# ESCAPIST DISCOURSE STRATEGIES IN THE LINGUISTIC AND NONLINGUISTIC EXPRESSIONS OF SEX AND SEXUALITY IN NIGERIAN HIP-HOP LYRICS AND VIDEOS

## BY

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## DEDICATION

This work is dedicated to the Almighty, who knew me before I was formed, and to the people I call family.

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# CERTIFICATION

I certify that this work was carried out by Miss Adeola Oluwagbeminiyi Ojoawo in the Department of English, University of Ibadan, under my supervision.

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# LISTS OF ABBREVIATIONS

*1.*  ETRA          Educational Technology, Research, and Assessment
2.  CNHHAs        Contemporary Nigerian Hip-hop  Artistes
3.  ARSRC         Africa Regional Sexuality Resource Centre
4.  EDS           Escapist Discourse Strategies

# ABSTRACT

In most Nigerian cultures, sex and sexuality are covertly expressed, but Contemporary Nigerian Hip-hop Artistes (CNHHAs) use different Escapist Discourse Strategies (EDSs) to create ambiguity and divert the attention of the Censor Board from the real sexual themes while negotiating socio-cultural restrictions in their music. Studies in the humanities and social sciences have attempted to discuss on how sex and sexuality are communicated in most Nigerian cultures. However, the (EDSs) employed by CNHHAs to maintain and negotiate socio-cultural restraints on the communication of sex, sexual orientation, eroticism, pleasure, and intimacy in Nigerian Hip-hop music have not been given adequate scholarly attention. Therefore, this study investigated the music of selected CNHHAs, with a view to identifying the (EDSs) they employ for sex and sexual motifs in their music.

Gunther Kress version of multimodality theory, which argues that all communicative events draw on multiplicity of modes, provided the framework. The lyrics and visual contents of nine CNHHAs: Wizkid, RunTown, Oritsefemi, Iyanya, Olamide, Wande Coal, Tiwa Savage, Cynthia Morgan and Seyi Shay, were purposively selected because they employed (EDSs) to discuss sexual themes. Eighteen tracks from nine albums were selected, with two uncensored tracks from each artiste. The lyrics and videos were downloaded from Youtube, 9jabaze, play something and ideycome.com and watched on Sound city Hip TV and MTV Base. The data were subjected to Multimodal analysis.

The artistes employed fifteen linguistic strategies: ambiguity, substitution, repetition, veiling, ellipsis, exaggeration, onomatopoeia, meaning extension, metaphorisation, reference, codeswitching, slang, sexual innuendos and coinages; and thirteen nonlinguistic strategies: sexual dance, grinding, *twerking*, suggestive look, sexual gestures, breast-flashing, use of index finger, buttocks flashing, breast-heaving, use of tongue, alluring clothing, focusing, and gender distribution, to communicate sexual themes. Linguistic strategies differ in their ability to function as a powerful guise. Ambiguity, veiling, ellipsis, metaphorisation when merged with nonlinguistic strategies do not reveal the sexual themes until they merge with shared knowledge and context while other linguistic and nonlinguistic strategies work at par to nib, and trace the intended sexual themes. Slangy expressions, sexual innuendos, ambiguity, sexual dance, grinding *and twerking* are strategies for depicting sex while other strategies are used to emphasise sexuality. Sexual innuendos, metaphors and ambiguity are common to Runtown, Olamide, Wande Coal, Iyanya and Oritsefemi, while sexual gestures and sexual dance which depict erotism, *dry sex* and heightened romance are common to all the artistes. All the nonlinguistic and four linguistic strategies with the dominance of females in the videos, reveal the portrayal of women as sexual stimulator in the videos and lyrics.

Escapist Discourse Strategies in Nigerian Hip-hop music are intentional, systematic and motivated by the artistes' quest to discuss sexual themes in the public space. Thus, Censor Board needs to deplore more effective ways to track down these escapist strategies and prevent them from getting to the public space.

**Keywords:** Nigerian Hip-Hop Music and Lyrics, Cultural Restrictions, Sex and Sexuality, Linguistic and Nonlinguistic Strategies, Escapist Discourse Strategies.

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## CHAPTER ONE

## INTRODUCTION

### 1.1 Background to the study

Sex and sexuality have appeared in a number of scholarly works and in many academic fields such as education, health, linguistics, and sociology. The subject of sex often presents a dilemma for researchers. Ikpe (2004) argues that the desire to remain morally upright has made research into sexuality in Nigeria a taboo that is hardly touched by respected academics, except when it concerns health issues. She claims that "the Nigerian historian has conveniently marginalized sexuality to the realms of historical silence." Unlike the Western world, the Nigerian society places social restrictions on the expression of sex-related topics. Ikpe (2004:3) states that, "different societies in Nigeria had, in the pre-colonial past, developed ideas about sexuality which were culturally accepted as appropriate or inappropriate, moral or immoral, abominable or not abominable, healthy or unhealthy."

These ideas were carried over into modern times and have influenced how people negotiate discussions on sex, irrespective of the medium. Sex and sexuality are not arbitrary subjects, neither are they fixed in state. Amadiume (2003) describes sexuality as a central part of the human being throughout life. He claims that sexuality is expressed and experienced in thoughts, attitudes, values, practices and relationships. Sex and sexuality, therefore, are part of everyday human life and are expressed in their endeavours.

The subject of sex and sexuality are evident and basically recurring in the discourse of popular culture and in Nigerian Hip-hop music. The sexualisation of popular culture, to which Hip-hop music belongs to, is becoming rampant and grows as globalisation and modernity deepens. Popular culture is a means of communicating and contacting our world (Rose, 2004). The subjects of sex and sexuality are of great interest to many a patron of the Hip-hop music. Gill (2007) speaks about this when he submits that sexualised imagery and discourses have become a topical issue of academic interest,

policy analysis and debate. This view is also supported by Sorensen (2005), who contends that pornographization is evading mainstream popular culture in three pivotal ways: the increasing volume and availability of pornography, interest in pornography industry from real life media genre and journalism, and the use of the conventional in mass culture. APA (2007), Australian Senate Committee (2008), and Papandopoulous (2010) also emphasise the dominance of sexualised and "pornified" media which include body image, pressure to conform to sexualised femininity and the reproduction of masculinity equated with sexual entitlement and conquest.

The Nigerian Hip-hop music has also been greatly influenced by certain conditions and factors in the international scene (Adedeji 2011). This influence is more clearly evident in contemporary Hip-hop music, with the popularity of sexual subjects which has become a leitmotif in the lyrical chants of the 21st century Nigerian Hip-hop music. Contemporary Hip-hop artistes privilege the depiction of sexual themes in their songs. In spite of the lurid sexual contents of their songs, these artistes receive encomiums from their fans and admirers, who barely care about established moral codes. So pervasive is the graphic thematization of sex in contemporary Hip-hop music that appears to be the easiest route through which the crooners gain acceptance from both the market forces and fans.

Hip-hop artistes are well-recognised and command more attention than other artistes who sing other genres of music in Nigeria. They are most times considered as youth leaders (D'Banj was chosen in the build-up to the 2011 general elections to interview the presidential candidate of the Peoples' Democratic Party, former President Goodluck Jonathan, as a Nigerian youth leader) and are engaged as brand ambassadors of different organisations, especially telecommunication companies. Given their awareness of socio-cultural restrictions on sex and sexuality in the Nigerian environment, a number of Nigerian Hip-hop artistes employ certain evasive devices which amply enable them to project images of sex and sexuality in their songs.

There is a close connection between money, sex and sexuality, and these elements are recurrent motifs in the Nigerian Hip-hop culture. There is a general belief that sex and sexuality are essential traits that define humanity; they are important factors that depict human beings as social beings (Foucault, 1990; Weeks, 2003; Ikpe, 2004). It is against the foregoing that this study analyses the linguistic and para-linguistic escapist

strategiesdeployed by selected contemporary Nigerian Hip-hop artistes (CNHHAs) to camouflage the sex and sexuality expressed in some of their songs.

## 1. 2 Statement of the problem

There are numerous studies on Hip-hop discourse in Nigeria. These studies include sociological effects of Hip-hop on youths (Omojola, 2006), and pragmatic study of Hip-hop (Omoniyi, 2006; Ajayi, 2012). Other studies are Omoniyi (2007), Adeyemi (2009), Babalola and Taiwo (2009), Adedeji (2011) which examine how Nigerian Hip-Hop artistes hybridise, and employ code mixing or code switching in their lyrical contents. Few of the studies on Nigerian Hip-hop music have engaged with the subject of sex and sexuality. These are Fayemi (1994), Damein (2006), Oikelome (2013), and Hutchison (2013). Some of the sociological studies on sexuality but with a focus on specific target group include Plummer (1975), Foucault (1998; 1990), Ikpe (2004), and Adepoju (2005). However, all these studies addressed sex and sexuality from the linguistic point of view; none of them approached it from a multimodal perspective. Therefore, it is the objective of this work to look at how CNHHAs successfully engage escapism using multimodal means in spite of the various socio-cultural restrictions. Escapist strategies in this study means strategies which enable the selected Nigerian Hip-hop artistes to ingeniously negotiate cultural restrictions with regard to the projections of lurid and suggestive sexualised images in songs and musical videos. This work is not saying sex and sexual discourse in popular music are new as we have quite a number of them in Nigerian traditional indigenous music (Fadipe, 2015; Oloruntoba Oju 2011; Ajayi, 2015) but the way sex is interrogated differs depending on the crooners. The traditional artistes discuss sexual themes around didactic themes and they tend to limit their ways of discussion to linguistic rendition alone. They do not focus on sex and sexuality as key essence of their music and even while they touch sexual issues they are mentioned to teach social lessons even as they entertain. Therefore, the trust of this work looks at how sexual themes are discussed as a themes CNHHAs music and videos while acutely conscious of their society's forbidden disposition to explicit expression of sex and sexuality in musical productions. It explores the escapist strategies deployed by these artistes to camouflage while they lyricize graphically erotic themes. It also identifies certain creative linguistic choices used by the Nigerian Hip-hop artistes, to create semantic and semiotic relations

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andtheir implication and also interrogates the value of different artefacts with respect to sex and sexuality in the selected Hip-hop Nigerian songs.

Consequently, both textual (lyrical) and visual modes of communication pertaining to sex and sexuality in contemporary Nigerian Hip-hop songs are examined inorder to highlight these strategies.

## 1.3 Aim and objectives of the study

The aim of the study is to explore the different escapist strategies employed by the selected nine contemporary Nigerian Hip-hop artistes to discuss sex and sexuality. The specific objectives are to:

i. identify the escapist strategies that relate to sex and sexuality in the selected Contemporary Nigerian Hip-hop (CNHH) lyrics and videos;

ii. discuss the escapist strategies of the identified language of sex and sexuality in the selected Contemporary Nigerian Hip-hop (CNHH) lyrics and videos;

iii. examine the interaction between the linguistic and paralinguistic escapist strategies in the lyrics and the videos;

iv. investigate the relationship between the various modes and mediums in the lyrics and the videos of the selected artistes that communicate sex and sexuality.

## 1.4 Scope of the study

This study was limited to the multimodal analysis of the identified escapist linguistic and non-linguistic strategies deployed in the music of the selected contemporary Nigerian Hip-hop artistes, to circumvent cultural censure in expressing themes of sex and sexuality. The study focused on eighteen tracks from sixteen albums by nine different Nigerian Hip-hop artistes, who explored sex and sexuality in their songs and videos. The following are the Nigerian Hip-hop artistes analysed for the purpose of this study: Iyanya Onoyom Mbuk, Ayo Balogun (aka Wizkid), Olamide Adedeji (aka Baddoo), Oluwatobi Wande Ojosipe (aka Wande Coal), Douglas Jack Agu (aka Runtown), Oritsefemi Majemite Ekele (aka Oritsefemi), Deborah Oluwaseyi Joshua (aka Seyi Shay), Tiwa Savage, and Cynthia Morgan. The selected artistes consist of six males and three females. The choice of these selected contemporary hip-hop artistes is based on the keen interest they have shown in discussing sexual themes, and how they have been dexterous with use of escapist strategies. The extent of their

popularity and acceptablity based on awards, collaborations and numbers of followers on social media were also considered

## 1.5 Significance of the study

Sex and sexuality are very delicate social topics in any society; this study serves as a guide into the influence of social restrictions on the expressions of sex and sexuality in Hip-hop songs of Nigerian origin. Considering the fact that Hip-hop music is part of the life of a very vibrant social age group within the Nigerian society as well as a global culture (Richardson, 2006) any new understanding of what dictates the communicative behaviour is not only desirable as an academic endeavour, but also significant to cognitive and social development of the youth. A key reason for this research is to establish that there is a growing trend of sexual themes in contemporary Nigerian Hip-hop music and videos that are certified and censored. Scholars have established that sexual themes are present in traditional music and that there are gender stereotypes but these themes address sexual orientation while they entertain. The indigenous popular music are not done to elicit eroticism, pleasure and sexual intimacy. They deliver sexual themes on women but not on the men. Also, studies on the work do not address sexual representation in both the lyrics and videos and how both artefacts communicate to deliver sexual themes. Therefore, this study looks at these gaps through a multimodal perspective examining how the artistes have not only pushed their musical content into the public space but also how they have deployed escapist strategies to evade the Censors Board. This work may serve as the basis for further argument that socio- economic and political factors may be contributing to this growing trend. Nigerian Broadcasting Corporation (NBC) that regulates musical and video content would, through this work, review the strategies used in tracking lurid content in videos and lyrics. The study also draws attention to the need to sustain cultural expectations; as culture constitutes the building block of life systems and sustainable development hence the study fills gaps that shrinks the paucity of scholarly works in popular culture.

The study attempts a significant contribution to linguistic scholarship as it provides insights into how paralinguistic components cooperate with linguistic form in communicative event. Finally, this work will be an addition to the existing body of works that have analysed discourses in this subject area for the benefit of linguistic researchers.

## 1.6 Brief history of Hip-hop

To music scholars, Hip-hop is an extension of the earlier genre of music: Disco, Rock and R&B (Walter, 2009). It is a form of music that has gone through a unique metamorphosis. It started from the streets of Bronx in New York and to other parts of the world. In affirming the origin of Hip-hop in Bronx in the early 1970 at New York City, Lighthouse (2004) claims that this genre of music spread and captured the attention and imaginations of youth around the world. About 1973, Grandmaster Caz, Grandmaster Flash and Afrika Bambaataa (founder of the Zulu nation in New York) played in a style associated with DJ Kool Herc in the Bronx neighbourhood. It is about this period that DJ Starki started referring to this culture as "Hip-hop" (Adaso, 2014). However, the first commercial history of Hip-hop can be traced back to 1979 when the 'Sugar hill' gang released the enormously successful song entitled "Rappers Delight" (Keyes, 2000).

Hip-hop has gained such a widespread fame across different continents, yet this is not surprising as it is a genre of music which appeals strongly to youth. The most amazing thing about this genre of music is the capacity it has to bring people of different beliefs, cultures, races, and ethnicities together. It serves as a medium for young people to express themselves in a self-determined manner, both individually and collectively.

Hip-hop is a culture on its own, with peculiar features differentiating it from other forms of music. The culture is typically identified by its main elements: beat-boxing, break-dancing, DJ-mixing and graffiti. The advent of Hip-hop can be traced to a need by some youths to express their opinions against all forms of oppression. Hip-hop music developed as a local, underground, alternative to the mainstream music, with a message which confronted urban poverty, racism, and a growing sense of economic abandonment in black inner city neighbourhoods (Rose, 1994; Walter, 2003).

The messages of the music centre on stories of how life was in the streets dealing with drugs, crime, and violence. It is in view of this that Blanchard (1999:12) describes Hip-hop as "…the voice of the underrepresented group." He adds that its popularity had grown into a full brand for its commercialization and appropriation in the music industry. Furthermore, Rose (2003), views Hip-hop as a "cultural form that attempts to negotiate the experiences of marginalization, brutally truncated opportunity, and

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oppression within the cultural imperatives of African-American and Caribbean history, identity and community."

The explanations above gave a vivid picture of the situation that birthed the Hip-hop music phenomenon. At the period of its development, New York City was engulfed in violence and multi-ethnic conflicts amongst inner city youths, Hip-hop music was, therefore, used to engage these problems and proffer solutions to them. In emphasising the above claim, Whiting (2007:17) describes Hip-hop as "a painting picture of the realities of the society." This position puts more emphasis on the fact that Hip-hop is a tool that refracts and reflects the true picture of whatever society it is found. Hip-hop has its own genuine and independent nature and it is capable of creating and recreating its own unique style while retaining its original nature. As a matter of fact, Hip-hop is described by Barber (1987:47) as a "rich laboratory" used to view processes of change.

### 1.6.1 The spread of Hip-hop music

Hip-hop is the fastest growing music in the US, accounting for more than ten percent of the 12.3 billion dollars music sales in 1998 – not including sales outside the country (Reese, 2004). The music has enjoyed rapid spread; this owes a lot to globalisation. The establishment of the genre of music as a musical art form is due to the fact that it started in America; America stands as a model in so many ways, to many nations of the world, especially African countries. Hip-hop ability to attract youths of different races, classes, ethnic backgrounds, beliefs contributes to the spread and fame (Bennett, 1999; Price, 2007). Hip-hop has experienced tremendous growth and, over time, has become an international youth culture. As this genre of music spread, the five basic elements: beat-boxing, deejaying, emceeing, break-dancing, and graffiti painting spread with it to other parts of the world. Creativity performs an important role in the way these elements are utilised in various countries across the world.

Hip-hop has equally been explored by various artistes the world over and has been hybridised, indigenised, and acculturated to suit the cultures of the host countries, even though the traces of its roots cannot be overruled. It won so much recognition across the globe that there is hardly any country around the world in which its impact is not

felt in various arts and cultures (Ibrahim 1999; Kitwana 2002; Carter 2006; Walter, 2003). The periods in it, according to Shonekan (2012) can be divided into three:

1. 1970-1986: This period is characterised by block parties, live music, unsophisticated rhymes/raps.
2. 1986-1993: This era is called the golden age. Highly political lyrics and violent songs mark this period.
3. 1993-to date: This era is called the modern era. The era saw the emergence of Hip-hop artistes around the world, rather than just exported American artistes (Shonekan, 2012)

At the beginning, it was very difficult for the genre to thrive, but now it has multiple scopes in politics, media, religion, and gangster rap. It also serves several purposes, especially because it enjoys so much attention from youth across the globe.

### 1.6.2 Hip-hop in Africa

The origin of Hip-hop in Africa can be traced to the root of Hip-hop itself. Existing literatures traced its origin to Africa. The rawness of its beats and the rhythm of its lyrics were all borrowed from the African tradition (Clark, 2007).

Hip-hop has spread with energy and passion ever since it got to Africa in the late 1980s and early 1990s, even though it has been accused of being a stereotype of the Western culture. African Hip-hop artistes have presented dynamism in their exploration of Hip-hop music. Clark (2007:25) observes that "countries which have spawned some of the most interesting and dynamic Hip-hop scenes are Ghana, Nigeria, Senegal, Kenya, Tanzania, Uganda, and South Africa." These countries have mixed Hip-hop with other existing urban genres of music such as Kwaito in South Africa, Hip-life in Ghana, Genge in Kenya and Bongo, and Flava in Tanzania (Msia, 2013).

Hip-hop artistes in Africa do not see it as an alternative or an escape route from societal ills and inadequacies; rather they perceive it as a profession on its own. In Africa, Hip-hop is taken as more than an expressive tool; it is a means to an end. The level of creativity and professionalism expressed by these artistes towards achieving an African Hip-hop flavour further confirmed how seriously they take Hip-hop. Charry (2012:404) explains that "Hip-hop in Africa explores a new generation of Africans who are not only consumers of global musical currents but also active and

creative participants." Several Hip-hop artistes have made names for themselves and their popularity goes beyond the shores of their countries. They have built on the foundation laid down in Bronx City and have utilised it to advance their musical careers.

## 1.7 A brief history and the state of Nigerian Hip-hop music

The evolution of Hip-hop music in Nigeria was discernible between the late 1990s and the early 2000s in Nigeria, with artistes like Remedies, Plantashun Boyz, among other foundational artistes. Hip-hop gained its recognition in Nigeria specifically in 1998 when a group of talented Nigerian artistes called The Remedies, comprising Tony Tetuila, Eedris Abdukareem, and Eddy Brown released a song titled *Sakomo* (Babalola and Taiwo, 2009; Adedeji, 2011). This song was largely accepted by many in the late 90s and early 20s. The success of this song produced by Kennis music, led to the redefinition of Nigeria's music industry, hence, the birth of the Hip-hop style of music in Nigeria.

The Hip-hop style of music has been fully nigerianised and due to this, it is often referred to as Afro Hip-hop by media professionals and lovers of the music genre in Nigeria (Ajayi, 2012). The music combines both the African-American and Nigerian indigenous cultures. This mixture serves as a contributory factor to the immeasurable influence.of Hip-hop on many youth in the country. It is important to note that when Hip-hop was introduced to Nigeria, many artistes who embraced it, aspired to tailor the genre of music to look exactly like what obtained in America Hop-hop music. The artistes dressed like them and brought elements of rap into it.

However, with its contact with the existing Nigerian genres of music which includes Fuji and Apala, it was clear that a hybrid which would reflect local colouration would gain a general acceptance. In other words, although Nigerian Hip-hop artistes would want to follow the pattern of performance of their American counterparts, they sought to infuse their identity through their use of the mixture of their local languages and English. This was tried in I998 by the Remedies with their *Sakamo* song.

Nigerian Hip-hop artistes between 1999 and 2008 produced songs that focused on issues that concerned their immediate environment. They also sang of love and peace as ingredients for harmonious living and development. However, from the year 2008

till date, it has been observed that there has been a significant change in the themes of the compositions of Hip-hop artistes. The new themes of this music type have necessitated the description of some of the contemporary practitioners as "vain lyricists" (Gregson, 2006). Abati (2009:70) supports this view in the article that describes their content as "not logical" and "corrupting the society." Christopher (2012:8) stated that music is a powerful reflection tool of a state of mind and Hip-hop artistes have through their repeated use of graphic sex, exhibitive fashion styles and affluence in their songs, shown the values that inspire them – a strong reflection of the breakdown of moral values in the society. Therefore, in order to dodge the socio-cultural restrictions on promoting sex and sexuality, many of the contemporary Nigerian Hip-Hop artistes continue to devise evasive means of expressing strong sexual imageries in their songs.

## 1.8    Definition of terms

### 1.8.1 Sex and sexuality

Sex refers to a person's biological status, which is typical of male, female and intersex. This is indicated by sex chromosomes, gonads, internal reproductive organs and external genitalia. It is the biological, anatomical and chemical parts that make up a person (Pettitt, 2001). Sex is also understood to mean sexual intercourse.

However, sexuality refers to the total expression of who one is as a human being. Education Training Research Associates (2007:21) describes it as "the interplay between body image, gender identity, gender role, sexual orientation, eroticism, genitals, intimacy, relationships, love and affection. It comprises human attitudes, values and behaviours." It dwells on both the psychological and physical sexual make-up, and it is an integral part of humanity, whether one is aware of it or not. It is a broader concept than sex and its perception is different from that of sex. Sex and sexuality pose a difficult question for researchers in Nigeria. It is difficult to discuss sex without either a reference to moral requirements, which bring out negativity or health and disease issues which will eventually lead to some negativity. Ikpe (2004) observes that the researcher faces a moral dilemma as to what s/he is inclined to discuss and what expressions to use to discuss it. The cultural restriction placed by the Nigerian society on sex is not a formal rule; it relies on the individual sense of morality.

However, expressions of sex and sexuality are subjected to this social rule and thus, the language use appropriate for the discourse about sex is restricted. Adepoju (2005) notes that people are naturally expected to be discreet, since there is hardly any practical enforceable way of implementing some social rules. Sex, therefore, is a part of human society but is subject to covert conventions of appropriate social behaviour.

This study argues that sex and human sexuality are expressed in the lyrics of the Nigerian Hip-hop artistes. Sex in this study represents items that address sexual intercourse and the genitalia while sexuality deals with items such as sexual orientation, eroticism, pleasure and intimacy.

### 1.8.2 Cultural norms about sex and sexuality

Culture involves those customary beliefs and values that ethnic, religious and social groups transmit, fairly unchanged, from generation to generation. The origin of culture itself is often deeply buried in the conservative past of people's experience and the need to provide guidance for younger generations on what constitute appropriate behaviour within the society (Guiso et al., 2006).

Culture differs from one society to another. For this reason, society's uniqueness often runs along the lines of differences in the cultural conventions and practices within the communities of people living in the society. The norms within the culture about various aspects of the peoples' lives, serve as rules of social engagement for members of each community. Cameron et.al. (2009) argues that cultural norms are an individual's accumulated experience, shaped by the social, institutional and economical aspects of the environment in which the individual lives. The norms grow from within man's interaction with social environment. Akerloff and Kranton (2005) note that differences in norms concerning behaviour, in terms of what is acceptable and what is not acceptable, are responsible for differences in utility functions across 'space and time'. The implication of this position is therefore, that each society over time develops norms on human behaviour which is common to all societies. However, the norms developed in individual societies are often peculiar to them and can only be enforced, by and in members, who share the cultural values of the said societies.

A good example can be seen from Amadiume (2003) on study of Fulani sexual behaviours which encourage young women to select and attract prospecting suitors while the culture of Igbo people discourage this, until proper negotiations between the kinsmen of the two families. In respect of sexual expression, Amadiume explains that the Igbo culture frowns at sexual pleasure knowledge or display before marriage. He claims that youth are discouraged from partaking in sexual acts or expressing overtly any sexual desires, until they are initiated into manhood and womanhood, which invariably signifies time for marriage. He claims that the discourse of iconic spiritualties such as *Iyemoja,* 'water goddess' in Yoruba culture takes even more encroaching presence as a subversive seductive entity which speaks to the inhibitions of culture and religion, and at the same time, the lure and illusion of capitalism as a matter of class and race. He claims that while the characteristics of *Iyemoja* that represent things such as wealth and fertility are encouraged in discourse, it is still expected of the youth to understand boundaries placed on the other parts of the goddess that signify sexuality.

Asiseh-Wsu (2004) argues clearly that cultural norms influence the decision to engage in sexual behaviour. He notes that risky sexual behaviour, though an individual act, is influenced by both the individual's choice and the societal norms. He observes that norms about sexual behaviour are common to a group of people and influence their decision. He notes that these norms are structured such that there is reward for conformity and punishment for deviation. Marson and King (2005) ponder on younger people's sexual behaviours and conclude that social and cultural forces come into play, to shape their sexual expressions. This seems to be the popular position as the conclusion of Groes-Green (2009), that attempts to interview young people about their sexuality using a conventional health discourse will result in incorrect or socially acceptable answers, rather than accurate information about their sexual behaviour. He believes young people's resistance to enquiry about their sexuality is due to ideological contradictions between their sexual culture and slang, on one hand, and the Western health discourses associated with colonial and post-colonial opposition to traditional culture and languages, on the other. Groes-Green's conclusion summarized the essence of why culture is often considered restricting rather than protecting. Even though the Western culture has its own cultural mechanism for regulating how members engage in sex and sexuality discourse, traditional practices in colonised

territory were deemed primitive and uncivilised. This however has not been successful in eroding the cultural norms of Nigerian societies especially in the area of sexual behaviours.

Ikpe (2004:33) observes that "different societies in Nigeria had, in pre-colonial past, developed ideas about sexuality which were culturally accepted as appropriate or inappropriate, moral or immoral, abominable or not abominable, healthy or unhealthy." These ideas determine sexual behaviour in the societies and their violation are punished with existing mechanisms within the culture.

This finds application in the censorship of music, in that, apart from the established cultural norms on the subject and expression of sex and sexuality, the socio-political authority also provides guidelines about the content of artistes' works in terms of censorship. The Censor Board and other regulatory bodies are the agents of government responsible for monitoring the content of the artistes' broadcast to the population. The parameters used for determining what is appropriate or inappropriate to broadcast by artistes, are largely based on the social conventions that are parts of moral codes in the Nigerian culture and society. It is the social rules of the Nigerian society that guides the determination of what is allowable for dissemination or otherwise.

### 1.8.3 Escapism

Escapism is a strategy created to attain some sort of doublespeak or action in order to achieve diplomacy. It is a floating strategy that avoids plugging to the main idea expressively so as avoid taking responsibility for initiating an action or statement that is restricted. The strategy is always deemed necessary so as to position language expressions within the confines of social and cultural appropriateness. Escapism functions in an environment where there are rules, prohibitions or regulations about what is acceptable or unacceptable in a context. It is a strategy that is deployed when there is a need to push beyond the boundaries while maintaining 'social and cultural regulatory confines'. This strategy is a medium of interaction influenced by the society and context and are effective in negotiating the rules, restrictions and expectations. The literal meaning usually seem right and follows a sensible thought pattern but knowledge of context which the targeted audience is disposed to and shared knowledge exposes the targeted audience to the actual meaning.

