

Negotiating Sexual Boundaries through Reality Shows: A Multimodal Study of Paraphilic Behaviours in *Big Brother Naija*

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Abstract

Allegations in the public space persist that the *Big Brother Naija* (BBN) show glamorises sexual gratification. It is perceived to constantly rupture the conservative narratives that surround the public expression of sex in many Nigerian cultures. Interestingly, many of these opinions have not been empirically substantiated. The current study, therefore, explores the nature of sexual boundary negotiation, the communicative tools employed in the negotiation, and the forms of sexual gratification embedded in the show. The data for the study are videos from seasons two and three of *Big Brother Naija*, with excerpts and video stills used for exemplification. The analysis and discussions are explored relying on Multimodal Interaction Analysis (MIA). The findings illustrate that *Big Brother Naija* participants are prosumers who do not only produce content to negotiate sexual boundaries but also consume the content produced by other participants in the show for the same purpose. Exhibitionism and frotteurism are linked to content production while voyeurism is linked to content consumption. These sexual behaviours position the show as one aimed at deliberately stretching the sexual boundaries imposed by cultures, ethnicity and religion in Nigeria.

Keywords: Paraphilia, Voyerism, Exhibitionism, Frotteurism, Sexual Boundaries, Big Brother Naija.

1. Introduction

Although there are heightened concerns about young people's sexual cultures, the study of young people's engagements with sexual issues remains a relatively unexplored area globally

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(Attwood and Smith, 2011) and in Nigeria where culture and religion play pivotal roles in shaping and moderating sexual behaviour. This gap accounts for the recent scholarly engagement of sex, sexuality and the sexual cultures of young people globally. While sex and sexual conservatism could be traced to the seventh-century prudishness which entrenches prohibitions around sex and sexuality discourse in Western societies, it is an integral part of many cultures in Africa generally and Nigeria particularly. Sexual conservatism in Africa stems from the belief that sex is a private affair and is often instanced by culturally and in some cases religiously imposed silence on sexual discourse. Many cultures in Nigeria treat the naked body as a sacred entity (Oyeniya, 2014) and frowns at the open discussion of sexual matters and desires (Izugbara, 2004). This fact informs the use of euphemistic expressions for sex and sexual activities in many indigenous languages in Nigeria. However, with the rise of globalisation and its attendant homogenisation of culture across the globe, a pattern of breakdown in the traditional conceptions of sexuality is noticeable. The content of media productions in contemporary times is symptomatic of this trend. Since cultural narratives such as folklores and other cultural productions seek to give some form of legitimation and authority to cultural practices, postmodern productions deliberately challenge these narratives, thereby leading to a sharp break from previous traditions (Butler, 2002). This has given rise to the sexualisation debate, which is described as ‘part of a tradition of suspicion – of media technologies, sex, and young people – and as part of a series of responses to real changes in the significance of sex in contemporary western societies, to an apparent erosion of traditional authority over sexual behaviour’ (Week 2007, 132 cited in Attwood and C. Smith 2011, 236).

A significant postmodern production whose content is emblematic of the postmodern challenge to sexual conservatism in many African cultures is Reality TV exemplified by the Big Brother Show. Many scholars have explored the boundary-breaking tendencies of reality shows including the Big Brother Show (Prah, 2014; Lwahas, 2017). Studies on *Big Brother Naija* have highlighted the social tension surrounding the show in Nigeria (Amadi et al. 2019; Omoera and Odeh, 2024). Omoera and Odeh, (2024) argue that the display of sexual contents such as nudity, illicit sex, inordinate kisses among others are obvious signs of the breakdown of moral values in Nigeria. This argument points to the show as representative of the larger society where there is an obvious negotiation of existing cultural values. It is believed that reality shows promote consumerism and democratisation (Jermyn & Holmes, 2006; Hill, 2007) and revolts against existing culture (Jagodozinki, 2003; Holmes, 2004). The sex culture propagated in reality TV, like other productions, is described by Sarpong (2018) as exposing what was once private, thereby making cultural restrictions of no effect. This includes ‘the many ways that sexual knowledge is constructed, how sexual values and norms are struggled over and how sex is depicted, talked about and “done” (Attwood & Smith, 2011, p. 236). In Nigeria, the sexual content is described as pervasive (Omoera and Odeh, 2024), disruptive (Amadi et al. 2019) and commodifying the participants as sex objects (Patrick and Patrick, 2023).

