

## **SEXUAL OBJECTIFICATION OF THE WOMAN'S BODY- AN ANALYSIS OF SELECTED POPULAR *BENGA* SONGS AMONG THE LUO COMMUNITY, KENYA**

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**ABSTRACT:** *In spite of the educative and entertaining role that songs perform in the society, it is important to note that songs are also deployed to circulate certain stereotypes and ideologies. This paper sought to identify the stereotypic objectification of women in society and man's claims of sexual prowess. This was guided by an analysis of popular songs among the Luo community based on Benga Music. To guide this critical appraisal, the study employed purposive sampling technique to select appropriate songs by Okatch Biggy. The song artist, Okatch Biggy, is known as the Benga Guru of the 1990's. The study was guided by Symbolic Interactionism and Liberal Feminist Theory. Song texts were collected in VHS, VCD and DVD formats from music stores. Data was transcribed, translated and analyzed through qualitative method. The study is expected to contribute to gender scholarships and provide information for non-governmental organizations, churches and the media to sensitize and censure stereotypical songs.*

**KEYWORDS:** Stereotype, Masculinity, Femininity, Objectification, Sexual prowess, Misogyny

### **INTRODUCTION**

The Luo are a patrilineal Society, therefore reckoning of their descent, inheritance or succession is exclusively or preferentially through males. The main reason behind this is to ensure "that the property remains in the possession of the descent group. Traditionally, music was the most widely practiced art in the Luo community. At any time of the day or night, some music was being made. Music was not made for its own sake. It was functional. It was used for ceremonial, religious, political, or incidental purposes. It was performed during funerals in *Tero Buru*, to praise the departed, to console the bereaved, to keep people awake at night, to express pain and agony, and was also used during cleansing and chasing away of spirits. Music was also played during ceremonies like beer parties as elaborated in ([en Wikipedia.org/wiki/Luo, Kenya and Tanzania](http://en.wikipedia.org/wiki/Luo,_Kenya_and_Tanzania)).

The increased concerns for women liberation has led to scholars coming up with different discussions on power relations in this case *Jelimusow; the Superwomen of Malian music* by the scholar (Lucy Duran, 1995). She gives a very different perspective of power relations in a patriarchal society; she contends that in a society otherwise characterized by male dominance, women musicians have become remarkably successful and powerful. The old historical narratives and epics which have always been a preserve of the male musicians are no longer as popular as the shorter lyrics, praises and chorus – like songs which women make their own. They have thus found a space for themselves and become popular and wealthy. Women here are portrayed as the heroes. This critique is relevant to the current study in the sense that it focuses on the shift in paradigms in African literary works. However by citing a single case of female musicians in Malian music this should never be generalized nor be used as a basis for making serious decisions.

Gunner (1995), in her study *Clashes of Interest Gender, Status and Power in Zulu Praise Poetry* contends that Zulu praise poetry is a form that is in many ways closely related both to power and patriarchy. It is also a good example of an art form that has often been distorted in the way through which it has been recorded and discussed. If we think of praise poetry as a continuum, she argues, at one end is the poetry of Kings and chiefs and sometimes now also the praises of contemporary politicians. Women appear very little and when they do it is usually as items of conquest, occasionally as schemers and plotters. They are invisible, visible only on the composer's terms that are, only portrayed to boost his male ego.

## Materials and Methods

This study took a qualitative perspective and was carried out in Moi University Library Eldoret and Kenya National Library Eldoret. It involved reading of materials from journals and newspapers. The internet was also useful in collecting the latest information related to the topic. This paper is centered on the study of song texts. The main source of song- texts are audio and audio visual CD's and DVD's. These were obtained from several music stores. The study employed purposive sampling technique to select appropriate songs to obtain actual sample cases. The selected songs were listened to over and over again and transcribed, then later translated from Dholuo language to English. It should however be noted that Benga music lyrics often contain metaphors and double meanings which may pose some uncertainty when trying to comprehend the lyrics. In such cases of uncertainty, Luo speakers and the Luo dictionary was consulted ([Glosbe. com](http://Glosbe.com)> dictionary Luo).

