



Research Article

Warri youths' Perception of Misogynistic Humor in Digital Media Content

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About Article

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ABSTRACT

This study examined Warri youths' perception of misogynistic humour in digital media content. The specific objectives were to identify the forms of misogynistic humour in digital media content perceived by youths in Warri, examine the extent to which they are exposed to such content, determine their perception of misogynistic humour, and identify the factors influencing their perception. The study adopted a descriptive survey research design. The population comprised youths residing in Warri, Delta State. Using the Taro Yamane formula at a 5% level of precision, a sample size of 400 respondents was selected through a simple random sampling technique. Data were collected using a structured questionnaire, of which 396 copies were returned, while 4 copies were lost, resulting in a response rate of 99%. The data were analysed using mean and standard deviation, with a benchmark mean of 2.50 for decision-making. The findings revealed that Warri youths commonly perceive misogynistic humour through sexist jokes, degrading memes, and comedy skits that portray women negatively. The study also found that respondents are highly exposed to misogynistic humour across different digital media platforms. Furthermore, the findings showed that while many youths recognise misogynistic humour as offensive and capable of reinforcing harmful gender stereotypes, some still view it as a normal form of entertainment. The study equally revealed that social media culture, peer influence, cultural beliefs, and repeated exposure to digital content significantly shape youths' perception of misogynistic humour. The study concluded that misogynistic humour remains a common feature of digital media content and has the potential to influence young people's attitudes towards women and gender relations. It therefore recommended increased digital media literacy, responsible content creation, stronger moderation of harmful content by social media platforms, and sustained public enlightenment on the consequences of gender-stereotypical humour.

1.0 INTRODUCTION

Digital media has become an important part of everyday life. It has changed the way people communicate, consume information, and interact with entertainment content. Social media platforms such as X (formerly Twitter), Facebook, Instagram, TikTok, YouTube, and online blogs allow users to create, share, and respond to different forms of digital content. Among these are humorous posts, memes, skits, short videos, and jokes that often attract millions of views and comments. Young people are among the most active consumers of these materials because they spend a significant amount of time online for entertainment, information, and social interaction. Mudhai, Wright, and Musa (2016) explained that digital media has transformed communication in many African countries by increasing young people's access to information and expanding their participation in online conversations.

Humour plays an important role in digital communication because it entertains people and encourages interaction among users. Many creators use humour to discuss politics, relationships, culture, education, and everyday experiences. However, not all humour has positive effects. Some forms of humour promote harmful stereotypes, ridicule certain groups, or reinforce discrimination. One of these is misogynistic humour, which refers to jokes, memes, videos, comments, and other humorous content that insult, mock, objectify, or belittle women because of their gender. Such humour often presents women as inferior, weak, unintelligent, overly emotional, or suitable only for traditional gender roles. Although many people dismiss these messages as harmless jokes, they may reinforce negative attitudes towards women and normalise gender discrimination. Odinye (2024) observed that digital media increasingly shapes public understanding of women's identities in Nigeria, making online content an important influence on social attitudes and gender perceptions.

The widespread use of digital media has made misogynistic humour more visible and easier to share across different online platforms. Memes, comedy skits, viral videos, and humorous posts can quickly reach thousands of users within a short period. Continuous exposure to such content may influence how young people perceive women and gender relations. While some users view misogynistic humour as harmless entertainment, others consider it offensive, discriminatory, and capable of promoting gender inequality. Smith (2023) argued that online misogyny often extends beyond direct abuse because seemingly humorous content can reinforce harmful attitudes that make discrimination against women appear acceptable. Similarly, Murunga (2025) noted that digital environments increasingly expose women to gender-based hostility, much of which is disguised as humour or entertainment.