Big brother is famous for its rapid growth and boundary-breaking activities regarding region, culture and surveillance. The term is adapted from George Orwell's novel *Nineteen Eighty-Four*, in which 'Big Brother ... is the all-seeing leader of the dystopian' (Lwahas, 2017, p. 2). 'The first ever version of Big Brother was produced in Holland by John de Mol Productions for the Veronica channel' (Bignell, 2005, p. 53), after which several variants emerged across the globe. As a reality TV series, it features contestants compelled to stay and interact in a house often called Big Brother house. Hollis and Milligan (2009, p. 1) describe the house as 'a place of mirrors concealing hidden eyes, disembodied voices and multiple voyeurs'. It is a constructed space for displaying the self in absolute forms, giving room for voyeurism and exhibitionism. Although the house is closed with no access to the outside/real world, it is open to the eyes of the cameras and, by extension, to surveillance from its audience. Bignell (2005) avers that the space is built to achieve the goal of surveillance.

Voyeurism and exhibitionism as contents produced by *Big Brother* (Dunkley, 2002; Bignell, 2005) are evidence that it propagates the postmodern sex culture. Although these concepts have been in existence before postmodernism, their proliferation and the normalcy attached to them in recent times are evidential of the postmodern break from the culture that restricts public display of sex and sexual behaviours especially in Nigeria. It is essential to state that the participants and audience of *Big Brother* are primarily young people, and young people are believed to always engage actively and critically with the media and sex depiction in the media (Buckingham & Bragg, 2004). While many studies have explored voyeurism and exhibitionism as contents shared between audience and participants in reality shows, this study examines the in-house demonstration of voyeuristic tendencies, exhibitionism and frottage among contestants. This is a crucial departure from the understanding of these activities in Reality TV, where contestants are seen as performers and the audience as consumers. This study argues that the show provides double pleasure for contestants – the pleasure of being watched and the pleasure of watching which makes the contestants prosumers.

2. Sexual behaviours and Reality Shows

There are different expressions of sexual behaviour in reality shows. However, this study focuses on exhibitionism, voyeurism and frotteurism. As a medical condition, exhibitionism is described as the exposure of one's genitals to an unsuspecting person for sexual pleasure, voyeurism is the act of secretly watching the naked body or sexual activities of an unsuspecting person while frotteurism describes the rubbing of one's genitals on an unsuspecting person (Wiederman, 2003; Mautymaki & Islam, 2014). Although media scholars have adopted these terms to describe the experiences and actions of media users, especially in reality TV (Yesil, 2001; Buordon, 2008; Zeleza, 2008) and social media (Metzl, 2004), there are modifications to their conceptions in media studies. Voyeurism is connected to the act of watching the unguarded lives and images of unsuspecting and non-consenting individuals (Calvert 2009, Lister and Gammon, 2024), exhibitionism describes the act of self-display or making oneself

known to others; it is a form of self-disclosure driven by narcissistic tendencies. Kolenc (2023) describes it as *zeigelust*; the pleasure derived from showing. *frotteurism* is often displayed in the media when people deliberately rub their genitals on other people. The psychoanalytic tradition has recognised these behaviours as a source of gratification which is an important part of value creation in reality TV (Mautymaki & Islam, 2014; Ruebotton, et. al. 2022).

Voyeurism and exhibitionism have gained the attention of scholars, especially in audience research. Such studies (Andrejevik, 2004; Bignell, 2005; Bourdon, 2008; Patrick, 2018) have argued that reality TV generally satisfies the voyeuristic pleasures of its audience and the exhibitionist tendencies of the participants. Both voyeurism and exhibitionism belong to the field of vision (Kolenc, 2023) and they express and satisfy the logic of desire both to be watched and to watch (Yesil, 2001; Kolenc, 2023). Since both phenomena are established components of reality TV, the assertion above signals the prosuming nature of reality TV participants.

For Metzl (2004), the meaning of voyeurism extends beyond its traditional conception as a medical condition; it also describes the progressively voyeuristic nature of entertainment and communication in the media and, by extension, culture. In the same vein, Bourdon (2008) argues that voyeurism is central to reality TV because of its radical exposition of the private-to-public gaze. He states that there is the mechanisation of privacy because participants in reality TV are paid to produce moments of expositions of their private lives with people they meet for the first time in the house or an audience they do not know. These studies establish surveillance where participants forfeit privacy to draw and sustain audience interest in the show as critical to reality shows. Since surveillance thrives on human gaze on others private lives, sexual behaviours such as voyeurism, exhibitionism and *frotteurism* take central stage in many Reality Shows. Contestants deliberately break identifiable sexual boundaries to outperform the others and remain the audience's favourite.

Although Mäntymäki & Islam's (2014) and Duff's (2018) definitions of voyeurism establish it as a group of behaviours involving the observation of someone or something intended to be secret, 'viewers of reality TV, for whom the show is intended often 'realise that they are not watching covert surveillance footage and reality TV participants acting [in front of the camera] are hardly unsuspecting' (Patrick 2018, n.p.). In other words, there is the fascination and pleasure of watching others and of being watched. While reality TV provides opportunities for the display of self which may involve sexual exhibitionism, the prevailing consumerist ideology underlying reality TV also encourages intentional consumption of sexual contents.

