and libertarianism. This sexual narrative misleads female youth into misreading ethical behavior through a subjective frame. The young artiste's body, presented as a repository of the aesthetic ideals of vitality and innocence, is thereby abused by the pedophilic media in the female youth's ignorant bid for fame and self expression.

The rise of the erotic theatre has being non-sequential but resolute in the hands of its proponents. For art to play a proper instructional role for the audience it shouldn't be defined by its audience's eccentric taste alone but should guide it. Female performers who objectify themselves in the name of art by drawing unwarranted attention to their bodies eventually turn around wondering why society treats them as objects. Kate Wood et al (2007) describe the psychological effect of a youth viewing erotica with the example of a young girl who not only "experiences masturbation, but also reveals her will to have a real sexual encounter with them" (n.p.). It appears the media's primary thematic goals are to erode the moral space, redefine artistic interpretation and subterfuge the conscientious objection of sensitive viewers who oppose pornography becoming mainstream entertainment. The varied circumstantial evidences of teen idols turned public enemy, from the street drag-racing Justin Bieber to the twerking, hemp-smoking Miley Cyrus etc. constitute the media's attempt to circumscribe the self destructive nature of the youth in order to achieve its desire for profit. The clear and present danger is that mainstream media has in recent times appeared disdainful of sexual relationships as private affairs just for the sake of ratings. Miley Cyrus's primal tongue-sticking act hijacked the black cultural twerk for hegemonic purposes and exposed the media's materialistic capability to resurrect faded craze and replant it on a pop enamored white audience.

Television producers have portrayed youth artists and their social constituency in poor light without regard for the psychological effects of their puppetry on an increasingly deviant audience. It is a condition related to Frantz Fanon's psychic dimension is concerned with the long term mental effects of colonialism on its subjects. Cyrus's hip gyrating MTV dance with both Robin Thicke and Madonna parrots the mating dance of a praying mantis and reveals how much the media has abused the rich resources of young performers and their equally young audiences. This pragmatic attitude confirms accusations from educational, ethical and sociology scholars concerned about the media's commercial agenda to create a new normal by offering a package that profits young artists to play sick. Constantly, terms like 'Masochistic pleasure', 'mass assault', 'mass gain' etc. creep into media discourses to describe mass media's attempt to gain ethical control, encourage media erotica and establish sexual promiscuity as

normal. Media colonialism and its effects on youths' cultural psychopathology are immense since the media selectively resources culture and re-interprets it to create a new subversive culture that suits its own purposes. Women objectify themselves by drawing unwarranted attention to their bodies and zealously maintaining themselves then turn around to wonder why society treats them as objects. Cyrus's hip gyrating MTV dance with both Robin Thicke and Madonna parrots the mating dance of a praying mantis and reveals how much the media has abused the rich resources of young performers and their equally young audiences. This pragmatic attitude confirms accusations from educational, ethical and sociology scholars concerned about the media's commercial agenda to create a new normal by offering a package that profits young artists to play sick. Constant terms like 'Masochistic pleasure', 'mass assault', 'mass gain' etc. creep into media discourses to describe mass media's attempt to gain ethical control, legitimize media erotica and establish sexual promiscuity as normal.

Christiana Mbakwe reacting to the furor generated by Miley Cyrus's 'twerking' observes that twerking has been appropriated from its original socio-cultural aesthetics. She points out that "... the roots of twerking are rich. Variants of the dance exist in most places where there's a high concentration of people of African descent...when you place it in its original context you'll realize it's a cultural expression of joy, with its function being primarily celebratory rather than for sexual provocation."(n.p.). She concludes that the mainstream media is exploiting this medium currently and has branded and 'fetishized' the cultural expression for profit and shock value as if the tidal wave of sexualized imagery wasn't already bombarding impressionable young girls enough.