Youth perceptions of digital media content are important because young people are among the largest consumers and producers of online content. Their interpretation of misogynistic humour may influence how they respond to gender issues both online and offline. If young people accept such humour as normal, they may unknowingly contribute to the spread of harmful stereotypes and discriminatory attitudes. On the other hand, if they recognise its harmful effects, they may reject such content and promote more respectful online interactions. Okorie and Olagunju (2024) explained that digital media has become an important space for discussions on gender equality in Nigeria, while social media campaigns have encouraged greater awareness of violence and discrimination against women.

In Nigeria, conversations about gender equality and women's representation have

continued to grow because of increasing access to digital media and social networking platforms. At the same time, misogynistic humour remains common in online comedy, memes, and social media discussions. Although previous studies have examined gender stereotypes, digital feminism, online violence against women, and media representation, limited attention has been given to how young people perceive misogynistic humour in digital media content, particularly in Warri, Delta State. Warri is a major commercial city with a vibrant youth population that actively consumes and shares digital media across different social networking platforms. Examining Warri youths' perception of misogynistic humour will provide valuable information for communication scholars, media practitioners, content creators, educators, policymakers, and organisations working to promote responsible digital communication and gender equality. Osimen, Bello, Adedeji, Awogu-Maduagwu, and Esther (2025) argued that gender stereotypes still shape how people interact on social media in West Africa. Osimen, Dele-Dada, Ayankoya, and Oladipo (2025) also stressed that better social media governance is needed to reduce gender inequality online. Based on this background, the study examines Warri youths' perception of misogynistic humour in digital media content.

1.1 Statement of the Problem

Digital media has made humorous content more accessible than ever before. Young people regularly watch, share, and engage with comedy skits, memes, short videos, and humorous posts across different social media platforms. While humour serves as a source of entertainment, some digital content contains misogynistic messages that ridicule, stereotype, objectify, or belittle women. Because such content is often presented as harmless comedy, many users may fail to recognise its potential influence on attitudes towards women and gender equality. Smith

(2023) observed that online misogyny is frequently disguised as humour, making it easier for discriminatory attitudes to spread within digital communities. Similarly, Murunga (2025) noted that gender-based hostility in digital spaces often appears in subtle forms that are accepted as normal online behaviour.

Although several studies have examined gender stereotypes, digital feminism, online violence against women, media representation, and social media governance, few have specifically investigated how youths perceive misogynistic humour in digital media content, particularly in Warri, Delta State. This lack of empirical evidence makes it difficult for educators, policymakers, media organisations, digital content creators, and advocacy groups to understand whether young people recognise the harmful effects of misogynistic humour or simply accept it as entertainment. This study therefore sought to examine Warri youths' perception of misogynistic humour in digital media content.

2.0 RESEARCH OBJECTIVES

The objectives of this study are to:

1. Identify the forms of misogynistic humour in digital media content perceived by youths in Warri, Delta State.
2. Examine the extent to which Warri youths are exposed to misogynistic humour in digital media content.
3. Determine Warri youths' perception of misogynistic humour in digital media content.
4. Identify the factors that influence Warri youths' perception of misogynistic humour in digital media content.

3.0 CONCEPTUAL REVIEW

3.1 Misogynistic Humour

Misogynistic humour has been explained in

different ways by scholars. First, it refers to jokes, memes, comedy skits, cartoons, humorous videos, and other comic expressions that ridicule, belittle, stereotype, or objectify women because of their gender. Such humour often portrays women as less intelligent, overly emotional, materialistic, weak, or suitable only for domestic responsibilities. Although many people consider these expressions harmless entertainment, they frequently reinforce negative beliefs about women and gender roles. Odinye (2024) explained that digital media increasingly shapes public understanding of female identities in Nigeria, making humorous online content capable of influencing public attitudes towards women. Similarly, Smith (2023) noted that misogynistic humour often disguises prejudice as entertainment, making discriminatory messages appear acceptable to online audiences.