Existing studies on sexual behaviour in reality shows have focused on its effects on the sexual behaviour of young adults (Kim et al., 2019) and audience involvement (Baruh, 2010; Olarinmoye and Odunaike, 2016; Conteh 2021) leaving a gap in the understanding of explicit sexual behaviours among reality TV participants from a scholarly perspective. This study fills the gap by exploring the in-house demonstration of voyeurism, exhibitionism and *frottage* among and for contestants. Contestants are seen as feeding off others' sexual exhibitionism

deliberately as captured in their desire to put up a show for themselves, although, by extension, for the TV audience. While doing this, several communicative modes are employed to communicate real intentions or exhibit performances, as the case may be, ‘and since the self is invisible, we gain access to it through the body that is mobilised in diverse ways: through the face, voice, postures, talk, and contact with other bodies’ (Bourdon, 2008, p. 71). Therefore, this study uses Multimodal Interaction Analysis (MIA) to explore the strategies used in negotiating sexual boundaries in the show.

3. Reality TV and Sexual Boundaries in the African Cultural Space

Sex and sexuality are some of the controversial issues often debated about reality TV on the African continent. These controversies are borne out of the explicit display of sexual images and actions on many reality shows. According to Sarpong (2018), African societies are too conservative to be comfortable with such themes as bestiality, adultery, prostitution, incest, and the like encouraged on these shows. Sexual activities in Africa are socially and culturally conditioned with a lot of sanctions and taboos and so are enshrouded in secrecy (Diabate, 2011). Sex is traditionally restricted to family life, and only persons who are joined in marriage are expected to engage in it (Ojo, 2010, p. 1). Ojo’s assertion establish the most popular conception of sex as essentially a private affair in Africa and more so in Nigeria, where cultural practices define what is acceptable or otherwise in terms of sexual behaviour. ‘Words commonly used to depict sexual desires, parts of the body, sex, masturbation, and menstruation in many Nigerian cultures are often ambiguous and indirect, reflecting the cultural quietude expected on sexual matters’ (Izugara 2004, p. 6). The sacredness of sex is central to sex education in most African cultures even though there are instances of extra-marital affairs among married people (Alaba, 2004). Generally, people are not allowed to be sexually expressive in the public. If this must happen, men have more liberty than women ‘as the initiative for sexual activity is normally taken by the male’ (Orubuloye et al., 1997, p. 1195).

However, reality shows have often challenged these conservative ideas. Sarpong (2018) insists that a ‘burgeoning number of shows are all aimed at exposing what was once considered to be wholly private’ with both participants and audience willingly or reluctantly participating in the orgy of eroding traditions and culture. This shift is described by Plummer (1997) as the fluidity of social spaces where participants jointly break down traditional boundaries. Scholars such as Baruch (2010) on guilty pleasure, Hollis and Milligan on Big Brother house, Zeleza (2008), and Bourdon (2008) on voyeurism have established that sexual activities pervade the African screen through reality TV. These facts have met with stiff opposition, with many arguing that the shows are not preserving or promoting African culture but are instead used as sites for sexual immorality and unnecessary imitation of Western culture (Sarpong, 2018).

Chikafa and Mateveke (2012) question the Africanness of Big Brother essentially because of its content, while Mosi-oa-Tunya (2013), Olarinmoye and Odunaike (2016) and Anazia (2018) insist that the sexual content of reality shows are unwholesome and they affect the

behaviour of people especially the youth negatively. Therefore, they call for the proscription of shows with such content to preserve the culture and tradition of the society. This study seeks to establish the extent to which reality shows produce sexual content, the nature of the content, and the strategies through which they are diffused into society.

4. Theoretical Framework: Multimodal (Inter)action Analysis (MIA)

Multimodal (Inter)action Analysis is both an approach and a methodological framework that focuses on the multimodal analysis and interpretation of interaction in real-time events. The approach was developed by Norris (2004, 2011) and takes its root in Mediated Discourse Analysis. It challenges the prioritisation of the spoken mode over other communicative modes in interaction and avers that all modes have meaning potential. The expressive values of communicative modes are interpreted based on their relation with other modes of interaction. Therefore, the theory emphasises orchestrating multiple modes and meanings in communicative events. Jones and Norris (2005, p. 4) state that MIA provides ‘a way of understanding how all objects, languages, and actions taken with ... various mediational means intersect at a nexus of multiple social practices ...’.