## RESULTS AND DISCUSSIONS

### Sexual objectification of a woman's body

The dominant notion of attractiveness dictates what kinds of bodies are presented, women as depicted by Biggy Okatch in his songs, usually have curvaceous figures (plump like the Nile perch, good physique), good legs, big buttocks, big eyes, well maintained hair etc. This undoubtedly is the description that makes them objects of men fantasies. The examples given by Okatch Biggy's lyrics from the texts studied of women's' bodies portrayed in a sexualized manner is reaffirmed by studies from various disciplines and music genres (Mungai, 2013, Orwenjo, 2011, pp. 288, Fredrickson and Roberts, 1997). This has over the time become stereotypes of how women should look like.

The lyrics of the musician Okatch Biggy reinforce the traditional sex stereotypes. There is an unmistakable over representation of women's bodies by Biggy. The physical beauty of the woman is captured in the songs "Okatch Pod Angima" Hellena Wang'e Dongo," "Nyathi Nyakach" and "Agutu Nyowila" with emphasis on the "the buttocks". Biggy also describes the beautiful eyes in the songs "Hellena Wang'e dongo". In the song "Agutu Nyowila" the beautiful legs are employed here as a reference to the loveliness of the persona's lover.

In addition to describing the woman's body, it is also put on display as was captured in the following two songs; "Rosemary Nyar Yala" and "Agutu Nyowila". Biggy asserts that a woman must be outwardly beautiful in order to attract and be admired by men.

Consistently viewing and hearing that it is natural and normal for men to treat women as sexual objects and be told that your body is the only thing of value to men can have a lasting impact on young women's mentality and self concepts. It can also lead to women engaging in risky behaviors with hopes of garnering men's attention; after all, they and the men that surround them in their everyday lives are listening to the same messages: women should dress sexy, and please men sexually (Peterson et al., 2007, p. 1161).

Fredrickson and Roberts (1997) also point out that women to varying degrees internalize this outsider view and begin to self-objectify by treating themselves as an object to be looked at and evaluated on the basis of appearance attributes rather than competence-based attributes and in how frequently a woman watches her appearance and experiences her body according to how it looks. Women's sole purpose is to please everyone especially men. According to Wollstonecraft (1792) in her text *A Vindication on the rights of women*, her starting point is the unhealthy state of women who are preoccupied with their own beauty.

Wollstonecraft (1792) further argues that woman's sole purpose is to please everyone especially men. She locates the reason for women's state of mind on their upbringing and education. In her view women are brought up to dependence which does not only have a negative effect on them but also on society as a whole, for if women "act according to the will of another fallible being, submit right or wrong to power where are we to stop?"

To achieve independence women must therefore develop the skills of understanding and reasoning "instead of being slaves of opinion". She therefore demands equal education for girls and boys in mixed day schools where both study the same disciplines including physical education. Women would then be able to work as physicians, nurses, business women and in other occupations. Only then would women and men be "equally necessary and independent of each other" and fulfill their respective duties. But they would not have power over men but power over themselves, women would nevertheless take on the role of mothers but as mothers who are governed by reason and work as professionals.

### ***Physical beauty***

#### ***The buttocks***

There is repetition of a sexually desirable woman with big buttocks narrated in the following songs "Okatch Pod Angima" "Nyathi Nyakach" "Hellena Wang'e Dongo" and "Agutu Nyowila"

In "Okatch Pod Angima" we find these lyrics:

*Sianda dongo kata mukore, to tinde owara*

*Kata dongo kata ng'ielore to tinde owara*

These days even if I see big shaking buttocks, am saved

Even rippling, buttocks will not sway me, am saved

And in "Nyathi Nyakach" Biggy sings:

*Sianda mabeyogi nonega nono*

*Sianda madongo nowita oko*

These beautiful buttocks will kill me for nothing

Big buttocks will destroy me

In the song "Hellena Wang'e Dongo"

*Pamo sianda ema ketha gi jolemo*

Patting the buttocks of women is what spoils my relationship with church people

In “Agutu Nyowila”, Biggy observes the following:

*Sianda madongo lilo nonega nono, Biggy Okatch*

Big buttocks will just kill me for nothing, Biggy Okatch

The repetition of a sexually desirable woman with big buttocks narrated by Okatch Biggy in the songs above evokes a specific image creating mental pictures to the listeners. The listeners thus develop a repertory of these repeated sequences in songs and imbibe the stereotyping of women as they listen to or dance to the songs. Kabaji (2011, p. 341) argues that repetition has two main functions: the first is formal, they add to the look or sound of the text, secondly repetition serves a cultural function adding to the texts meaning and impact in delivering gender ideology. Repetition in the songs contributes to the way they create feminine and masculine difference.

#### *Big eyes*

Okatch Biggy narrates his love for big eyes. He even gives a title to the song “Hellena Wang’e Dongo” which means “Hellena of the big eyes”.

In the song “Hellena Wang’e Dongo” Biggy observes that:

*Wang madongo lilo ne olamna ga*

*Wange dongo lilo ema mulaga*

All big eyes were blessed to me

Only those with big eyes can hold me.

In “Rose Mary Nyar Yala” Biggy informs us that:

*Wang’gi dongo ema mako lweta Okatch*

*Mago beyo to tinde ang’iyogo*

Only the ones with big eyes will hold my hands

They’re lovely and am used to them.

Okatch Biggy lived in an urban setting and was influenced by western culture where beauty is judged on the basis of sexy looks and styles no wonder we find terms like beautiful eyes and beautiful legs. Biggy adopts a patriarchal attitude by bringing up gender stereotypes that emphasize a woman’s expected roles for instance “your eyes are beautiful”. Emerson (2000, p. 118) posits that the eyes are part of the womanhood that we need to see.

#### *Beautiful legs*

Biggy is praising his girl friend’s beautiful legs. The lyrics further emphasize the message that women are objects for men’s taking. The legs and sometimes the thighs are highlighted largely as issues of male gaze. Mboya (2011, p. 177) correctly points out that Biggy’s love songs perform the construction of the woman’s body as an object of male sexual desire and a site where male sexual pleasure is achieved.

Okatch Biggy sings in the song “Agutu Nyowila”

*Ogwandi beyona, moraga*

Your beautiful legs please me

**Exhibiting/displaying woman's body**

In addition to describing the woman's body, the woman's body is also put on display. Emerson (2000, p. 18) narrates to us that in the entertainment industry there is a call for bodies, namely female bodies to be on display to stimulate record sales. If it is not the artist himself the models and dancers serve this purpose. Women remain the object of sex and desire, the selling point and the bodies on display. We find these lyrics in the following three songs by Okatch Biggy's "Adhiambo Nya Kobura":

*Gima ber ema inege ngato*  
*Oromo neno duk, nyathi maber*  
*Kata Atoti onge, gi handa*  
*Ka jathum oriambo nyathi gi Sila*  
*To lony lepi mama one*  
 It is a beautiful thing that one can get killed for  
 She is worth seeing naked  
 The beautiful child  
 Even when babe is not wearing panties  
 If the musician has lied,  
 Younger sister of Sila, undress so it can be seen.