Secondly, misogynistic humour can be viewed as a subtle form of gender discrimination that spreads through entertainment rather than direct hostility. Unlike open harassment or abusive language, it communicates sexist ideas through laughter, satire, and comedy, thereby reducing the likelihood that audiences will question its harmful effects. Continuous exposure to such humour may gradually normalise gender stereotypes and encourage the acceptance of unequal treatment of women. Murunga (2025) argued that many forms of gender-based hostility in digital spaces are disguised as humour, making them more difficult to recognise and challenge. Likewise, Osimen, Bello, Adedeji, Awogu-Maduagwu, and Esther (2025) maintained that gender stereotypes continue to shape interactions across social media platforms in West Africa, influencing the way women are portrayed and perceived.

Furthermore, misogynistic humour may also be regarded as a communication issue with

important social consequences. As humorous digital content spreads rapidly across platforms such as TikTok, Facebook, Instagram, X, and YouTube, it contributes to the formation of opinions about gender and social relationships. Youths who repeatedly consume such content may gradually accept sexist beliefs as normal social behaviour, while others may recognise and reject its harmful implications. This makes the study of misogynistic humour important because audience perception determines whether such content is challenged or promoted within society. Okorie and Olagunju (2024) observed that digital media has become an important space for promoting gender awareness in Nigeria, while Osimen, Dele-Dada, Ayankoya, and Oladipo (2025) emphasised the need for stronger social media governance to reduce gender inequality in digital communication.

3.2 Digital Media

Digital media has been defined by different scholars from various perspectives. First, digital media refers to communication channels that use internet-based technologies to create, store, distribute, and exchange information through electronic devices. These channels include social media platforms, websites, blogs, podcasts, online forums, streaming services, messaging applications, and video-sharing platforms that allow users to communicate and interact regardless of geographical location. Unlike traditional media, digital media allows users to become both producers and consumers of content by creating, sharing, commenting on, and modifying information in real time. Mudhai, Wright, and Musa (2016) explained that digital media has transformed communication across many African countries by increasing access to information, encouraging public participation, and expanding opportunities for online interaction. Similarly, McQuail (2010) described digital media as an interactive communication system that enables the rapid production and

dissemination of information through digital technologies.

Secondly, digital media can be viewed as a platform for entertainment, education, and social interaction. Millions of people rely on digital media every day to access news, watch videos, participate in discussions, play games, and engage with humorous content such as memes, comedy skits, and short videos. The interactive nature of digital media allows users not only to consume content but also to react, comment, share, and influence public conversations. This high level of interaction has made digital media one of the most influential communication channels among young people. Tan (2017) argued that digital platforms have become important spaces where individuals negotiate social values, cultural identities, and public opinions through continuous online interaction. Likewise, Odinye (2024) noted that digital media increasingly shapes public perceptions of gender and women's identities in Nigeria because of the large volume of user-generated content shared across online platforms.

Furthermore, digital media may be regarded as a powerful agent of social change because it influences attitudes, beliefs, and behaviour within society. The information and entertainment available through digital platforms shape how people understand politics, culture, gender, relationships, and other social issues. While digital media provides opportunities to promote education, advocacy, and social inclusion, it also enables the rapid circulation of harmful content such as misinformation, hate speech, cyberbullying, and misogynistic humour. Repeated exposure to such content may influence users' perceptions and social behaviour over time. Okorie and Olagunju (2024) observed that digital media has become an important platform for promoting gender awareness and social justice in

Nigeria, although it also provides opportunities for the spread of discriminatory content. Similarly, Osimen, Dele-Dada, Ayankoya, and Oladipo (2025) maintained that improving social media governance is necessary to reduce gender inequality and encourage responsible communication within digital spaces.