The term is not synonymous to the escapism that makes an intentional mental note of denying the existence of something (Kubey, 1986) and it is not psychological. It is not the tendency to escape from the daily reality or routine by indulging in daydreaming, fantasy or entertainment (Vorderer, 1996). It is not a deficit taken on social interaction, it is not done because there is need to avoid unpleasant realities. *In this researcher's view,* Escapism is the art of avoiding within the public space, the communication of restricted subjects to the custodians of the regulation of such subjects while meeting the great need to communicate these said subjects to some other people who have great interest in such subject. It is a strategy that is deployed when there is a social dilemma and there is a need to maintain both sides. It is a deliberate and intentionally crafted strategy employed by a speaker or writer to evade the untargetted listener or reader. The strategy is founded and embedded in the strategic language practices to cloak themes, actions or behaviours unacceptable in the public space.

The effectiveness of escapism is assessed when the untargetted listener fails to unstrip the prohibited messages or misinterprets the intended meaning due to his/her lack of exposure to background information, context, shared knowledge and understanding. Escapism is not targeted at 'self' but a strategy put up to hide meaning of language and behaviours from the untargeted listener or reader. It is not put up to address self issues but to address untargeted audience issues.

It is a strategy that is effective in creating ambiguity and vagueness for the untargeted audience and still communicate clear messages to the target audience. It is a strategy whose underlining property is to create ambiguity, vagueness, suggestiveness but not direct in meaning or code. Thus, they are usually deemed necessary when there are social or cultural expectations concerning certain subjects or behaviours which are intended to be broken. It is a strategy that usually leaves the untargeted audience who lacks shared understanding to choose the possible literal meaning against the actual or intended meaning.

Escapism is thus found as a tool in Contemporary Nigerian Hip-hop Artistes lyrics and videos to ensure that the Censors Board do not understand the sexually intended themes while the target audience share their meaning. The creation of the strategies by the artistes is foundational because they are aware of sociocultural rules about sexual discussions in the public space which they do not want to be caught pushing beyond.

However, while their intended meanings are uncaught by the Censors Board, they are stripped by the target audience because they are familiar with the idiolects of the artiste, context of usage, shared knowledge and understanding of their style of language use. Hence, some of these escapist strategies are culturally coded and are familiar idiolects of the artistes.

Consequently, lack of exposure of the untargetted audience to the context and shared knowledge and understanding safeguards the effectiveness of the strategy.

## 1.8.4   Nonlinguistic expressions

Nonlinguistic expressions are forms of communication that explore aspects of language that do not relate to the formal systems of language (Kecskes, 2014). They are expressions that convey meanings further than words and grammar which go beyond what is said to include how it is said. However, this study only examines an aspect of non-linguistic which is the paralinguistic features. Therefore, non-linguistic as used in this study is not all encompassing of the features that were described by (McQuail, 1975), it covers only the non-verbal communication that deals with body gestures, facial gestures, proximity body positioning and movements and hand gestures alone. It does not include features such as pitch rate, quality of voice amplitude.

## 1.9 Summary

This chapter introduced this research. It highlights some concepts that are explored further in the body of the work. The next chapter does a review of literature in the area of interest of this study.

# CHAPTER TWO

## REVIEW OF RELEVANT LITERATURE AND THEORETICAL ISSUES

### 2.0    Introduction

This part of the work is divided into two sections. The first section examines the concepts of sexuality and sex and how scholars have approached these from diverse fields; the second part traces scholars' views on the notion of popular music, down to Hip-hop and its spread. It equally includes review of works by scholars, both from Nigeria and other countries which have examined the concept of Hip-hop music that is fast dominating the music scene in Nigeria.

### 2.1    Expressing sex and sexuality

While sex and sexuality are enjoying some form of serious attention by scholars in the area of health and medical research, they have constituted moral dilemma for scholars in other fields, such as sociology and linguistics. As Ikpe (2004) observes, sex and sexuality have elicited mixed responses from non-medical scholars as their discourse is restricted by cultural codes of appropriate social behaviours. However, this was not the earliest observation of this social taboo bedevilling researchers aspiring to work on sex or sexuality, nor was Ikpe's work the first attempt to discuss it. Foucault (1990) addresses the social dilemma of discussing sexuality, even in academic circles and for academic purposes. He claims that this might have contributed to the poor state of defining sexuality and related concepts. Foucault's submission does not however, necessarily mean that there have not been serious attempts to define sex and sexuality. In the case of sex, the inherent semantic properties of the word readily present one of several content meanings with reference to its context of use. In the *Oxford Advanced Learner's Dictionary* (7th Ed.), sex refers to:

- the state of being male or female;

- either of two group that people, animals and plants are divided into according to their  function of producing their young;

- physical activity between two people in which they touch each other's sexual organs, and which may include sexual intercourse;

- having the amount of sexual activity or desire mentioned.

The third definition in the list takes care of the scope of this work. This definition refers to the physical activity that is conventionally known. The dictionary fails in its attempt to define sexuality. It still relies on the physical property of sex to define sexuality; the feelings and activities connected with a person's desire.

The above definitions of sex, derived from semantic conventions, are therefore somewhat adequate. In the case of sexuality, the situation becomes more complicated. The dictionary description does not produce a complete picture of what sexuality might refer to; it simply derives a reference from sex and sexuality. This inadequacy requires that we look elsewhere for a proper definition of sexuality.

Foucault (1990) considers sexuality in terms of total human behaviour. His position is not clear. He claims that sexuality is part of our everyday life and argues that sexuality is in human thoughts, culture, religion and an integral part of his social behaviour. He submits that since sexuality is part of our social garment, it is an essential part of the characteristics negotiating our relationships with others. This position aligns with the view adopted by Ikpe (2004: 12):

> Sexuality is a central aspect of being human throughout life and encompasses sex, gender, identities and roles, sexual orientation, eroticism, pleasure, intimacy and reproduction. Sexuality is experienced and expressed in thoughts, fantasies, desires, beliefs, attitudes, values, behaviours, practices, roles and relationship.

This definition tried to capture the entire possibility of human behaviour in reference to their sexuality. The summary is that there is sexuality in anything and everything human, and finds its expression in all human endeavours.

Sexuality is the cultural way of living out our bodily pleasure (Weeks, 2003). The approach for defining sexuality in Weeks's view is similar to the APA (2011) definition, which focused more on the evidence of physical participation of the participants. These impoverished ways of looking at the concept supports Foucault's

view that socio-cultural restrictions may have been responsible for the narrow definitions.

Irvine (2014) explores the stigma attached to research on sexuality. She opines that researches into sexuality often suffer to find academic legitimacy. The public demand of certain standards generates controversy which makes sexuality only exciting to scholars willing to challenge conventions. Irvine traces the historical development in sexuality research to the last century where scholars in public health and social behaviours were the few willing to take serious look at the concept of sexuality. Her position illuminates why few people are willing to take on the burden of researching expression of sexuality. This has a serious effect on knowledge about social behaviours.

According to Adepoju (2005), scholars' reluctance to discuss sex has left the job to people inappropriately equipped for it. Although her position leaned towards protecting the cultural and moral regulations relating to expressing sex and sexuality, she presents an unavoidable argument when she observes that presently most of the discourse about sex and sexuality originates from Hip-hop, movies and other sources without any interest in providing enlightenment about sex and sexuality.

In her review of academic discussions about the concept of sex and sexualisation, Altwood (2006) looks at what she refers to as sexualized culture. She justifies her study with what she calls contemporary preoccupation with sexual values, practices and identities and the emergence of new forms of sexual experiences. She argues that some practices are considered as apparent breakdown of rules, categories and regulations about what constitutes acceptable sexual behaviour. She contends further that recent academic research in sexuality focus on themes strengthening the restrictions, by concentrating on issues such as pornographization. She concludes that academic theories are desperately being churned up to promote sexual citizenship and democratization.

Taylor (2011) is more concerned with the issue of expression of sexuality amongst people from diverse social classes. Taylor's work grapples with the various ways through which class can affect sexuality discourse. She maintains that linguistic expressions and social attitudes about sexuality have class relations. She, however,

regretted that previous works on sexuality avoided discussing relations to class, and works on class did not acknowledge a possible effect on or from sexuality.

The summation of these reviewed studies reveals a lack of willingness by scholars to research into sexuality due to restriction imposed by their cultural backgrounds.

## 2.2    An overview of music

Music is the art or science of combining vocal sounds and/or other sounds to produce beauty or form, harmony or special expression of emotion (Molino, 2000). The implication of this definition is that music does not have to be meaningful through words; it can just be mixture of sounds in a beautifully organised manner. Music is different things to different people (Martinez 2007). Skelly (1999:13), describes the quality of music, "above all things, music has a transcendental significance that is captured in the beautiful patterns of nature and architecture – a kind of 'frozen music".'Kidel (2003), avers that music can bridge cultures in a universal "conversation" that is beyond intellect or reason, but which is heartfelt.

The above definitions of music support the fact that music ranges from sounds to words and to the mixture of both with other musical instruments. There is no definite definition of music, which clearly shows the dynamism in the nature of music itself. One thing is paramount though, music is found in every society. It is a common phenomenon to all cultures.

Music is global. However, it is defined in various ways by scholars based on the way it is understood in various cultures; it is cultural. To many people in various cultures, it is an important part of their way of life. Microsoft Encarta (2009), explains the importance of the role of music in the African society that "… It is a medium for the transmission of knowledge and values and for celebrating important communal and personal events." It is used in the transition of power, offering of counsel, recounting of histories and so on. It is the wine that inspires the soul and very cultural in nature.

Various people, with diverse contents, in various contexts, sing in different ways. Music has always been a major part of human existence and penetrates into the soul of humankind, expressing deep thought. To most societies, music is another culture on its own, usually intertwined with other sub-cultures in the society. It also plays different significant roles in the society.

Mapuranga (2000) notes that music is part of the people's culture and it plays a significant role which may be social, political or spiritual. It comes with different moods, tones and identity to relate with different people in the society at different times. There are countless types of music. Every country has its own music that is peculiar to it. Some are known around the world and some are confined within the bounds of the locale that produced them. Thus, there are American, African, Asian, Indian music, et cetera. Perhaps because of the multiethnic and interracial nature of its constitution as a nation as well as the pervasiveness of western culture as a whole, American music arguably can be said to be the most influential type of music in the world. Among the American genres of music, the most "popular" are: Blues, Jazz, Rock, and Pop music. These forms of music were popular at a particular point in time because of the consistent influence of the Western world on the other countries. Also, the advancement in technology and the media contributed to the popularity of these forms of music in America.

There are other forms of music in other parts of the world that are equally popular, since what is referred to as popular is relative. There are areas of convergence and divergence in the music of the peoples from various continents but when they come in contact, they share properties and cultures.

### 2.2.1 Popular music

Popular music is a type of music that is most commonly preferred by a certain group of people (Benette, 2000; Liadi, 2011). This "group of people", in the context of this study, refers to the youth. Popular music can also be defined as any kind of music that is widely acceptable to a broad audience. According to Barber (1987), it is a form of music, which is produced, packaged and targeted for the consumption of the generality of the people. Adedeji (1981) explicates that before a particular type of music can be regarded as popular music, it must have satisfied certain criteria such as age bracket, location, wide appeal, and popular taste. It is closely linked to the social identity of its performers and audiences (Microsoft Encarta, 2009).

Popular music or popular culture is a generic term for all age music that appeals to popular tastes. It is a general name that captures any kind of music that is influential or that appeals to people. It is a corpus of music, which is widely accepted and commonly liked by the masses (Omobiyi, 1981). Lewis (2000) describes popular music as a kind

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of music that has long concerned members of the cultures in which it is played and sung. There are various types of popular music, ranging from one society to another. Examples are Rock, Blues, Country, Jazz, Reggae, Disco, Hip-Hop, Apala, Fuji, Juju, et cetera.

Scholars have also x-rayed indigenous popular music in Nigeria. These are genre of music that existed before or that co-existed with the imported genre of music.They are the types of music which are created entirely from traditional elements and have no stylistic affinity with Western music. Such genre of music ranges from Juju, Apala, Sakara, Fuji, and the proponents of these genres are/were King Sunny Ade, Ebenezer Obey, Sir Shina Peters, Haruna Isola, Yusuff Olatunji, Kollington Ayinla, Sikiru Ayinde Barrister and host of others. These genres of music made a steady rise through these musicians and broke into the market through tours and performances. These indigenous social music types are exploited for contemporary appeal and have many sources cutting across disciplines such as music, linguistics, history, religion, and so on (Olusoji, 2010:40).

For instance Olusoji, (2010) established that Apala music is noted for its highly proverbial folklore blended with percussive instruments of which drums play a leading role. Apala evolved among different Yoruba sub-groups that drew their inspirations from popular Yoruba musical forms at different times. The themes of Apala music thus include: religious theme, political theme, eulogical theme, satirical theme, educational theme, praise and cultural theme. The stylistic features that are used in Apala also include: allusion, parallelism, apostrophe, word play and repetition. Apala music has a pivotal place in the African (Yoruba) society. It is used not only for social events but also to warn, correct, admonish and exhort. Apala music of Ayinla Omowura is laden with cultural information and lessons of social satire. Also, the theme of warning is an important composition which may be against indiscipline in children, infidelity in women and indolence in men are prevalent in the music.

Juju is another form of Nigerian traditional music style which has gained attention by scholars and have been reviewed in many literatures. It is performed at functions called *Ariya* (a party time that congregates people for celebration).

In Juju music, traditional musicians have through their music conveyed their personal views on social issues so as to remind their audiences on maintaining the status quo of

their social relations. Fayemi (1994) examined sexual parodies of women in popular traditional music and affirms that young women dancers focus on the sensous body movements with camera zooming on their cleveages. He mentions an icon in Juju music King Sunny Ade who has used sex and sexuality an entertainment gimmicks. He mentions one of the popularized slang with onomatopoeic effect that he made popular in his song *sikisiki*. He sang" *Omu siki siki siki ni yi* meaning This are bouncing breasts.  He also affirms that Shina Peters another Juju musician also explores lots of female anatomy as a selling point in his music. He explored his lascivious interest in lurid lyrics and claims legitimacy by coining words and using newly coined hip words. Fayemi (1994) on gender, sexuality and popular culture in Nigeria dissected the the images of women in popular culture and sexual stereotypes looking at how they are represented in the music of the popular

Fuji music is an indigenous hybrid of traditional Yoruba music and Islamic chant which had existed in pervious forms as Apala and Sakara. It emerged in the 1970s and major proponents are Sikiru Ayinde Barrister,  Kollington Ayinla and others who joined later, the likes of Obesere and King Wasiu Ayinde Marshall and the latest Wasiu Alabi Pasuma.However, the themes that were discussed took a turn, as the crooners of the genre of music responded to the global influence and economic crisis. Being that the observation of the trends that sells in the Western songs in Nigeria, Obesere and the likes of others took sex and sexual performance in their music and videos. This sexual height was the one that has never been experienced before in Nigeria. The genre of music after this time has been accused of crooning sexual themes especially by Abass Obesere when he introduced *asakasa* meaning immoral culture. According to Kpan (2006), this style was widely accepted and met the expectation of the artiste (obesere).  Christopher (2016) describes the content of his song as notorious and with explicit sexual content with great appeal to the lower class. Today, this genre of music has been accused of losing its traditional appeal due to its continued patronage of modernity that provides a platform to lose its cultural sense. (Olaoluwa, 2011)

Of all the traditional genre of music,  Fuji music seems to be one that have expressed great interest in the discussion of sexual themes and mainly by the artistes that joined recently (Akpan, 2006; Christopher, 2013).  Scholars have examined these artistes and have stated that they took the sexualised themes to the extreme and major reasos could be accrued to poor economical state and Western influence. The style of discussing

sexual themes is explicit and extreme which goes contrary to the way such is discussed by the proponent of the genre. They deploy the use of proverbs and satires and the theme of their song is not sex or sexuality. However this does not mean that other artistes who sing other genre do not discuss sex but they are not explicit and are discussed through proverbs and satires. They discuss the theme in passing and continue with the main issue that they are crooning about. They don't centre on sexuality whether male or female and hardly mention sex. It is clear that the permeation of sexual themes in any traditional popular music can only be expressed as influence of westernization and globalization because it contradicts the properties that are foundational to the genres of music. It is worthy of note to state that even at that songs and videos of the early crooners of the genre of music do not centre on sex and sexuality and those that sing about it just deviate into sexual themes while they continue with the main theme that forms the agenda of their songs. The videos are not sex inclined and so escapism is not needed. All they do in the videos is to dance and there is no intention for sexual expression and thus no need for escapism.

Therefore, this work is a study of sexual themes in CNHHAs videos and songs. The genre, being a global phenomenon which has been localized in Nigeria, it is important to study how the restricted subjects are discussed by the Nigerian artistes even as they try to manage being culturally sane while they maintain global recognition. It examines how sex is communicated, punctuating the escapist strategies engaged by the artistes to discuss these themes despite the boundaries created by the Censors Board.

### 2.2.2 Hip-hop in Africa

Hip-hop directly or indirectly started from Africa, as its advent can be traced to the black/African American race. This evidence is very glaring as major musical styles and genres can be traced to Africa. The rawness of its beats and the rhythm of its lyrics were all borrowed from African tradition (Clark, 2007).

Hip-hop has spread with energy and passion ever since it got to Africa in the late 1980s and early 1990s, even though it has been presumed as a stereotype of the Western culture, which may be called borrowing. African Hip-hop artistes have shown dynamism in their exploration of Hip-hop music. Commenting on the rise of Hip-hop in Africa, Clark (2007:422) stresses that "countries which have spawned some of the

most interesting and dynamic Hip-hop scenes are Ghana, Nigeria, Senegal, Kenya, Tanzania, Uganda and South Africa." These countries have mixed Hip-Hop with other existing urban genre of music such as: Kwaito in South Africa, hip-life in Ghana, Genge in Kenya and Bongo flava in Tanzania (Msia, 2013).

Hip-hop has evolved over the years and just like in other parts of the world, several Hip-hop artistes in Africa do not see the music genre anymore, as an alternative or an escape route from societal ills; it is now perceived as a profession on its own. In Africa, Hip-hop now follows the path of the originators, because of the many purposes it serves. Hip-hop is now, more than an expressive tool; it is also a means to an end. The level of creativity, professionalism and passion expressed by these artistes towards achieving an African Hip-hop flavour is a proof of the value they place on it. Various Hip-hop artistes have gained name and popularity beyond the shores of their countries. Hip-hop has built on the foundation laid down in "the Bronx" [New York, USA] and has utilised it to serve and perform so many roles in the society.

### 2.2.3  Functions and roles of Hip-hop music

The roles of Hip-hop music in the world and particularly in Nigeria cannot be ignored. The major role it plays can be traced to what actually birthed the genre of music itself. The music started from a dire need to express in words, actions and pictures, the ills in society. The purpose for its birth is still present till date, and Hip-hop is still used as a weapon to express dissatisfaction about the government.

Though Hip-hop is considered to have lost its very essence by the media, it is still performing its role and its presence cannot be belittled in society. It serves as a platform for young talented singers to develop and advance their career. In a way, Hip-hop has contributed (and still contributes) positively to the economy when it comes to business. This is because it creates job opportunity for youths who are interested or who have the talent to sing and rap. This genre of music has generated solid revenue in the music industry. Rec Ready Recording noted in 2013 that in 2004, in the US alone, it sold 59 million albums with a huge positive effect on the economy.

The entertainment industry is growing so fast with Hip-hop music playing a significant role in the growth of the industry. It is unlike the past years when music was not regarded as a profession. The government of the country and companies in the US and

some other countries now support Hip-hop artistes in their music career. This is because they know that the marketing values and the prospects of the genre may have positive effects on their own businesses and the social acceptability of policies.

Hip-hop also has its effects on the mainstream fashion. When Hip-hop began, the artistes did not wear the best of clothes, not because they did not want to wear them but because most of these artistes then were from the ghetto and were poor (Keith, 2003). The artistes, however, created their own style of fashion, which later became the most preferred style of fashion. The artistes were known with big shoes, baggy jeans, oversized T- shirt, cap, grills and long chains and more often than not they had tattoos all over their bodies (Condry, 2011). When they became accepted by a lot of fans, among who were mainly youths, their style of music and sense of dressing became accepted as well. They were then able to command the attention of many designers who saw their unique dress styles as something to promote as a brand. Till date, Hip-hop stars are copied by their numerous fans (Quinn, 2005). Sometimes, designers propose that these artistes wear their brands and styles because they know their fans would follow suit (Fenn and Perullo, 2005). Style and fashion have always been the heart of Hip-hop culture.

Hip-hop dancers wear clothes that are functional for dancing, such as loose fitting jeans or tracksuits, baggy jeans, elaborate jewellery and sneakers. These are all iconic items of clothing that have been absorbed by mainstream fashion and brands including Adidas, Nike, Tommy Hilfiger, Channel, Louis Vuitton and Gucci that have been instrumental in bringing Hip-hop fashion to the masses (Baxtera and Marina, 2008). The Nigerian Hip-hop dancers are not excluded from the use of those clothing items. They copy the styles of their foreign counterparts.

Hip-hop has equally affected the language of the youths across the globe (Charry, 2012). Through the coinage of new words to express their feelings, Hip-hop has greatly contributed to the English language pool of vocabulary. Over time, several words and phrases are generated, integrated and used by native and non-native speakers of English who have figured out the context and definitions of these words. Words like "chill", "smooth", "hood", "nigga", "hot", "cool", "bling bling", "bitch", "hoes", (whores) and so on were created by Hip-Hop artistes. More words were created when the style of music took a U-turn from the style it adopted when it started

in the 1970s. At first, the language was not littered with profanity or expletives (case studies of "Rappers' Delight", "Public Enemy" 1979); the language was just a recount of how African-American life was in the ghetto. It explained how people dealt with their everyday experiences, battles, good times and dancing. However, by the end of 1980, with the advent of "Niggas with Attitude", dropping the musical album *Straight Outta Compton*, they made use of expletives and profanity" (Yasin, 1997).

This period is very important because it initiated the beginning of the vulgar use of language and a total change of Hip-hop culture. Code-switching between mainstream and vernacular African-American English, offensive messages, word creation and expletives, which are now almost, like the norm of today's Hip-hop music. According to Babalola and Taiwo (2009), Slang is a property of Hip-hop language also. It is a way of communication. Slang is a common way to interact with one another in the Hip-hop world (Osunmare, 2001).

However, Hip-hop has a negative impact on the language and speech of the youth. Alim et.al. (2011) argues that in many rap songs, the "N" word is used several times. Ungrammatical items are also used, for instance, "imma be, we go party it up, in da hood", "watzup, swaggin, ain't" and so on. These changes in the style of the language of Hip-hop make the genre of music licentious and sensual (Price, 2007).

Hip-hop has also contributed greatly to politics. Hip-hop has been deployed as a social vehicle with which information is disseminated on behalf of politicians. In politics, Hip-hop artistes through their songs, seek to convince or persuade the citizenry to vote for their candidates. This is achievable because Hip-hop is mainly identified with the youth, and youth are the main targets of the politicians. Marieves Alba reports that at the 2001 conference on Hip-hop in Cuba, the importance of Hip-hop to the government of the day came to the limelight. Hip-hop serves as a tool to sensitise the people about the governmental administration. In South Africa, music is used as a tool for protest in politics, and used in discussing serious political issues. Cohen et al. (2008) further states that in Senegal, because of the rhymes and the raps, the youth were instrumental in the large voters' turnouts in Senegal's last election as well as its outcome. President Barrak Obama confirmed this in 2008 by his open letter to the Hip-hop community, thanking them for their support.

In Uganda, the American style of break dancing has been used to empower youths and heal war-torn areas. Its effectiveness stems from the fact that this genre of music does not have any ethnic associations thus, it creates an avenue whereby everyone can participate without fear (Elderkin 2010). The effects are immense; however, the principal effects of Hip-Hop on the youths are on their identity, cognition, fashion, politics and language. To this end, Baxtera and Marina (2008:33) says that "youth who look up to Hip-hop artistes are likely to do what they do, which includes their actions, ideals, the way they live, dress and act towards others."

### 2.2.4 The emergence of Hip-hop music in Nigeria

The advent of Hip-hop in Nigeria can be traced to the late 1990s. However before the dawn of Hip-hop music, indigenous music which were Apala, Sakara, Fuji and Waka were the traditional type of music which were created entirely from traditional elements and had no stylistic affinity with Western music (Euba, 1988). Scholars have examined the history, themes, and styles of these music and have established beyond no doubt that these forms of music contained philosophical reflections that border on moral teachings (Omojola, 2006). This means that their musical composition reflects the people's ethos that encourages ethical engineering. Fadipe (2009) discloses that *gangan*, an instrument used in Apala music, has the unique ability to reproduce sounds of proverbs which praises or corrects. He posited that the songs of Ayinla Omowura an Apala musician communicates morals for correction and reformulation.of character and behaviour. These studies have established that Apala has a pivotal space in traditional music with its poetic devices used to warn, exhort, corrects and express great displeasure about political or governance issues.

Groups such as Remedies, Maintain, Trybesmen, and single artistes like Ras Kimono were the pioneers of Hip-Hop in Nigeria. Genres of music such as Apala, Fuji, Afro, and more that are indigenous to Nigeria and other forms of foreign music such as Disco, Afro, Blues, Jazz were the known ones before Hip-hop took the centre stage (Omoniyi, 2006).

Even though there exist certain claims that Hip-hop began in Nigeria before late 1990s with a group called "Sound on Sound" in 1988, it did not begin to gain popularity until the late 1990 (Rose, 2008; Christopher, 2012).

The spread of Hip-hop was enhanced by the media, especially radio stations and television programmes, such as, MTN Y'ello Show, Music Africa and Sound City which gave immense popularity to the Nigerian Hip-hop music (Babalola and Taiwo, 2009). By 2003, when Ruggedman joined the league of the Nigerian Hip-hop artistes, there was a major change, his song, "Ehen" changed the perception of listeners of Hip-hop music from a disdainful one to a favourable one. The influence of this perception marked a turning point in the music career of the Nigerian artistes because they could now own their music and have it broadcast on radio and television. Ruggedman gave prominence to poetry, pun, and metaphors in Hip-hop articulations.

For more than two decades now, this genre of music is still growing in Nigeria with many more Hip-hop artistes emerging from the music studios, so often, with new styles that differentiate Nigerian Hip-hop from the rest of the world. Some of those who started Hip-hop such as Tony Tetuila, 2face Idibia and those who joined after a decade: D'Banj, 9ice, among others are still popular. Nigerian Hip-hop has continued to enjoy universal acceptability as a result of its appeal. Artistes like Wizkid, Davido, Lil Kesh, Phyno, Sean Tizzle, Seyi Shay, Brymo, Omawumi, Olamide, and Tiwa Savage, to list a few, have demonstrated excellent musical talent, each with his or her unique style.

The spread of Hip-hop caught the attention of scholars, because of its uniqueness and acceptability by the youth population of music lovers (Zilman and Gan, 1997). While most works have explored the influence of Hip-hop in the disciplines of sociology and musicology, others have focused on the psychological and the linguistic importance of this genre. Since Hip-hop emanated from America, a bulk of the research seeking to understand and determine the relevance of this music genre came from there, while a significant others came from other parts of the world.

### 2.2.5    Roles and functions of Hip-hop in Nigeria

Hip-hop and its culture in Nigeria is a welcome and unstoppable phenomenon (Adedeji, 2011).  It has created a massive and appealing change in the life of the youth and with great influence on the Nigerian Society (Liadi, 2012). Its influence cuts across all spheres of life influencing mainly the youth lifestyle. There are categories of Hip-hop artistes and their divides are determined by their style of Hip-hop music and the content of their music. They perform an important role in politicking and social

change, because of their influence on the youth and the advocacy role their lyrics play. They could also be powerful activists, as they narrate the socio-political issues and achievements of the country (Adegoju, 2008).

An instance is Tuface Idibia, who has become a legend in the Hip-hop music industry. He had sung, in many of his tracks, his disgust about the Nigerian government and his unease about the rate of corruption in the country. An example is when he released his single "If to say na just me" (If I were the one, 2010). Many Nigerians were impressed with the lyrics of the song, because it issued a call to duty for all Nigerians. Another instance is Eedris Abdulkareem, who sang in the year 2000 about the political and social oppressions of Nigeria. He titled the track "*jagajaga*" which mean (Rubbish, anyhow). The word *jagajaga* was what he picked as best suit Nigeria economy and exclusively described the present situation of Nigeria.

Adegoju (2008), describes the Nigerian musician as an advocate of cultural revivalism, social integration and national development, and other serious social issues which include, campaign against ethnic discrimination and religious crisis, the need to jealously guard Nigeria's nascent democracy, and the importance of communal life. Little wonder, politicians include them in their campaign strategy and some of them are used as youth ambassadors because of their influence on the youth. The artistes are even brought together, sometimes, to sing about social issues such as war, gender discrimination and so on. An illustration was in 2015, when African Hip-hop artistes, constituting Nigerians and South Africans, produced a song, *Africans All Stars: We are the world,* targeting the issue of xenophobia in South Africa. This is a deliberate and a tactical action to emphasise the need for love and peace amongst Africans. Basically, Nigerian Hip-hop can be used to create an ideological change and mass re-orientation.