The unit of analysis in MIA is an action taken by social actors with or through mediational means. MIA stresses that actions are always mediated; therefore, they are ‘accepted, expected and factual’ (Norris, 2011, p. 39). The approach identifies three types of actions: higher-level action (HLA), lower-level action (LLA), and frozen action (FA). HLA is produced by combining a chain of lower-level actions social actors perform. The lower-level actions are fluidly performed such that ‘the higher-level actions are also fluid and develop in real time’ (Norris, 2004, p. 14). They have a beginning and a closing, exemplified by conversation, dancing, jogging, and praying. Norris (2011, 39) defines the lower-level action as a ‘communicative mode’s smallest meaning unit’. It is the smallest unit of interactional meaning with distinctive expressive values, which culminates into higher-level actions. In contrast, frozen action is any action visible in the material world, such as cooked food and music playing.

Communicative modes in the theory are divided into embodied modes and disembodied modes. Embodied modes are communicative resources used as the action is performed. They are described as modes emerging from using the body in real-time events, such as spoken mode, gaze, proxemics, gesture, posture and music, while the disembodied modes are layout, graphics, music and costume. The disembodied modes have been produced at some point and are evident in the material objects at the engagement site. Higher-level actions are performed with embodied and disembodied modes as independent or interdependent meaning-making resources. This study concentrates on the performance of different higher-level actions that are expressive of breaking sexual boundaries through embodied and disembodied modes.

5. Methodology

The data for this study are purposively selected from short video highlights from Big Brother Nigeria's web page. Twenty videos are selected from the second and third editions of the show, with ten videos from each. The sampling is purposive because, as Burdon (2008) says, although 'reality television entails close monitoring of candidates, not every moment is worthy of attention. There are key, hyper-real moments tied to a sense of revelation, of supreme authenticity of the naked self' (Buordon, 2008, p. 71). Therefore, the selection focuses on videos summarising critical events in the show or simply highlighting a revelatory event. The spoken language is transcribed using transcribing conventions from Norris (2011), and snapshots of important images are taken from the videos and labeled accordingly. The data are analysed using Norris (2004, 2011) Multimodal Interaction Analysis. The theory is considered appropriate because it provides tools for analysing all communicative modes used to make meaning in a site of engagement, including the body. The body is essential to this analysis since it is the primary instrument of sexuality, and observers have access to a person's mind through the body. The transcription convention used for the data is taken from Norris (2004).

Pause: indicated by a comma (,)

Hesitation: indicated by dash (—)

End of sentences: indicated by a full stop (.)

Translations/description: [in square brackets]

Omission: indicated by ellipsis (...)

Emphasis: in CAPITALS

Overlap: indicated by this bracket }

Interruption: indicated by this bracket }

6. Data interpretation

This section presents the type of sexual contents found in the data and the communicative modes used to articulate them.

6.1 Surveillance and voyeurism

Surveillance is an integral concept in reality TV and more so in BBN, where the Big Brother sees and monitors everything that happens in the Big Brother house. This kind of surveillance relates to the idea of panopticon originally introduced by Bentham and advanced by Foucault (1975) as a metaphor for modern disciplinary power which operates in various institutions and social practices. The powerful controls the behaviour of their subordinate by keeping them under surveillance and giving them the impression that they are constantly being watched. 'The ideal for the hierarchical power is to have docile bodies, i.e. bodies that do what they are told in as expedient a manner as possible' (Sheridan 2016, p. 2). Generally, the power and discipline associated with the panopticon is not just in the ability to watch others round the clock but in the uncertainty of when one is being watched. This discipline maximises productivity

and improves the economy (Andrejevic, 2004). The entertainment in reality shows such as Big Brother is built around the expectations of constant self-display and the participants are validated based on the intensity of public attention on their private lives (Gbadegesin, 2020).

Although contestants may not see the Big Brother, they are aware that they are being watched. The all-seeing *Big Brother* provides an idea of the kind of media surveillance to which the contestants are subjected. While they are aware of being watched, they are not sure which of their actions is captured by the camera and which is not. This fact necessitates that the contestants have to perform for the camera every time. Since the show is a game of surveillance, every action that comes to play on the show thrives on the pleasure of watching and being watched. Since all actions on the show are camera worthy, media audience look out for sexual contents that can gratify their sexual desires while the participants are also eager to satisfy these desires. However, in addition to the mediated voyeuristic and exhibitionist pleasure, BBN housemates place themselves under surveillance and encourage the public performance of seemingly private activities for their pleasure. The focus of this study are sexually related activities used as tools for blurring social sexual boundaries in the show. Although there are a lot of spontaneous activities on the BBN show, scheduled games are used by contestants to express different forms of boundary breaking sexual behaviour as captured in the excerpts and images below:

Excerpt 1

HM1: Spin very well, just spin like - [a bottle is tossed on the floor, it spins until it stops facing two contestants]

HM2: See how the bottle dey spin like-

HM1: I swear.