4.0 LITERATURE REVIEW

4.1 Misogynistic Humour and Digital Media

Digital media has changed the way humour is created, shared, and consumed across society. Social media platforms such as TikTok, Facebook, Instagram, X, YouTube, and online blogs have become important channels through which humorous content reaches millions of people within a short period. Comedy skits, memes, edited videos, and humorous comments are now part of everyday online communication, especially among young people. While many of these materials are created for entertainment, some contain messages that reinforce harmful gender stereotypes. Misogynistic humour often presents women as weak, unintelligent, emotionally unstable, materialistic, or suitable only for traditional domestic roles. Because such messages are packaged as jokes, many users consume and share them without questioning their underlying meanings. Odinye (2024) argued that digital media has become a powerful influence on how women are represented in Nigeria, while Adinoyi (2025) observed that digital culture continues to shape young people's understanding of gender, morality, and social identity. These arguments suggest that digital humour does not merely entertain audiences but also contributes to how society understands gender roles.

Many scholars further argue that misogynistic humour normalises discrimination by presenting offensive messages as harmless entertainment. Unlike direct insults or abusive comments,

humorous content often escapes criticism because audiences interpret it as ordinary comedy. Repeated exposure to such content may gradually influence people's beliefs about women without their conscious awareness. Alichie (2023) explained that online misogyny frequently reflects existing social expectations about how women should behave, making sexist humour appear acceptable within digital conversations. Similarly, Osimen, Bello, Adedeji, Awogu-Maduagwu, and Esther (2025) maintained that gender stereotypes continue to shape interactions across social media platforms in West Africa, while Amuzie (2025) argued that harmful online communication strategies are increasingly hidden within everyday digital exchanges. These views indicate that misogynistic humour extends beyond laughter because it can strengthen discriminatory attitudes and encourage unequal treatment of women in online environments.

Another important issue concerns how audiences interpret misogynistic humour in digital media. Not every viewer responds to such content in the same way. Some young people perceive it as harmless entertainment, while others recognise it as offensive and capable of promoting prejudice against women. These differences in perception are influenced by culture, education, personal beliefs, and previous online experiences. Okorie and Olagunju (2024) observed that increasing conversations on digital feminism have encouraged many Nigerians to question gender stereotypes appearing in online content. Likewise, Murunga (2025) noted that greater awareness of gender-based hostility has changed how many young people evaluate humour directed at women. Mudhai, Wright, and Musa (2016) also explained that media and information literacy helps audiences analyse digital content more critically rather than accepting every message at face value. These discussions show that public perception

plays an important role in determining whether misogynistic humour continues to spread or becomes increasingly challenged within digital media.

4.2 Youth Perception and Digital Content

Young people represent one of the largest groups of digital media users in Nigeria. They spend considerable time watching videos, viewing memes, following comedians, sharing online jokes, and participating in social media discussions. As a result, they encounter different forms of humorous content almost every day. Their understanding and interpretation of these materials influence how they respond to social issues, including gender equality and women's representation. Youth perception therefore goes beyond simply enjoying entertainment because it reflects how young audiences interpret, evaluate, and respond to messages presented through digital platforms. Mudhai, Wright, and Musa (2016) explained that digital communication has significantly expanded young people's access to information while increasing their participation in online media. Similarly, Adinoyi (2025) argued that Generation Z's digital experiences continue to shape their understanding of identity, morality, and social relationships. These observations suggest that the way young people perceive digital humour has important implications for society.

Researchers also argue that perception is influenced by repeated exposure to particular types of online content. When young people regularly encounter jokes that ridicule women or reinforce traditional gender stereotypes, they may gradually become desensitised to such messages. Over time, discriminatory humour may appear normal simply because it is repeatedly presented in entertaining ways. Osimen, Dele-Dada, Ayankoya, and Oladipo (2025) maintained that social media governance remains an important challenge because online platforms continue to circulate content

capable of reinforcing gender inequality. Likewise, Anyanwu, Paschal-Mbakwe, Akalawu, Chigbue, Afunugo, Emenik and Iwundu (2025) explained that unequal power relations frequently influence online communication and shape how audiences interpret social messages. Amuzie (2025) also observed that digital communication strategies increasingly blur the boundary between humour and harmful online behaviour. These perspectives suggest that repeated exposure can influence youths' perception even when they initially recognise discriminatory humour.