And again in the same song he observes:

*Oromo tero e swimming pool*  
*Atoti ber, dwaro goyo abal duk*  
 You are fit to be taken to the swimming pool  
 Atoti is beautiful, she wants to swim naked

In "Hellena Wang'e Dongo" Biggy sings:

*Lena e,e,e, biane ywora ka nyiri oriedo mondo oneni*  
*Lena e e e, biane ywora ka nyiri oriedo namba mari X2*  
 Lena e,e,e, come my in-law, the ladies have lined up, come and be seen  
 Lena e,e,e, come my in-law, the ladies have lined up and you are the best of them  
 all X2

And in the song "Agutu Nyowila" we capture this:

*Nyiri ochung kando ka ywora donjo X2*  
*Nyowila donjo mos ingeyo ni idwaga neni X2*  
 The other girls stand aside as my in-law makes her appearance  
 The girl from Owila clan enters gracefully; you know everyone wants to see you.

The imagery of women as decorations is also evident when the musician asks the girl friend to accompany him to the show ground.

Okatch Biggy would like to display his girl friend at the show as narrated above. The agricultural show is held in different places in Kenya. Exhibitors display various commodities produced locally. These show grounds are also places where people socialize and have fun.

In the song "Agutu Nyowila" Biggy praises the girl friend in the following terms:

*Agutu ber nino ema angeyo ni anyalo thone X2*  
*To ema angeyo ni anyalo tero e show X 2*  
 Agutu it is your beauty that I can die for,

It is because of your beauty that I can take you to the show to display (show off)

Okatch Biggy would like to display his latest commodity in public, Momanyi (2010, p. 392) argues that the image of a “woman” here symbolizes decoration and this image has been perpetuated in patriarchal societies through history, woman’s body as an object to be gazed at.

### **Woman as an object of admiration/attraction**

Particularly in relation to the sexual objectification of the woman’s body is the attraction. Okatch Biggy emphasizes the need for a woman to be beautiful outwardly in order for her to be admired by men. All through his songs we see him praising physical beauty of his female friends and having no kind words for those that are unattractive, for instance in the song “Rose Mary Nyar Yala” he asserts that:

*Nyiri mabeyo ema mako lweta, Okatch X 2*  
*Nyiri maricho to tinde aweyonu X 2*  
 It is only beautiful girls who can hold my hands Okatch X 2  
 The ugly girls, these days I leave for you

The rest of the song is dedicated to his beautiful girl friends.

*Nya Gem ber, Anyango ber to ler*  
*Nyamin George ber, Anyango ber, Nyamin Odwer ber*  
*Ochodo chuny nyiri, Anyango ber ochodo chuny chwo.*  
*Mosoga Phoebe Nyaloyo*  
*Nya ber ka asungu, Toti ber dende be ler*  
*Mosoga Joycer Nyaloyo, nya Yimbo Kasungu,*  
*Toti ber dende be ler*  
*Mosoga Adhis nyaloyo, nya Luo Kasungu,*  
*Nya Kobura ber to ber*

The girl from Gem is beautiful, Anyango is beautiful, and Rose Mary is beautiful  
 The sister of George is beautiful; the sister of Odwer is beautiful  
 She has charmed the hearts of girls  
 Anyango is beautiful she has charmed the hearts of men  
 Tell Phoebe the champion girl, the beauty that I am praising  
 Babe is beautiful and her body is clean  
 Greet Joycer the Champion girl, the girl from Yimbo that I am praising,  
 Babe is beautiful and her body is clean  
 Greet Hellena the Champion girl, the girl from Mbita that I am praising.  
 Lenny is beautiful and her eyes are big  
 Greet Adhis the Champion girl

The Luo girl that I am praising, the daughter of Kobura’s clan is beautiful and smart  
 According to Okatch Biggy attractive women must also be well groomed as in the following songs “Agutu Nyowila” and “Adhiambo Nya Kobura” .

In “Agutu Nyowila”:

*Yier wiyi iloso ma moraga*  
 Your beautifully made hair pleases me.



In “Adhiambo Nya Kobura” we also capture this:

*Nyar Loyo nyar Mbita.*

*Yier wiyi iloso adimba chalgi nyar Odiero nyar Jorachar*

The Champion girl, daughter of Mbita clan

You have done your hair so well that it resembles that of a White woman

In the song “Agutu Nyowila” Okatch Biggy narrates how his girl friend has taken good care of her body and is smartly dressed.