Housemates: oooooo - laughs [the two housemates begin to kiss to the pleasure of other housemates]

Housemates: [counting] one, two, three,

Image 1: Kissing as a game



Excerpt 1 and Image 1 are taken from a game which involved kissing between a male and a female contestant. The game is initiated by the spinning of a bottle which randomly selects the two individuals who are to perform the action. The two contestants randomly selected through the bottle spinning automatically put themselves on display by engaging in kissing as a higher level action. The other contestants are to watch and time the activity to determine how long the two contestants engage in the activity. The eagerness and the excitement of the housemates to participate in the game is seen in the linguistic expressions in the first and second lines of excerpt one, where one contestant encourages the person holding the bottle to spin very well and the satisfaction expressed by another in the pidgin expression ‘see how the bottle dey spin like-’. The body posture of the two people kissing suggests they are both open to the game, as evidenced by their knee-apart posture and the fact that they occupy each other’s intimate space. Their slightly lateral head movement in opposite directions also suggests the willingness to allow the other partner have access to the lips. The lady seems more involved in the game because of her open hands, which depicts more openness, and the positioning of her hands on the man’s shoulder to create more intimacy.

[another duo begins to kiss]

Image 2: Surveillance and voyeurism from kissing as a game



Excerpt 2

FHM1: The kiss is boring.

FHM2: yea,

MHM: continuity,

Kissing continues in the game as another pair begins the higher level action. Although the two keep their body closed because their arms and knees are kept together, it is clear from the intimate space they take up that they are emotionally involved in the action. The two contestants wrap their hands around each other, drawing each other into an intimate space. However, the emotions involved in the game make it boring to the other housemates whose

focus seems to be the ability to engage in such intimate action without being emotional. The kissing is described as boring in excerpt 2, and another housemate confirms it with the affirmative word 'yea'. The word boring suggests that it is not pleasant to watch. Hence, the duo does not satisfy the voyeuristic desire for which the game is intended, more likely because the two are not performing for the others but are engrossed in the action for themselves. This conversation signals the desire of the show contestants to redefine sexual behaviour and what is termed acceptable. The participants disapprove of sexual intimacy that involves emotions while this is the acceptable sexual behaviour in many cultures.

Another instance of kissing as voyeurism is seen in image 3, where two housemates engage in the intimate act of kissing to the delight of the other housemates watching. Their intimate space indicated by the body postures, hand and head movements as well as their gazes signals the close relationship between the two contestants. The lady sits on the man's legs, places her hands on both sides of the man's head, and rests her head, her gaze falling on the male housemate's face. The male participant holds her close with his two hands and raises his head to meet her gaze with their lips touching. The two participants' eyes are closed, suggesting they are drawn into the action. As Ekman (2004) proposes, the eye is used as an action regulator dictating the action's pace and intensity. The presence of a third party who moves the lady's hair from her face to reveal the action to the other housemate signals the surveillance and voyeurism in the action.

Image 3: Kissing surveillance



The analysis here lends credence to studies that have implied that there is a connection between gaming, sex and sexuality (Sihvonen & Harviainen, 2023). It establishes gaming as an outlet for expressions of sexuality, sexual ideologies and identities. The analysed games also reveal the deliberate subversion of existing sexual restraints and boundaries. Just as Harviainen, et.al. (2016) argues, games do not exist in a vacuum but are intertwined with culture just like the people involved in the game. Therefore, one can argue that while the

contestants are involved in actions which can erode existing sexual culture, they are indirectly strengthening an alternative culture within which there are no constraints to sexual expressions. The encouragement for sexual openness does not only create a culture that subverts sexual shame but also encourages voyeurism and exhibitionism as seen in the analysis. The other contestants not directly involved in the game derive their own pleasure from watching. Also, the people being watched are aware and enjoy being watched. This places them as exhibitionists who derive pleasure in the attention they get from others.

Apart from kissing as a higher level action, housemates also engage in other higher level actions such as dancing as captured in images 5, 7 and 8. While performing the action, different communicative modes are employed to execute the action effectively. The first noticeable mode is music, which is a disembodied mode in this context. Although music is usually embodied since it involves the use of the body in real time, the music used in this context is disembodied because it is recorded and all the actions are frozen in the recorded form. Music is played for some housemates; two pairs on image 5 move their bodies to the rhythm of the sound. It is essential to state that the postures are neither iconic nor metaphorical since they are not representations of the song's words. From the layout, it is clear that only the pairs have the floor to perform as other housemates watch. While some watch with keen interest, as evidenced by their body posture and gaze on the performers, others watch with pleasure, evidenced by their hand movements. The lady in image 5 bends over in a stooping position to move into an intimate space with her co-dancer. The male housemate standing responds and further reduces the space between himself and his partner by moving his waist forward to meet the lady's buttocks. The engagement in this frottage is clearly for their pleasure as indicated by their open body posture and willingness to stay in the intimate space and for the housemates who watch as if in a cinema. The open body posture is indicated by the legs and arms apart and their sequentially structured gaze. While other male participants in images 5, 6 and 7 may not have responded through dancing, they use other embodied modes such as gaze which is sequentially structured, head movement which is also a gaze shift and facial expression to encode the voyeuristic pleasure derived from watching the performance of the female housemates.