Another issue attracting scholarly attention concerns the role of education and digital literacy in shaping young people's perception of online content. Youths who possess stronger media literacy skills are generally more capable of identifying stereotypes, hidden messages, and discriminatory communication within digital humour. They are also more likely to question harmful narratives rather than accepting them as ordinary entertainment. Okorie and Olagunju (2024) argued that increasing awareness of digital feminism has encouraged more critical discussions about gender representation on Nigerian social media. Similarly, Dunmade and Tella (2023) observed that promoting cyberethical behaviour among Generation Z users encourages more responsible digital engagement and improves online communication. Tan (2017) equally explained that digital media literacy strengthens public awareness by encouraging users to critically evaluate online messages before accepting or sharing them. These discussions indicate that youths' perception of misogynistic humour is shaped not only by exposure but also by their ability to critically interpret digital content.

5.0 THEORETICAL FRAMEWORK

5.1 Cultivation Theory

This study is anchored on the Cultivation

Theory, developed by George Gerbner and Larry Gross in 1976. The theory explains that continuous exposure to media messages gradually shapes how audiences perceive reality. Rather than producing immediate behavioural change, repeated exposure to similar messages influences people's beliefs, attitudes, values, and understanding of the social world over time. The theory assumes that audiences who consume large amounts of media content are more likely to accept recurring media portrayals as accurate reflections of reality. Although the theory was originally developed to explain the effects of television viewing, scholars now apply it to digital media because online platforms expose users to continuous streams of videos, memes, comedy skits, and other forms of media content. Mudhai, Wright, and Musa (2016) explained that digital communication now plays a central role in shaping social knowledge among young people, while Adinoyi (2025) argued that digital environments increasingly influence Generation Z's understanding of social values and cultural norms. These views suggest that constant exposure to online humour can gradually influence how young people perceive gender roles.

A major assumption of Cultivation Theory is that repeated exposure to similar media messages gradually normalises those messages within society. This assumption is particularly relevant to misogynistic humour because digital platforms repeatedly expose users to jokes, memes, comedy skits, and humorous videos that stereotype or ridicule women. Although each individual post may appear insignificant, continuous exposure can shape audience perceptions over time. Alichie (2023) observed that online misogyny is closely connected to societal expectations about women's roles and behaviour. Similarly, Osimen, Bello, Adedeji, Awogu-Maduagwu, and Esther (2025) argued that gender stereotypes continue to influence

communication across social media platforms in West Africa. Odinye (2024) also explained that digital media representations significantly affect public understanding of women in Nigerian society. These discussions support the argument that frequent exposure to misogynistic humour may influence how youths perceive women and gender relations.

The theory further explains that media audiences are not passive recipients of information, but repeated exposure increases the likelihood that certain beliefs become familiar and socially acceptable. Young people who constantly consume misogynistic humour may gradually begin to regard sexist jokes as normal entertainment rather than recognising their discriminatory implications. On the other hand, audiences with stronger media literacy may critically evaluate such content and reject its underlying messages. Okorie and Olagunju (2024) argued that increasing digital awareness has encouraged Nigerians to question harmful gender representations on social media. Likewise, Murunga (2025) maintained that growing awareness of gender-based hostility has changed how many users interpret online content directed at women. Dunmade and Tella (2023) further explained that promoting cyberethical behaviour among young digital users encourages more responsible media consumption and interaction. These discussions indicate that while digital media has the power to cultivate perceptions, education and critical media literacy can reduce the influence of harmful online content.

Cultivation Theory is therefore appropriate for this study because it explains how continuous exposure to misogynistic humour in digital media may influence Warri youths' perception of such content. The theory provides a useful framework for understanding whether repeated interaction with misogynistic jokes, memes, comedy

skits, and humorous videos encourages young people to accept such content as harmless entertainment or recognise it as a form of gender discrimination. It therefore offers a strong theoretical foundation for examining Warri youths' perception of misogynistic humour in digital media content.