The BBC reports that feminist porn producers and performers have agreed on the template to shoot pornography that empowers rather than demeans women and depicts authentic female sexuality rather than the presumed fantasies of the stereotypical straight man. Aesthetically erotica emphasizes the portrayal of women as sex objects fulfilling desires of the male gender. Jennifer Lyon Bell, suggests that such objectification helps feminist empowerment which she terms 'sex-positive feminism'; an important facet of women's liberation. She contends that the feminist movement aims to show women's pleasure through whatever platform. The Arts Effect All-Girl Theater Company's *Slut* is a drama production inspired by the actual experiences of four teenage girls from different American cities and designed to highlight the damaging effect of slut culture and erotica. The play producers' objective is to highlight the rampant cases of 'slut-shaming' which occur daily around us. Slut-shaming refers to a condition whereby people mock a woman because she enjoys having sex a lot, or may just be rumored to participate in sexual activity. Many bloggers have fingered the heavily criticized performance as complicit evidence that main stream media is indulging in artistic masturbation and advancing pornography into erstwhile mainstream public space. With its long illustrious history as a radical platform for challenging conservative musical tastes and video viewership, MTV simply continues its acknowledged eye candy act with young heroines willing to martyr for the crusading beliefs of a profit oriented media enterprise. A teenage girl in contemporary time faces an ethical dilemma. She is in a Catch-22 situation to project a sexy image and at the same time embrace, to some extent, a 'slutty' identity. Otherwise, she risks being mocked as an irrelevant prude. Even if she was coerced into sex, her identity and reputation are taken from her. Indeed such artistic slips like Janet Jackson's 'wardrobe malfunction' have been exposed to be intentional 'malfunctions' which complete the media's consumerist arsenal. Clichés often repeated by youths like 'be you' and 'I don't care if you love me, I love me' etc., are part of the subversive jingo the media broadcasts.

Commercialist media producers having observed adult pornography's marginal status have strategically brought their erotica to bear on a larger group of artistically talented youths. There has been no effort to delineate bounds of decency or Horatian dulce et utile in these erotic performances, rather erotica has become a tool for commercial propaganda and mediator of society's sexual preference. The media leaves the audience in fantasy by a deductive presentation of realities. Whether intentionally or accidentally, artists create meaning with their broadcasts and in turn influence impressionable viewers. During the performance of her musical track, *Swine*, at the 2014 SXSW festival Lady Gaga brought on stage Millie Brown, whose specialty is vomit art, to vomit colorful puke all over her. Gaga's subsequent speech at the same South by South West musical festival lauded media producers' artistic control while extolling rebellion and advocating for art to be twisted and unpredictable. The message sent out to youths by artists committing such enumerated edgy acts on a public stage is depressing.

2. Chasing a High Ever Hard to Reach

The coming-of-age gospel sold to the young viewer is an obscurantist ideology which veils the true anti-nymphet desire to invert youths' innocence and achieve commercial aims. In a society fascinated by sex, hedonist experimentation and spurious libido that negate moral bonds and opt for exclusive identity, does the mass media image become a metaphor for the totality of a society's life or a convoluted reality? Walt Disney, one of the biggest entertainment outfits, has a long history of accusations against it for using its children's movies to advance one liberal agenda or another - whether it's gay rights or socialism. Society is in real fix in an age when movies made for teenagers have highly subversive philosophy overlaid by an aesthetic layer of cherubic faces and melodious lyrics.

The excessive coverage given these erotic shows give clues to the direction the media would have people go. It's not given much media coverage and analysis yet most media scholars, educators and psychiatrists know its effects are slowly destroying young viewers. People worry about it but nobody talks about it. The excessive coverage given these erotic shows give clues to the direction the media would have people go. Erotica, though not given much media attention and analysis, most media scholars, educators and psychiatrists know its effects are slowly destroying young viewers. Erotica appears as a gateway crime, which exposes teenagers to other sexual deviances. Ideas about art appropriated from marginal aesthetic perspectives are presently made to appear as the reality and future of mainstream performance as the media creates its own pop art narrative and puts it out as truth. In Nigeria, it is prevalent on the streets, hand held devices, magazines, advertisements, movies and televisions, internet etc. It adopts the same disposable entertainment culture and the media's spatial ability to seamlessly construct new lifestyles is uncontested. There are no official records about pornography in Nigeria yet, but going by its copious followership of American fads, the figures might not be too far behind. According to BBC News Magazine, currently 36 percent of American adults watch