Image 5: Voyeurism and Frotterurism



Image 6: Voyeurism



Image 7 below is another example of frottage and exhibitionism for others' voyeuristic pleasure. The higher level of action performed is dancing, but the female housemate decides to put up a show to amuse the other housemates. She sits on a male housemate who at that time is on the floor and moves her body sultrily on him. She adopts an open position indicated by her knees and hands apart and uses one of her hands to draw the male housemate closer to herself. Another housemate is seen raising the guy's body to enhance the intimacy as others watch on pleurably. The image here is a combination of voyeurism, exhibitionism and frottage. The performer uses frottage, rubbing her body against the male participant's genital area to draw attention to herself, and she succeeds since others stop dancing to watch her performance.

Image 7: Voyeurism from frottage in dancing



Image 8 is an instance of exhibitionism for voyeuristic pleasure. The higher-level action of dancing is performed, a female housemate draws attention to herself by putting up a sensual show. She stoops to allow everyone who cares to watch to see her buttocks, adopts an open position with her hands and knees apart and shakes her buttocks in an amorous way. The male housemates are attracted to and attempt to assume the same body posture to indicate their willingness to partake in the show. Their gaze is focused on the buttocks that are moving sensually, and they accompany their gaze with a sensual movement of their bodies. This signals the pleasure they get from such exhibitionism.

Plate 8: voyeurism and exhibitionism in dancing



Excerpt 3 is another instance of voyeurism in the higher level action, playing games. The other female housemates ask a female housemate to put up a show for them. The request by the female housemates suggests that they derive pleasure in seeing the sensual performances of others. The expression ‘sell your market’ is a metaphor for ‘make yourself appealing’, and it is often used when a woman is to get a man’s attention. It is a way of asking her for exhibitionism, which for the onlookers is for voyeuristic pleasure. The lady responds by engaging in a self-performance by seductively touching the man, as seen in image 9. It is also evident from the image that all the participants adopt an open body posture suggested by their open limbs, open gestures, hand and head movements, and sequentially structured gaze on the performer. She moves on to reduce the space between herself and the male contestant by performing in his intimate space: she sits on his legs, raises her two legs to his neck, holds the two legs together, and bends backward, as seen in image 10. By bending backward in that position, the lady engages in extreme exhibitionism because her body posture and dress compel the male housemate to focus his gaze on her body. It is clear from the body language of the housemates that the action pleases them as it gratifies their sexual desires. However, the male housemate on whom the exhibition is experimented does not seem comfortable with the level of exhibitionism. Firstly, he warns the female housemate not to fall as he is not ready to hold her, as captured in excerpt 4, and secondly, he manages to keep his head straight and his gaze sequentially structured away from the lady’s body. While the lady involved is ready to break restrictions around sexual behaviour, the male housemate seems conservative, which implies that he has not totally broken free from the cultural restrictions around sexual behaviour.

Excerpt 3

FHM: . . . sell your market, give us some show

FHs: Give us a show, give us a show

Image 9: voyeurism in exhibitionism



Image 10: voyeurism in exhibitionism



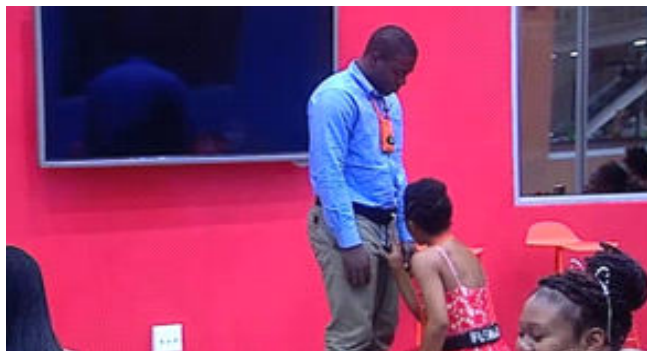
Excerpt 4

MH: No go fall o, I no go hold you

6.2. Challenging the Status Quo as Exhibitionism

Challenging the status quo through exhibitionism in the data refers to the deliberate and sometimes extreme performance of the self to attract attention. BBN housemates engage in exhibitionism at different levels as seen in some of the examples above. Sometimes, they do it as a way of daring to do something unacceptable or challenging the status quo. Hence, the performance of self on BBN often blurs sexual boundaries that exist in society. Instances of exhibitionism have been explained in the earlier analysis as captured in images 7, 8, and 10. Other daring acts that break the sexual boundaries in society are captured in images 11, 12, and 13.