*Oloso dende*

*Onge wiro mo*

*Onego lewni*

She has taken good care of her body

She knows how to use cream/lotion well (on her body)

Her clothes fit her well (she has a good physique)

Okatch Biggy uses a simile to describe the attractiveness of a woman. The theme of beauty that Biggy observes here is of a plump woman who is as fat as the Nile Perch. The Nile perch is a fish commonly found in the fresh water lakes like the Lake Victoria, and it is a popular delicacy among the Luos.

In the Song “Agutu Nyowila” Biggy asserts that:

*Nyathini Opugno ka mbuta*

*Okinyo berga Saidi*

This child is fat like the Nile perch

Okinyo is very lovely

The African concept of a beautiful woman is one who is fat. This is also noted by Mutugu (2011, p. 220) when she informs us that in the African context, a fat woman is considered to be the ideal African beauty.

### **Woman as faulty/untrustworthy**

Although the representation of the female as faulty is not substantial in all songs, it is apparent enough to acknowledge the existence, specifically in Okatch Biggy’s songs where we find the stereotype of women as untrustworthy.

Women are continuously seen as faulty through subtleties in dialogue and action while the male is exonerated from full blame (Arndt, 1998, p. 235; Ruth, 1990, p. 108; Wako, 2011, p. 298). The theme of women as faulty for instance, promiscuous, insensitive and wicked.

Okatch Biggy is blaming women for manipulating him into sexual relationships, in the song “Okatch Pod Angima” the singer asserts that:

*Company love atamora*

*Sianda dongo kata mukore, to tinde owara*

*Kata dongo kata ng’ielore to tinde owara*

*Kata dongo kata ng’ielore to tinde alemo*

*Chode aweyo Biggy Okatch, maya rohona*

I have refused company love

Even rippling buttocks will not sway me

I am saved  
 Even though they are big and rolling  
 I am a church person  
 I have stopped running after women, Okatch Biggy  
 It takes the Holy Spirit from me

It is ironical that these are sentiments of a man who has been sexually involved with multiple partners, but he does not consider himself as promiscuous. Sexual intimacy involves both men and women but it is interesting to note that there exists very few terms if any that refer to a sexually promiscuous man yet the woman gets branded names such as *ochot*, *opamo*, *ohodho*, *mganga*, *malwa* and *andwayo* among others. This is all an evocative vocabulary for the word prostitute (Atieno, 2000, p. 14). The male have no such names. Adulterous men do not appear in these songs. Infidelity in other words is a woman's offence. This may be explained by the fact that men's infidelity in contrast to that of women is tolerated by society. Orwenjo (2011, p. 286) argues that there is a gendered view of sexual roles by the society, one in which only the females are deemed to be guilty in situations of sexual liaisons not viewed favorably by the society.

### Woman as insensitive

Sheila Ruth (1990, p. 108) points out that the judgment of good and bad, like the images themselves, are male projections. She contends that misogyny, the hatred or distrust of women, is an integral part of masculinity and patriarchy.

In the song "Nyathi Nyakach" Biggy observes that:

*Jaber ogoyo simu Toti wuonda ga ni otuo Toti dwaro ni onena.*  
 The beautiful one has phoned me and lied to me that she is unwell.  
 The beautiful one insists that she must see me.

In the same song "Nyathi Nyakach" Biggy sings:

*Atoti tera dalagi ni mondo amos mamane kae to ka agik to asere baya.*  
 Babe is taking me to her home so that I can greet her mother  
 But before I arrive, on the way arrows come in my direction.

The musician blames his lover and regrets having gone to meet her hence putting his life in danger. This, as reported was during the tribal clashes in Kenya in 1992. The woman again is portrayed as untrustworthy.