Nigerian Hip-hop artistes contribute to product promotion and advertisement. They also create their own product line which may include products such as perfumes, clothing, wrist-watches and so on. This is a trend that was imitated from their American contemporaries. Phat Farm clothing line was one of the pioneers in Hip-hop clothing. Shortly after Phat Farm's success, Jay-Z started his own clothing company, called Rocawear. In 2005, Jay-Z – whose real name is Sean Carter – bought out Rocawear for an estimated $30 million and has sought to expand the company's reach

by developing the S. Carter high-end clothing line. According to Sonekan (2011), Nigerian rappers will closely study the style, structure, and delivery of African American artistes. This means artistes see the way their American contemporaries dress and copy them, with their fans consequently, doing the same. Today, once an artiste dresses a certain way, it becomes a trending style. Hip-hop artistes also endorse commercial brands by making statements about their products. Many of these Nigerian Hip-Hop artistes that have gained popularity over time are also used as models or involved in the advertisement of products.

Hip-hop artistes, through their songs, establish popularity that advertisers have recognized to sell their products. Pepsi Cola, Coca Cola, Guinness, Reebok and many other big corporations have all signed popular rap artistes to promote their products. They are used on the bill boards and signage for their product promotion so as catch the attention of their prospective customers. They are used to create strong impression in the mind of their customers. They are inducted as their product ambassador. Hip-hop has contributed even to the language of the Nigerian youth. Many of the slangy expressions, especially the sexually related words or meaning, which this work examined, were introduced or made popular by the Nigerian Hip-hop artistes. Hip-hop artistes have through their songs contributed in many ways to the society.

## 2.3 Social effects of Hip-hop music

Turino (2006:6) focuses on the social effects of Hip-hop music on other local music. In his words, "The proliferation of Hip-hop music outside America and especially in the world is a clear indication of international cultural flow and potency of globalization which is making the local music practices less fashionable." This means that the spread of Hip-hop music has adverse effects on other genres of local music. However, Bennette (1999) and Price (2007), describe the social effects of Hip-hop music in a positive light. They conclude that Hip-hop has the potential to attract folds of youth of different tribes, classes, ethnic backgrounds and beliefs. This means that Hip-hop is unifying in nature and bridges the gap of the differences among the youth. The practitioners of Hip-hop imported an African-American form only to transmute it into an indigenised and localised version that has been overwhelmingly accepted by a large number of young people in the Nigerian society irrespective of class, religion or social status (Babalola and Taiwo, 2009).

## 2.4 Sociolinguistic effects of Hip-hop

Babalola and Taiwo (2009) describes the manifestations that occur in the language of the lyrics of the Nigerian Hip-hop artistes. The nature of the code-switching that occurs is explored, and they submit that three languages –English, Pidgin and Yoruba – are used consistently by the Nigerian Hip-hop artistes, with Yoruba language playing a prominent role as it helps them to express elaborate themes. They conclude that "these switches create a unique identity for Nigerian Hip-hop music".

Bentahila and Davies (2002), on the other hand, focus on the use of French and Arabic in Algerian Hip-hop music. They describe code-switching in their music as neither spontaneous nor intimate. In Omojola (2006), Nigerian Hip-hop artistes do not discard the global elements of Hip-hop, they have only successfully localised the music. In his view, they combine the style of their American counterparts with the local style to give a hybridised and localised version. In a way, his view is quite different from Turino's view on the spread of Hip-hop.

However, for a very long time, Nigerians have been ardent lovers of music and have consumed music from the west with rapt appetite, so as to create a hybridised and localised version (Omojola, (2006), Nigerians now have an extremely high affinity for this new localised Hip-hop. Towards the end of the 2000s, the Nigerian music scene began to demand more and more of the new localised Hip-hop, compared to the western version. This exhibited the said preference for the new localisation of the music. The trend has not abated and is largely responsible for the rapid growth of the Nigerian music industry, lately.

Omoniyi (2006) posits that Nigerian Hip-hop artistes' choice of multilingual skill establishes a creative patch and a non-subordinate local identity, within the global Hip-hop constituency. This means that the skilful multilingual choice of the Nigerian Hip-hop artistes, gives them a unique identity. He also analyses the Nigerian Hip-hop lyrics and observes phonological variation, code-switching, cross-referencing, nicknaming, colloquialism, and re-interpretations. Liadi (2012) considers the emergence of multilingualism in Nigerian Hip-hop music as revolutionary. In the same vein, Adedeji (2011) reveals the effectiveness of Nigerian Afro Hip-hop as hybrid music, and how it is used as a strategy of resistance towards popular music homogenization, as a result of globalisation.

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Many critics view Hip-hop as vulgar, and at the same time express grave reservation on its promotion of sensual sexualism and misogyny. Nevertheless, the genre continues to gain its popularity, especially through the media. In Liadi's (2012) opinion, even though there are negative aspects of Hip-hop, there are also positive sides to it. He argues that Hip-hop musicians should not be judged by what they say, as it is a common phenomenon to the entertainment industry to project an image they may not be able to defend. He examines the nature of the phenomenon of code-switching in Hip-hop and the effects of this trend. He also adds that the most frequent code-switching is done in three languages, namely English, Nigerian Pidgin and Yoruba. He also looks at how musicians who produce Hip-hop music demonstrate multiple identities through the switch in languages, when they are singing.

It must be added that the space of the languages used in Hip-hop music in contemporary Nigeria is widening, accommodating other languages like Igbo, Hausa, among other so-called local Nigerian languages. The artiste that has gained strong media presence lately due to the bold steps he took in rapping mainly in Igbo is Phyno. He raps and sings predominantly in Igbo which has become mainly is niche and style.

Discussing code-switching in Nigerian Hip-hop music, Akande (2013) looks at the three dominant languages: Hausa, Yoruba and Igbo, with Nigerian Pidgin English. He also focuses on the sociolinguistic effects of English in contact with other Nigerian languages in Nigerian Hip-hop music. His study shows that Nigerian rappers can be classified, based on these languages, into four categories: The Yoruba Rapper, The Hausa Rapper, Igbo Rapper and those that rap in Pidgin. However, there are those who rap mostly in Standard English, speaking of Ice Prince, Modenine, MI. The motivation, however, for the choice of their language or dialects depends on the audience they want to reach or the demographic constitution of the fans. Also, the artistes choose a dialect/dialects and continually communicate with it/them to create their own unique style which overtime becomes their brand. An example is "Phyno", who raps in Igbo dialect which overtime has become his style of music. Comparative works are done on the choice of languages adopted. In a situation where Hip-hop artistes adopt two or more languages, the motivations for such choices are examined.

Fenn and Perullo (2000), observe how Tanzanian rappers use English to discuss pleasures and displeasures of Tanzanian social problems. They also look at the

language choices in Hip-hop music in Tanzania and Malawi. They conclude that the artistes alternate between English and Swahili, relying on both languages to construct unique landscape for their "Englishes".

Although, this may not necessarily be true in Nigeria where artistes tend to employ code-switching, especially when messaging societal ills and proffering answers, as it is largely believed that majority of their audience are more comfortable with pidgin and the local languages. Zagoria (2007) considers code-switching in Zimbabwe music. He suggests that code- switching helps the Zimbabwean singers to express complex contemporary notions. He posits that "code-switching enables the singers to subvert and appropriate nationalistic chant in their songs to serve their own purpose." However, these scholars just look at the switches, the discursive practices of these switches and, the motivation for such switches were not reviewed. Also, one of them talked about the creativity in the language of their switches.

The linguistic contributions of Hip-Hop to the mainstream English language by various artistes, both native and non-native speakers of English, are the concern of Richardson (2007). The study examines the various words, such as "booty", "diss", "flava" that have successfully crept into English language because Hip-Hop artistes coined them and used them in their songs.

## 2.5 Psycholinguistic effects of Hip-hop music

The therapeutic and social function of Hip-hop is the focus of Castro (2007). He opines that Hip-hop serves as a therapy in Brazil. It is used in a social healing manner by creating emotional and social bond. Cutler (2007:34) provides a sociolinguistic account of the Hip-hop culture. She posits that "Hip-hop music and culture will help the listeners or viewers (regardless of where they are) to hear and see the social, political, economic and often religious situation in which it can be understood."

However, Basu (2008) avers that the relationship between rap and sexual attitudes, especially the black listeners of Hip-hop, adversely affects sexual health decisions and attitude. However, the work never accounted for how they affect the sexual health decisions and attitude of the blacks. Even though her work is one of the very few that examine the language of Hip-hop in the expression of thought and identity, it does not give elaborate data, especially in the area of the negative effects of the lyrics of Hip-

hop on the youths. There is no statistical evidence that shows that because certain people listened to Hip-hop music that carries sexual connotations, they became wayward. In the same vein, William (2007) discusses how Hip-hop music gives artistes the freedom to express their identity and philosophy of life. He claims that the effect is double-sided, and that Hip-hop has created a platform through which people can speak their minds about the trouble they are facing. He concedes, however, that a lot of their lyrics discussed "dark subjects."

## 2.6 Pragmatic effects of Hip-hop

Discussing the influence of African American Hip-hop on Nigerian Hip-hop, Sonekan (2010) posits that the acceptance of American-African Hip-hop music by Nigerian Hip-hop artistes is devoid of historical and cultural understanding of Hip-hop. She does a comparative study, examining the terrain of cultural space between the Nigerian Hip-hop artistes and African-American Hip-hop artistes. She examines how the space is shared between them despite the cultural and geographical distance. Her work also traces the relationship between the language and culture of these two countries.

Using 2face Idibia's lyrics, Oikelome (2013) studies the uniqueness in the style of Nigerian Hip-hop that has eventually created a style that is distinct to it alone. He also explores the gender aspect of Nigerian Hip-hop music. He argues that women are portrayed in Nigerian Hip-hop music as sex symbols. According to him, women are used as mere tools and objects by Hip-hop artistes in Nigeria, as a means of enhancing their celebrity status and commercial viability. However, the work does not give an account of interviews that were conducted with the artistes, where the artistes confessed that women were used in their music to gain popularity and to promote their brand. The basis for making such conclusion is not stated clearly, thus this may not be an objective position or view. In actual fact, based on his data (the lyrics of 2face), the argument is partly self-defeating because 2face's most popular track *African Queen* is a veneration of the African Belle

Yet, this position may be agreeable, partly. As, with the evolution of the Hip-hop in Nigeria, came also the evolution – and professionalisation – of its value chain or accompaniments, such as Dancers (male and female), Fashion, cars, so that despite the negative influences, the economic advancement it has brought to the industry and stakeholders cannot be ignored. The female dancers especially, are now seen less as

sex tools and perceived more as responsible professionals, who are contributing significantly to the growth of the industry.

Richardson (2007) examines how young black women make meaning of the way they are portrayed in Hip-hop/rap music and videos. He also explores the complex language – literacy and knowledge – making capacity that exists among young black women who participate in Hip-hop youth culture. The study recommends approaches to the resolution of these complex issues, by concerned educators and community activists.

The nature of masculinity within the Hip-hop sub-culture is the concern of Damein (2006). The study investigates how the symbolic nature of Hip-hop consumption can serve as a vehicle by which young white men can achieve a desired level of masculinity. Furthermore, he identifies the role of fantasy in Hip-hop consumption and how young men construct themselves as masculine, through such fantasies. Using an ethnographic methodology, he realises that Hip-hop members often use sexist, and homophobic taunts, but not as an attack on females or homosexuals, but to feminize the others, and hence masculinize oneself. Finally, it was revealed that gangster rap is often consumed as fantasy in which teenage males can forge strong masculine gender identities that they find difficult to assume at school or at work.

A comparative study is also done by Kellerer (2013) on the influence of Hip-hop on Tanzania and Zimbabwe. He posits that the emergence of pop music in promoting materialism in Zimbabwe is non-threatening, unlike Bongo Flava in Tanzania, whose music has the capacity to instil real political influence. Kunzler (2007; 2011), focuses on the political potential of African rap. The study makes clear that Hip-hop has the ability to raise awareness of social issues and impact change. Gueye (2003) looks at the most political Hip-hop scenes in Africa. The study analyses the political rendezvous of Hip-hop artistes in Senegal, during the 2011 social protests. He sheds light on the control of Hip-hop music of groups like Keur Gui, and Y'ana Marre in the movement *Enough is Enough.* Kitwana (2002) takes a look at Hip-hop as a vehicle for political and social change. He establishes this fact when he traces the unification between commercial and grassroots culture. The study reveals that Hip-hop is more than a money-making tool; it is a tool that has the capacity to cause fundamental change. His position is contrary to some other scholars like (Lusane,1993; Boyd, 2003 and McWhoter, 2008), that claim that Hip-hop is not a suitable tool for social change.

Time and time again in Nigeria, it has been demonstrated that Hip-hop is more than a money spinning machine. It has been an influential tool for the youth to find expression, especially in a time of economic and social hardship. Politicians have also always employed it as a channel for communicating with their younger audiences, validating its usefulness as a national development and media tool.

Winston (2007) investigated the journalistic role Hip-hop plays in communicating daily issues in ways that challenge the powerful and the oppressors, and gives a voice to the disadvantaged. His study argues that popular music is a journalistic tool that competes with and rivals mainstream journalism in ways that address political, social, and economic realities in repressive contexts.

Ajayi (2012) conducted a pragmatic study of the abusive language deployed by Nigerian Hip-Hop artistes, with a view to identifying the Face Threatening Acts (FTA) used in damaging one another's "faces". The study concludes that the FTA used by the artistes are mainly to reduce their rivals to zero even when there is no serious conflict. He also contends that Nigerian Hip-hop artistes threaten one another's face even when they do not have anything against one another. The threat is merely to gain social power.

Walter (2003) examined identity in Hip-hop lyrics. He studies how the one-dimensional representation of Hip-hop has affected the whites' perception of whites and blacks. Using critical theory, the study shows the effects of the culture industry's cycle of assumptions on the one-dimensional representation of Hip-hop music and its reflection and reinforcement of the whites and white culture.

Richardson (2006) investigated how language functions as a powerful tool of identity and how the English language has been able to continually function as language of identity for Hip-hop artistes around the world. He provides an overview of the rhetorical language and literacy practices of Hip-hop as well as the tremendous impact it continues to have on the language in the United States and around the globe.

On his part, Thomas (2007) carried out a critical discourse analysis on Hip-hop in the United States of America, showing how emcees construct different aspects of reality through lyrics and extra-linguistic symbols. The study shows how their lyrics and para-linguistic features reflect and construct ideology and identity in the songs of the

Hip-hop artistes. Munoz-Labor, Weinstein, and Parker, (2007) conducted an ethnographic study on the social life of girls and boys between the ages 15-21 in Hip-hop clubs to discover how they negotiate gender relations on the dance floor. Their investigation revealed that Hip-hop culture provides an insight into gender and sexual scripts of urban minority youths. The study also shows that women challenge the masculinity of men in social environment.

Hutchison (2013), investigated how women bodies are portrayed in American Hip-hop music. He blames the American society for such perversion. The research reveals that the American society accepts the inequality between men and women by expecting women to accept the role of sexual stimulator. Gretchen (2013) studied how college students perceive and respond to portrayal of women when exposed to misogynistic lyrics. The findings of the study indicate a positive correlation between misogynous thinking and rap/Hip-hop consumption.

## 2.7 Hip-hop music: sex and sexual themes

American Hip-hop artistes have created a blueprint for the rest of the world (Charry, 2012); (Shonekan, 2013). From a cultural perspective, Hip-hop culture is a complex system of icons and symbols driven by music culture, youth cultural production, reflections of social realities in the US inner city and the music industry (Kitwana, 2002). Essentially, the most listened to genre of music in Nigeria is the Hip-hop music (Babalola and Taiwo, 2009). This is why it is difficult to find an artiste who sings other genres of music like Jazz, Rap and Reggae, who has not collaborated with successful Hip-hop artistes, or even forays into Hip-hop at some point in his music career. Typical examples are: Praiz, Iyanya, Tiwa Savage that started with soul music for years but were neither popular nor heard but when they switched to Hip-hop genre of music, they began to rise to stardom. Today, hardly would their name sound unfamiliar in the music industry.

In fact, in Nigeria today, the most successful award show "Headies Award", pays attention to giving awards to Nigerian Hip-hop artistes than other artistes singing other genres of music. Chang (2007:61) affirms the overriding popularity of Hip-hop when he posits that the "Hip-hop culture has become one of the most far-reaching arts movements of the previous three decades." The notion of success for any music artiste in Nigeria is defined by their embracement of the genre of Hip-hop music. It is

important to note that the thriving of Hip-hop in Nigeria, nay Africa, is not without the formidable influence of American Hip-hop. Elements of this brand of Hip-hop are infused into contemporary African Hip-hop music (Charry, 2012; Msia, 2013).

Different studies have shown that Hip-hop videos privilege the projection of sex and sexual activities. However, virtually all of these works did not explore the factors that may be responsible for the depiction of graphic sexual images and the subjects of sex and sexuality in popular culture, of which Hip-hop music is a component. The peculiarity of these subjects in the terrain of Hip-hop might however be due to the fact that Hip-hop music is mainly oriented towards the youth in the society. It is taken that sexualised themes appeal more to the youth and enjoy popular acceptance from them.

Therefore, the recurrence of sex and sexuality in Nigerian Hip-hop music today serves as a reflection of the social reality and the increasing breakdown in moral values and ethos. The discussion of sex or sexualised themes and images projected in Nigerian Hip-hop songs clearly is not Nigerian. Our culture views sex and sexual activities as private and thus should not be discussed in the public space.

According to Shonekan (2013), Hip-hop music has, among other benefits, also created some issues relating to cultural colonisation which has effect on local uniqueness. She explored the extent to which American Hip-hop has positively and negatively impacted Nigerian Hip-hop artistes and audiences in the 21st century, by looking at the influence of American Hip-hop culture on the present generation of Nigerians. The recurrent and the consistent focus of a larger population of Nigerian Hip-hop artistes on sex and sexuality and its expression through linguistic and non-linguistic rendition, as well as other tools used in the discussion of sex, has enjoyed robust attention. One of the meeting points between the two groups of Hip-hop artistes – the Indigenous Naija Hip-hop artistes and the foreign Naija Hip-hop artistes – can be located in the dominance of sex and sexual themes in the contents of their songs, a culture which Oikelome (2013) describes as condemnable.

Oikelome (2013:83) notes that the recurrence of this worrisome and alarming trend in Nigerian Hip-Hop music is "the fragrant display of women as sex symbols." This is an output of the acculturation of American Hip-Hop music. Clark (2015.310) spoke directly to this when he argues that the reason for this trend is the "proliferation and transplant of cultural norms and musical trends from foreign jurisdictions." This

culture may be appropriate in those foreign terrains; it is not acceptable within the Nigerian cultural context, in the same way that same-sex marriage is seriously unacceptable. Thus, there is a growing unease over the erogenous zones female dancers and singers project in some music videos. The consistent question raised are, "Are we entirely gravitating towards imbibing Western style of Hip-hop music videos at the detriment of positive cultural values and moral decency?" Or, as some question, do we need to adapt to the concept of "cool" based on the dictated standard from our American patrons?

Some studies have analysed how sexual videos are portrayed while others have examined the effects of these sexual scripts on the spectators (Sorensen, 2002). A few researchers have looked into the effects of music videos, especially on college-age and teen-age audiences. Experimental evidence suggested that undergraduate students and teenagers exposed to music videos featuring sexual content, are more likely to endorse casual and stereotypical attitudes about sex (Greeson and Williams 1986; Calfin, Carroll, and Schmidt, 1993).

Ward et al.'s (2005) submits that African-American high school students, who watched sexually stereotyped music videos, demonstrated significantly more support for stereotypical beliefs about gender and sexual roles, than those in the control group, who watched videos with no such stereotypes. Some scholars have also posited that the portrayal of sexualised scripts and contents contribute to the distorted ideologies of women's sexuality (Oware, 2009). Kistler and Lee's (2010) observations on male college undergraduates who viewed highly sexual Hip-hop music videos reveal that those students expressed greater objectification of women, sexual permissiveness, and stereotypical gender attitudes than male participants who viewed less sexual Hip-hop videos.

In the behavioural realm, exposure to the portrayal of women as sexual objects in pornography results in men engaging in more sexually motivated behaviours toward women compared to those assigned to a control group (McKenzie-Mohr and Zanna, 1990; Rudman and Borgida, 1995). Additionally, studies show that exposure to violent pornography temporarily increases support for the rape myth among undergraduate men (Malamuth and Check, 1985), especially if the participants perceive the rape victims as exhibiting arousal, during the rape (Malamuth and Check, 1980).

Though all of the foregoing works examined the effects of the exposure to sexual contents in the music videos, they are hardly concerned with the specific linguistic items that make up the videos of Hip-hop music. Studies have observed that emphasis are laid on women's sexual appeal and stereotype of women as sex object for the mind of male spectators (Aubery and Frisby, 2011). As Jhally (2007:22) contends, music videos are often constructed around the "pornographic imagination" in which women are seen as sex symbols that simply must have sex and will submit to any fantasy that a man may have.

Aubrey and Frisby's (2011) study reveals that 91.6% of the sample of music videos of female artistes contained at least one of the following indicators of sexual objectification: close-up shots of individual body parts, self-touching of sexual body parts, ample skin exposure, or sexualized dancing. To understand how short-term exposure to sexually objectifying music videos might be linked to semantically related constructs of adversarial sexual beliefs and aggression-related attitudes among college men, the study draws from the media priming framework (Roskos-Ewoldsen and Roskos-Ewoldsen, 2009). The premise of priming is that when people hear, see, or read media stimuli, ideas sharing similar meanings are activated for a short time afterward and are used to process subsequent stimuli (Higgins, Bargh, and Lombardi, 1985).

What supervenes in the Nigerian popular music context challenges the position on portrayal of women in Hip-hop videos, as argued in the works referenced above. The position emphasises that the portrayal is for self-expression and sexual autonomy. Spark (2014) clarifies the difference between sexualisation and healthy sexuality. For her, "sexualisation uses girls' and women's bodies as a marketing tool and a ratings grabber and often leads to low self-esteem and depression while healthy sexuality allows for intimacy and is linked to positive feelings." Inferable from her conclusion is the argument that the objectification of the women in popular culture is a healthy self-expression of female sexuality. This seems to support the argument that women are empowered since they are made prominent in music. However, there are those who see music as an end – the peak of female sexualisation, objectification, oppression and subjugation; it is a means through which women are simply debased and exploited (Dunu, 2015).

Despite this growing consciousness raised by scholars, a number of artistes view Hip-hop as being more than just a genre of music. To them, it is an alternative – a sort of escapist means – terrain where they can express how they feel and who they want to be. Therefore, Hip-hop artistes are leveraging on devices, linguistic and non-linguistic, to express their thoughts while they appear to maintain cultural ethos or meet social expectations. In his study of slang and catchy phrases in Nigerian Hip-hop music, Sangoniran (2011) asserts that Hip-hop artistes deploy these linguistic strategies for indirectness, to reduce the degree of vulgarity, maintain societal moral norms and ensure acceptability. However, in this work, he does not state the method or instrument used in measuring the acceptability of the songs by the listeners, based on the use of those strategies. It is discovered that the work inferred from the linguistic context of the lyrical texts that the use of those strategies by Hip-hop artistes is meant to gain acceptability. The work also focuses more on just two of the strategies employed by the artistes, whose songs are examined.

In his study of the Nigerian Hip-hop, Clark (2015) blames the society and the regulatory bodies for creating the conducive environment for the artistes who privilege sexual themes and images in their songs and videos to thrive. His study of the Nigerian Hip-hop song contents reveals that most songs do not discuss dangers of sexual activity, such as unplanned pregnancy or sexually transmitted diseases. Instead, they often glorify promiscuity and promote gender stereotypes. The study, however, is mainly about the culpability of the society and the regulatory bodies in the proliferation of Hip-hop songs featuring sex, and by extension, celebrating moral collapse. It is silent on the linguistic strategies and devices (being the major thrust of this present study) that these artistes deploy in order to gain acceptance and undermine the society's principle of morality.

## 2.8 Ideology

van Dijk (2008) defines ideology as the fundamental belief system of a group and its members. Ideology is referred to as a problematic term (Beaugrande, 1999). Ever since the emergence of ideology in literature, right from Marxism conceptualisation of ideology, to Durkheim's influence, the concept is viewed in diverse ways in various schools of thought (Blommaert, 2006). Eagleton (1991) contends that ideology is more related to discourse than language, and that it is for construction of precise effects.

In this study, ideology is conceived as the construction of thoughts and ideas of the beliefs and perception of Nigerian Hip-hop artistes, regarding the notion of sex and sexuality which are apparent in their lyrics and videos. This study also argues that the way sex and sexuality are engaged in the lyrics of the Contemporary Nigerian Hip-hop Artistes reflect the ideology and perception of a majority of the youth concerning sex and sexuality.

## 2.9 Theoretical framework

This section explains the various methods and empirical techniques, used in investigating the research topic. The research topic follows textual and contextual description of the lyrical texts of the randomly selected nine CNHHAs.

### 2.9.1   Multimodal theory

The theoretical framework for this research is multimodality theory, as made popular by Kress and van Leuween (1990). This theory provides a multiple approach within which it examines a multi-medium act. To understand the interdependence of the components of a Hip-hop song, an approach that takes cognisance of the entire medium of interacting to communicate and retain them is required. The theory is organised to provide a vantage tool with which all of the modes within a communication in the songs of these nine artistes are given attention. This approach therefore accommodates the focus of this study, which is to examine how all of the elements of communication combine in expressing sex and sexuality.

Multimodality theory is a socio-semiotic approach that seeks to include all modes of communication within a communicative event (Kress and van Leeuwen, 1996). The theory is a move away from the tradition of communication analysis, which often tends to put emphasis on text, as primary, during communication. Multimodality ensures that specific representations of different modes are accounted for with reference to the cultural context or situation in which they were used to transfer messages. This means that modal resources available in one culture need to be seen as one coherent, integral field, of nevertheless distinct resources, for making meaning.

Kress (2000) argues that whether analysed as such or not, all communicative events have always been made up of multiple elements interacting to pass one message. It

draws on the fact that "communication always draws on multiplicity of modes, (Kress, 2010: 44)." The approach is descriptive and relies on a process of analysis with which all modes are described and are describable together. In this sense, all modes of expression within a communicative event are suspected to have played some roles in the overall perception of the value of the message.

This approach is in contrast to what Street (1993) presents as the claim of older analysis of media. He showed that there were old arguments, where text or spoken modes were considered to be wholesome and conclusive in themselves. Graphical components of such messages were argued to contribute little or nothing to their perception. Kress (1990), however, rejects this argument and takes a semiotic approach. He argues that the words alone cannot be said to have the power to bear a message, which includes other modes. His approach became popular with scholars (such as Norris, 2004; van Leeuween, 2005; Jewitt, 2009; O' Hallolaran and Smith, 2011) who were interested in media analysis. The approach considers that all media are multimodal and that multimodality has real impact, which improves the experience of audience.

The theory, being a developing area in pragmatics has introduced a number of scholars to a procedure of vigilance which trains them to pay attention to all forms of communicative modes and their relationship as a meaning making resource. Scholars have examined the interpretive connections of signs and codes in various contexts and over the past decades, an increasing numbers of studies have explored the structure and the roles of multimodal texts in contemporary society. It has been applied extensively in various discourses some of which include: public engagements, sports, service delivery, health, classroom as well as intercultural communication.

Jones (2008:22) noted that the role of the text in televideo cybersex is to ensure "meanings are instantiated, identities are constructed and relationships are negotiated across different semiotic modes" The work explores a multimodal study of and specific interactonal functions and it concludes that bodily performance is primary while verbal messages function to contextualise the physical activities and function.

Bezerra (2012) has also investigated the discourse of movie with a cursory look at 'Sex and the City' taking a depth analysis of the language and image using a multimodal framework. Her work highlighted that the text affords more meaning than

still images. The result also confirms that the role of media in maintaining dominant and ideological representation of women cannot be overemphasised. This study suggests that textual interpretation presents a more clearer meaning than still images in other words texts presents a powerful tool of communication than images.

Oyebode and Ubonah (2012) explored the generic structure of communicative acts employed in the creation of HIV/AIDS posters which focus on people living with the disease as well as their family and relatives. Their exploration reveals that multimodal communicative acts such as advising, beckoning warning and informing are obligatory while other acts engaged in the posters are optional. The study concludes that these posters heavily rely on semiotic resources which signal the intended meaning of the producers.

Kulikova and Detinko (2014) also undertook a multimodal analysis of political cartoons in the British press and the research reveals that these cartoons are deeply rooted in political ideology. This same view was shared by Tehseem and Bohari (2015), their work reveals political rallies are not neutral in their political expressions and that they project 'political otherness'. They separate otherness through multimodal constructions and through intra and inter discursive means which is manifested in intercultural constructions.

Adamolekun and Olateju (2015) investigated the multimodal contructs engaged in political rally discourse in South Western States in Nigeria and they established that semiotic resourses or artefacts reveals political social and cultural communication but according to Adomolekun and Taiwo (2013) political adverts for the 2011 elections were characterised by historical allusion. Doing a multimodal analysis of the advert, they revealed that these advert are used to convince their electorate to reject their opponents and accept them.

With no doubt, communication is increasingly multimodal across different contexts because speakers and writers draw on wide range of semiotic resources for the projection of meaning, therefore it is not farteched that the theory has the potential to convey clearly important meaning for consumption.