Image 11: Daring as exhibitionism



In image 11, a female housemate is captured touching a male housemate intimately while the other housemates are present. The man's straight posture with a semi-open gesture, hands apart but held to the body and knees closed, indicates that it is a game that dares if the woman can do it. The straight body posture of the male housemate indicates that he takes the game serious and is ready. However, his gaze which is focused on the female house mate's hand

suggests that he is waiting to find out if she would really touch him but is probably hoping she would not. On the part of the lady, she lowers her body probably to avoid the guy's gaze and concentrates on the task. She also adopts an open gesture evident in the positioning of her hands. The touch and the gaze around the genital area suggest that the female contestants is willing to perform the task and is not restricted by the privacy rule of sexual behaviour entrenched in most Nigerian culture. This female contestant places herself on display through this action. Her ability to perform this action is a challenge to the belief that the male gender initiates sex or are bolder with sexual moves. This analysis corroborates the analysis of excerpt 3 alongside images 9 and 10.

Another instance of such action is captured in excerpt 5 and image 12 where a male housemate requests that he paints a female housemate's buttocks. The female housemate sits on a piece of cloth to provide him an image for his art task. The lady obliged him, as captured in line 2 of excerpt 5. In the request, the male housemate explains what he wants to do and the female housemate adopts a slangy expression 'I am down' in her answer. This linguistic expression indicates that she is comfortable with the request. Although another male housemate, who has an intimate relationship with the female housemate expresses his discomfort with the lady exposing her body to another male housemate, the female housemate tells him he does not have to watch. He chooses the word 'uncomfortable' (line 3, excerpt 5) to express his disapproval, but the lady responds with 'it is not your body' (line 4). This is a departure from the general belief that the parts of the body called private are not supposed to be exposed, especially to an opposite sex with whom you have no amorous relationship. Culturally, women are expected to be more conservative and discreet with their bodies, but the excerpt expresses a contrary act from the lady in question. Also, the expression 'it is not your body' negates the ideology of male superiority and the man owns the woman he has sexual relationship with which is central to many Nigerian cultural practices. The female housemate is deliberate about not being the 'ideal' Nigerian woman by not just breaking the sexual boundaries in the culture but also refusing to be subservient. She chooses to own her body and do as she pleases with it.

Image 12 corroborates the preceding analysis. The female housemate exposes her buttocks to the male housemate for painting. The fact that she holds a towel up to cover her body suggests that her buttocks may be bare for the guy to paint. While the guy gets busy with the painting, as revealed in the paper he holds up, the lady smiles and holds her head to the side. The smile and head positioning suggest that the lady does not feel awkward exposing herself to a male housemate despite being aware that others are watching and that the camera could capture the moment. The female housemate's disposition is a direct challenge to existing sexual culture in Nigeria.

Excerpt 5

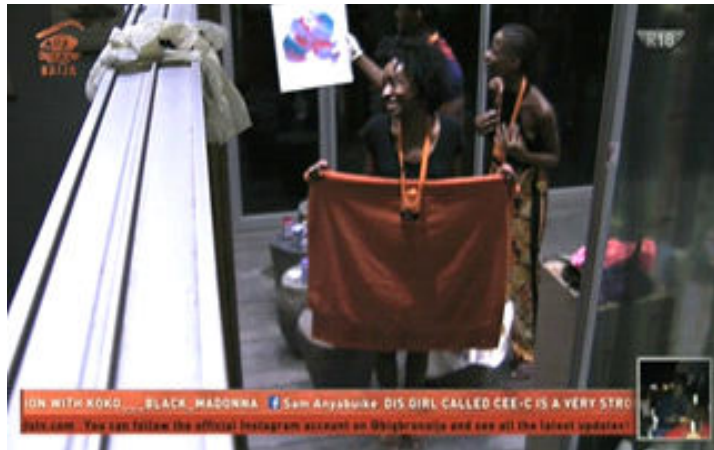
MHM1: I will paint your butt and you will sit on

FHM: I am down

MHM2: That will be uncomfortable to watch

FHM: You are not supposed to watch then

Image 12: Exhibitionism in painting as a higher level action



In image 13 below, two housemates are ‘caught’ performing the higher level action: romance in the bathroom with their underclothes. Although it looks like a private affair since they are the only two in the bathroom, it is believed to be a form of exhibitionism, a performance for the television audience since they are fully aware that they are filmed every hour of the day. The two housemates use gestures; their knees are apart, the lady uses her hand to draw the man closer, i.e., using proxemics to communicate intimacy, and their heads are moved to enable them to adopt a sequentially structured gaze, which focuses their attention on each other.