online videos like the MTV awards while young people, who are the prime target group, make up 50 percent of the viewership. Such performance platforms like the MTV awards present youths with a space of uncertainty and in a global society where the boundaries of main stream and fringe entertainment are blurred, it is debatable whether young people fed on such diet of sexual excitement can turn out as emotionally stable adults.

With estimated revenues from hardcore pornography in the US rising from 10 million dollars in 1970 to over 6 billion dollars presently, little wonder why main stream media has gradually started tapping into the lucrative sex market by incorporating some of its features. Erotica's formation as a medium to sense forbidden pleasure constitutes an initiatory ritual through which the female youth artiste discovers her sexual identity and appeal, then sells and celebrates her ability to broadcast pleasure through the mass media.

Dworkin (1981) argues that media depiction of sex is invasive, violent and male supremacist. She equates this sexist ideology with a patriarchal marginalization that hazes the female performer whose subordination must result in sexual satisfaction for the man. Research concerning the effects of pornography is concerned with multiple outcomes and locates its influences on rape, sexual dysfunction and child sexual abuse. Viewers of novel and extreme pornographic images generally grow tolerant of such images which may influence sexual response. In the hole for role face off, feminists have not responded adequately to the sexist reconstruction of identity that deprives young women equality and increase gender segregation. The media's possession of the artist's performance space has increasingly translated into an abasement of sexuality for commercialist gains.

It is obvious that sexually explicit shows have made steady inroads into mainstream television programming. Some of the most critically acclaimed and award winning TV series now feature images that historically would have attracted immediate censure from the industry watchdogs. By ingeniously weaving these controversial scenes into the fabric of indisputably inventive narratives with compelling characterizations and superlative production values, the content producers have managed to permeate the moral chainmail of their audience and establish a base from which to slowly chip away at the walls of resistance. Wekker (1986) opines that "Sexuality cannot be considered independently from the social order in which it exists ... the biological basis of sexuality is always experienced and interpreted according to cultural values" (p.156). Against the argument that the act is a portrayal of the real world, the question is 'which real world'? There should be a clear demarcation between what is socially acceptable and what is privately permissible. Eroticism is a quality that causes sexual feelings as well as a philosophical contemplation concerning the aesthetics of sexual desire, sensuality and romantic love. That quality may be found in any form of art, including painting, sculpture, photography, drama, film, music or literature. It may also be found in advertising. Psychoanalysts decode dreams and myths as a heightened aesthetic platform for understanding sexual desire and repressed wishes unacceptable to social mores. When symbols and language can play a strategic psychological role in the social information order, sexuality becomes a powerful tool for shaping mentality and hermeneutic frameworks and issues of power and human dignity come to the front burner.

3. Socialized Hypersexuality

Dolf Zilmann and Jennings Bryant (1994) in their discourse of 'Entertainment as Media Effect' argue that as persons suffer from blockage of uncounted pleasure impulse, the need to repress them opens the door for indirect gratification, and this gratifications are projected as attainable through entertainment(p.439). They further observe that the excitement content of entertainment manifest itself in "obstructive sympathetic dominance in the autonomic nervous system...and it produces intense affective reactions" (p.441). This tends to establish that entertainment or the media has the power to alter the mood of the viewer, and resultantly, affect the viewer's psychological state, perception of reality and response to situations. Joyce Sprafkin, et al (1992) similarly point out that, "Accurate perception of television require the ability to distinguish between appearance and reality...Refinements in the ability to distinguish between reality and appearance continue at least to the onset of adolescence" (p.40). With this yardstick, the media becomes a cognitive mediator that positions and repositions the child's behavior and development.