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### 2.9.2    Multimodality and multi-literacy as new literacy

Even though the classical rhetoricians, who emphasise the place of voice and gesture during public speech, have traced multimodality to a broadened perspective of communication involving more than words, it was not until in the 20th century that multimodality gained attraction as a viable approach to communication analysis. It is in the 21st century that multimodality became the popular approach. One area where the effect of multimodal tag on communication has generated wide interest is the definition of literacy. According to Kress (1987), literacy preoccupation with textual ability will eventually shift when other modes become recognised as part of the communication process.

The text-prominent communication approach is presently considered mono-modal and inadequate. Literate in just one single mode is also considered as mono-literates. Literacy in more than a single mode is now considered the new standard of literacy and this has been called the new literacy in text (Kress, 2013; Murray, 2013). Multi-literacy can be directly linked to the popularity of the multimodal view of communication

### 2.9.3    Organisation of the theory

Multimodality is organised to make provision for analysis of all components of a communicative event or *artefact*. The approach recognises modes at two levels. The first level is the entire physical medium of representation with a potential message recognised as distinct modes. Each mode is considered to have specific identity and could be analysed in terms of such identity. The second level recognises the interplay of the modes in expressing the same or related ideas.

Kress (1990) argues that all signs in all modes make sense. This could be illustrated with a typical Hip-Hop song video which is made up of several components and sub-components. There is the vocal component, the video, the still picture and the cultural environment supporting the context. The cultural component of the media is an essential element of the theory. Duncan (2004) shows the extent to which the approach depends on its fusion of social communicative environment and the semiotic interpretation. This social aspect becomes the second important side of the approach. It is considered that modes interact based on social context of use. Lutkewitte (2013) maintains that the fusion described above results in the process of analysis that pays

serious attention to how each sign or mode is culturally organised. The other part of the approach is the quest to distinguish between modes and media. Kress (2010) asserts that even though the two terms are often used synonymously, they are distinct concepts under this approach.

Medium represents a larger perception of a larger concentration of modes such as sounds whilst modes combine with speech, images digitised into video and symbols are arranged into text.

### 2.9.3.1 Modes

Kress (2010) defines modes as products of an interaction between social resources and semiotic elements. He considers modes from two related perspectives. The first is the social environment contribution to how we communicate or how we can communicate. The second refers to how our awareness of such socio-cultural resources manifests in the semiotic representation given to any artefact. This situation is a trace-back in one sense, in that the object itself provides information about the culture in which it is used. Modes include culturally influenced channels such as utterances, text, images and videos.

### 2.9.3.2 Mode density

Duncan (2004) discusses the nature of modes, and how they are in dual relationship with the social environment where it is used. This implies that the modes have some influence and are affected by their social conditions. This leads to the discussion of the hierarchy given to modes in any object. One arrangement is to emphasise one of the modes more than the rest. In this arrangement, the emphasised mode is conditioned to bear the messages, while the other modes are present, but do not have the same value as the emphasised mode. This type of mode density is said to be achieved through intensity. Another possible arrangement is when all the modes are used simultaneously and one is not emphasised at the expense of the other. This is called mode complexity and it is the most relevant aspect of the multimodality that this work employs.

### 2.9.3.3 Input and output modes

Owing to the relationship between multimodal communication and recent developments in computer interface development, some characteristics of the Web 2.0

are used in the description of the modes. Input versus output mode dichotomy is based on the production source of artefact. The users generate the input mode, and it is partly stimulated by socio-semiotic availability. The output mode is the production of artefact, based on the perception of the audience.

Recent criticisms of the multimodality theory are more in this area. Critics of the approach argue that Kress concentrates too much attention on the input mode and hardly discusses how much the output mode may contribute to the communication process. Oleksiak (2012) claims that Kress's analysis tends towards the assumption that input modes are exhaustive of the artefact and it is unnecessary to fully understand the output. Later works by Kress (2013) and Lutkewitte (2013) showed that the output mode is important in the organisation of the theory of multimodality.

### 2.9.3.4 Medium

Medium is the expressive channel through which modes are physically expressed. It is the substance of representing meaning. Kress (2010), mentions some social conditioning for medium to include semiotic (signs and sounds), socio-cultural (attitudes and context) and technological (videos, pictures and other digital communications modes).

**Contemporary Nigerian Hip-hop artiste's nonlinguistic strategies medium bar**

**Fig 1.**



Artefact Escapist Medium Chart
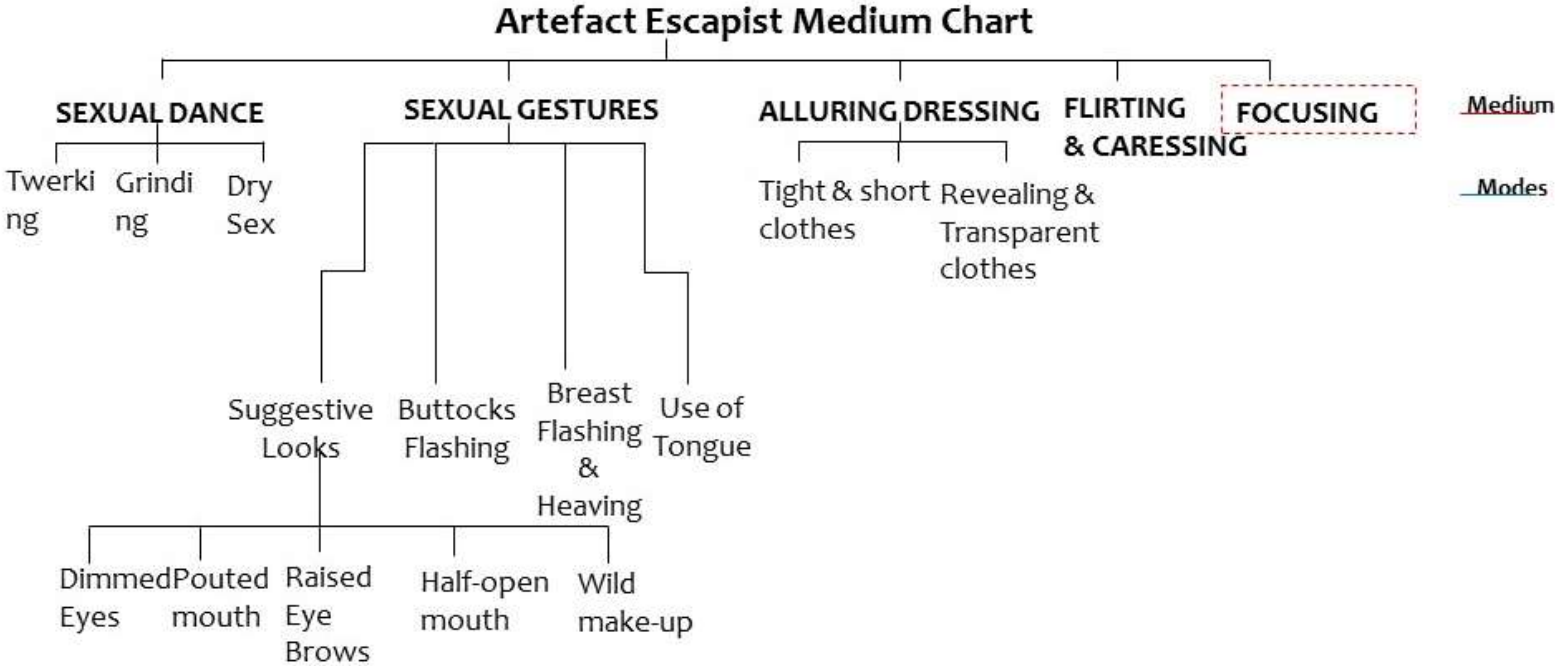
Technological Non-Linguistic Strategy Medium

**Source: This researcher, 2016**

The chart above describes the breakdown of the mediums and modes engaged as strategies in the artefact (contemporary Nigerian Hip-hop music videos). Each strategy also called mediums have modes which are contributory or helps in the realisation of the effectiveness of the mediums. These modes and mediums are described as the CNHHAs' nonlinguistic strategies; and they were obtained from the videos of the CNHHAs. The chart is broken into three levels which are interrelated. The first level comprises the five nonlinguistic mediums (Strategies) the artiste engaged to communicate sex and sexuality. Each of these mediums has modes that blend and contributes to the medium. For sexual dance, any or all of the three modes were engaged to provide seductive or erotic entertainment. Some of these sexual dances depict sex positions which could elicit erotic thoughts.

However, Contemporary Nigerian Hip-hop Artistes (CNHHAs) engage these sex positions in their videos while hiding under the notion of dance. Each of the sexual dance modes has its own unique features which are typical of it and differentiates it from other modes. Twerking in the selected videos involves the rhythmic movement of the waist and the buttocks. The dancers usually turn their backs to the camera while their hips and the buttocks of the dancers are focused as they move to the rhythm of the song. The movement involves squatting, and the upward and downward movement of the waists and buttocks area. Some of the dancers are usually flexible and endowed with big buttocks. They shake it while their hands are on the head or waist. It was observed that when the dancers twerk, the presence of the opposite sex is not necessarily needed because the motive is that the waist and the buttocks shake and pose a seductive outlook.

Grinding a bit different from twerking, involves kinesis. Grinding requires the circular movement of the female buttocks around the area where the male penis is located. Therefore, the lady during this dance focuses and ensures that her buttocks are well placed on the male groin. Sometimes, there is a deliberate effort by the male in ensuring that he takes a position that allows the appropriate landing of the female buttocks on the area his penis is located. In the video clips, the dancers either rolls slowly in an average rhythmic movement against the perceived position of the penis. Unlike twerking, the male presence is needed for this dance while the female dancer turns her back in order to position her buttocks on the circular area where the male organ is located. All these various gestures are modes within the medium plotted to

intensify the existing modes. This means that attention needs to be paid to minute signs which are modes within modes and their coordination interacts with the mode within which they function to realise the meaning intended.

Dry sex or dirty dancing in the clips is expressed when a lady moves her buttocks on the area of where the male penis is located or when the girl and guy face each other and the girl rubs the area of her vagina on the area of male penis while he humps his leg. These dances are intrinsically expression of sex. These modes are expressive channel for the medium of sexual dancing.

Sexual gestures have four direct modes and five indirect modes, which are directly connected to suggestive looks. The four direct modes have a dual relationship with one another and helps to socially express what sexual gesture entails in Nigerian context. They serve as non-verbal escapist modes used to condition the mind of the untargeted audience.

The modes are all arranged to emphasise sexual gestures and none is more relevant than the other. Sexual look is emphasised with five modes existing within it. These modes are not on the same hierarchy with sexual look but are social elements engaged to achieve and communicate the exact sexual gesture to the target audience. These modes however are achieved with semiotic signs, and are influenced by social conditions which restrain the outright display of sexual gestures. The dancers act within the confines of dance and strategically engage these modes even as they dance.

Instances in the selected videos show some signs which already position the dancers in a way that create impressions around them even without dancing. The dressing of all the dancers suggests their sexuality. The dancers have wild make up, and engage consistently semiotic signs, such as winking, cutting of eyes, pouting of mouth and dimming of eyes. All the gestures work at par within suggestive look to emphasise the mode. It is noteworthy to establish that it is in the dual relationship within the modes that the intended message can be achieved.

In the use of the tongue, the dancers stick out their tongue and land it in different positions. The tongue can either spreads out landing at the centre of the mouth or it is curled and lands at the side of the mouth. The dancer activates the medium of breasts-heaving and flashing when the clothes around the chest area are low enough for the

cleavage to be revealed. The brassiere are usually worn in such a way that the breasts are packed together, leaving no space between the cleaveage. The way the dancers packaged their breasts positions the breasts in a pushed-up manner and exposes the cleavage in an attractive manner. These modes: breastsheaving and flashing and the use of the tongue have a direct relationship with suggestive look this is because these modes convey sexual messages when they engage with other semiotic signs in suggestive looks.

Alluring dressing is achieved through other modes contributing to its effectives as a sexual tool. Modes such as translucent clothing, tight clothing, mini dresses, and well exposed clothing contributes to typicality. Unlike the other mediums, alluring dressing cannot be achieved without the modes; too tight, too short, transparent cloth. These modes characterise it as a sexual strategy. Alluring clothing is not a gesture that involves the action of the dancers; it has to do with what the dancers put on. The dressing is not an active action in the video that requires any form of bodily movement; it only describes the dressing of the artistes with alluring clothing. Without the dancers moving their body, impressions are formed about the dancers and probably what context the artiste is trying to create.

Flirting and caressing in the videos, occur when the dancer touches herself, or touches the opposite sex, an object or touches her female counterparts. The dancer usually strokes her body gently or the male touches her seductively. They flirt with objects and also relate with sexual look while all these gestures are going on.

Focusing, in the above chart, is highlighted because it is the only technological medium identified in the video clips of all the selected tracks and album. The cameraman therefore zooms and focuses on the gesture that is relevant even as the strategies communicate. Sometimes certain slangy expressions are used and, through focusing strategy, the meaning of such slang is drawn because of the focus on the image. An instance is 'German juice'. Anytime Cynthia Morgan mentions "German juice", the camera focuses on the buttocks. Sexual look and focusing are pivotal modes essential to achieving the intended message of the contemporary Nigerian Hip-hop artistes. It has been observed that, apart from focusing and alluring clothing, all other nonlingusitic modes engage the input of one or more modes within sexual gestures to achieve the intended meaning.

**Constant input of focusing in Contemporary Nigerian Hip-hop artistes nonlinguistic meduims**

**Fig.2:**
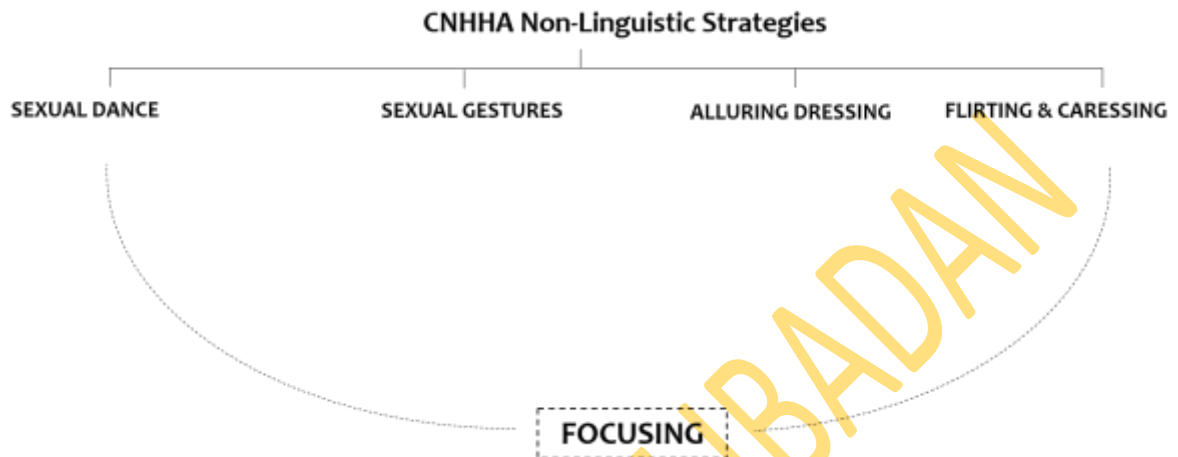


Source: This researcher, 2016

In the figure above, four mediums are identified relating directly with focusing. Focusing, in the chart, is not emphasised at the expense of , or beneath other mediums in terms of hierarchical description. Its role cuts across, enhances and contributes to all other mediums. The four gestures: sexual dance, sexual gesture, alluring dressing and flirting and caressing, are all mediums that make sense, and they achieve this sense, apart from all other modes, within each medium through focusing. Focusing is a technological style created by the selected artistes producers as a strategy to contextualise some suggestive and ambiguous linguistic resourses deployed in the songs. The artistes use slangy expressions and sexual innuendos that their meanings can only be impressed when focusing is deployed. It is a semiotic tool used to foreground linguistic items that may become meaningless in isolation.

Focusing is the technological input on the medium and has the same value as the other mediums. The use of focusing cuts across all other medium and plays a significant role in achieving emphasis. It is a technological style engaged by the artistes through zooming to condition the attention of the target audience to the intended sexual gesture par time. Focusing is an effective strategy because it helps to achieve and construct meanings even when messages are not passed across outright. It also helps to achieve

narrative trajectory, when two mediums are used simultaneously in a mode. The focus of communication is achieved and the intended message is caught when the lens of the camera emphasise a clip than the other even when they share the same physical context through zooming. An instance in Plate5.50, (see chapter five) there are two communicative mediums operating in the video clips. The sexual dance and flirting and caressing, the female dancers twerk in the bathtub while a female dancer caresses the male dancer. The emphasis in the video is on the female dancer twerking in the bathub. This assertion is made because we could easily see that the director of the video created the females twerking concurrently with the female caressing not to create confusion but to give aesthetic to the space in the video clips apart from the aesthetic value the ladies give to the video clips, they appeal to the sensual sense of the viewers through the medium. Also the linguistic renditions that accompany the video which describes the backs of the dancers establishes the fact that the focus on the buttocks is not coincidental but intentional.

**Knowledge management and effective escapism**

**Fig 3:**



KNOWLEDGE MANAGEMENT AND EFFECTIVE ESCAPISM

*
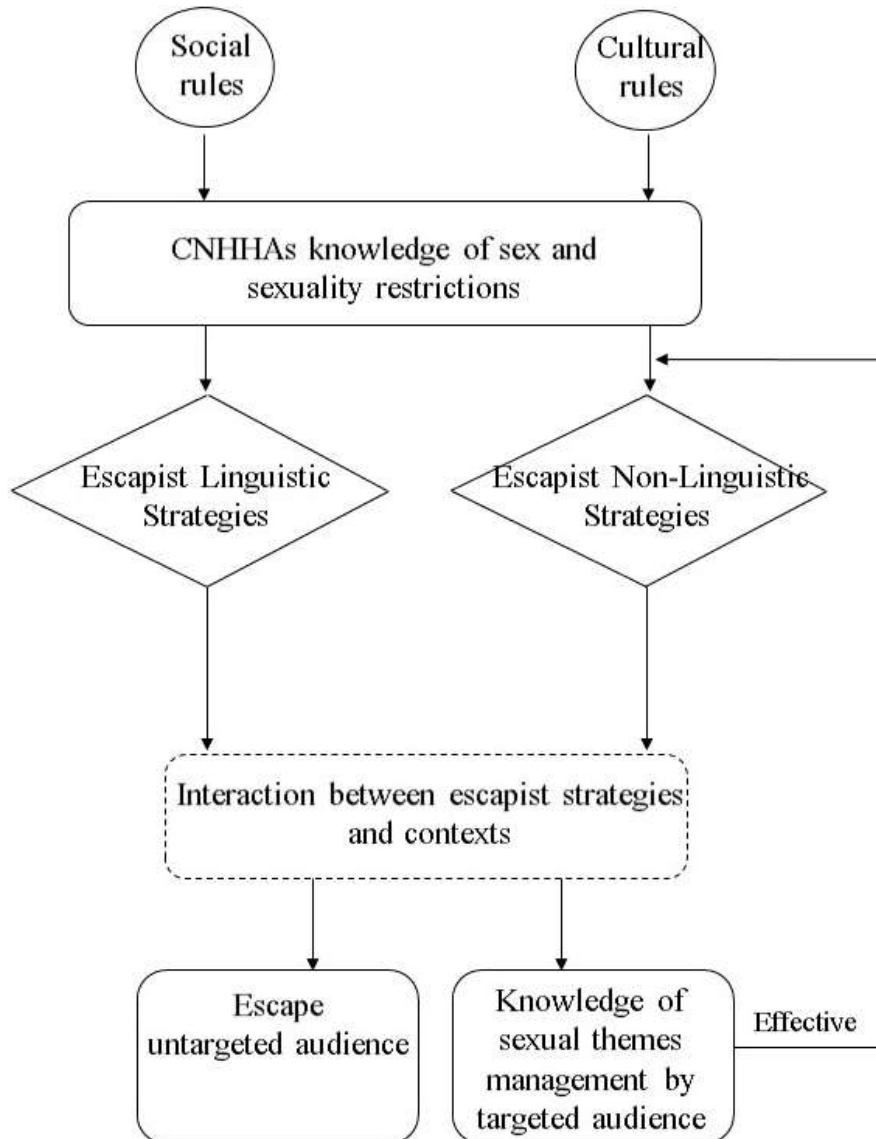
Source: This researcher, 2016.

Knowledge management and effective escapism can be defined as the whole process of efficiently managing the expectation of the knowledge of Nigerian social rules and cultural expectation about sex and sexual communication so as to evade the institutional bodies and particularly the Censors Board. The need for knowledge management and effective escapism establish the fact that there are rules laid out by the society about certain behaviours. These rules are formed out of culture and are socially transmitted "customs and behaviours". They are the heritage, ideas and values which the society have held in high esteem and influence our language and behaviour choice.

It would not be out of context to state that there are cultural values and norms about how sex is communicated; these spell out the dos and don'ts of how sex should be communicated and of course there is a synergic relationship between sex and the dictates of context in which it is communicated. Different cultures have preferred ways of speaking that overarchs the need for sexual innuendos and metaphors. The worldviews of cultures about sex are produced in their metaphoric and innuendoic choices. Odebunmi (2010) for example states that in Yoruba culture, the male organ provides a way of thinking and talking about weaponry. For instance, most Nigerian cultures, sexual discussions are expected to be clothed with proverbs and innuendos that ensure the privacy deemed of such subjects. This way of life about the communication of sex and sexuality also expands to the expected behaviours on sexual communications. These are values which have been passed from one generation to another and have set out a design and unique patterns for sexual communication and inform till date the choice of language used in sexual communication.

The chart above explains that CNHHAs got their knowledge of sex and sexual restrictions in the public space through their exposure to social and cultural rules which are spoken and unspoken. In putting the logical functions into operation, the knowledge of these rules have developed an inherent value that helps them to continually engage language choices and behaviours that would help them constructs linguistic and paralinguistic strategies that put them within the confines of the societal rules. These knowledge have shaped how CNHHAs construct their reality

CNHHAs well aware of these rules but of necessity have to create lyrics and videos inorder to 'keep it real' and manage their space in the global market by necessarily

engaging this restricted subject. They are therefore compelled to bow to the dictates of global markets and fan expectations while they delve into the restricted subjects in the public space.

They have realized that in order to maintain relevance, enjoy popularity, these subjects have to be fully engaged in their videos and lyrics. They, therefore, through their knowledge of these rules create escapist strategies in the artefact, (Contemporary Nigerian Hip-Hop Music and Videos). The escapist strategies or mediums are divided into two; escapist nonlinguistic strategies and escapist linguistic strategies. These strategies are learnt even as they learn language. They are created out of the necessity not to create delusion to untargeted audience while they maintain their global relevance and communicate to their targeted audience. The effectiveness and the creation of these strategies are birthed through the fusion of context and shared knowledge and understanding. The combination of the escapist strategies or medium and context help the selected CNHHAs escape the untargeted audience and yield effectiveness while they communicate effectively with the target audience through shared knowledge and understanding. The interaction between the linguistic strategies and the non-linguistic strategies also help the target audience to unstrip the intended sexual meaning. The selected CNHHAs have between five hundred thousand and over one million fans across the world. In 2014, Wizkid became the first Hip-hop artiste to hit over one million fans.

The selected CNHHAs are influential and have gained much popularity because of their bold decision to engage these subjects in their music, especially in the public space where it is prohibited. Their strategies have also been effective as they continually produce these songs and videos with these restricted subjects even They also provide a frame of reference and categories, enabling participants to readily communicate about and to analyse social activities and events such as norms, laws, regulations, taboos, and customs.

**Fig 4: Cycle of automatic dependency on linguistic resource**

CYCLE OF AUTOMATIC DEPENDENCY ON LINGUISTIC RESOURCE
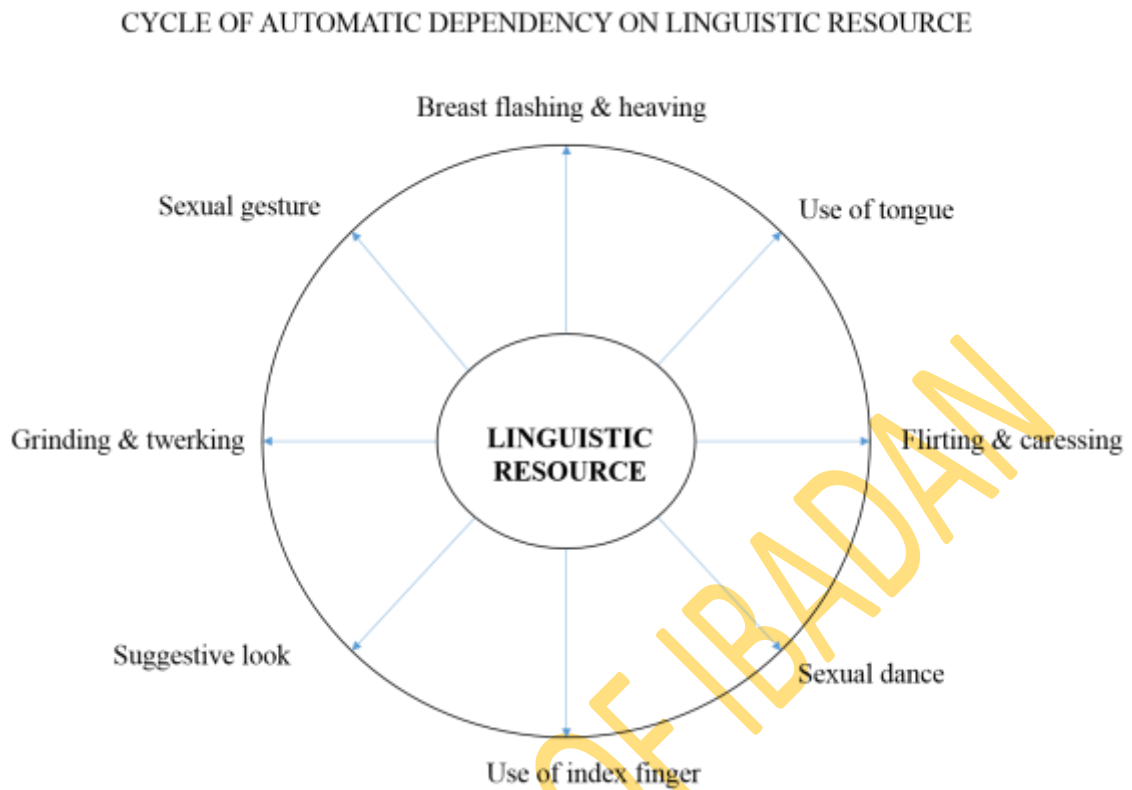


The figure above describes the dependency of the nonlinguistic strategies or mediums on the linguistic resource in CNHHAs music and videos. The conceptual framework assumes a cycle because it denotes the consistent repetition of the linguistic input on the nonlinguistic modes, to generate sexual meaning. It establishes that meanings are not generated in isolation and are not dependent only on the non-verbal or semiotic cues, but also on the linguistic resource. Linguistic resource provides the context in which the paralinguistic cues finds expresions inorder to generate the intended meaning.

The nonlinguistic mediums and modes are merged with linguistic resources rendered by the artistes. The dependency means that nonlinguistic modes cannot stand alone and still generate sexual meanings or a fuller and bigger picture of the intended meaning in the communicative event created by the CNHHAs. The linguistic and nonlinguistic modes are fused to achieve successful communication with their target audience.

## 2.10 Summary

This chapter reviews different literature relevant to this study, in terms of empirical works on sex and sexuality in Hip-hop music. It also examines the history of Hip-hop, the functions and the relevance to youths culture in different areas of the world. The next chapter presents the methodology adopted for the study.

# CHAPTER THREE
# METHODOLOGY

## 3.0    Introduction

This chapter presents the research techniques adopted for the study. It explains the processes involved in the collection, arrangement, and analysis of data. Furthermore, it gives detailed background into the source of data, the sampling procedure used and, how the theoretical approach discussed in Chapter Two provides the framework for data analysis.

## 3.1    Procedure for data collection

Data sources for this study were eighteen tracks selected from the albums of nine popular Nigerian Hip-hop artistes. The male artistes are: Iyanya Onoyom Mbuk (aka Iyanya)['Oreo', 'Sexy Mama'], Ayo Balogun (aka Wizkid),['Sound it', 'Bombay'] Olamide Adedeji (aka Baddoo),[ 'Ibebe', 'Story for the gods'] Oluwatobi Wande Ojosipe (aka Wande Coal),['You bad', 'The kick'] Douglas Jack Agu (aka] Runtown),['Gallardo', 'Bend down pause'] Oritsefemi Majemite Ekele (aka Oritsefemi),[ 'Redi,  and 'Sexy ladies'] the females are: Seyi Shay,['Crazy', 'Murda'] Tiwa Savage,['Wanted', 'Without my heart'] and Cynthia Morgan['*Lead me on'* , *'German juice'*] The selected artistes consist of six males and three females. Six males were picked over three females based on the population ratio of Nigerian Hip-hop male artistes to the Nigerian Hip-hop female artistes (Naijanolly, 2014; MTV, 2014, and Nigerian musiconline, 2014). The various social blogs such as notjusok, playsomething, rap-up, 9jabaze, ideycome.com established that there are more male CNHHAs than females.