In the song "Okatch Pod Angima" Biggy narrates how he spent a night alone in a room that he had booked because his beautiful girlfriend did not show up. The song develops the theme of betrayed love.

*Kisumu awuok Biggy Okatch achomo Siaya show*  
*Bondo achope gi otieno to ikona ni atwech onge*  
*Ma ot angado, Biggy Okatch to anindoe kenda*  
*Ma agenoga ni atwech nyar ber kare iwuondo Biggy Okatch*  
*Nyiri masani galore, gionge ukweli Okatch*  
*Atoti nenda owuonda ma anindo kenda*  
 I have left Kisumu; Biggy Okatch is going to Siaya show  
 I arrive in Bondo at night only to be told that the smart one is not here  
 So I Okatch Biggy had to spend a night alone in the room that I had booked.



I trusted you, the smart beautiful girl,  
 But unfortunately you have deceived Biggy Okatch  
 The girls of nowadays are not faithful.  
 Babe deceived me and made me sleep alone

The theme of the woman as faulty echoed in the song, dealing with the woman's character; she is configured as a cheat, a manipulator and insensitive, who deceives her male friends. Ruth (1990, p. 108) argues that women's judgment is skewed or faulty and that they have to think harder in order to make appropriate choices. The necessity to make appropriate choices about relationships are usually a woman's alone as society often does not ask the same of the men in a relationship. Ruth (1990, p. 108) further observes that misogyny includes the belief that women are stupid, petty, manipulative, dishonest, irrational, incompetent among a host of other ugly things.

### Woman as wicked

Okatch Biggy also portrays woman as wicked in his song "Adhiambo Nya Kobura". The question as to why Biggy portrays women so unrealistically provokes yet another answer. Arndt (1998, p. 235) asserts that by depicting non conformist behavior as dangerous, wickedness and suggesting that any negative trait of women is "typically feminine" the singer (re) produces the misogynistic view of women as a source of all evil. This keeps alive the fear - existential for the patriarchal society of strong, influential and independent women and simultaneously justifies the men's claim to superiority and dominance.

*Achola maro otingo bilo maro oting'ore marach,  
 nyar Kajulu, mano jaod Bingwa Machacha.*

Achola, the mother-in-law has carried a love portion to her married daughter's home

(The in-law's homestead)

This is dangerous the daughter of Kajulu people.

This is the wife of (the hero) Bingwa, Machacha.

In three songs by Biggy "Okatch Pod Angima" "Nyathi Nyakach" and "Adhiambo Nya Kobura" women are being showcased as faulty. In the song "Okatch Pod Angima" Biggy is blaming a woman for manipulating him into sexual relations and in the song "Nyathi Nyakach" Biggy observes that his girl friend is unwell and that he must pay her a visit, and by doing this he puts his life in danger as he narrowly misses death. In the song "Adhiambo Nya Kobura" he portrays the image of the wicked mother in-law who takes love portion to her married daughter's homestead. The idea behind these lyrics is clear; men should beware of women, especially those who use their beauty and sexuality to trap them. Biggy certainly paints a grim picture of what happens when you are manipulated by a beautiful woman and you are almost killed. Present in the lyrics is blame which is directed at the woman. Ruth (1990, p. 155) argues that, the pejorative stereotype of "woman the inferior" is false. According to misogynist ideology, women are inferior in two ways (1) women are morally inferior, evil, and bad, sinful, dangerous, and harmful and dirty. (2) Women are inferior in ability, physically, intellectually and spiritually.

She further argues that the notion that women are said to be inferior to the point of being positively evil is a well worn- out theme that comes down to us today from antiquity. Ruth (1990, p. 155) links this to the biblical story of Adam and Eve.

God made Adam master of all creatures, to rule over all living things,  
But when Eve persuaded him that he was lord even over God, she spoiled everything. With tricks and cunning women deceive men.