A teenager's behavior can be influenced by a direct interaction with people, and indirectly, by social interactions expressed in the media. Youth in the media has been variously presented as violent, reckless, hyper-sexed, and ignorant, uncontrollable. Hazed by a media' system that sets them up from childhood by offering violent and sexy heroes that idealize sexual promiscuity and deviance attitudes, the media swivels to utilize the imprinted youth attributes into news and feature presentations. Most young people's views about sexual relationships are influenced by the entertainment broadcasts they view on mainstream media that are augmented by the illicit side dish they obtain elsewhere. The concern with main stream media broadcasts like MTV awards or other reality shows is the prime time slots and massive media publicity they receive which gives them a legitimate status and for the youth a seal of social approval. The emotional jeopardy wrought by these shows on the cringing youth psyche engenders sexual feeling and attraction thereby eroding the objectified status of women. Erotica, especially as directed by the mass media with female bodies as apparatus is a subtle form of sexual violence and coercion. These prurient shows can be best distilled through a critical lens that calls a spade its proper name as a transgressive act concealed in an entertainment wrap. Jesse Shieldflower remarks that:

Even when certain words are necessary to the understanding of a story, the media frequently resort to euphemisms or coy acrobatics that make stories read as if they were time capsules written decades ago, forcing us all into wink-wink-nudge-nudge territory...Taste is a legitimate concern. But this isn't a matter of sprinkling salty words around to spice up the content. These circumlocutions actually deprive readers of the very thing these institutions so grandly promise: news and information. (n.p.)

The stripping of respect for the female body by using the female youth for the imputation is the immediate effect of these slut performances which stultify the oedipal phase of youth. The primary purpose of 'art' produced by greedy solely profit oriented corporations seems singularly designed to secure control of the moral soul of society; especially youths. In an American society

concerned with identity politics and binary operations of control and individualism, the media's radical antenna tunes toward shocking social sanity (an objective ideal), into subjective feelings of libertarian vulgarity. These seedy shows certainly do not offer intellectual stimulation to young viewers but excite their senses.

Plato's investigation of art from political perspective is in recognition of its alterable and transformational capacity on behavior. Concerning the use of erotica as a narrative enclosure Weber postulates that "if the 'anxious thought' of modern science is a thought in movement, we would doubtless do well to remember, with Freud, that anxiety is not just a flight from the self, but a flight of the self, and that therefore "the objects" to which it flees, far from constituting a pure and simple other, inevitably entail "more of the same"(xiii). Erotica's mental ability to connote aggression and affect the female psyche occurs through feelings of insecurity, inadequacy and objectification while on the male it increases hazing, sexual aggression, rape, infidelity and promiscuity. This behavior is idolized in movies with subjects of heroism, war, and glory as well as in television shows, novels, plays and poems. The power of hazing implies means that men have the privilege to enjoy aesthetic objects and use their physical or economic abilities to terrorize and name women as sexy, then assault their complex with aesthetic standards of beauty and fantasy. The movement started slowly with three piece bikini suits and debonair flings on screen but gradually sex on screen abandoned its taboo roots and embraced libertarian deviances.

Recently, Belle Knox, a Duke University freshman, responded to online slut shaming comments about her when she revealed she had been supporting her college tuition with money she earned through pornography. She confessed to enjoying her career as artistic outlet that gave her aesthetic fulfillment. Her philosophy, synonymous with other young artistes' indoctrinated philosophy, seems to de-marginalize body commercialization and make it a mainstream sexuality concept. The online performances and social protests of the Russian female activist group, Pussy Riot, have also received much support and acclaim in Western media. Their nudist, wild, musical anti government performances against the Russian government in contested spaces like churches, government buildings and maximal political sites have spawned copycat organizations in the Western hemisphere with groups like Femen and others uploading their own controversial strip shows on Youtube. Calling a girl a slut threateningly informs her that there's a line between being sexual but not *too* sexual. Slut shaming can be an anti-erotica strategy for combating female transgression of ethical sexuality codes.