The rationale for the selection of the artistes was based on the following criteria: recurring themes of sex and sexuality, wide acceptability and accessibility of their songs, the social reputation of the artistes, which were measured based on the awards, collaborations with international artistes, number of followers on their individual

Twitter platforms, the number of "likes" on their separate Facebook pages and how they deployed both outright and minimal escapist discourse strategies to lyricize sex and sexuality in their songs.

Special attention was given to the nine artistes selected, because of the preponderance of sexual images and gestures observable in their respective albums. These artistes ingeniously adopted certain escapist strategies because of their consciousness of the prevailing socio-cultural norms and values which made it possible for them to not only sing about sex and sexuality outrightly. Hence, they employ suggestive and erotic gestures in their musical videos. Also, these artistes are renowned for the leitmotif of sex pervading their songs, their elaborately planned videos, and wordy lyrics. The videos of these artistes as well as their tracks produced between 2008 and 2015 were selected. The songs trend on popular music charts, such as Music Africa and Nigerian Music Chart.

The selected official videos were downloaded from Youtube and Naijamusic while the lyrics were downloaded from www.naijamusic.com, a free download online music store. Terms and conditions for downloading from the website do not present any ethical issues and no condition was violated. Comments on Linda Ikeji's blog and notjustok.com about the tracks were also considered in order to distil the impression of the fans on the artistes, their lyrics as well as their videos. The tracks of the nine CNHHAs are: Olamide: 'Ibebe', 'Story for the gods', Wande Coal: 'The Kick', 'You bad', Oritsefemi: 'Redi', 'Sexy ladies', Seyi Shay: 'Murda, Crazy', Wizkid: 'Bombay', 'Sound It', Runtown: 'Gallardo', 'Bend down pause', Cynthia Morgan: 'German juice', 'Lead me on', Iyanya: 'Oreo', ' Sexy mama', Tiwa Savage: 'Without my heart', and 'Wanted'.

Data were also generated from the videos. Snapshots of scenes with sexual or erotic display were taken. Excerpts of song lines that feature sexual themes were also extracted for the same purpose.

## 3.2    Brief biographies of the artistes

**Olamide Adedeji:** Olamide Adedeji, popularly known as Olamide or YBNL (Yahoo Boy No Laptop), is a NigerianHip-hopartiste from Bariga, Lagos State. He was born on March 15, 1989. He records primarily in Yoruba, his mother tongue, and English. His style of music is quite unique and bold. He raps in Yoruba and he was the first to

rap in Egba dialect. He has released about 13 albums with about 78 tracks within the space of four years. Some of his popular tracks are: "First of All", 'Voice of the Street', 'Stupid Love', 'Ilefo Illuminati', 'Baddest Guy Ever Liveth', "Ghost Mode", 'Durosoke'and "Yemi My Lover".On July 17, 2013, Olamide became the first Nigerian to sign an endorsement deal with Cîroc, a foreign company that produces vodka and liquor. He is viewed by some as very controversial because of his videos. Most of his videos are considered not to be in line with Nigerian values. He usually features ladies in G-strings and bras in his musical videos. He has won various music awards, including multiple Nigeria Entertainment Awards, The Headies, and Nigeria Music Video Awards (NMVA). (http://www.informationng.com/2014/03/celebrity-bio-olamide-adedeji-aka-olamides-biography.html).

**Oritsefemi Majemite Ekele**

He was born on January 5, 1985. He is popularly known by his first name, Oritsefemi. He is a Nigerian singer/songwriter and performer. He is best known for his remake of Fela Anikulapo-Kuti's 'Double wahala' song. He combines the ideas of Afrocentrism and blend of pop release and rhythmic dance. His style of music has a reggae sensation and a beat of the rhythmic style of the Cherubim and Seraphim beats, a Christian denomination he attended and at which he was actively involved as a chorister. His rendition of the song earned him two nominations at the 2014 City People Entertainment Awards, winning the award for Most Popular Song of the Year. He also won the indigenous artiste of the year award at the 2014 Nigeria Entertainment Awards. In 2014, he released the remix for his version of the song featuring D'banj(http://www.informationng.com/tag/Oritsefemi).

**Oluwatobi Wande Ojosipe**

He was born on 18 October, 1985, in Lagos Island, Lagos State, and had his primary, secondary and university education also at Lagos. He was signed to Mo'Hits Records and inducted as a member of Mo'Hits All Stars. His stage name is Wande Coal. His first single of the *CV* album, *Ololufe,* has been described by two prominent Hip-Hop musical blog, as one of the greatest love songs ever written by a Nigerian, (Notjustok and Tooxclusive, 2013).Wande Coal later released his debut album, *Mushin to Mo'Hits*, which was widely received across Nigeria, the UK and the USA. He combines R&B with Afro Hip-hop. Wande Coal has also recorded songs with other

Nigerian artistes including Ikechukwu, Naeto C, Dr SID, D'Prince, Wizkid and many more. He has over 50 tracks over the period of 10 years.

(http://www.informationng.com/tag/Wande)

**Ayodeji Balogun**

Ayodeji Ibrahim Balogun was born on 16 July, 1990. He is well known by his stage name Wizkid. He is a Nigerian recording artiste, songwriter and performer. He started his musical career at age 11, releasing a collaborative album with Glorious Five entitled *Lil Prinz* 2001. In 2009, he signed a record deal with Banky W's imprint Empire Mates Entertainment. He rose to prominence in 2010 with the release of the song "Holla at Your Boy" from his debut studio album, *Superstar* (2011). 'Tease Me/Bad Guys', 'Don't dull', 'Love my baby', '*Pakurumo', and 'Oluwa lo ni'* were also released as singles from the *Superstar* album. Wizkid's self-titled second studio album, *Ayo* (2014), was preceded by the singles "JaiyeJaiye", "On Top Your Matter", "One Question", Joy, "Bombay", and "Show you the money*"*. In addition to his solo work, Wizkid has equally collaborated with several artistes and was featured on the hits "Girl" (with Bracket), "Fine Lady" (with Lynxxx), "Sexy mama" (with Iyanya), "Slow down" (with R2Bees), "The Matter" (with Maleek Berry), "Pull Over" (with KCee), and "Bad Girl" (with Jesse Jagz). He incorporates elements of R&B, dancehall and Raggae with Afrobeat sound.

His works and contributions to the Nigerian music industry have earned him several awards, including a BET Award, a MOBO Award, The Headies Awards, two Channel O Music Video Awards, four Nigeria Entertainment Awards, a Ghana Music Award, two Dynamix All Youth Awards, two City People Entertainment Awards, and a Future Award. In addition, he has been nominated three times at the MTV Europe Music Awards as well as four times at the World Music Awards. He was ranked 5th on Forbes and Channel O's 2013 list of the Top 10 Richest/Bankable African Artistes. In February 2014, Wizkid became the first ever-Nigerian musician to have over 1 million followers on Twitter.

(http://www.informationng.com/tag/Wizkid)

**Iyanya Onoyom Mbuk**

The birth of Iyanya Onoyom Mbuk happened on 31 October, 1986. Fans reckon more with him by his mononym,Iyanya. He is a Nigerian-recording artiste, singer, songwriter and performer on Palm Street in Calabar,Cross River State. Iyanya completed his primary, secondary, and university education in Calabar. He is a Business Management graduate from the University of Calabar. He is best known for winning the 2008 MTN Project Fame West Africa, as well as for his song "Kukere". He is the co-owner of Made Men Music Group, a record label home to artistes such as Emma Nyra, Tekno, Selebobo, and Baci. Iyanya sings in English and Efik. He released his debut studio album, *My Story*, in 2011. *The singles "*No Time" and "Love Truly" supported it with desire, his second studio album, which contained the singles "Kukere", "Ur Waist", "Flavour", "Sexy Mama", and "Jombolo". He won the artiste of the year award at  Headies 2013. He has performed in so many countries, apart from his home country. Iyanya has been nominated for many awards and has received 26 awards, some of which are Best Artiste of the year, Best Pop Single, Musician of the Year, and Best Male Artiste. He has produced two albums and 22 singles since he began his music career. http:// www. Information.com/tag/iyanya

**Douglas Jack Agu**

Douglas Jack Agu, also known as Runtown, was born on the 19 August, 1989. His stage name is Runtown. He is a Nigerian singer, songwriter and producer with a diverse musical style mix of Hip-hop, R&B, reggae and rap. He moved to Lagos from Enugu State with Phyno in 2007. He started doing underground collaborations with artistes like J-Martins and Timaya. In 2008, he partnered with Phyno to form a record label called Penthauz during which he released his first two singles: "Party Like It's 1980*"* and "Activity Pikin". He collaborated with Davido on his song *Gallardo*, which brought him more attention. Few months later, he signed a multi-million Naira contract with Eric-Manny Entertainment owned by Prince Okwudili Umenyiora, the CEO of Dilly Motors. Agu's beat is more of the mixture of Raggae dancehall with Afro Hip-hop, and he explored this well in his song titled "Bend down pause". (http://www.informationng.com/tag/Runtown)

**Tiwa Savage**

Tiwa Savage, a singer, performer and an actress was born in February 1980 in Lagos State, but later moved to London at the age of 11 when her family relocated. After graduating with a degree in Business Administration from the University of Kent, she followed her childhood talent and passion and enrolled at Berkley College of Music where she eventually bagged a professional degree in music at the age of 27 years.

She became a Nigerian artiste in 2010 after she had worked as back-up singer and did collaborations with international artistes in America. She has received several awards both here in Nigeria and outside, and has released three albums with 22 tracks featuring popular Nigerian artistes such as Don Jazzy, Flavour, Sakordie, Iceberg, and many more. She has produced about four albums with 30 tracks. Some of her popular tracks include "Eminado", "Love me, Love me", 'ife wa gbona', "Without my heart" and 'Wanted'.Her style of music has the mixture of American style of hip-hop mixed with Raggae dancehall with Afro beats.

http://www.naij.com/tag/tiwa savage .html

**Seyi Shay**

Deborah Oluwaseyi Joshua, born and raised in London with the stage name Seyi Shay She is a Nigerian-based international recording artiste, songwriter and a performer, who started singing at the age of six. She has written four major songs *Konami, "*Game sound", "Crime life*" and "You will see." Seyi Shay emerged as a lead singer of the British Pop/ R 'n B girl group that sang "*From above*" "Breaking from above" on the MTV reality show aired in 166 countries. Presently a solo artiste, she has performed in finest A-list events in Nigeria and across Africa. Her style of music has the mixture of American style of Hip-hop mixed with Afro beats.

(http://Hiphopworldmagazine.com/tag/sayi-shay-biography)

**Cynthia Morgan**

Cynthia Morgan, aka Marshal Morgan, is a Hip-hop, Dancehall, Rap and Reggae artiste. She was born on September 23rd, 1991, in Benin, Edo State, where she got her primary and secondary education. Cynthia Morgan's passion and love for music started since childhood. She started recording professionally at the age of 16. She grew around musicians; she was in the church choir and a backup singer for her mum's

musical band. She also led her school choir in secondary school and as she grew older, her love and passion for music grew with her. Cynthia Morgan is a songwriter and also plays musical instruments, which include masculine partitioned instrument, talking drum. She started composing at age seven and recorded her debut singles at age 16, getting air play and interviews on local radio stations in Benin. She moved to Lagos in 2008 to further her career. She gets her inspirations from reading good books, watching movies and music. Her role models are Bob Marley, Sean Paul, Cardinal Official, Sizzla Kalonji, Beenieman, Elephant Man, Lil Kim, Lady Saw, Mavado, and 2face. She has worked with producers like Ty mix, Samclef, Trry pounds, Tony Ross, Dee P.  Some of her singles include: *"Dutty Stepping", feat Pype, "Right move"*, and a more recent joint single, "Gimme More". She is currently signed to Northwest Records, a record label owned by Jude Okoye, brother to the star twins, P Square (http://www.informationng.com/tag/Cynthia)

### 3.2.3   Sampling procedure

The Stratified sampling procedure was adopted for this study. The artistes were segmented according to their sex. In addition to this, nine artistes represent 50% of the most popular Contemporary Nigerian Hip-hop artistes who trend sex and sexual subjects in their videos and music were selected purposively. This separates the artistes into mutually exclusive sets which helps to randomly select the artistes whose tracks and albums fit for analysis. The mutually exclusive sets for the selected artistes are: the dominance of sexual themes in the videos and lyrics, use of escapist strategies to evade the Censors Board, popularity, and international collaboration. The selected artistes fulfilled all these classifications and so that they are considered as members of the same class. Considering that all the tracks were selected purposively from a wide range of available Hip-hop tracks with sexual themes. The sample tracks selected for this work were chosen considering factors which include the background of the artistes, popularity of the artistes nationally and internationally, awards received popularity of their songs, acceptability by the youth, popularity of the specific tracks selected, themes of sex in the tracks selected, and availability of tracks for study. The popularity of the artistes was determined by the numbers of followers on Twitter, Instagram, Facebook and as well as the frequency of use of their songs on international TV stations such as MTV BASE and Channel O. The acceptability was determined by the number of "likes" they earned from both Nigerian and non-Nigerian fans on blogs;

their collaboration with international artistes; millions of followers they have on the social media; and the rate of acceptability based on numbers of shows they have been invited for performances, both nationally and internationally.

All the nine artistes selected are popular among the youth and they are widely known for their songs, particularly their songs with sexual undertones. Some of the artistes have had their share of controversies on their choice of lyrical themes and contents of their videos. These characteristics make the selection of these artistes songs suitable source of data for this work.

## 3.3 Procedure for data analysis

Kress and van Leuween's approach of multimodality which establishes that each mode contributes a strategic value to the artefact was adopted for the theoretical framework and a content analysis approach was carried out as the methodology. Content analysis is a sociological research methodology that examines how entertainment output reflects social and cultural issues, values and phenomena. It is a method that aims to identify and count occurrences of specific themes or dimensions of text (Hassen, Cottle, Megrine and New Bold, 1998). Through this approach, inferences about the messages, themes and dimensions of the text were drawn as well as wider social significance since the approach intrepretes the sexual contents in CNHHAs music and videos. Specifically, the content analysed are in areas that encapsulates sexual themes in the videos.

This implies that all the modes, visual, textual and contextual were considered as subjects of research which are called artefacts in the theory. The vocal signals in the songs were transcribed into text to be compared with lyrics obtained from the internet. Video clips were watched frame by frame to identify those with sexual connotations. Relevant contextual information within the videos was noted for socio-cultural implication, which may help both the artistes and their audience to negotiate their ways through shared meaning and social appropriateness. The song is considered as artefact made up of several modes and bearing sociolinguistic and semiotic properties, which is the focus of this study. A descriptive approach was used to present the meaning of excerpts and linguistic devices are used to realise strategic meanings of sex and sexuality.

Mode density was considered in respect of complexity and intensity. For linguistic strategies, there is mode complexity, where a mode is not emphasised than the other, but in the nonlinguistic strategy, there are occurrences of mode intensity, where a mode considered is emphasised than the other. However, each mode is examined for strategic value to the artefact meaning. The analysis focuses primarily on the input mode. Attention is also given to the output mode. Since the output mode is not easily determined and may vary from one individual to another, it may be unrealistic to make any generalisation about it.

The videos that depict sex and sexuality were captured and placed side by side with the textual analysis to see the areas of divergence and convergence of the lyrics with the videos, as well as the strategic implication to meaning.

## 3.4 Summary

This chapter has presented the approach adopted for this study. The procedure for data collection, type of data, sampling procedure and categories employed in the analysis of the selected songs description are also presented in the chapter. The next chapter presents and analyses the linguistic strategies employed by the selected artistes.

# CHAPTER FOUR

# LINGUISTIC STRATEGIES IN THE EXPRESSIONS OF SEX AND SEXUALITY IN THE SELECTED NIGERIAN HIP-HOP SONGS

## 4.0     Introduction

This section examines the modes and medium in the nine selected songs serving as escapist tools in expressing sex and sexuality by the Contemporary Nigerian Hip-hop Artistes (CNHHAs).It presentsthe escapist linguistic strategies that were used by the CNHHAs to bear artefacts that convey sexual themes in the songs. The linguistic strategies were spotted by listening to the selected tracks and by tracing the lyrical content downloaded from the 'lyrics.com'. These escapist linguistic strategies (ES) are highlighted, emboldened, discussed and classified in respect of the modes, medium and strategies used to negotiate mode forms.

## 4.1     Escapist linguistic strategy

Escapist linguistic strategies are creative linguistic manipulations deployed to depict restricted subjects yet communicating socially accepted subjects to the untargeted audience. In this chapter, theyrefer to the linguistic operations that communicate and express sex and sexuality to the target audience, while avoiding the suspicion and censure of the untargeted audience. Creative manipulations of linguistic units have been observed in the lyrics of a number of Nigerian Hip-hop artistes. This approach by the artistes is due to the peculiarity of the cultural and social context of Nigeria. This study presents the intrigues, with full description of what such strategies might have been used for, based on the context under observation here.

## 4.1.1 Suggestiveness: Sexual innuendos

Suggestive expressions are actions and expressions that implydeep meanings beyond the surface meanings. These are expressions that simulate futher thoughts beyond the literal meaning. Most of the suggestive expressions are sexual innuendos which are

mostly constructed in sentences. Sexual innuendos often skirt around using actual sexual expressions, but substituting them with other words or sentences, structured to reflect the same semantic impressions as the actual ones. They are devices efficient enough to escape the untargeted audience while the target audience understands the intended meaning. Most of these sexual innuendos are realised through substitutions, similes, metaphors and declarative expressions which put the addressed in the position that forces her to share his view. The taboo sexual expressions are covered with suggestive expressions that have subtle erotic undertones.

Sexual expressions that suggest sexual themes pervade the selected music and videos. The instances of these expressions are highlighted in bold in the excerpts below to give them prominence over the other words:

*Excerpt 1*

All my ladies
**It's time to boogy down…nanana nananana**
*Bo se n jaiye re*                                          As you enjoy your life
*Ori re lomo*                                               Only you understands

You don't need to force it

                                                                    5

**You just have to rock it**                        **You have buttocks flaunt
                                                            them**

**You gat booty, flaunt it**
They just have to love it
Yea oh oh *ha*
**If she like am, I go rock am o**              **If she likes it, I will rock
                                                            it**                    10

**If I rock am, she go love am** o…          **If I rock it, she will love
                                                            it**

this is the musical taliban
If she love am, she go keep am o              If she loves it, she will
                                                            keep it o

She no go like to lose am to another woman   She won't like to lose it to
                                                            another woman

In the club everybody **dey get down low** …get down low   In the club, everybody
                                                    let down their girds.

I want to get to know you                                    15

Baby take it slow… take it slow o o
On my Table, twenty bottles of Moet…ha
**Baby girl let's go my home**
I want to make you my own
I want to learn how to do am-                  I want to learn how to do
                                                            it                       20

                                                            (Oritsefemi"Sexy Ladies", 2014).

In the above excerpt, the artiste expresses how much he is interested in the symbolized lady and how he is willing to go to any length to ensure that he had sex with her. He does not make use of overt expressions to declare his intention rather he substituted the real sexual themes with pronouns, informal code and places that suggest sexual meanings. He uses expression such as 'like am', 'it', and locative noun such as 'home' to code items that depict sex, buttocks and breasts. He deliberately uses alternative

expressions and relies on the listeners to recreate and get the hidden meanings.He showers praises on the lady by noting that she is aware of her big buttocks. This, he refers to as "booty," as he sings: "You gat booty, flaunt it." He later expresses his intention in line 10, by telling her that if she ever loves her buttocks, she will allow him to fondle them. He expresses this in covert manner, he recounts: "If she like am, I go rock am o." The statement he made presents him as the one that can approve the beauty of the female sexuality. This is because the statement threatens the existence of the sexuality of the woman. The direct version of the statement is 'if you love your buttocks, I have to fondle it'. This is an expression that tries to cajole the lady into believing that the existence of her buttocks is hinged on her approval to allow him fondle them.  He also tells her in order to cajole her that, if she rejects his offer to *rock her,* she may lose him to another woman. He employs substitution, which allows him to avoid the repetition of the buttocks which he calls *booty*.

Oritsefemi focuses on sex in the song but uses mild or alternative sexual terms to transmit the idea to his lover. He makes passes at the lady and relatively expects the meaning to be inferred. He refers to sex as "going down low" in line 15 and, in the end of the verse, he requests that they go home (line 19). The demand to go home is suggestive of sex but literally a place of rest.

In the same vein, Seyi Shay in the track, "Crazy", uses sexual innuendos which are implied through suggestiveness. In the lyrics of the track, Seyi Shay and his lover, represented by Wizkid, are exchanging feelings through words. She renders it thus:

| *Excerpt 2* | *Trans* |
|---|---|
| **You be calling me, I be calling you** | **You're calling me, I am calling you** |
| | |
| Will you die for me? *Cos I go die for you* | Because I will die for you |
| Boy you're my lover; you're my sweetie sugar | |
| I'm the *[m[2l2*, you're looking for | I'm the pretty girl you're looking for |
| | |
| East to the west, we go let them know | We will spread the news from East to West |
| | 5 |
| | |
| No do me wrong, my baby fine oo | Do not hurt me, my pretty lady |
| **Could it be your love?** | |
| **Could it be your touch?** | |
| **Could it be the stuff?** | |

**Whey *dey* make me wan marry you go today**     **That aids my decision to marry you**

                                                              10

                                                   (Seyi Shay "Crazy," 2014).

 Seyi shay uses questioning to suggest and depict the innuendoic lexical items which are used to express her sexual feeling. She started by making an emphatic expression on the sexual passes she has been receiving which she refers to as 'calling'. Call here means a form of beaconing which suggests sexual advance in the context.The use of 'call' describes the conceptual understanding of wooing to the artiste. Wooing which also shares the same semantic properties of seeking to get attention was used to covertly express sexual beaconing.She mentions how she has been getting the signals of the boy's advances." This verbal act (calling) is a metaphoric expression that suggests the process of wooing as an act of call. The use of call suggests that the process of sexual advance requires activities that would get the attention of someone.

 This expression tones down the sexual gravity of sex related messages that sexual advances could bear. Also, the use of "touch" and "stuff" is connotative and the meanings of the lexical item are exophoric rather than endophoric. The logic behind the use of 'stuff ' is that it is usually used for items that the speaker does not want to mention or when the speaker lacks the knowledge of the name of an item.  In this situation, the use of stuff in the expression is a deliberate suggestive strategy to code the sexual message. 'Touch' is genrally used as a substituted item to refer to sex or sexual activities. "Touch" in this context refers to romance, while "stuff" refers to the sexual organ or their previous sexual intercourse. The use of an alternative lexical item that suggests the intended meaning of the artistes is to be able to evade the censor board instead of the artistes to render expressions such as "Could it be the sex? Or 'could it be the way I enjoy the feeling of your penis', she uses other expressions that suggest sex and sexuality. This is a form of indirectness that suggests sexual themes. These are also innuendos suggesting sexual activities. She uses these words as a strategy to avoid talking overtly about sex and sexuality.

Cynthia Morgan's single, "Lead me on," is a sexual request of a lover to be influenced, distracted and told sweet 'little' lies by her lover. She is so much in love that she is willing to express her love possibly through sex. Sexual innuendos run

through the lyrics of the song. This explains how meanings are inferred within the lyrics. The title, "Lead me on," provides sexual insinuations, and raises a level of expectation for the listeners.

*Excerpt 3:*            *Trans*

**You making me feel some top away**      **You make me feel like undressing**
Me no care what demma fit say      I don't care what people can say
**Ama put you in bed**      **I will put you in bed**
J- Holiday
**We up all night**      **We shall be up all night**

                                         5

You still make my day, Oh yeah
Hmmm
Very cold weather
Feeling moved      I feel horny or aroused
**She down me bed cover**      **She covers me like cover-cloth**    10

That motivates
All cheered up
No need for sweat
Like a nice deal
**You should lick up the plate**                         15

           (Cynthia Morgan" Lead me on", 2014).

*Excerpt 4:*            *Trans*

**Take it to the sofa 360**
**Running 269 up on the cooker**
Bonce fill the bonker
You this feeling very mutual      This feeling is very mutual
The way you put it up like the potter.            20
           (Cynthia Morgan "Lead me on," 2014)

The above lyrics describe sex and sexuality of the woman. She mentions sex in different positions;she compares the way her lover fondles her buttocks with the way a potter moulds a pot. She describes the vagina as a platein line 15, and calls the way her lover licks it "a nice deal." 'Plate' alludes to the shape of the object which provides a cognitive matching for the female vagina. Refering to the licking of the plate as a nice deal provides the cognitive orientation of what the singer thinks of such sexual activities. The use of 'deal' expressed the idea of contract, and the register of law depicts the relationship between a man and woman as a contractual agreement and the

society has accepted this perception. Also 'nice' on the other handreveals that licking of the vagina is seen as a nice contract.The frequent use of comparison to create vividness to the suggested sex and sexual expressions depicts creative ways her lover sleeps with her. The creativity the potter demonstrates in moulding a pot is to create a vivid visual image in the mind of the listeners.

*Excerpt 5.*
You set it on
The way **you flap it on**
**Boy rub it all**
When you got **the crown**
**Big one, carry on**                                            **5**

Ha!
Ah! All you need to **seek it**
The way you **pull through**

<div align="right">(Cynthia Morgan "Lead me on," 2014)</div>

The crown represents many things in the expression. First, it represents the whole penis, but she uses the part that is the head to represent the whole which is the penis. The crown can also be refered to as 'the ticket or the pass'. This could mean 'acceptance' or the freedom or liberty to rule in her life. She expressed that since he has been enthroned, she could carry on withthe head of the manhood as the "crown" and her vagina as the "plate". This is also suggestive of oral sex, and sex itself as an act of seeking. She describes sex using sexual innuendos.

Sexual innuendos in the above excerpts are affirmative and recount what the singer sexually experiences. In the track, the artiste describes her libidinal urge with the word "move". She makes advances and requeststhe guy to caress her deeply and possibly have sex with her, with the expression: "boy rub it all." Also, expressions like "the crown, "big one" and "it" are innuendos suggestive of the head of the penis and its attractive size. The artiste goes further to express the act of penetration in the song when she says: "All you need to **seek it**" and "The way you **pull through.**" For her to avoid suspicion, she makes use of substitution and ellipsis. The use of "vagina" is replaced with "it" and represents the ellipted item after "through" but silent in the text. In the track "Lead me on," Cynthia Morgan requests that her lover leads her on through the journey of sexual intercourse as they tread along the hills and valleys of

the sexual terrain together. The artiste expresses these feelings with the tone of excitement and enthusiasm.

*Excerpt 6*

> I want to be the one to drive you crazy
> I want to make you come back
> Come back and come back
>
> (Iyanya 'Oreo', 2013)

In the excerpt 6, the artiste uses suggestive expressions that have sexual implications. The artiste makes passes at the female as he dances and renders that he would love to drive her crazy. The term "crazy" does not mean mad or psychological unrest; it only suggests that he wants to give her the sexual pleasure that would make her forget every sense of consciousness. It is a form of sexual tease to create sexual expectation in the lady. He uses it to turn her on in a sexual way but made this expression in a suggestive manner. The second line continues with the first line which simply means when he drives her crazy, she would always come back for more sex. In the three lines above, none of the word has sex in it but all suggest sex.

*Excerpt 7*

> I got what you need girl
> The big saw
> To the matter
>
> (Iyanya 'Oreo', 2013)

Excerpt 7 expresses sexual connotation about sex and sexuality. The first line and third line are punctuated with an invitation for sex. He denotes sex as "the matter" and gives the assurance that he has what she needs. The word "need" was carefully chosen and the statement was quite assertive. The use of assertive statement takes away the right of the female dancer to make her decision by herself. The statement, quite, sounds convincing which would almost lead to a conclusion that the artiste was sure of what he was saying and would clearly meet her needs.

The second statement 'the big saw' refers to the penis. The lexical make-up of the statement was carefully selected to describe the reaction of anyone who beholds the penis. The collocation of 'big' with 'saw' describes the size of the penis. It suggests the expected reaction of anyone that beholds it. It describes the appearance of the penis when there is a sexual urge. The penis becomes elongated, bigger and hard which is expected to create surprise when beheld. Using attibutes of penis rather than mentioning the organ itself is a suggestive strategy to avoid the untargeted

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audience.The words chosen to qualify the penis create an imagination in the mind of the listener.

*Excerpt 8*

> Go down low for me *o*, my lady
> Give it to me, my baby

<div align="right">(Oritsefemi 'Redi', 2015.)</div>

In the *Excerpt 8* above, 'go down low' is a mild and suggestive way of saying 'lie flat', it could also connotatively mean 'let down your guards" The statement subtly requests for sex and the next line emphasises the first statement. The artistesubstituted sex with 'it' to cover for the actual sexual word. The pronoun 'it' is used to cover for possible words such as your body, sex and so on.

*Excerpt 9*

| | |
|---|---|
| *Lale yi, won daran* | This, night they are in a serioustrouble |
| *Bo ba dun e, kofaramo* | If it pains you endure it |
| I will show you what I gat | I will show you what I got |

<div align="right">(Olamide 'Story for the gods', 2013)</div>

*Excerpt 10*above depicts how Olamide manages sexual terrains with sexual innuendos. In the first line, Olamide makes a statement about what he would do tonight to the girls. 'Daran' which means problem or trouble and is usually characterised by stress and rigour is used to describe the likely stress the lady might go through. It means that the lady would be slept with and would experience his sexual prowess. He mentioned that if it pains her, she should endure it. The artiste substituted sex with 'it' and completes his line of thought by making a statement that would make the listeners inquisitive about what his sexual skill could look like.