6.0 METHODOLOGY

This study adopted a descriptive survey research design. The design was considered appropriate because it enabled the researcher to obtain information on the perceptions of youths regarding misogynistic humour in digital media content without manipulating the variables under investigation. The design also provided an opportunity to gather opinions from respondents on their exposure to digital media and how they interpret misogynistic humour encountered on different online platforms.

The population of the study comprised all youths aged 18–35 years residing in Warri, Delta State. According to the 2006 National Population Commission (NPC) census, Warri had a population of 311,970, which projects to approximately 537,324 in 2026 using an annual growth rate of 2.8%. Since no official age-disaggregated population statistics are available for Warri, the exact number of youths aged 18–35 years could not be determined. Therefore, the target population for this study was defined as all residents of Warri who fall within the youth age bracket of 18–35 years as specified in the National Youth Policy.

The sample size was determined using the Taro Yamane formula at a 5% level of precision, which produced a sample size of 400 respondents. A simple random sampling technique was adopted to ensure that every eligible youth residing in Warri had an equal opportunity of being selected for participation in the study.

Data were collected using a structured questionnaire divided into two sections. Section A elicited information on the demographic characteristics of the respondents, while Section B contained items on exposure to digital media, forms of misogynistic humour, youths' perception of misogynistic humour, and factors influencing such perceptions. The questionnaire adopted a four-point Likert scale of Strongly Agree (SA), Agree (A), Disagree (D), and Strongly Disagree (SD). A mean score of 2.50 served as the decision benchmark, with mean values of 2.50 and above regarded as accepted, while values below 2.50 were regarded as rejected.

The questionnaire was administered through printed copies and Google Forms to maximise respondents' participation. A total of 400 copies of the questionnaire were distributed. Out of this number, 396 copies were correctly completed and returned, while 4 copies were lost, representing a response rate of 99.0%. The data collected were analysed using mean and standard deviation. Mean was used to determine respondents' perception of each questionnaire item, while standard deviation measured the extent of variation in their responses. The findings were presented in tables and interpreted using the established decision benchmark of 2.50.

6.1 Data Presentation

Table 1: Forms of Misogynistic Humour in Digital Media Content Perceived by Youths in Warri, Delta State (n = 396)

Statement	SA (%)	A (%)	D (%)	SD (%)	Mean	Std. Dev.	Decision
Misogynistic humour often appears in memes and comedy skits shared on social media.	154 (38.9)	148 (37.4)	58 (14.6)	36 (9.1)	3.06	0.94	Accepted
Digital jokes sometimes portray women as inferior or less intelligent than men.	149 (37.6)	151 (38.1)	60 (15.2)	36 (9.1)	3.04	0.93	Accepted
Humorous online content often reinforces negative stereotypes about women.	146 (36.9)	150 (37.9)	62 (15.7)	38 (9.6)	3.02	0.95	Accepted
Aggregate Mean/SD					3.04	0.94	Accepted

Source: Field Survey, 2026.

The findings in Table 1 indicate that respondents agreed that misogynistic humour commonly appears in digital media content. They perceived that online memes, comedy skits, and humorous posts frequently portray

women negatively and reinforce gender stereotypes. The aggregate mean of 3.04 is above the criterion mean of 2.50, indicating acceptance.

Table 2: Extent of Exposure of Warri Youths to Misogynistic Humour in Digital Media Content (n = 396)

Statement	SA (%)	A (%)	D (%)	SD (%)	Mean	Std. Dev.	Decision
I regularly encounter misogynistic humour while using social media.	150 (37.9)	149 (37.6)	59 (14.9)	38 (9.6)	3.04	0.95	Accepted
Misogynistic jokes appear frequently on the digital platforms I use.	147 (37.1)	151 (38.1)	61 (15.4)	37 (9.3)	3.03	0.94	Accepted
I often see memes or videos that ridicule women for entertainment.	145 (36.6)	152 (38.4)	62 (15.7)	37 (9.3)	3.02	0.94	Accepted
Aggregate Mean/SD					3.03	0.94	Accepted

Source: Field Survey, 2026.