Image 13: Romance as exhibitionism



Frotteurism

Frotteurism is described as the act of rubbing one's genitals against other persons', especially non-consenting persons (Johnson et al., 2014). Although usually described as a paraphilia, it is a typical sexual behaviour among youths, especially with the proliferation of pop music and pop culture. In BBN, many housemates engage in frotteurism not with unsuspecting persons but as a consensual act with other housemates. The actions are categorized as frotteurism because they are done in the open as a performance for the pleasure of the performers and the voyeuristic pleasure of the audience. This is a strategy for negotiating sexual boundaries because it entails anti-social behavior.

Images 14, 15, and 16 are examples of frotteurism in the data. The images below are from Dancing as Higher Level Action. While music is employed as a disembodied mode, it sets the pace for different embodied communicative modes. In image 14, the female participant bends forward while performing the high-level dancing action. The male participant moves close to her in a way their body touches, and they both move their pelvis rhythmically and suggestively. The male participants in images 14 and 15 hold the shoulder of the female participant, as seen in image 14, and the hand of the female participant in image 15, bending their body slightly forward to make contact with the body of the female participants. This removes every barrier regarding proxemics, as they are as close as possible. Despite being a public place where other housemates are and despite the round-the-clock filming, the housemates freely engage in the sexually suggestive dance and take pleasure in it as captured by the intensity of their gazes. The guy's gaze in image 14 depicts his focus on himself and probably the pleasure he is getting. In contrast, the gaze of the woman in image 14 and that of the two participants in image 15 draw attention to self-performance, thereby showing traits of exhibitionism. Similar to images 14 and 15 are images 6 and 7, where housemates engage in frotteurism while performing the higher level action dancing.

Image 14: Frotteurism in dancing as a higher level action



Image 15: Frotteurism in dancing as a higher level action



Image 16: Frotteurism and exhibitionism in dancing as a higher level action



Image 16 is also classified as frotteurism exhibited in dancing as a higher-level action. Although dancing, the participants take up a sexually suggestive position presented in their proxemics (intimate space), posture and gesture (open) limbs, and sequentially structured gaze focused on each other's faces. The facial expression corroborates the fact that it is amorous, deliberate, and consensual.

7. Conclusion

The study has been able to identify instances of voyeurism, exhibitionism, and frotteurism in the data and establish that these three feature ubiquitously in BBN. The fact that the sexual behaviours are found among the participants is a departure from earlier studies that focus on one or two of these sexual behaviours in audience research. While previous research identified audience as only media audience, this study identifies in-house participants as voyeurs who

derive pleasure in others exhibitionism and frotteurism. In addition, BBN participants are prosumers who create and consume sexual contents in the show. They put in deliberate efforts to redefine sexual culture by engaging in games guarded by sexual rules different from widely accepted sexual behaviour in the Nigerian society. The fact that BBN participants who engage in the examined sexual behaviour are consensual partners signals a significant difference in these concepts as psychological disorder and media activities. The study is a confirmation that reality shows are sites for sexual extremism and goes further to establish that voyeurism, exhibitionism and frottage are interdependent and co-produced by media participants.

This study affirms that reality TV satisfies not only the desire to watch but also the desire to be watched, as Yesil (2001) asserted. The different levels of voyeurism discovered in the study also confirm Hollis and Milligan's (2009) statement that the Big Brother house is a site for multiple voyeurs, and we extend the assertion to multiple exhibitionists and frottage indulgence. The study establishes that the body embodies sexuality and is the most crucial tool for breaking sexual boundaries. It is also essential to state that most instances of exhibitionism and frotteurism are connected to the use of music as either embodied modes or disembodied modes. Although the show producers argue that they introduce music to add local flavour to the show, it is clear that the use of music encourages the sexual behaviour found in the show.

Voyeurism, exhibitionism, and frotteurism are seen as unusual ways to gratify sexual pleasure. They break the conservative sexual culture of many ethnic groups in Nigeria, and bring sexual content to the screen. This has impacted the behaviour of Nigerian youths in recent years. Although the show is rated eighteen, the fact that a channel is devoted to its continuous broadcast makes it possible for people younger than the age to access the show. The study concludes that the initial media and moral panic from the society are justified because continued exposure to BBN can lead to abnormal sexual behaviour, as already hinted at by Olarinmoye and Odunaike (2016).

While there are no concrete evidence that there are psychological triggers for the sexual behaviour exhibited on BBN, it may be instructive to engage in a psychoanalysis of their speech to determine whether they are indeed enjoying the show they put up or there are compelling conditions such as the financial reward, fame or isolation which serve as drivers for such behaviour.

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