*Excerpt 11*

| | *Trans* |
|---|---|
| Girl, you already know the *koko-* | Girl, you already know the main thing |
| Oh my God, dip it low | |
| *ko ma gbon* | Let it shake. |

<div align="right">(ibebe, 2015 by Olamide)</div>

*Koko is*a Yoruba slang,which means the main thing. It was employed to elaborate on the sexual innuendo created in the lyrics of *ibebe* (The waist). '*Koko'* is used to

represent sex as the main thing. The song priortises sex as the main thing but instead of saying outrightly that the lady already knows what he wants, he creates a linguistic context which builds the story line about sex and makes the listeners to decipher the sexual innuendos.

In the second line, he exclaims and makes innuendos that raisea question. He achieves this with the use of substitution. He renders'dip **it** low'.The question is, dip what low? This establishes that there is something the pronoun *it* hides that ensures the success of the innuendo employed by the artiste. The use of "deep" which is an active verb describes sex as an action that requires the male partner to deep into the vagina low, perhaps, for sexual satisfaction. The third line also uses**it**to hide the request made about of the dancer. The emphasis in the statement is on **it**; 'it' refers to the waist or perhaps the buttocks of the dancer.

These artistes have successfully engaged sexual innuendos to suggest sexual meanings so as to escape the censor boards. The suggested innuedoic statements are done buy substituting a sexual item with pronoun, populating the linguistic environment of the suggested sexual items with words that would contribute to the sexual themes developed and 'salient eliption'.

### 4.1.2    Coinage

Coinage in the Hip-hop genre has extensive bounds. Coinage has to do with the jjeation of words or phrases'.Idiagbon and Olaniyi (2011:79) describe coinages as new terms created for new experiences especially when the speaker or the language either experiences dearth or correct standard form…" This means that coinages are employed to describe our new conception of worldviews. The artistes are highly creative in crafting new words by adding to the existing linguistic items. These words are usually slangy and carry unique semantic meanings. Coinages that are closely related to references of sex and sexuality are examined in this study. Excerpts 12 and 13 below constitute instances of such coinage creation.

*Excerpt 12:*
*Bedebe badaba*                                  A rolling buttocks
This is football…*bedebe badaba*      *This is a foothball…*rolling buttocks
Anything can happen…*bedebe bada*Anything can happen, rolling buttocks
**Baddo**…*bedebe badaba*                  *Baddo…* A floating buttocks

| *Excerpt 13:* | *Trans* |
|---|---|
| *(yq ju ib4b4 ycn ko d2 b2r2 bc* | Now roll that waist and bend down low |
| *Ju ib4b4 ycn kobe lcbc* | Roll that waist and bend down low |
| *Dqkun ju ib4b4 ycn ko b2r2 bc* | Please roll that waist and bend down low |
| *Ju ib4b4 ycn kobc lcbc -* | Roll that waist and bend down low |
| If I throway **lamba** | If I throw the lamba at you     5 |
| | |
| They dey find the **lamba** | They are looking for the **lamba** |
| They dey shake their bumper | They are shaking their bumper |
| Der bumper der bumper | Their buttocks, their buttocks |
| Some girls dey like sharwama | Some girls like sharwama |
| While some love cucumber | 10 |

Merging is a device used in creating newly coined lexical items. An instance in Olamide 'Ibebe' is the word, Badoo. "Badoo" is a corruption of the word "bad." It is a combination of the root of an English word "bad," with the suffix derived from Yoruba language denoting excitement: "*-oo.*" The "*oo*" attached to the base word creates another new word entirely. The 'oo' is actually pronounced like [oo] in Yoruba with the tone /mido/. It carries different meanings depending on context of usage.  Baddo is a coined expression which is now used as a slang to mean 'bad boys'. However, it does not mean someone who is wicked; it is contextually used to describe someone who is exposed, brilliant, smokes or drinks much, a womaniser, a young rich boy or someone they cherish. In the excerpt above, "Badoo" is used in the context to refer to himself as very skilful in sex. "Badoo", originally coined by D'Prince, means someone who is skilled in all things. As adopted in the song *"Ibebe"*, it means someone who has great skill in sleeping with a woman.

On the other hand, Oritsefemi in the song, "Redi," introduced the word *lamba*. The word 'lamba' is not pronounced the same way as lamba in Yoruba. They are homographs, that is, they have the same spelling but different meanings. 'Lamba' in Yoruba means to be stressed, to struggle or to be working since morning.'Lamba' in Yoruba has the middle tone /re/with full tones as /rere/. Lamba a slangy expression used in Hip-hop takes /mimido/-/lamba/ which is a shift away from the Yoruba pronunciation of the same word. The word has three syllables borrowed from the Yoruba language: *lá + m + bà = lámbà* (*lá* means *lick* while *bà* means perch).  The word class however changes with its meaning depending on the position it occupies in

the statement. The slang is however used in different ways depending on the intended meaning.

For instance, If I lamba you- If I have sex with you

If I nack you the lamba- if you experience the feel of my penis

It could be refered to as sex tool or as sex itself. This means that it could be called penis or it could be referred to as an act of sex. Since coinage allows words to be formed deliberately or accidentally by the user, it could also be that the artiste created the word himself conceiving it with properties of the meaning in the individual syllables. The meaning of the word can, however, be generated from the textual context in which the word is used: "baby come make we enter, make I nak u the *lámbà.*" The preceding statements help to drive home the meaning of the word *lámbà,* as a coined word for the penis. It is a slang employed by the artiste to conceal the idea of the male genitalia. It is commonly used by the youths of today when they talk about sex. In the context of the text, *lamba* depicts the male organ. It can be used as a noun or as a verb, depending on the context of usage. When used as a verb, it is considered as an act of sex, but when it is used as a noun, it refers to the male body part.

In most Nigerian cultures, the idea of sex is usually not discussed publicly. Rather, it is properly concealed with the use of metaphors and proverbs. The sociolinguistic variable of age plays a key role in the subject. It is prohibited for children and youths to discuss sex; it is restricted only to the married and must be discussed by them in a discreet manner. In the analysis above, sexual words are coined to build their network of slangs for social interaction.

### 4.1.3 New sense inclusion: semantic extension

New sense inclusion is a strategy that is achieved by extending the semantic properties of an existing lexical item. This is done through inclusion which suffices when the existing word shares certain properties with intended meanings incorporated**.**

It becomes successful when the intended meaning fits welland the lexical items are extended beyond their original meanings. The strategy is adopted and achieves escapism when the selected artistes adopt this linguistic strategy to veil the sexual expressions in their songs. This makes a better way of communication than the overt manner which could be offensive and repulsive. For instance, the common meaning of a word changes at the moment it is contextualised. Also, the contextual usage also affects the intended meaning of such words. The instances of words with semantic extension from different artistes are cited below:

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*Excerpt 14*:                                                                   *Trans*

See baby girl, I wanna see u move                   Look baby girl, I want to see you move
Come **jogodo** I don **jogodo**                         Come and *jogodo* I have *jogodo*
*Shebi* party no be *kondo*                             This party is not *kondo*

(Wizkid, "Sound It", 2014).

*Excerpt 15*:                                                                   *Trans*
Excuse me Omoele                                        Excuse me pretty girl
Keep **rocking** like that ooo

(Wande Coal, "The Kick," 2015)

*Excerpt 16*:                                                                   *Trans*
You make we wanna **rock** your             Let us **rock** your body till dawn
body till the early morn

,                                                                                   *Trans*
Girl, I like the way you twist and wine
The way you back that thing upon me
*l2pa* to **bad o**                                        *l2pa* that is **bad o**
*l2pa* to bad o                                            *l2pa* that is bad *o*

see dis *l2pa*                                              look at this *l2pa*
*l2pa* to bad o                                            *l2pa* that is bad **o**
*l2pa* to bad o                                            *l2pa* that is bad *o*
orobo to bad o                                            or=b= or=b= that is bad o
orobo orobo to bad o                               or=b= or=b= that is bad o!        10

(Wande Coal, "You bad", 2012)

*Excerpt 17:*
Some girls' dey like **sharwama**            Some girls like **shawarma**
While some love **cucumber**

(Oritsefemi, "Redi," 2015)

The word *k9nd9* in excerpt 14 is a Yoruba word which means a 'baton' usually held by the staff of Nigeria Police to strike those who infringe on the law. Kondo that significantly has the attribute of whipping was used to describe what a party is not. The shape and the use of kondo are relevant to the sexual message that the expression passes across. The use of kondo as a whip and a weapon to correct those that infringe on the law can also be compared with what the penis can be used for. The penis is seen as a weapon or whip used to correct ladies that stray. The other relevance of the baton in this context is the shape compared with penis. The structural frame of the baton provides simulation for describing the penis. This shape is compared with other fruits and snack in the excerpt. *Cucumber* in *excerpt 17* is a fruit, while shawarma is a snack.

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Therefore, these three objects, which are all shaped like the male organ but not exactly like it, are stealthily used to refer to the penis. The point of reference here is hinged on the fact of the similarity between the shapes of these objects to that with which they are compared. For instance, oranges and apples are the reference objects of the female breasts, not because they are fruits like grapes, pawpaw, watermelon and other juicy fruits, but because of their similar shapes to the objects of reference. Not all these fruits are employed for the same semantic import.

Oritsefemi goes further from the comparison of the shapes to that of texture of these objects. This refers to the turgidity of the man's penis when it is ready for penetration He compares cucumber and shawarma in order to imprint the image or idea of the texture of the exact male genitalia he describes. The cucumber is harder than shawarma, and he expects that the lady picks the one she prefers since he has all to offer. The artiste references these fruits and snack because they share the social convention that equates them with the male reproductive organ. He does not refer to the shape but to the texture. These various linguistic items have different textures and the artistes actually chose these linguistic items not because their shapes are exactly the same but because the textures are not similar and suggestively describe the texture of the penis. This analogy of *k9nd9*is understood for clear reasons. There is also a general and accepted shared understanding of cucumber as a symbol of the penis by the artiste with reference to the linguistic context of usage. The word is used with other words that have sexual connotations. The use of shawarma instead of cucumber in the second line of excerpt 17 helps the artiste to make reference to the difference in the texture and taste of the selected words. Cucumber is harder than sharwarma, but sharwarma is softer and sweeter than cucumber. Shawarma is specially prepared and garnished with chicken, burger and cabbage, and rolled to form the shape of a cucumber. This does not require the artiste to make further explanation because both words are known.

"Bad" as used in excerpt 16 has added other semantic value beyond its original meaning. "Bad", according to*Oxford Advanced Learner's Dictionary* (2008), means "not good, not appropriate, unhealthy, evil, wicked and non-functional." As used by Wande, it means a ladywith a well-shaped figure and attracts any man who passes by her. It is used as a slang to mean something unique. This has a semantic implication. When the lyrical content and the video of the song are harmonized, the word is used to

qualify a girl with well-endowed breasts and posterior. Existing popular artistes such as D'Banj, Wande Coal and Tuface have used the word "bad" as slang to mean someone who is extremely good at something. Wizkid equally uses the word in one of his songs: "Ask your mummy, *zw[n el3y87, zw[n el3y87, w[n **bad** gan an.*"

The word "rock" as used by Wande Coal in "The Kick" is extended from its original meaning and belongs to the class of word noun. "Rock," according to *Oxford Advanced Learner's Dictionary* (2008), means something that is strong, stable and dependable; whilerock belongs to the class of word, verb,which means to move back and forth gently. However, Wande Coal uses the word as a verb, but provides another meaning. This semantic extension suggests that the action verb requires active participation or a level of energy. He adds "-ing" to "rock" to produce "rocking." In the context of the song, he requests that his woman rocks him, which means she should display her sexual strength. He requests through this word that she satisfies his sexual urge.

"Plate" is another word whose meaning has also been extended by Cynthia Morgan. Cynthia extended the meaning of platefrom "a range of objects, relatively thin, round and flat that is used for eating or serving food," to include the vagina. She renders:

*Excerpt 18:*
No need for sweat
Like a nice deal
**You should lick up the plate**

(Cynthia Morgan, "Lead me on", 2014)

She takes from the properties of a plateas a flat object and sees the vagina as an object used in serving sex to a man. She achieves these by making reference to items that share the shape with the sexuality of a male or female. Items that share the same shape with penis or vagina are used and their meanings are extended in the semantic capacity to accommodate the semantic expressions. These various linguistic items, whose meanings have been extended based on the context of use, are employed to escape the censor's board and cover the sexual themes.

### 4.1.4 Veiling

Veiling is done when there is an idea or sense that needs to be covered. This is a strategy used to avoid tabooed lexis and achieve communicative success. Expressive verbalisation of restricted terms in the public space would attract unpleasant reaction. Therefore, veiling of such terms is a means to escaping the custodian of such comunication culture.

Veiling is one of the most frequently used devices in Hip-hop songs, when it comes to expressing sex and sexuality or any other concept where the use of certain terms is socially and culturally constrained. All of the linguistic devices employed by these artistes in expressing some concepts such as sexual organs, sexual intercourse and subtle sexual advances, involved one form of veiling or another. The artistes employ veiling, when describing the sexual items or referring to the items through the location of the sexual items. The buttocks are referred to the backside because of their location likewise the breasts. Conspicuous nature of these features is also mentioned by just naming them the attribute associated to the lexical item. The use of 'loads' is descriptive and comes with image to create vividness to the described items. The extract below provides an example:

*Excerpt 19:*

|  |  | *Trans* |
|---|---|---|
| This your**backside** you must shake **am***o*… its Davido | | This your **backside** you must shake it.It's Davido! |
| And your **front side** I must to look **am** *o* ` | | and your **frontside** I must look at *it* |

Baby, baby, you confuse me *o*
Girl, you confuse me *o*
You confuse me *o*….you confuse me o

5
(Oritsefemi, "Sexy ladies", 2014)

Oritsefemi veils the male and female reproductive organs in his songs with the use of the di-syllabic word: "frontside" and "backside." The former suggests the breasts, while the latter means the buttocks. Therefore, front and back describe the location of these attractive female parts of the body. These lexical items are used to veil the description of a well-endowed woman. Adopting the lexical items that describe the domain which the sexual parts are located is a deliberate strategy to invoke diferent

meaning that would help the artiste escape the untargeted audience. The use of locative item is also suggestive and would help the target audience map out the sexual undertones based on shared knowledge and understanding.

The artiste describes how attracted he is to these features by expressing his need to look and touch these female sexual parts. The attraction he expresses also highlights the conspicuous nature of the female sexual features and attributes. This is intended to appeal to the imagination of the listeners. The "backside" and "frontside" are significant, and women with relatively big breasts and buttocks are appealing and usually arrest attention. A big or fat woman in a typical African setting is regarded and appreciated more for her sensual features and the sexual pleasure that can be derived from her. Oritsefemi creates a picture of what a man experiences when a woman with these qualities accosts him. He uses the word "confuse" to emphasize the fact that such a man, after being "arrested" by these female sensual features, will definitely not be able to think straight.

In "Story for the gods", Olamide veils the female buttocks and the totality of the female sexuality by code switching so as to get lexical resources that cover the outright discussion of sex and female sexuality. He renders it thus:

| *Excerpt 20.* | *Trans* | |
| Oh!my God insanity | | |
| See your **back,** calamity | | |
| Girl, I want to have it | | |
| Do I need your permit | Do I need your permission | |
| *Oya* wind it, wind it *o* | Quickly, wind it | 5 |
| | | |
| Money, we gat it, gat it o | Money, we have it, we have it | |
| *B44r4 l-wo-* Darlington, Darlington o | Ask from Darlington Darlington | |
| We go donate am for you like charity | We will donate to you like charity | |
| Woos *zw[n cr6'k6 lon*fine | You want to fine the big boys!!! | |
| *O sha m= eru yiwa* divine | You know this load is divine | |
| | | 10 |
| | | |
| **Cr6** *t9o gb3 p=n y87 t5n wz* divine | The **load** you are carrying, is divine | |
| **Game***y87 zwa la t5n* redefine | We redefine this game | |
| *Zw[n ton* get me wrong *lon p4 m7 n7* thug | Those that get me wrong, call me a thug | |
| But team mi strong and money mi long | But my team is strong and I have enough money | |
| M70 f11m= b9yq o w=w- bqy87 | I don't want to know if u are ugly | |
| | | |
| I'm sorry *mo ti* nana *bayi* | I am sorry, I am tipsy now | |

*(yq pe F[lqk1, At7n5k1 zti D5p1 wq bqmin5* benz

Call Folake, Atinuke and Dupe to meet me in the benz

20

Me and my friends ka jo lo flex
 am I making sense, am an \*\*\*

My friends and I want to enjoy

*Mo ti **jc**gbogbo **ix1** Mary J mo ti la*

I have **eaten** all your **work** Mary J, I have **licked** it

*( t2l3 mi l['l3 k7qk7q mo **fi hqa***

She followed me home quickly, so I **inserted**                    **25**

*B7 mo sen**r5n m[** l9 p4 m7 l'Anofia*

As I was **squeezing it** in, she called me Anofia

*Ni \*l2k6n bq s7 l2, zs3 o m5 Nofi wq*

So the door opened not knowing he brought Nofi

*Lql1 y87, w-n dqrzn*   This night, they are in trouble    30
*Sqr3 se zl6wzlq sqlqm=*   Let me quickly do my **prayers**
*B9 bq n d6n 1 ko f'ara m[*   If its paining you, manage it

*cos lql1 y87, mzq kanra m[*

Because this night, I will **aggressively do it**

I'll show you what I gat   I'll show you what I have
No do *yanga*   Don't be proud    35
*(yq d8de ma j9k09 l9r7zga*   Stand up, don't sit on the chair
*L- m- mi kq j[ ma k5r5 ma ga* (2ce)   Hold me tight, lets go up and down

(Olamide, "Story for the gods," 2014).

Lexical items such as "back," "load," "game," "work," "eaten," "licked," "inserted," "squeeze," "prayers" and "aggressively do" have sexual connotations. Through the narrative strategy, the implications and the intended meanings of what the artiste communicates are understood. 'Load' describes the weight and the size of the buttocks. The artistes did not mention the buttocks but he mentions /to gbe pon/ which suggests that the load was carried on your back. This expression narrates the location of the load and maps what the load actually means.

Through the use of veiling, Olamide achieves his aim, even as he is aware of the fact that the African society frowns at the explicit use of words to denote sex and sexuality. The two artistes mentioned here have successfully employed these linguistic terms to veil the sexuality of the human body. The artistes successfully demystified the concept of sexuality despite prevailing sociological restrictive measures.

## 4.1.5    Hedging: Code-switching, code-mixing and slangy expression

Hedging is a strategy employed to mitigate or lessen the impact of an uttererane or a lexical item. In this study, it is a strategy deployed by the artiste to avoid commitment to the information conveyed(Itani, 1995).  It is the content function of language as described by Halidayand Hassan (1989) which is seemingly used to realise two contradictory functions (Lakoff, 1973). The presence of a third party represented by the censor board, who has to be unexposed to implied meaning creates a context for deploying a hedge. Hedging is however achieved by switching codes. To switch or mix codes is an act of communication which involves a speaker alternating between one language and the other in communicative events. The artistes discussed below extensively,engaging in code-switching whichinvolves(Yoruba) with other indigenous Nigerian languages, from Pidgin English to Standard English, and even other foreign languages like Spanish. This is done because the expressions or lexical items (usually slang) in the other languages have the ability to communicate different meanings to the targeted and untargeted audience. It is pivotal to note that the lexical items switched to, are slangy expressions in that language which depict sex and sexuality. This manifests in almost all of Oritsefemi's songs, as if his music will be deprived of flavour without the use of slang and code-switching. Below are few excerpts that are relevant to this study:


*Excerpt 21:*                                                   *Trans*
You carry this girl for *gwagwalada*           You carry a girl at *Gwagwalada*
Two of ***una kwanangida***                     The two of you had sex
Mql[*n'aw[ya*         Do not tear the skin
*R[ra mqa r4d7c*         Take it easy while rolling your waist
*K8n se zshznq k8n se in=b8*                 She is neither an escort nor is she into
                                                                prostitution

5

*Rora ma **shoki** oh **shoki** oh*          Take it easy when you have rigorous sex
*Mq lo pa [m[l-m[* for me                     Don't kill her for me
                                                                (Oritsefemi,"Redi." 2015)


Oritsefemi alternates between Pidgin, Igbo and Yoruba. He renders his first line in Pidgin, while he code-mixes. The word he code-mixes with is aHausa slang (kwanangida), which means "to have sex." He switches to Igbo to borrow a slang that veils sex. He switches back again to Yoruba, borrowing the slang *sh=k7, k9k9* and *aw[. Sh=k7* and *k9k9*mean sex, while *aw[*is used to refer to the vagina. He is advising

his unnamed friend to take it easy with the girl. In "Sexy ladies", he alternates between Yoruba and Pidgin. He switches code from Yoruba to Pidgin because of the availability of the preferred slang, "do am", used to refer to sex.

*Excerpt 22:*                              *Trans*

| | |
|---|---|
| Girl you already know the**koko** | Girl you already know the **main thing** |
| Bere mo 'le mo 'le **koko-** | Bend down and hold on to the **main thing** |
| We get money: yes *a l'owo* | We have enough cash at hand |
| Ma da anybody *lohun o* | Don't answer anybody |
| Bere ko jo | Bend down and dance        10 |

                                        (Ibebe, 2015 by Olamide)

| | |
|---|---|
| I no mind *oo* | I don't mind |
| I wan learn how to **do am to do am**- | I want to learn how to do it |
| I swear, I dey monkey *oo*  - | I swear, I am carried away |
| *Bo se n redi yen-* | The way you are rolling your waist |
| *Bo se n she'di yen-* | The way you control your waist    15 |

                                  (Seyi Shay "Sexy Ladies," 2014)

Again in the above excerpt, Seyi Shay effortlessly switches code from Yoruba to Pidgin English and vice versa. This is informed by her Yoruba cultural background and the intending audience of her music. For this reason, she has to negotiate in between the two to maintain possible equilibrium. Expressions like "*koko*" and "do am to do am" are non-expressive of a sexual activity between lovers. *"koko"* (the main thing) and "do am" are expressions used to refer sex dependingon the context of the usage in the above excerpts.

Another instance of code-switching is drawn from Olamide's "Ibebe" as shown below:

Excerpt 23:                                *Trans*

| | |
|---|---|
| *Ko ma gbon* | Let it shake |
| *Ibebe idi ah-* | The waist (exclamation) *Ileke idi* |
| *eh…bedebe badaba* | The bead on the waist      20 |
| *Ibebe idi…bedebe badaba* | The waist |

                                    (Olamide "Ibebe," 2013)

Olámide is well-grounded in the Yoruba language. This enables him to switch code from English to Yoruba with ease. He does most of his rhymes in the Yoruba language, while spicing it with English language to enable him cater for his non-

Yoruba audience. In the above song, he delivers erotic rendition to a girl and emphasizes on this offer as he tries to parade his masculinity based on how well he is accepted around the world by various women of different tribes and nationalities. The artiste creatively gives an invitation for unhealthy sex. Almost without effort, with the switch from Yoruba to English, he croons:

*Excerpt 24:*
Take it to the left
To the right
And to the left
To the right
Oh my God

Oh my God
And deep it low
And deep it slow
And deep it low
And deep it slow

(Olamide, "Story for the gods" 2013)

He describes how he wants the sex to go, giving emphatic instructions, which show that he is in control of the sexual activity. However, he makes this expression suggestively, punctuating with expressions that could suggest a dance instruction while actually describing sexual movement.

Slangy expressions are unconventional word(s) or phrases that express either something new or something old in a new way (Encyclopaedia Britannica, 2014). Slang consists of a lexicon of non-standard words and phrases in a given language. The use of these words and phrases is typically associated with the subversion of a standard variety (such as Standard English) and are likely to be interpreted by listeners as implying particular attitudes on the part of the speaker.

*Excerpt 49:*                               *Trans*
Your bumbum bigger than bombay.        Your buttocks is bigger than bombay

(Wizkid "Bombay," 2014).

Wizkid creates the slang "Bombay" to mean something excessively big. Bombay in the real sense is a big city in India, but this meaning has been shifted from its original base with its use as slang. "Bombay," which is also the title of the song, is a distinct expression used and created by the artiste, and shared and understood within the Hip-

hop society. The slang is created as a basis for comparison between "bumbum" and "Bombay." The artiste compares the described lady's buttocks as something even bigger than bombay–excessively big. The art of comparison of the artiste is to extend the imagination and to create an emphasis on the bumbum (Buttocks).

Wizkid also uses the word, "*panranran,*" which is a Yoruba slang which means the penis. In the song, "Sound it," he requests that the lady feels his penis. He sings:

*Excerpt 48:*                              *Trans*
Look your side *o* baby
Cos imma give you all night                Because I will give you all night
You are gonna feel my**paranran**          You are going to feel my
**paranran**
*Omoge* no be today wey I dey love your way  Pretty girl I have been admiring
                                           for a long time
**[m[ge j1** *a relate* **[m[ge j1 kq s=r=**  Pretty girl, let's relate, pretty girl
                                           let's talk                        5

                                           (Wizkid "Sound it" 2014).

In the above excerpt, "*panranran,*" is a Yoruba word that has now been accepted among the youth. Even the non-Yoruba speaking ones understand this slang as being capable of bearing the meaning of description of a penis in a covert manner. Just like one of the features of language conventionality, slangy expressions become conventional among the group of people that commonly makes use of those particular lexical items.

Runtown alternates from Pidgin to Spanish, borrowing the word "Gallardo," which is a Germanic personal name composed of the elements "cheerful", "joyous", "hard," "hardy," "brave" and "strong." He switches to this word because it carries features that describe the lady.He transfers these features to the lady's sexual features.

*Excerpt 25:*                              *Trans*

**Gallardo, okwa murcellargo**
**She carry**
Love the way that you **grind on me**
*I dey gbadun* your waist o                I am enjoying your waist
I dey like your way o                      I like your style                5

You dey put me for *gobe o*          You are putting  me in trouble
Oya make you come make you          Now come

                                    (Runtown "Gallardo", 2015)


*Excerpt 26*
Oh baby girl I wanna **log in**          Oh baby girl I want to **log in**
Oh baby girl I wanna love you wizzy          Oh baby girl I want to love you Wizzy

                                    (Wizkid"Sound it", 2014)

"Grind" and "log in" are slangs used by Runtown and Wizkid in excerpts 20 and 21 above. The slang paint pictures of romance with a woman. Slangy expressions are borrowed from various registers and the semantic features of such words form the actions that are described. For instance, "log in" is an action that is done to give access to the user of a computer or to activate the use of web provider. It is a word borrowed from the register of Information Computer Technology (ICT), which means "to start." The artiste declares a sexual proposal by using a register in ICT which would communicate his intention and as well escape the suspicion of the censor's board. The censor's board would definitely frown at expressions that directly communicate sexual advances.

Therefore, borrowing from ICT would cover sexual undertones while he stays in the confines of socio-cultural restriction. As declared by the artiste, he requests that he logs-in, inotherwords, a need for granted access to sleep with her or access to express his sexual pleasure with her. The linguistic surroundings which describethe thought process and narrate the intention of the singer also establish the meaning derived from the use of the word "log-in"."Grind" is actually a style of sexual gesture done by the woman for the man. It is a form of dance that its action has been extended to sexual activities. The woman backs the man and places her buttocks on the male genitalia, while she rotates her buttocks in a circular form to induce the intended pleasure.

Pidgin English in Nigeria is a language of communication that is accepted across tribal and language boundaries. Therefore, Pidgin English is commonly used by the Nigerian Hip-hop artistes (Omoniyi, 2006). It is also a language used for hybridization, style and socialization. Oritsefemi uses Pidgin English for linguistic identity and preference for his music. He switches from English or Yoruba to Pidgin to deploy slangy

expressions that are capable of concealing the overt description of sex. In the excerpts above, Pidgin English conceals the description of sex more than the Standard English, which is another option he could employ. He deliberately switches to Pidgin English when he needs to make sexual expressions. He negotiates with the language of the youth, which makes it easier for them to sing along. He uses more Pidgin English than Standard English. The linguistic acceptance of the songs consequently leads to greater audience participation and to the understanding of the message of the songs.

Runtown uses code-switching to achieve rhetorical and aesthetic qualities when he keeps repeating /o/. He creates a unique rhythm with the use of the weak vowel /o/. This produces rhyme and makes the rhythmic flow interesting and also reveals the melody and artistry in his songs. Most of the instances of code-switching are signalled at the sentential level by the choice of lexical items with expressive connotations. The artiste employs Pidgin English also when it affords him the opportunity to express sexual parts better in a concealed manner.