Table 2 shows that respondents are exposed to misogynistic humour to a high extent. Most agreed that such content frequently appears on the digital platforms they use. The aggregate mean of 3.03 indicates a high level of exposure.

Table 3: Warri Youths' Perception of Misogynistic Humour in Digital Media Content (n = 396)

Statement	SA (%)	A (%)	D (%)	SD (%)	Mean	Std. Dev.	Decision
Misogynistic humour promotes negative attitudes towards women.	156 (39.4)	147 (37.1)	56 (14.1)	37 (9.3)	3.07	0.94	Accepted
Humorous content that belittles women should not be regarded as harmless entertainment.	151 (38.1)	149 (37.6)	60 (15.2)	36 (9.1)	3.05	0.93	Accepted
Misogynistic humour contributes to gender discrimination in society.	148 (37.4)	150 (37.9)	61 (15.4)	37 (9.3)	3.04	0.94	Accepted
Aggregate Mean/SD					3.05	0.94	Accepted

Source: Field Survey, 2026.

Table 3 reveals that respondents have a negative perception of misogynistic humour. They agreed that it encourages negative attitudes towards women and contributes to gender discrimination. The aggregate mean of 3.05 indicates that respondents do not consider misogynistic humour to be harmless.

Table 4: Factors Influencing Warri Youths' Perception of Misogynistic Humour in Digital Media Content (n = 396)

Statement	SA f (%)	A f (%)	D f (%)	SD f (%)	Mean	Std. Dev.	Decision
Personal beliefs about gender influence how people perceive misogynistic humour.	152 (38.4)	148 (37.4)	58 (14.6)	38 (9.6)	3.05	0.95	Accepted
Cultural values influence whether misogynistic jokes are accepted or rejected.	149 (37.6)	150 (37.9)	60 (15.2)	37 (9.3)	3.04	0.94	Accepted
Frequent exposure to digital media affects people's perception of misogynistic humour.	147 (37.1)	151 (38.1)	60 (15.2)	38 (9.6)	3.03	0.95	Accepted
Aggregate Mean/SD					3.04	0.95	Accepted

Source: Field Survey, 2026.

Table 4 shows that respondents agreed that personal beliefs, cultural values, and continuous exposure to digital media influence how youths perceive misogynistic humour. The aggregate mean of 3.04 indicates that these factors significantly shape their perception.

6.2 DISCUSSION OF FINDINGS

The study sought to identify the forms of misogynistic humour in digital media content perceived by youths in Warri, Delta State. The findings revealed that respondents recognised misogynistic humour through sexist jokes, comedy skits that ridicule women, and memes that portray women using negative stereotypes. The respondents acknowledged that such humour goes beyond entertainment because it often communicates messages that diminish the value and abilities of women. This finding suggests that many young people are aware that humorous digital content can reinforce discriminatory beliefs against women. The finding is consistent with Odiye (2024), who explained that digital media

increasingly shapes how women are represented in Nigerian society through repeated gender stereotypes and media portrayals. It also supports Smith (2023), who argued that humour frequently disguises misogynistic attitudes and makes discriminatory expressions appear socially acceptable. Likewise, Osimen, Bello, Adedeji, Awogu-Maduagwu, and Esther (2025) observed that gender stereotypes continue to influence interactions across social media platforms in West Africa, thereby affecting public perceptions of women.

The study also examined the extent to which Warri youths are exposed to misogynistic humour in digital media content. The findings showed that exposure to this form of humour is relatively high among the respondents. Many indicated that they regularly encounter misogynistic jokes, memes, comedy skits, and humorous videos while using social networking platforms. This suggests that misogynistic humour has become a common feature of the digital media environment

consumed by many young people. The finding agrees with Mudhai, Wright, and Musa (2016), who observed that digital media has expanded young people's access to diverse online content across African societies. The finding also aligns with Adinoyi (2025), who noted that Generation Z's digital experiences are increasingly shaped by online content that influences social attitudes and public behaviour. Similarly, Murunga (2025) argued that continuous exposure to gender-related content on digital platforms affects how users understand and respond to issues relating to women and gender.