The dominant notion of attractiveness dictates what kinds of bodies are presented; women depicted by Okatch Biggy usually have curvaceous figures like the Nile Perch, a good physique, good legs, big buttocks big eyes and are well groomed and smartly dressed. These descriptions obviously illustrate how women are constructed as objects of men's fantasies in *Benga* music. The examples chosen from Biggy's lyrics of women's bodies portrayed in a sexualized manner is affirmed by studies from various disciplines and music genres (Mungai, 2013; Orwenjo 2011, p. 288; Fredrickson and Roberts, 1997).

A lot of what has been analyzed in Biggy's songs also holds true with regard to the displaying and exhibiting of the woman's body. In her book *Body Politics in Development*, Wendy Harcourt (2009, p. 137) informs us of the story of Sarah Baartmann, the "Hottentot Venus" of the early 1800s. Her body was exhibited in London and Paris when she was alive and then in a Paris museum after she died.

It was returned with great ceremony to South Africa as part of the making of the Nation. Baartmann was a slave owned by Dutch farmers near Cape Town who was taken to London in 1810, where she was exhibited principally for her large buttocks. Visitors were permitted to touch them for an extra payment. As "Hottentot Venus" She was paraded in the streets of London. Four years later 1814 she was sold to an animal trainer in Paris. French anatomist Georges Cuvier and French naturalists visited her with particular interest in her buttocks and her elongated labia, both common in Khoisan women. Baartman did not allow herself to be examined but she was the subject of several scientific paintings.

Upon her death in 1815 an autopsy was conducted and the findings were published by French anatomists. Her skeleton, preserved genitals and brain were placed on display in a museum. Evidence of the sexual objectification can be found practically everywhere, from the media to women's interpersonal experiences to specific environments and cultures (Allen 2011; Wilson 2000).

Bartky (1990) observes that women portrayed in the media are frequently the target of men's sexist comments (e.g. use of deprecating words to describe women), sexual remarks (e.g. comments about women's body parts) and behaviors (e.g. ogling, leering, cat calling harassment).

Liberal feminists believe that sex discrimination is unjust because it deprives women of equal rights to pursue their own self-interest (Whelehan, 1985, p. 12) Women as a group are not allowed the same freedom of opportunities granted to men as a group. In a discriminatory situation an individual woman does not receive the same consideration as an individual man. Where a man is judged on his actual interests and abilities, a woman's interest and abilities are assumed to be

limited in certain ways because of her sex. In other words, a man is judged on his merits as an individual, a woman is judged on her assumed merits as a female. Liberal feminists believe that justice requires equal opportunities and equal consideration for every individual regardless of sex. This view is obviously connected with the liberal conception of human beings as essentially rational agents. On this conception, sex is a purely “accidental” as non-essential feature of human nature. The sex of an individual should be considered only when it is relevant to the individual’s ability to perform a specific task or to take advantages of a certain opportunity. Within contemporary society liberals believe women suffer a variety of forms of discrimination such as the woman being used as a sex object. The modern woman therefore has to reject sexist treatment in order to assert herself in the fundamentally chauvinist society.

## CONCLUSION

From the findings of the study, women are showcased as faulty. They are blamed for manipulating men into sexual relations. Women are portrayed as having wicked image. They are often looked at as the motherly figure, leading men into sin and overwhelmingly demonstrated as a sexually objectified object. In the patriarchal society, then a woman’s physical appearance is used to set her apart as weak or an object of male gratification and an object of male gaze. Many problems arise when stereotypes are seen as ideals for behavior, for instance when a woman’s body or body parts are singled out and separated from her as a person and she is viewed primarily as a physical object of male sexual desire: she is then judged and evaluated on the basis of her appearance and not on her competence based attributes. The stereotype thus comes to define what should be as well as what is. They become self fulfilling prophecies as people strive to achieve the ideal held up by culture.

## RECOMMENDATION

The study recommends that women become knowledgeable, and independent to reject sexist treatment in order to assert themselves in the fundamentally chauvinist society.

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