There are also instances of code-switching in Olamide's works. This is clear in excerpt 27:

Excerpt 27

| | *Trans* |
|---|---|
| *Mo ti **jc**gbogbo**ix1**Mary J mo ti la* | I have **eaten** all your **work** Mary J, I have **licked** it |
| ( *t2l3 mi l['le k7qk7q, mo **fi ha*** | She followed me home quickly, so I **inserted** |
| *cos lql1 y87, mzq kanra m[* | Because, this night, I will **aggressively do** it |
| | (Olamide "Story for the gods," 2014) |

Olamide switches code from English to Yoruba, especially because he finds resources in Yoruba that would enable him to capture and veil the intended sexual images in his mind. He sometimes switches to Yoruba from English because it has available sexual slang, which the English language may not aptly provide. /Je ise/ which means 'eat work', describes the artiste'sconception of what the female vagina represents. It also describes sex as food, hence the use of the verb 'eat' with 'work'. The switch by the

artiste to Yoruba provides the linguistic resources that would adequately capture the cognitive perception of sex by the artiste.

## 4.1.6   Reiterative strategy: Repetition

Reiterative strategy is achieved through repetition. They are sexual items which are foregrounded with the repetitive device.  Most of the reiteration are done at the phrasal level while a few at the sentential level. Reiteration helps to call the attention of the target audience in a subtle manner to the likely sexual meaning a word(s) may depict. The strategy fashioned to achieve escapism is repeating linguistic expressions that carry sexual undertones and have dual meanings. The artistes choose expressions whose literal meanings carry no sexual suspicion and then use linguistic device, repetition, to draw the attention of the target audience to the expression so as to spur them to investigate the likely meaning.

Repetition is the frequent reoccurrence of a word or a group of words in order to achieve emphasis (Michael, 1976). While emphasis is primary to repetition in poetry and songs generally, rhythm and melody are secondary. The latter are as well important as the former. Sometimes repetition is used in the chorus of a song. The thematic concern of the work is usually imbedded in the lyrical content of every song. Therefore, this linguistic device is an indispensable element in the songs. It finds use in all the facets of musical compositions in various forms and capacities.

"Murda" by Sèyí Shay is adorned with phrasal and clausal repetitions. These are employed especially to create emphasis and draw the attention of the listeners to the subject matter in the lyrics of the song. The repeated phrases and words are the ones depicting sexual connotations. The instances of repetition of a group of words in the song are cited below:

| *Excerpt 28:* | *Trans* |
|---|---|
| She say she wan **murda** | She say she want to **murda** |
| She say she wan **murda** | She say she want to **murda** |
| She say he wan do that **thing** | She say he want to do that **thing** |
| | (Seyi Shay "Murda," 2015). |

The first anaphora in the excerpt above is repeated 30 times in the lyrics, while the second is repeated 25 times. This is to draw the attention of the listener to the coined

nominal item, "murda," and the common nominal item, "thing". These two words are co-referential and they carry sexual undertones. The word "murda" is a homophone of the nominal item, "mother," a (noun) and "murder" (verb). The use of letter "a" rather than "er" to end the word "murda" suggests a localized value for the usage of the word "murder." Seyi Shay's Yoruba background may also be an influence in her selection of her preferred spelling. The artiste tries to avoid a fixed interpretation of the word "murder" as an English word, by using the form that adds a local value to the song. She probably would have her audience interpret the word with the reference to the social background rather than the linguistic source.

Therefore, she uses the word to connote sex rather than taking human life. The context in which it is used strongly determines the meaning associated with it. In the Western context, it is used to refer to a "sexy or hot" woman. In the context of usage, especially the linguistic context, the surrounding words, "the thing," is a discreet word used to refer to the penis or vagina and also the act of sex itself, as people refer to the sexual organs in the public space as "his thing" or "her thing."

Also, the act of sex is covertly expressed in this line: "they did the thing." The linguistic context and cultural relativity of the expression bring to the fore, the intended meaning of the artiste. The repeated expression emphasised what the artiste is affirming;the man in the video wants to have sex with her. The word "murda," similar to the pronunciation of "murder," could be drawing its meaning from the act of killing. On several occasionsin Nigerian locales, "kill" is used to refer to an act of intensive sex such that it is drawn from expressions such like "do you want to kill me?," or "You go kill person *o*!," which in the context of sexual intercourse means: "Do you want to exhaust me with sex?" The use of exclamation with '*o*' is used to create emphasis.

Tiwa Savage's "Without My Heart," is quite loaded with repetitive statements.

| *Excerpt 29:* | *Trans* |
|---|---|
| *Èmi á jó(ooo)* | I will dance |
| Started on the floor | Started on the floor |
| *L2pa* on the floor | *L2pa* on the floor |

(Tiwa Savage,"Without My Heart", 2013)

The first line in the excerpt is repeated seven times; the second line is repeated eleven times, while the last is repeated four times. The words that the singer wants to emphasize here are: "jo" (dance) and "floor". The word "dance" that literarily means "the movement of the body," and "floor," "a walk surface of a room or a car," has extended meanings in the context within which it is used. The linguistic and societal context of its usage gives an understanding that the art of dance could also be viewed as an act of sex itself, since sex and dance share similar features of body movement. In linguistic context of its usage: "**whine** your **hips** real slow."

*Excerpt 30.*

Boy, I bet I know how to **screw your mind** till it blows

**Emi á jóo**(4x)                                  I will dance (4x)

The linguistic items surrounding the sentence, "Èmi á jóo," are words like "hips," "boy" and "screw." The word "hips" is a hyponym for the location of the vagina and buttocks. Therefore, the use of "boy" already gives a clue that the lady intends to whine her waist for a man who ushers the meaning of the *Èmi á jóo* (I will dance) as the act of sex. The expression, "started on the floor," is a narration of where the act began, and "I just *wanna* rip the dress, *l2pa* on the floor," eventually tells what started on the floor and who started it on the floor. The line: "I just *wanna* rip the dress," declares the raging sexual mood of the artiste. The floor that can be a walking surface of the room is actually where *l2pa*was laid on to dance after ripping her clothes for sex! The emphasis on these lines helps to detect the intended meaning of the artistes, which if not emphasized, might be ignored.

*Excerpt 31:*

I like the way you are shaking **your body**
The way you are moving **your body**
*Oya sare baby je a jo jo*                          Quickly, baby let's dance
I like the way you are pushing **your body**                                         5

The way you put it down on me
*Oya sun mo bi je a lo jo*                          Quickly, come here, let's go and
                                                   dance

I love the way you shaking **your body**
The way you moving **your body**                                                    10
*Oya sare baby je a jo jo*                          Quickly baby let's dance

I see you baby

You can come nearer
Let me see you clearer
*T2l3 mi j1ql[le–*                                    Follow me to my home            15

                                                      (Olamide "Ibebe" 2013).

There is a reoccurrence of the nominal group, "your body," in the above excerpt. This repeated expression codifies the significance of the lady's body to the realization of the thematic concern of the song.  The alternate linguistic expressions 'your body' against your breasts and your buttocks are intentional to escape the untargeted audience. The use of your body also covers every sexual parts of the lady.The singer is highly interested in the way the lady is moving and shaking her body in an erotic manner, and he is drawn to movement of the body. This is also an invitation to sexual ordeal, as the singer also sings in the last verse of the above excerpt that: "You can come nearer / Let me see you clearer */ T2l3 mi j1 q l[le*(Follow me to my home)."


*Excerpt 32:*                                         *Trans*
I wanna see you shake come *jogodo*                   I want to see you shake come
                                                      *jogodo*
I don *jogodo shebi* party no be *k9nd9*              I have **jogodo** party is not *k9nd9*
See baby girl I wanna see u move
Come *jogodo* I don *jogodo*                           Come *jogodo* I have *jogodo*   **5**
*Shebi* party no be*k9nd9*                             Party is not*k9nd9*

                                                      (Wizkid "Sound It," 2014)


The words "*jogodo*" and "*k9nd9*" are repeated frequently in the whole song. They are employed to achieve emphasis, and rhythm. Emphasis is achieved through the use of these linguistic items to refer to meanings different from their surface semantic import and to foreground these themes. While "*jogodo*"means tipsy and wanting to have sex, "k9nd9"refers to the male genitalia. Jogodo talks about the state of the mind of the speaker and how careless the person can be at that time. The slang was introduced by 9nice in his song 'give me lighter' where he renders "I don jogodo, I don jogodo, ma je ki iya mi gbo'- I am on drugs, I am drugs, make sure mother does not hear about it. The expression, "*Shebi* party no be *k9nd9*,"gives clarity to the fact that the excitement of the party cannot match the pleasure that she will receive when she eventually gets down with him to experience "k9nd9". Kondo as earlier described in excerpt 14 under semantic extension(see pg 80) means the penis. On the rhythm axis, the two words

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ending with vowel /o/ enhance the mellifluous nature of the song. This is evident as each line in the excerpt ends with /o/, of the two constantly repeated words, *"jogodo"* and *"k9nd9."*

*Excerpt 33:*
Baby just **bend down**, **bend down** pause
Baby just **bend down**, **bend down** pause
Baby just **bend down**, **bend down** bend down          10
Bend down **bend down bend down** pause
Baby just **bend down bend down** pause

(Runtown "Bend down pause'', 2015)

Runtown's "Bend down pause" and Wande Coal's "You Bad," are littered with repeated phrases and words like "bend down," *"jogodo"* and *"kondo"* to create emphasis and direct the listener's attention to the words. The artistes use this linguistic strategy to dwell on the point.

*Excerpt 34:*
**You bad**, you want it
**You bad**, you want it
**You bad**, you want it
**You bad**, you want it
I know you want it cos u **bad**          I know you want it because you **bad**
I know you want it cos u bad          I know you want it because you **bad**
I know you want it cos u bad          I know you want it because you **bad**
I know you want it cos u bad          I know you want it because you **bad**5

(Wande Coal, "You bad" 2013)

Wande Coal repeats "you bad" to describe his perception of a girl who he meets at a party. He keeps mentioning this nominal phrase to foreground his idea of what he means by "bad" in the context of his song. He uses "bad" to mean different things at different textual contexts. This word carries the same idea even as they are applied in different textual contexts. He first renders "you bad" and follows it with the description of how good the lady is doing with dance, which she is using to express sexual gestures to him. This, on one hand, is repetitive and, on the other hand, an irony. "Bad" literally means negativity, but in the context of the usage of the word, it describes the dexterity of the lady in the act of sex. It connotes positivity. Frequent occurrence of the expression gives it prominence and permits it ironical meaning. Wande Coal, recognizing that the statement has made a strong impression, changes the

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next line of the second context of the use of the word "bad" to "I know u want it cos you bad." The word in this context means someone who likes sex, who is more like an escort. The pronominal item, "it," which he veiled or substituted with a pronoun connotes sex. Also, the wholesale repetition of the line, "I know you want it cos u bad," is noteworthy. It beams light on the desire and dexterity of the object of the song, to show that she loves sex because she is very skilful in the act.

While it is true, as Guerini et al (2006:2) observed, that "Repetition does not involve any reformulation or paraphrase of the original utterances;" it is used to carry the audience along. Following the flow of the lyrics, the audience understands what the artiste substitutes with "it" based on the context and the storyline in the lyrics of the song. This pronominal item is employed to achieve indirectness. The use of an assertive statement: "I know you want it cos u **bad,**" before repeating "you bad," suggests the generosity of the "you" as "a free sex dispenser."

Moreover, "German juice" and "biggest behind" are both mentioned 18 times in Cynthia Morgan's track, "German Juice." These words were mentioned repeatedly to create emphasis on the sexual-related message, as the artiste describes the female part that men want. The word, "juice" isslang in the German language and has sexual-related meanings, such as sex, vagina, penis and buttocks. The use of orange juice in the video is a mere distraction from the real meaning of the nominal phrase, "German juice." The visual alternation of the "German juice" with the biggest buttocks repeatedly explains the real meaning of the phrase. This means that the phrase is a stronger veil for very big buttocks. The marriage of the video, featuring beautiful ladies with big buttocks – their *German juice* – with lyrics, just as Cynthia Morgan sings, establishes the meaning further:

*Excerpt 35:*
They want the girl with the **biggest behind**
The girl with the **biggest behind**
They want the girl with the **biggest behind**
Me say tell them bad man let them girl bad through          Bad man, let the bad girl
                                                            come through

**The biggest behind**                                                          5

The girl with the **biggest behind**
The girl with the **biggest behind**
Me say tell them bad man let em bad girl through          Bad man, let the bad girl
                                                            come through

The **German juice**
The girl with the **German juice**                                        10

(Cynthia Morgan, 2014, "German Juice,"2015)

There is a consistent description of buttocks in the lyrics of Oritsefemi, Olamide and Runtown. Buttocks are described with different lexical items and are repeated consistently in their lyrics. *d7* (buttocks) and *r4d7*(shake buttocks) are repeated 12 times in "Sexy ladies" and "R4d7." Each time Oritsefemi delivers these words, the camera focuses on the image of a lady who has big buttocks (see chapter five). Men in the videos are portrayed as being transfixed by the sight of the lady's buttocks and find it difficult to regain their consciousness from the buttocks arrest.

In the tracks, "i*bebe*" and "Bend down pause" by Olamide and Runtown respectively, the artistes repeat the title 25 times. Each time the expression, "bend down pause" is mentioned in the video, the ladies shake their buttocks. The message in the track has no thematic focus other than the buttocks.

The tracks are the evidence of the obsession of Runtown, Oritsefemi and Olamide regarding the female buttocks. In the lyrical narration, the female buttocks are glorified, described as powerful, capable of controlling men's decisions and thoughts. The repeated words are mostly slangy expressions to emphasise and foreground the sexual themes. The selected repeated items are not direct lexical items that address sexual themes; rather they are indirect, suggestive and covered with slang which includes codes of selected group of people. These devices are used to escape the censor boards while they stay in the confines of socio-cultural restriction.

### 4.1.7   Avoidance strategy: substitution and elipsis

Avoidance strategy is key to escapism. The need to avoid being caught pushing beyond the social boundries or communicating Substitution is the replacement of one item with another. Sex and sexuality of the male and female are covered by substitituting them with linguistic items that have no literal sexualmeaning. The artistes avoid being questioned or probed by avoiding linguistic expressions that have direct sexual semantic properties. These are deliberately replaced with linguistic items that would not raise moral questions and would escape the suspicion of the censor's board.Tiwa Savage and Sèyí Shay avoid words that directly mean sex or sexuality; they achieve this through the adoption of substitution. The listeners are allowed to

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insert the substituted items with sexual words and meanings but with established shared meaning between the artistes and their fans. After establishing sex as the subject matter, the artistes avoid mentioning it in other instances, with the assumption that the fans or listeners already know the appropriate word(s) to insert for the substituted ones.

*Excerpt 36:*

*Baby, Baby* give me some more

*óyá* drop **it** down low
Trans
Quickly, drop it

And if you wanna, **back it up**
**Trans**
If you would like to back it up

Cos this na**private show**
**Trans**
**Because this is a private show**

I know you can't wait to **touch me**

Baby please, I wanna finish **what** we started
Omo **I go make you sweat**

**Trans**
**Beautiful lady, I will make you sweat
hold**

she say she want to**do** that thing

so boy can rule **that thing**
Baby,**hold me** I go hold you

**Trans**
**Baby, hold me. I will hold    you**

Make you **do me,** I go do you
**Trans**
Please do something to me and I will do something to you
Make you **love me** I go love you
**Trans**
Love me and I will love you                    **5**

Baby,**pull up, pull up,** say
 Baby, **hold me,** I go hold you
**Trans**
**Baby, hold me. I will you**

(Tiwa Savage, "Without my heart", 2013)          (Seyi Shay, "Murda" 2014)

In excerpt 36, the artistes replaced the word sex with "some more," "touch me" and "hold me." Usually, the women are the receivers of sex, so the female singer's use of the transitive verb "give" is intentional. Tiwa, being a representative of female folks, uses the statement: "give me some more" to request for sex. This is intentional; instead of the overt expression like: "give me some sex," the singer veils the idea of sex with substituted words that do not carry sexual connotations. Most of the expressions adopted by these artistes are mundane expressions of day-to-day language of the common people. This is done to avoid the outright mention of sex. Interrogative statement like: "did he touch you?" is not a strange question to ask a lady who just breaks the hold of a man who forcefully demands sex from her. The cultural demand and the sociological variable of gender on how to discuss sex and who discusses sex have shaped the notion of sex.

Other artistes like P Square and Terry G have also accepted the use of the modal auxiliary verb, "do," to describe the act of sex. Other statements such as "private show" and "make you sweat" are used to refer to sex. Furthermore, the expression: "Baby pull up, pull up," provokes a question like "pull what up?" Sèyí Shay deliberately omits an item; she gives a clue for the omitted item through the linguistic surroundings, which communicate the mood of the artiste. This is demonstrated in the excerpt below:

*Excerpt 32:*                              *Trans*
Baby hold me, I go hold you               Baby hold me, I will hold you
Make you do me like I do you              Kindly reciprocate what I did to you
Make you love me like I love you          Kindly love me the way I love you
Make you **pull up**, pull up             Kindly pull up, pull pull
        5

                                          (Seyi Shay, "Murda" 2014)

The preceding stanza establishes the point that the act of sex is about to begin. So, "pull up" is referring to pulling up of one's clothes for the act to begin.

Iyanya also makes use of substitution as an avoidance strategy to refrain from the outright or the direct mention of sex and the act. The substitution is indicated with the use of prepositions, which serve the purpose of indirectness. He renders:

*Excerpt 33:*                                              *Trans*
And let me make your head swell
I got what you need
I got what you need girl
**You go *gaga* when you log on to this**          **You will go crazywhen you log on to this**

In the room so, see my hips o                                              5

**Take it easy boy, sharp on this**
She say a long saw

                                              (Iyanya, "Oreo", 2014)

*Excerpt 34:*
Baby **Give it** to me no delay                    …don't delay
Baby,**shake it**
**Pass it** to me like Ronaldo

                                              (Iyanya, "Sexy Mama". 2013).

Substitution is used in "Oreo" and "Sexy mama" to refer to different things. In "Oreo," the demonstrative pronominal item, "this," is referring to the male genitalia. He borrows from the register of information technology, "log on," to paint a picture that depicts access. He refers to his genitalia as one that can be logged in and out of. "That," on the other hand, refers to the vagina. The female responds to the effect of the male organ and requests that he takes it easy on her vagina. These interpretations are easier because the musical video gives vivid evidence of these sexual meanings.

In "Sexy mama", even though the same neuter gender pronoun "it" is used in different instances, the reference of each differs from the other. For instance, in line one, the pronoun "it" refers to the vagina. The artiste is requesting for sex in this line, but in line two, the same pronoun refers to the female buttocks. The artiste requests that the female dancer in the video shakes her buttocks. Finally, in line three, the "it" refers to the art of sex itself. He requests for a special skill in the act of sex; the use of Ronaldo with the "it" suggests the type of skill required by the artiste. Ronaldo is a skilful football player who dribbles with ease. However, the name has become a slangy expressionto refer to a male or female that is sexually dexterous with sex. Thus, the reference is not general but relative within a group. The fans share common

understanding intended by the artiste. The artiste uses the pronoun "it" to achieve various results in the song.

In "Wanted," Tiwa Savage starts with the introduction of the subject before telling the listeners the main point of the matter. Initially, the listeners would think she is narrating her experience in a crime scene.

*Excerpt 35.*                                    *Trans*
My heart is beating
Cos they're looking for me                        Because, they are looking for me
And I can hear them screaming…yea ah, yea ah
And I admit I was there
But didn't mean you should fall

Cos when it started too bad                        Because...
I left him there
**It** was like a gun in my hand

(Tiwa Savage "Wanted," 2014).

A critical study of the lyrics and video eventually provides the meaning that the digression and substitution are devices adopted by the artiste to create anticipation and suspense in the mind of the listeners. "It" in the track above refers to the body and the sexuality of the artiste. She describes:

*Excerpt 36:*                                    *Trans*
I left him there
**It** was like a gun on my hand
Killing him slow while i'm shake shaking **it**
I didn't wanna do **it** cos I know                cos (because)
Out in the street they call **it** murder                                5

Hmmm, by the way nothing you fit do
Said by the way, nothing you fit do
*Cos* by the way, I'm better than you              cos (because)

That's why I'm wanted                                            10
(TiwaSavage, "Wanted," 2014).

She describes the man as helpless, while she shakes her buttocks. She describes her buttocks as what kills him slowly as the man can only gaze at it, but cannot have a taste or a grasp of it. She explains that she does not want to parade her sexuality, but it is so hard not to flaunt her bodily power, especially with the description of that 'power' as a gun in her hand. This means that any man is a prey and she is also in

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control of the situation. In the track, Tiwa describes the sexuality of a woman as the feminine power that men cannot but succumb to and this power resides in the female's buttocks.

In her track, "Lead me on," Cynthia Morgan substitutes sexual words with non-sexual words to avoid eroticism and vulgarism. She uses words like "plate" as a substitute for vagina and "crown" as a substitute for the head of the penis. The shape of theplate and vagina is similar because both are flat. She mentions that her lover should lick up the plate whichsuggests the vagina, one of the acts of oral sex while the crown represents the head of the penis. The use of "seek it" and "pull through" instead of "seek my vagina" and "pull through my vagina" is a device to avoid breaking cultural and social rules even as she covertly describes sex and sexuality.

*Excerpt 37:*
Boy rubs **it** all
When you got the **crown**
Big one, carry on
No need for sweat
**Like a nice deal**

You should lick up the **plate**
Ha
Ah. All you need to **seek it**
The way you pull through
That motivates

                                        (Cynthia Morgan, "Lead me on"2014)

The linguistic context and combination of other devices such as simile give vivid description of the sexual implication in the track.

*Excerpt 38:*
You don't need to force it
You just have to rock it
You gat booty, flaunt it
They just have to love it                                    5
yea, oh oh ha

                                        (Cynthia Morgan "Sexy ladies" 2013)

Tiwa substituted in the rendition above to avoid direct description of sexual rendition. In the first line, the pronoun 'it' is used as a substitute for her body. Instead of her to say:**My body (it)** was like a gun on my hands, she strategically replaces it with *it*. She continues in the second line when she describes what happens to the man while she

shakes her buttocks. She renders that the guy dies slowly when she shakes her buttocks. The use of *kill* is metaphoric; she describes the effects of the buttocks as one that takes the right to think objectively and renders the man with no choice. In the second line, it is used for a different substitute. The first 'it' is substituting for *her body* while the second 'it' used to represent the buttocks. She, however, escapes the outright mention of her buttocks by engaging escapism through substitution.

*Excerpt 39*

Oh my God, deep **it** slow

(Ibebe, 2013 by Olamide)

Olamide engaged the pronoun 'it' again to avoid mentioning penis and to depict the whole sexual process.'It'is used as a substitute for the penis. The whole statement describes what and how the sex should be done.

**Ellipsis**

Ellipsis can indicate an unfinished thought, a leading statement, a slight pause, or a nervous or awkward silence. It is the omission from a sentence or other construction of one or more words that would complete or clarify the construction (Dictionary.com, 2013). It is a device used to achieve avoidance of spelling out restricted subjects. The elipted device is achieved contextually; the artiste did not indicate that items were elipted but the linguistic context shows that there is an intentional communicative act of avoiding the unsaid so as to achieve escapism.  Since speakers are experts at implying the unsaid meaning (Grice, 1975), thus 'loosely speaking' (Anderson, 2013) would help to achieve discursive meaning.

Cynthia Morgan in "Lead me on," deliberately omits some words which are erotic or carry sexual meanings, because she assumes that she has been carrying her audience along and that they would be able to complete what is missing. She believes that there is a shared understanding on the thematic preoccupation of the track and erotic words can be avoided and unspoken. She assumes that the meaning is not missing while she plays safe without appearing erotic even as she employs this device so as not to break any cultural or societal norm regarding the discreet discussion of sex and sexuality. Seyi Shay's creative use of ellipsis is exemplified below:

*Excerpt 57*:
The way you flap it on… **(on what?)**
Boy rub it all on… **(on what?)**
Ah. All you need to seek it
The way you pull through… (**through what?**)

(Cynthia Morgan "Lead me on," 2015)

The questions in bold forms are inserted by the researcher to further clarify the fact that the artiste deliberately omits some items in the discourse. This initiative is to raise the questions about the ellipted items by the artiste. The ellipted items raise interest and questions about what is missing in the lyrics.

Cynthia has been able to raise the question "what" successfully. The excerpt above is not complete and does not make a complete thought. A follow up on the succeeding lines provides an insinuation, which is sexual, since the theme of the track is sex, just as the video reveals.

### 4.1.8  Metaphorisation

Metaphor is a figure of speech in which two different items or objects are directly compared in terms of their common features. Odebunmi (2010:272) describes metaphor as "a major means of connecting the impression of the individual with their beliefs and action". This means that it provides access to the human cognitive process. In discourse, metaphor is the expression of an understanding of a concept in terms of another (Lakoff, 1987). Metaphors are taken out of the process of metaphorisation and they are linguistic bridges that help to create indirectedness.Metaphorisation identifies hidden similarities between the concepts, ideas, feelings that are compared and 'part of our process of understanding'.

Tiwa Savage, Cynthia Morgan and Sèyí Shay employ metaphors in their lyrics to createindirectness while they hide sexual concept through linguistic items that share similar ideas or properties. The words that these Hip-hop artistes use in their lyrics are predominantly metaphors for sex. They are used strategically by these artistes to link something to another thing. It is their tool which served as a polite tact to discreetly dicuss sexual object in the public space. This is what predominates in renditions like "dance floor," "floor," "Private show," "Back it up," "Joo (dance)," "Whine my hips,"

"Baby give me some more," "Murda" and "Pull up". These artistes, especially Tiwa Savage, employ this device to expatiate on various ways in which sex and its procedures are perceived. It also reveals the artistes' conceptualisation of sex. For example, the phrase, 'private show' presupposes sex as an act "performed discreetly" and collocating it with show reveals that it is 'spectacular and engaing'. For her, sexual act is described as an action that is not performed in the public, but in private. This is why she refers to it as a "private show". Eventhough, private show hides the concept of sex, it also expresses the concepts of sex as a performance. Hence, Tiwa describes it as a private performance.

Tiwa and Sèyí shay describe 'dance on the floor' as the bed. There is a conceptual mapping of dance with sex. The features of dance which involve 'energy exertion', movement of the body' are associated to sex. This explains how sex is conceived by the artiste, as an activity that involves more than one person and involves the movement of the body. Sex which also involves all these features is compared to dance, hence the use of dancefloor. The dancefloor can then be anywhere sex is done and dance can be sex or sexual. The strategy helps these artistes to describe vividly their conception of sex in their lyrics. The artistes' perception is revealed and their lexical choices also project the various domains in which sex and sexual organs are perceived. These words also clearly paint the picture of the artistes' intended meaning of sex and sexuality. This is what Gibbs (1987:12) means when he argues that "Metaphor, unlike literal speech, describes the vividness of human experience in terms that only humans could express."

The use of metaphors creates an imaginative world that affords the artistes the opportunity to explore their various perceptions of sex and sexuality. For instance, the artistes transcend dancing to sex and act that accompany dance as romance. The emphasis on dance by both artistes also communicates that the domain of dance is perceived as sex. They practically performed the dance as if they are actually having sex and communicate a lot of erotic gestures through their eyes and their bodies.(see chapter five). The use of dance to communicate sex and sexuality is metaphoric. In his view of the relationship between dance and sex, Raymond (1997) views "dance in American Hip-hop as dry sex". Nigerian Hip-hop artistes borrow from Western Hip-

hop. They borrow from simple and familiar metaphorical concepts to suggest their intended idea, thought and perception of sex.

In Seyi Shay's "Crazy lyrics," there are few instances of metaphor to support the foregoing point.

*Excerpt 40:*

|  |  |
|---|---|
|  | *Trans* |
| Boy, you're my lover, you're my **sweetie sugar** |  |
| No need to bother, cos I got you covered | Because I got you covered |
| I get your back any day I know |  |
| I'm the *[m[2l2*, you're looking for | I'm the fine girl, you're looking for |
| East to the west, we go let them know | 5 |
| No do me wrong, my baby fine *oo* | Don't do me wrong, my baby is fine |
|  | *Trans* |
| Could it be your love? |  |
| Could it be your touch? |  |
| Could it be the **stuff**? |  |
| Whey dey make me wan marry you go today |  |
|  | 10 |
| Could it be your love? |  |
| Could it be your touch? |  |
| Could it be the **stuff**? |  |
| Wey dey make me wan marry you go today | That is making me want to marry you |
| I *dey kolo*, you take me low oo (caro) | I am crazyyou take me low oo (Caro) |
|  | 15 |
| Early in the morning *ah ahh ah* |  |
| Boy, if you are calling *ah ahh ah* |  |
| You dey scatter my brain *oo*, high me like champagne | You are making tipsy as if I tookchampagne |
| You be the **boss**, I be the bosseth | You are the **boss**, I am the bosseth |
| Give me your love, me be your loveth |  |
|  | (Seyi Shay "Crazy", 2014) |

The expressions "sweetie sugar" and "stuff" are the items that are used metaphorically in the song. Seyi shay uses "sweetie sugar" to compare the taste of the pleasure she experiences from her lover to the sweetness got from sugar. This is in congruence with the popular usage of sweetheart to describe lovers in the contemporary society. Also,

the word "stuff" is used metaphorically to describe the quality of the sexual organs of her lover with the quality of the sex she had with him. She compares the relationship between her and her lover to that of a boss and a worker. This connotes that she is ready to do his will and whatever he commands to achieve sexual satisfaction. She says she is very much even in love as he calls her early in the morning. Similarly, in Tiwa Savage's "Without my heart," there is an instance of metaphor:

*Excerpt 41:*

Couple of drinks in me
Feeling a little tipsy
Turning on my sexy (*eh eh eh eh, eh eh eh eh*)

Tiwa attempts the renewal of the age long comparison between the manners with which wine intoxicates the drunk, and the way lovers behave, perhaps senselessly, after they are intoxicated with love. This mode of comparison here transcends that of love to the act of sex. This consumption of the drinks is compared directly to falling in love, and the love makesher feel tipsy,turning her sexual passion on.