4. The Media Pimp and Body Politics

The use of such platforms like the VMA awards, Super-Bowl halftime performances, Grammy award shows with its marriage scene etc. as important arenas for institutionalizing and propagating philosophy, imbuing the youth artist pawns with a false sense of self-esteem and status in order to provide excitement thereby extending the healthy links connecting sexual violence and media sexual culture and promoting a rabid ideology of youth sexual culture and the 'wild, young and free' mentality. Weber (1986) states that "if the motto of 20th century America has been "the sky is the limit", more and more Americans have come to discover that their sky is as close and constraining as the ceilings of modern city attempts – and hardly cozy for being so close. The effects of this discovery have produced an alarming unraveling of the fabric of American society" (18/19). The aggressive force exhibited by the media derives from its feeling of legitimization, an invasive part of its social entitlement to language and interpretation.

Kate Woods describes a scenario in a novel where the subject's dance movement mimics a sexual pelvic grind with jerking hips and twerking butt after which the character departs as if nothing ensued. She says "The choreography performed by this character is an imitation of the sexual act. The mimesis succeeds insofar as the viewers relate to the performance. The illusion of sexual intercourse provokes emotional and physical reactions. Ken Bugul's depiction of a luscious dance sets up a narrative dynamic that unveils the possibility of a sexual exchange" (Woods, 2007, pp.88–89). This performance hangs the link by not directly depicting the practical act but by voyeuristically hinting the subsequent action, generates complementary expectations that furthers the gospel of social libido. In this sense, the performance becomes a narrative, an erotic space which places the female body on a pedestal of burlesque travesty which proceeds to work up in descriptive detail the sensuous craving of the audience by demeaning the sexual qualities of womanhood. Such erotic performances then serve as initial link for other merchandise marketing.

Recent feature film releases like: *Blue*, *Nymphomania*, the television series: *Sex and the City*, *Desperate Housewives* etc. revolve around one sexually driven theme or the other as if the brains of the producers and directors of these shows are permanently hard wired to sex. The aesthetic negotiation engendered by the transaction between the viewer and the erotic picture is not dialectical but sensory. Most times the young viewer like the young performer used by the older producers is ignorant that he's being sold a product and as such not alert to bargaining the terms of such transaction. This is an essential relic of false advertising: a propagandist approach that distends objective truth and bamboozles viewers to get misleading beneficial products. Media covers both journalistic and creative media and any other broadcasting profit oriented entity seeking to gain reward by broadcasting entertainment material low on artistic merit and intellectual reward. The organizers transmuted the MTV award as a prevaricating platform to indulge in aggressive coercive sex while creating the impression that the model is for a trendy young audience. In this mediated space female performers as media agents mistakenly assume they are exercising their freedom whereas they are simply props of a persistent sexist order.

The outstanding media coverage and social media 'likes' accorded latest entertainment fetishes and scandals such as Lady Gaga or Nicki Minaj's outfit, Cyrus's onstage marijuana-smoking etc., depicts the low level public consumption of entertainment has shrunk. The need for the media to exercise social responsibility in its activity cannot be overstated. Recently, Facebook's image as a friends' social network has been hijacked by some characters converting its webpage as performance blog sites where they ask people to like and share their postings. Islamic fundamentalists and terrorist organizations have also joined in using Facebook to post radical religious materials as well as macabre executions of condemned persons. This is a clear example where social media sites and their managements find it hard to balance their membership's desire to express themselves on their platform while maintaining the ethical requirements of free expression.

It is possible that a materialist society spawns a culture that grooms these youths to implode or explode. Weber defines this attribute as 'determinism philosophy', an interpretive game which Weber says the media could effectively deny after creating assumed stereotypes to help its audience easily process and retain the form of presentational material. The media definitely has extensive face time ability to coalesce violence and victim to fit a society's cultural stereotype of individual pathology. Characterizations serve to dismiss discriminatory characterization of unfair treatment and justify that the members of the stigmatized categories deserve such unfair treatment. This body politics eroticizes violence and smacks of despotic patriarchal determinism while pretending to create a delusional new feminism championing women's control of their sexuality.