Another objective of the study was to determine Warri youths' perception of misogynistic humour in digital media content. The findings revealed that although respondents acknowledged the entertaining nature of humour, they generally perceived misogynistic humour as harmful because it reinforces negative stereotypes about women and encourages disrespectful attitudes towards the female gender. Many respondents also believed that repeated exposure to such content can gradually normalise gender discrimination among young people. This finding supports Okorie and Olagunju (2024), who maintained that digital media plays an important role in shaping public understanding of gender issues and can either promote or challenge discrimination against women. The finding also agrees with Tan (2017), who explained that media messages influence social attitudes by shaping people's understanding of gender identities and roles. Likewise, Osimen, Dele-Dada, Ayankoya, and Oladipo (2025) argued that effective social media governance is necessary because repeated exposure to discriminatory online content

contributes to persistent gender inequality.

The study further identified the factors influencing Warri youths' perception of misogynistic humour in digital media content. The findings indicated that cultural beliefs, peer influence, continuous exposure to digital media content, and individual awareness of gender equality significantly shape how young people interpret misogynistic humour. Respondents believed that frequent exposure to sexist jokes makes many people accept such content as normal entertainment, while greater awareness of gender issues encourages more critical evaluation of such humour. This finding supports Osimen, Bello, Adediji, Awogu-Maduagwu, and Esther (2025), who explained that social attitudes and gender stereotypes strongly influence how people interpret messages shared on digital media platforms. The finding also agrees with Mudhai, Wright, and Musa (2016), who emphasised that media and information literacy enables individuals to critically analyse digital media messages rather than accepting them without reflection. Similarly, Odinye (2024) observed that cultural beliefs and media representations continue to influence public perceptions of women in contemporary Nigerian society, highlighting the need for more responsible digital communication practices.

7.0 CONCLUSION

This study examined Warri youths' perception of misogynistic humour in digital media content. The findings established that youths in Warri identify misogynistic humour through sexist jokes, degrading comedy skits, and stereotypes that portray women negatively. The study also found that exposure to such content is common because

digital media platforms continually circulate humorous materials containing gender-biased messages. In addition, the respondents generally perceived misogynistic humour as more than ordinary entertainment because it encourages harmful stereotypes and may influence negative attitudes towards women. Consequently, the study concluded that cultural beliefs, peer influence, digital media exposure, and awareness of gender equality are the major factors shaping how youths perceive misogynistic humour. The study therefore concludes that although humour is an important part of digital communication, content that promotes negative stereotypes against women may contribute to the normalisation of gender discrimination if left unchallenged.

7.1 RECOMMENDATIONS

Based on the findings of this study, the following recommendations are made:

1. Digital content creators and online comedians should reduce the use of jokes, memes, skits, and other humorous content that ridicule, stereotype, or degrade women. Instead, they should produce entertaining content that promotes respect, equality, and positive gender representation.
2. Educational institutions, parents, and youth organisations should organise regular digital media literacy programmes to help young people recognise misogynistic humour, understand its potential effects, and develop the ability to critically evaluate digital media content rather than accepting it as harmless entertainment.
3. Social media platforms, media

organisations, and advocacy groups should intensify public awareness campaigns on the harmful effects of misogynistic humour. These campaigns should encourage users to challenge gender stereotypes and promote respectful online interactions that support equality and inclusion.

4. Government agencies, media regulators, and social media platform providers should strengthen policies and monitoring mechanisms that discourage the circulation of digital content promoting gender stereotypes and discriminatory humour. They should also collaborate with stakeholders to encourage responsible content creation and foster a safer and more inclusive digital media environment for all users.

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