5. Enter the Modern Sade

The proliferation of home videos and the popularity of the internet has been a massive boom to worldwide pornography. Child pornography is illegal in almost all countries with some nations restricting certain pornography depicting violence acts like rape, rape pornography and zoophile etc. Pornography has been prone to censorship due to moral fears of obscenity. The Wiley Report (2012) stresses that "limiting sexually explicit material from being shown at times when children might be watching reflects the belief that such media contents adversely affect young people's development. These examples show that media contents of different sorts are accepted to have an impact on how people feel, think, and act in real life" (p.335). A review of the type of erotic dance steps by middle grade pupils imitating their star role models could reveal how far the media has stultified artistic interpretation. The Marquis de Sade, for whom sadism is named, is a major character in Peter Weiss's *Marat/Sade*, who observes proceedings in a mental hospital that involves the patients speaking suppressed lines to Sade's mordant amusement. The erotic play, which is concerned about human struggle and suffering reviews social revolution as an evolutionary condition deriving from individual or public orifices and involves scenes of self-immolation to the accompaniment of music; a related characteristic of contemporary shows. In this way the media cultivates fear and insecurity by offering erotica as Sadoomasochist respite; a patriarchal sexist attitude that suggests the media views erotic literature as society's treatment for erectile dysfunction. This might allude to why most reality and musical performances currently have a heavy dose of sensationalism and less ethical substance since the aim is to turn viewers into freaks conforming to the absurdist reality of their world.

When shows that should offer reprieve for people from their absurdist existence reverse to further warp people's social condition and frame them as dysfunctional players in a circus show, society should be concerned. What shows like *The Jerry Springer Show* or *Keeping up with the Kardashians* really set out to achieve as closeted cable programs is the exploitation of the low tastes of a target audience, a move reminiscent of gladiatorial Rome and its easily manipulated mob. Mainstream media organizations desperate to increase ratings are increasingly reflecting these same antecedents without ethical regards of virtue and education. Studies blaming pornographic viewership for spiraling rates of sexual crimes have been proven correct again and again by the rising rape cases among adolescent students yet there hasn't been much emphasis on how crossover erotic performances aid the sexualization of the social space. Richard Harris (1994) observes, "One of the main concerns about a behavioral effect of viewing sexually explicit materials is a possible relationship with sex crimes" (p.255). Such sex crimes as rape, sexual assault, incest among teenagers, exhibitionism and child molestation can result from cognitive experiences gained from erotic media. Harris puts that most western nations have over the past twenty years, experienced a large increase both in availability of sexually explicit media and in the rise in reported rapes (pp.255-256).

Researchers have ascertained pornography's highly addictive property and suggested that young viewers may become addicted to pornography especially the mainstream erotica couched with musical accompaniment. Responding to the effects of viewing media sex replete in erotica, Richard Harris (1994) notes, "A fairly straightforward effect of sex in media is sexual arousal, the drive that energizes or intensifies sexual behavior. Sexually oriented media, especially explicit magazines and videos, do tend to arouse people sexually, both in terms of self-rating of arousal level and physiological arousal measures such as penile tumescence" (p.251). Most youth who eventually become hooked to internet pornography start with 'normal' shows like the MTV award or reality shows before graduating fully to higher intensity shows. These young people soon become secretive and reclusive, suffer from feelings of shame, helplessness, isolation, anxiety, anger and depression. Perhaps the abounding numerous movie releases with sexual gratification should reveal how the media has normalized erotica as an aesthetic art that conceives sex as an overt libidinal lifestyle. The popular TV series, *Californication*, with its exposition conjuring not only obligatory sex scenes but also nudist parades, seems to reinforce the media's mantra that nothing sells like sex. The market minded media evidently cares less about artistic boundaries of good taste. Gloria Steinem, a nude artist says 'blame the game, not the player,' declaring her wish that "we didn't have to be nude to be noticed" (n.p.). She draws a line between using one's body to create something beautiful for expressive purposes rather than using it for self punishment and conformity to society's standards. The additional confessions of various actresses who signed appearance contracts only after co-operating with media producers and director reveals the misguided desperation to tap into media visibility with the hole for role creed.

Most analysts feel that as long as the media continues to milk people's desire for porn it will remain an institutional parent nurturing society on erotic nutrient. With youth female artistes' various confessions about overt and covert media pressure to look and act sexy, the focus should be on the abused artiste's psychological loss of identity and depression. Young performers could develop suicidal tendencies or not after this media abuse and even an accidental contact with pornography can have a life-changing impact on young viewers. In today's mainstream Hollywood movies, sex is used as bait to increase youth's sense of discovery. The safe space platform of these 'hippy' shows which blurs the lines of art and erotica also allows the abuse of other minorities like female midgets and black female backup dancers as can be seen in Miley Cyrus's performance. The 21st century's greatest feminist concern should be the challenge of sexist culture and the patriarchs pulling the string behind the scene.

6. Conclusion

The increased tolerance of obscene acts conveys the image of a society living in denial and increasingly struggling to come to terms with its libertarian philosophy. This quest for a tolerant and permissive identity might explain why contemporary movies are increasingly raising the bars of erotic content in their latest offering. Damon Wise explains the *Nymphomaniac* producer's incremental efforts in the second installment as desperately hardcore in "trying to sort of lure us into a false sense of security with volume one because people are coming out thinking, 'it's not that hardcore', so maybe he's lined up more hardcore shots for the second film to test our limits" (n.p.). It appears public outrage doesn't deter such shows that feature trashy performance because consequently as can be seen in *Nymphomaniac*, and Miley Cyrus's appearance at another *MTV Unplugged* show, she committed sexual acts on a horse costumed performer to the loud cheers of the audience. The Parents Television Council has in recent times accused MTV of falsely manipulating the content rating for their program by encouraging children to watch adults-only material. Performances which are poor in intellectual conception still get media patronage and enter the public space targeting unprotected young audiences that are really the primary resources media houses desire for future patronage. The worsening state of rape and sexual assault amongst teenagers in high schools colleges should be a cause of concern for health and social workers. Sex ought to be a private activity, but it has increasingly become an act committed in the public domain. If these performances truly lack artistic merit then the requisite censor boards should sanction them. Studies reveal that adolescents dabbling in pornography become sexually active early and increasingly emotionally unstable. Apart from its immediate impact erotica affects individual perception of intimacy and love, and fuels unhealthy fantasies which manifest in violence.

The social media has forever changed the conception of meaning and affected interpretation. As a functional platform it has allowed like minded persons to connect while as a cultural entity, the media has eroded ethical values and repositioned interpretational goal posts with its fetishist attempts to construct eroticism as a liberating entity. The *Playboy* mantra that 'everyone wants to see you naked' has gained more currency and there is need for feminists and psychoanalytic scholars to intensify a discourse on denigrating female sexual identity in order to reverse this troubling social practice. The feminist voice should be most coherent in this media affront impinging on society's collective sensibility and institutional memory through a graduated ethical siege. The West with its control of global media space continues to overlook the rights of minorities and technically less advanced states in the global web through its colonist sexuality narrative. In this age, this communication narrative controls its medium, the subject and the interpretive mentality of its recipients. It is troubling to observe that the viewer is warned ahead regarding the disturbing violent contents of a video presentation yet no such admonition is proffered in the case of erotica and the young viewer. Women can be part of the solution of limiting erotica to the lines of marginal entertainment by resisting the misleading media attempt to present the body as an ideal voyeur site to satiate patriarchal desires. While the erotic portrait of society as presented by the media never shows a complete picture of social fabric, it offers precious clues about how the mind of the media's sexual apparatus works.

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