Cynthia Morgan also employs metaphor in her song, "German juice." In the song, the ladies' buttocks are compared with German juice:

| *Excerpt 42:* | *Trans* |
|---|---|
| The German juice | |
| The girl with the German juice | |
| The German juice | |
| Girl come pon it let make it burn a niggah man | Pon(sit on it) |
| | |
| The German juice | |
| The girl with the German juice | |
| The German juice | |
| Girl, come pon it, let make it burn a niggah man [boom] | Girl, come and sit on your nigga and make himburn with feelings |

(Cynthia Morgan "German juice").

The phrase, *German juice,* is given direct comparison with the girls' buttocks. One might think that the two items are far apart in the area of comparison, but one will realize that the two are compared not in their physical state, but in their inherent values. The gustatory pleasure derived from juice when sucked with a straw is compared with the sexual pleasure a man derives from a lady with big buttocks when

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he penetrates from behind. This informs the persistent use of the expression "biggest behind" in the lyrical content of the song. Therefore, the man's penis is remotely compared to the straw with which one sucks juice for enjoyment.

Metaphor is central to the realization of many inferred meaning in Hip-hop songs. This is evident in the songs considered in this study. They are powerful for inferred meaning and achieving a positive escapiscm.

### 4.1.9 Indirectedness:Ambiguity

Indirectedness is a strategy used to escape the censor's board. It creates diverse meanings and sometimes vagueness that allows for more than one interpretation. It is done when the speaker avoids proceeding straight to the points. However, it is sometimes achieved when more than one meaning can derived in a discouse. However, this is subject to the amount of information provided. This strategy is typical to these artistes and they use ambiguous expressions to avoid responsibility for expressions that depict restricted meanings. The effectiveness of the strategy is tested when there is more than one possible meaning. This refers to a situation where a word has more than one possible meaning. Olámìdé, Runtown, Oritsefemi and Wizkid use words that are ambiguous to create uncertainty in the minds of their listeners. For the purpose of clarity, instances of these words are illustrated in Tables 1 to 5 below:

**Table 1: Semantic relationship of some ambiguous words in "Sound it," "Ibebe" and "Gallardo"**

| ACTUAL LYRICS | LIKELY MEANING | ACTUAL MEANING |
|---|---|---|
| Show me love | Express love to me | Let's have sex |
| *Sha ma juru juru juru dada* | Just keep shaking your waist | Shake your buttocks |
| Oh baby, I want to log into your computer | Oh baby, I want to use your **computer** | Oh baby! I want to have sex with you |
| Baby just bend down | Baby just squat | He requests for a position in sex |
| She carry | She carry | She has big breasts and buttocks |
| Let's go to the 'dance floor' | Lets dance | Lets have sext |
| You make me wanna rock your body till the early morn… | You want me to rock your body till dawn | You want me to have sex with you till dawn |

(Wizkid, "Sound it"; Olamide, "Ibebe" and "Gallardo", 2014)

*Excerpt 43:*                                   *Trans*

This your backside you must shake **am *o***…it's Davido       This your backside you must shake **it**…it's Davido

And your front side I must to look **am *o***       And your front side I must to look *it*

Baby baby, you confuse me *o*
Girl you confuse me *o*
You confuse me *o*…you confuse me o                  5

*Dqkun ju b4b4 ycn k9 le le le*       Please shake the waist very well.

*Fi b4b4 gbo'w9mi*       Use your waist to earn money from me.

*Dqkun ju b4b4 ycn k9 le le le*       Please shake the waist very well.

*Fi b4b4 gbo'w9mi*       Use the waist to earn money from me.

(Oritsefemi "Sexy Ladies", 2013)

**Table 2: Semantic relationship of some ambiguous words in "Bombay"**

| ACTUAL LYRICS | LIKELY MEANING | ACTUAL MEANING |
|---|---|---|
| I dey for heat give me breeze *nunu* | I am feeling hot, put on the fan or AC | I'm horny, I want to have sex |
| I am feeling your movement | I am enjoying the way you dance | I like the way you roll your ass |
| Baby, let's make a movie | Baby let's act a film | Baby let's have sex |
| Come on straight to my room | Come to my room immediately | Come into my room let's have sex |

(Wizkid, "Bombay", 2014)

**Table 3: Semantic relationship of some ambiguous words in "Sexy ladies"**

| ACTUAL LYRICS | LIKELY MEANING | ACTUAL MEANING |
|---|---|---|
| *Dakun ju bebe yen ko le le le* | Please throw your waist rhythmically | Please, roll your ass in a sexy manner |
| This your backside you must shake am *o*…it's Davido | You must shake the side of your back | You must shake your ass |
| And your front side I must to look am *o* | I must look at your frontside | I must be shown your breasts |
| *Omo* I dey gbadun as you no dey fronting | Baby, I am enjoying the fact that you aren't pretending | Baby, I like the fact that you are accepting my passes |

(Oritsefemi, "Sexy Ladies", 2013)

**Table 4: Semantic relationship of some ambiguous words in "Story for the gods"**

| ACTUAL LYRICS | LIKELY MEANING | ACTUAL MEANING |
|---|---|---|
| *Cr6 t9 gb3 p=n y7 t5n wz*divine | The **load** you are carrying, is divine | Your buttocks is big |
| **Game** *y7 zwa lq t5n* redefine | We will redefine this game | We will treat your body in an innovative way |
| *Mo ti **jc** gbogbo **is1** Mary J mo ti la* | I have **eaten** all your **work** Mary J, I have **licked** it | I have had sex with Mary J, and I have licked it |
| ( t2l3 mi lo'l3 k7qk7q mo **fi ha** | She followed me home quickly, so I **inserted** | She followed me home I had sex with her |
| *B7 mo se n **run m[** l9 p4 m7 l'Anofia* | As I was **squeezing it** in, she called me Anofia | As I was romancing, she called me Anofia |
| *cos lql1 y87, mzq kanra m[* | Because, this night I will **aggressively do** it | I will aggressively sleep with you |
| *Sqr3 se zl6wzlq sqlqm=* | Let me quickly do ablution and salute in Arabic | Let me quickly have sex with you |

(Olamide, "Story for the gods," 2014)

**Table 5: Semantic relationship of some ambiguous words in "You bad" and "Oreo"**

| ACTUAL LYRICS | LIKELY MEANING | ACTUAL MEANING |
|---|---|---|
| Give it to me don't be late | Give it to me don't be late | Don't waste time, allow me have sex with you |
| *Gbe s5n m- mi*, let's relate | Bring it to me, let's relate | Come closer, let's have sex |
| The big saw, make me dance some reggae and calypso | The big saw, makes me dance some reggae and calypso | Your penis makes me unstable on the bed |
| To the matter, to the matter | To the matter, to the matter | Straight to sex |
| I get you take it down | I get you take it down | I get you, remove your clothes |
| I wanna love you now | I want to love you now | I want to have sex with you |
| She come for the body ooh | She comes for my body | She wants to have sex with me |
| I want to be the one to drive you crazy | I want to be the one responsible for your madness | I want you to be uncontrollably in love with me |
| If you try me ama give it to you double | If you try me, I will give it to you in double folds | If you accept my offer, I will satisfy you well on bed |
| Right now ama take you to my room | I want to take you to my room right now | I want to take you to my room so we could have sex |
| Bring it to me, let's relate | Bring it to me lets discuss | Come closer, let's have sex |

("You bad", 2012, and "Oreo", 2014).

With reference to Tables above, the artistes deploy quite a number of expressions that suggest sex or sexual activities. In the process, they explore the imagination of their fans. These artistes successfully discuss the notion of sex and the sexuality of a woman without a problem and also create different scenarios of sexual intercourse with lyrical statements.

In Table 1, expressions such as: "show me love," "log into your computer, "baby just bend down," "dance floor" and "rock your body" express ambiguity on the surface semantic value, but their actual meanings according to the contextual usage clear the ambiguity. The relationship among the actual lyrics, likely meaning and actual meaning, is far apart. "Dance floor," which means a place where one dances, is used in an ambiguous manner so as to allow the fans to infer the intended meaning. It is used symbolically to refer to the idea of dance as sex and dance floor to the place (bed) where sex takes place. The lexeme, "love," is used many times to refer to sex; statement like "we made love" is a common statement that refers to love as an act of sex. The artiste makes an allusion to love as sex and this creates an ambiguity in that context. The artiste demands to be shown love, which connotes sex. This shows the creative ingenuity of the artiste to discuss sex and sexuality in a discreet manner.

In the same vein, Table 2 fields such expressions as "movie," "heat," "room" and "movement." They have sexual innuendos. Lexical ambiguity has affected the total meaning of the sentences or clauses. The lexical items used in the rendition of the artiste connote sex and other sexually- related activities.

Table 3 also expresses some ambiguous words. These include: *"ju b4b4 ycn,"* "your backside," "your frontside" and *"I dey gbqd6n you."* These expressions also bear ambiguity in different ways. These ambiguous expressions have different sexual semantic implications.

In Table 4, Olamide in his track "Story for the gods" makes extensive use of Yoruba words that are capable of dual meanings. He mixes codes where necessary and sometimes switches codes. This style of rendition creates semantic ambiguity in the lyrics of the song. Expressions like "***Cr6** t9 gb3 p=n y7 t5n wz* divine," "**Game***y87 zwa lq t5n* redefine," "*Mo ti **jc**gbogbo **is1,***M*ary J mo ti la*" and others have meanings

that are quite different from the denotation of the actual lyrics. This heightens the status of ambiguity employed in the song.

In Table 5, expressions like "Give it to me," "*Gbe s5n m- mi,*" "let's relate" and so on, connote sexual ideas in a way that gives way to ambiguity. This further reiterates the fact that ingenuity of the Hip-hop artistes is measured against the backdrop of the esoteric extent of their lyrics, which of course are adorned with the cloak of ambiguity sometimes, especially in discussions of sex and sexuality in the public space.

Another instance of ambiguity is found in Seyi Shay's "Sexy ladies" as exemplified below:

*Excerpt 44:*                                   *Trans*

You just dey dance *kerewa*… nobody yea        You are just dancing ***kerewa***…nobody
yea
*Na* only you dey my head…nobody               It's only in my mind… nobody
*Na* only you I wan **fire**                   It's only you that I want to fire

                                               (Oritsefemi, 'Sexy ladies', 2013)

The nominal item, "fire," is used to refer to sex because of its burning nature. In English context sex is linked with heating. They use expressions like 'hot' to describe a lady with a nice shape that is sexually appealing and describe lovers as burning up for each other. The use of fire to describe sex is therefore not out of context; it is a metaphoric expression that creates ambiguity about sex. Sex could be seen as an intense feeling that burns like fire. It is possible that such Yoruba statements as *"\*f1 w[n n gb9nq,"* meaning "their love burns like fire," might have affected the choice of this expression. He refers to love as fire. The way the artiste structures the line: *"Na only you, I wan fire"*, reveals its meaning to the listeners. However, the word "fire" is used as a verb in the expression above and this connotes the firing of gun as a weapon of war. In this vein, the penis is metaphorically referred to as a gun with which a sexual battle is fought. In a similar way, the expression: "let's fire" could mean "let's pray" in the Christian religion. Examining the lyrics carefully, one would notice that the preceding line: "go down low" already creates a scenario of lying flat on a bed or floor. This preceding line makes it easier to deduce the intended meaning of sex through their songs. All these are also complemented with the visuals as the ladies in

the videos of these artistes act out the ambiguous statements and lexical items with visual sexual gestures to reflect the intended meanings.

Ambiguisation is realised through metaphoric expressions and slangy expressions that actualise the effectiveness of the milieu of meaning uncertainty sets to achieve by the artistes.

### 4.1.10 Sexual sound: Onomatopoeia

Onomatopoeia refers to words that have sounds that are similar to the meaning they describe (Bredin, 1996). Oritsefemi and Wande Coal play on words, which give moaning sexual sounds and predict sexual gratification and enjoyment. These exclamatory utterances −"*o*!", "Ah!"- are inserted by the artistes not just to exclaim, but also to express the emotions attached to the sexual meanings they pass across, by giving sounds that are similar to the sexual meanings. A surface look of the texts may not project this understanding, but listening to the song itself would give the actual meaning (a groan to depict sexual pleasure).

*Excerpt 45:*
This your backside you must shake am *o*…it's Davido

And your front side I must to look am *o*
Baby baby, you confuse me ah
Girl you confuse me *o*
You confuse me o… you confuse me o                                    5

(Oritsefemi, Sexy ladies, 2013)

Sexual meanings and understanding are deduced as men and women assume sexual positions and women touch their breasts and sexually caress them around the male organ to give a picture of sex to the viewers. They do this to create an imagination and a scenario that are sex-appealing in the mind of the viewers. In the video, women carelessly swing their breasts to arouse the viewers. They make sounds that are suggestive of sex and sexual engagement. Another instance that gives this onomatopoeic notion is cited below:

*Excerpt 45:*

| | |
|---|---|
| *lepa* to bad *o* | *l2pa* that is bad *o* |
| *lepa* to bad *o* | *l2pa* that is bad *o* |
| see dis *lepa* | look at this *l2pa* |
| *lepa* to bad *o* | *l2pa* that is bad *o* |
| *lepa* to bad *o* | *l2pa*that is bad *o*        5 |

(Wande Coal, 'You Bad', 2012)

In the excerpt above, the exclamatory item "O!" at the end of each line is onomatopoeic to suggest sexual innuendo in the song. Moreover, in the video of the song, the dance artistes (both male and female) express the sound in congruence with the gesture that they assume to suggest sex and sexuality.

*Excerpt 46:*                                                                 *Trans*

I know you can't wait to touch me
Whine my hips real slow
Baby, please, please give me some more
*Omo*, I go make you sweat                 I will drill you
**No way ah, ah, ah!**                                    **5**

**No way ah no way!**

(Tiwa Savage, "Wanted" 2014)

In the linguistic context, Tiwa creates a sexual environment that almost describes the whole sexual process. The suggestive sexual sound made, corroborates the sexual escapade and depicts sexual satisfaction.

### 4.1.12 Cajoling strategy: hyperbole

Cajoling strategy is a strategy achieved when an utterance creates an unreal situation with the intention to sway the listener. These expressions are done through hyperbole.Hyperbole is also known as exaggeration, is an overstatement of the status of an idea to make it extravagant or ridiculous (Claridge, 2011). A hyperbole is a literary device wherein the author uses specific words and phrases that exaggerate and overemphasize the basic crux of the statement in order to produce a grander, more noticeable effect. Hyperbole is device used by the artiste to cajole the person his utterance is directed to. This strategy is used to describe the singer feelings about a lady especially when the lady's sexuality is described. The strategy however because

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an escapist strategy when the linguistic resource that form the make-up of the expression can be interpreted in diverse ways. This is of essence means that the linguistic resource is crafted in an ambiguous manner that can lead the censor board astray from the real sexual themes

*Excerpt 49:*

> Baby girl because your body dey burst my brain oh
> girl I'm going insane oh
> (Wizkid "Bombay", 2014).

Wizkid in the above excerpt employs hyperbole to exaggerate the description of the female. These statements are chosen intentionally to woo the lady. The purpose is to create a larger-than-life effect and overemphasize a specific point. These statements are used to describe the enormous effect of the sexuality of the female body on him. Consequently, he does not know what he is doing any longer (goes insane). This is expected to persuade the lady to have sex with him. The theme of sex and sexuality of the male and female is the main focus of the artiste.

Such sentences usually convey an action or sentiment that is generally not practically or realistically possible or plausible. It helps to emphasize his emotion. Wizkid, after the first exaggeration, declares his intention about sex as captured below:

| *Excerpt 49:* | *Trans* |
|---|---|
| Na you dey for my mind | you are on my mind |
| Oh baby girl, your body bad *nunu* | |
| Come close, give me kiss *nunu* | |
| I dey for heat give me breeze *nunu* | I am on heat, give me breeze |
| I'm spending with ease come and eat *nunu* | 5 |

Oh baby girl your body bad

(Wizkid "Bombay," 2014)

| *Excerpt 50:* | *Trans* |
|---|---|
| Yah n yah... | |
| *Iwo,iwo*, you killing it *eeeh* | You killing it |
| Baby show me your ability *eeh* | |
| Baby whine to the rhythm and *eeh* | |
| I want to know your availability *eh* | 5 |

High me like a sense milla

Baby dance baby kill the sh*t oh

<div align="right">(Runtown "Gallardo" 2015)</div>

However, in the track, "Bend down pause," the artiste uses hyperbole for a different stylistic effect. Humorous exaggerations are used to express the height of the artiste's feelings towards the lady when he requests that she shakes her buttocks. These exaggerated statements are crafted to bear the messages in complex and impressive forms. These overstated declarations merged with interesting images in the videos to convey his message about the effect of the buttocks of a lady.

*Excerpt 51:*                                                                     *Trans*

The way you whine your body
*Gimme* **thunder**                                                       give me **thunder**
If I catch you for corner
I go chop you up like**t5w9**                                       I will eat you like **t5w9**
This your backside you must shake am o…it's Davido

And your front side I must to look am *o*
Baby, baby, you confuse me *o*
Girl, you confuse me *o*
You confuse me *o*…you confuse me *o*

<div align="right">(Oritsefemi "Sexy ladies," 2014)</div>

In the above extract, Oritsefemi exaggerates the sensual effect of the body of his lover on him, as he compares it to that of thunder. He also says he will eat her up like a meal called *tuwo*. Here, anticipated sexual intercourse is metaphorically compared to the consumption of food. He describes the body of the lady as one that can make one not to think straight. This is to create a vivid image in the mind of the listeners, of how beautiful or sexy the lady looks. This is an exaggerated expression. There is also some exaggeration in Wande Coal's song below:

Excerpt 52:                                       *Trans*

She say make I wife am                      She saidIshould marry her
But I get so many girls                        But I have many girlfriends
I no fit lie for am                                  I could not tell her lies
*Ha ha ha...*
And I dey die for am                           And I am dying for her                    5

<div align="right">(Wande Coal "The Kick", 2012)</div>

<div align="center">120</div>

The description of the feelings of the artiste is almost ridiculous and unrealistic. One can only suggest that the artiste employs this hyperbolic device to create humorous and entertaining effects in the song. The lyrics rendered above are all for the artiste to have his way with the girl. He describes his feelings as so uncontrollable that he can die for her. The same is true of Seyi Shay in her track, "Crazy." She uses hyperbole to describe the height of her love and the extent she can go for her lover. She chooses some exaggerated statements to create the image and provide a clear description in the mind of her listeners. Some of these statements are extreme and unrealistic:

*Excerpt 53:*                                                                    *Trans*

You be driving me crazy                                              You are driving me crazy
You tell me jump baby, I say how high baby
I dey kolo, you take me low oo (caro)                      I am high, you take me
low
You dey scatter my brain oo, high me like champagne    You are scattering my
                                                                                    brain, high me like
                                                                                    champagne

                                                                        (Seyi Shay "Crazy," 2014)

While she issues these exaggerated proclamations, she also intersperses them with simile, another device, to describe the love she has for her lover. This is evident in the use of the expression: "high me like champagne." This love has made her lose her mind and now she is "low," that is, she is ready for sex. The combination of hyperbole with simile creates emphasis and a vivid mental picture.

**4.1.13 Descriptive strategy: reference**

Delving into the properties of the words through referencing, meanings are implied. The words referenced have features that describe the event that has happened or how something feels. The strategy is to compare the feelings or what is described with property referenced. Words referenced either describes a sexual state or the sexuality of the referenced lady. Referencing achieves a way to properly describe while achieving cultural modesty**.** Olamide, in one of his songs makes reference to "D9ng0yqr0," a tree common in the northern part of Nigeria. "D9ng0yqr0" is known as "Neem" in English. In Nigeria, its leaves are used in the treatment of many diseases. There is also a belief that the tree is responsible for the improvement of the

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sexual performance of men. This is the reason why men from the northern part of Nigeria consume a lot of this tree and thus enhance their sexual virility and strength.

Excerpt 54:                                               *Trans*

**Mo ti mu d9ng9yar0, d9ng9yar0, d9ng9yar0**        I have taken dongoyaro
And monkey tail, monkey tail, monkey tail
**Zr9 bqmi gb3**Claro, Claro *o*, Claro *o* -       Aro bring me Claro
I want to do *s8nq* today, *sina* today -          I want to commit fornication
                                                    today

She said she cannot wait o                                                5

She said it's getting late *o*
 She said she want to faint *o*
Ah, story for the gods
Now she saying *mo r'ogo*                           Now, she is saying, I am
                                                    in serious trouble        10


**( ti kqn mi l'qpq o**                             You have broken my arm
**oti kqn mi l1y8n o**                              You have broken my back
Story for the gods, the gods' *o*


        (Olamide "Story for the gods", 2014)


 Olamide makes reference to the familiar context so that the audience can easily understand him. The artiste opens the lyrics with a notice that he has taken "d9ng9yqr0," and he plans to fornicate. Therefore, Aro (probably his friend who gets girls for him), should bring him Claro, as she herself has indicated interest in him. Claro starts to shout about her broken arms and back, but Olamide responds with the slang, "story for the gods."

The reference to "d9ng9yqr0" has a sexual connotation. In the lyrics above, it can be deduced that the "d9ng9yqr0" taken by the singer helps him achieve his feat of sexual potency. After all, Claro in the end complains of her back and arms. This is clearly due to the intensity of the sexual intercourse, which probably recorded several rounds.

Furthermore, Iyanya in his song makes reference to the word 'Oreo', which is also the title of the track. It is a reference to a cookie biscuit that is very sugary and delicious. Oreo is a sandwich cookie consisting of two chocolate wafers, with a paste of sweet

crème sandwiched in between. Iyanya adopts this brand of sweet biscuit in order to paint the exact image of how sweet sex and his body are with the use of simile. The artiste and the fans share this understanding; moreso, the intended meaning is not lacking. This is evident in the excerpt below:

*Excerpt 55.*                                                                          *Trans*

Shawty say she no come for the money ooh – Shawty says that she did not come for the money
She come for the body ooh                     She came for the body
Her friends and Gs are the story ooh
**The man is sweet like a Oreo**
**Oyea oyea oyea**                                                                          **5**
I know you want to be my baby

(Iyanya "Oreo", 2014)

Seyi Shay's track, "Crazy," is a love song and it is also conversational. The theme of the song centres on love and sex. The artiste refers to sugar in the track to describe the nature of her love for the man. Reference as a device in this instance is used for the same function as Iyanya used it. The difference is that she does not use it to refer to sex, but to her feelings and affection. She drones:

*Excerpt 56:*

Boy you're my lover, you're my sweetie sugar
No need to bother cos I got you covered

(Seyi Shay "Crazy," 2014)

## 4.2 Restriction

Restrictions refer to cultural norms about sex and sexuality that dictatetheappropriate linguistic and non-linguistic behaviours. The focus is to use secondary sources from Nigeria on the subject of sexuality to present certain common and intuitive norms about the expression of sex and sexuality as part of general sexual behaviour in the Nigerian society, and to examine how these norms affect the music of the artistes. The use of secondary data here serves only to formalize largely informal societal norms about sex. Scholars have sought an understanding of these norms and, in some cases, identified and classified them as a good take-off point to begin the thrust of this study.

### 4.2.1   Linguistic restriction

The culture of the Nigerian society has a broad spectrum in its ability to restrict members of the society into certain forms of behaviour when it comes to sex and sexuality. The cultural norms relating to sexual behaviour include linguistic behaviour in the discourse about sexuality. As Groes-Green (2009) observed, conversations about sexual health are often without accurate answers, when the patients considered the correct answers to be the violations of their social norms about appropriate sexual discussions. Marston and King (2006) showed that statistically, people recur to cultural norms in making decisions about appropriate sexual behaviour. It is therefore, accurate to say that our ability to say things about our sexualities or that of others is not unrestrained. The use of explicit words about sexual intercourse or public declaration of one's need for sex is considered vulgar and inappropriate linguistic behaviour amongst the Yoruba, Igbo, Hausa and other tribes in the Nigerian society. It is unacceptable for a young Yoruba person to openly use words for sexual organs like *oko* (penis), *0b0*(vagina), *cp=n*(scrotum), *oyzn*(breast), and other sexual-related words like *d9* (sex), *tc [yzn*(fondle breasts) and so on, when the discourse is not serious or guided. If this happens, the violator is considered loose and uncultured. This is the case, as Amadiume (2003) has shown in Igbo culture and the Hausa people's religious inclination may even provide a stricter code of sexual conduct. It is safe to therefore claim that the Nigerian cultural society frowns at open and overt linguistic vulgarism. In the song tracks analysed in this study, it is apparent that these artistes are conscious of the cultural restriction on their use of language. Later in this section, discussions on how the artistes negotiate their language to avoid violating the cultural restriction on the discourse of sex and sexuality in their lyrics or tracks were traced.

### 4.3   Negotiating language

From the previous chapter, we have discussed the use of linguistics elements in the expression of sex and sexuality in the selected eighteen tracks of the artistes targeted in this study. In this chapter, how cultural norms were violated or not, and the views about how these artistes attempt to avoid violations and punishment were examined.

Expressions of sex and sexuality include the use of some linguistic tools such as metaphors, sexual innuendos, digressions, ellipses, analogical changes and extensions, ambiguities, veiling and coinages. In all the eighteensongs examined, there was no

time that the artistes use the basic words for sexual intercourse;yet, sex was a consistent connotation throughout the songs. Linguistic forms such as:

*Meaning*

oh baby girl I wanna log in                    (I want to have sex with you) –
"Sound it"
you are gonna feel my *paranran*              (you have to feel my penis) -
"Sound it"

Private show (Sexual intercourse) -

Tiwa Savage "Without my heart"

She say she wan Murda… she wanna do that thing. (She wants sex… she desires
sexual intercourse)

Seyi Shay, "Murda"

Baby hold me, I go hold you
Make you do me like I do you
Make you love me like I love you -              Seyi Shay, "Murda"
Could it be your love?
Could it be your touch?

Could it be the stuff?-                         Seyi Shay,"Crazy"

Baby baby give me some more
Baby please I wanna finish what we started on the floor
Cos this na private show *o o o o*)-            Because this is a private
show

-Tiwa Savage"Without my
heart"

Just lead me on
Till the breaking dawn
The way you flap it on
Boy rub it all
Ah. All you need to seek it

The way you pull through –

Cynthia Morgan, "Lead me on"

The above expressions are used to indicate invitation for sex or profess sexual abilities and the acts of sexual intercourse in various forms.

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To express sexuality, the artistes also negotiate around the norms of the society regarding sexuality. Linguistic forms used in the expression of sexuality rely on peer-based connotations. Some examples from the songs include:

Your frontside…        (breasts) -"Redi"
They want the girl with the biggest behind (big buttocks)
The girl with the German juice (big buttocks) -Cynthia Morgan, "German Juice"
Baby shake it
Give it to me don't be late-

Iyanya, "Sexy Mama"`

When you got the **crown (**head of the penis)
Big one carry on
Ha, you should lick up **the Plate**(suck the vagina) - Cynthia Morgan, "Lead me on"

*Awo* - Oritsefemi, "Redi"

Cucumber (Penis) -Oritsefemi, "Redi"
*Koko* (Penis) - Oritsefemi, "Sexy Ladies"
Sharwama (Penis' texture) - Oritsefemi, "Redi"
Carry frontside… (having big breasts) - Oritsefemi, "Redi"
Carry backside… (having huge buttocks) - Oritsefemi, "Redi"
Shebi party no be*kondo* (Afterall party is not a penis) - "Sound It"

Banana… (Male sexual organ) from Oritsefemi

The use of these linguistic forms depends on the shared social background of the artistes and the target audience. Whether this was effective or not is a different subject. It is however clear that these forms provide the artistes with language of expressions, which helps them avoid violating the linguistic cultural norms about sex.

## 4.4    Summary

Artistes express sex and sexuality as a deliberate part of their marketing strategies. It is therefore, safe to assume that this social background influenced the artistes' modes and artefacts of expressing sex and sexuality in their songs. Whether the steps taken by the artistes to avoid violating social restrictions are deliberate or not, we have shown clear arguments that the artistes use creative ways to avoid what would be a violation of social restrictions in their linguistic expressions of sex and sexuality in their songs. The next chapter explores the graphical representations of these modes in negotiating cultural and social restrictions.

# CHAPTER FIVE

## NONLINGUISTIC STRATEGIES USED IN THE EXPRESSION OF SEX AND SEXUALITY

### 5.0    Introduction

Hip-hop songs are accompanied with videos of different significant acts and gestures placed within a specific social context to express sex and sexuality. Music videos originated as a means of promoting new artistes (Andsager and Kimberly, 2003). However, today they are used as a tool to communicate sexual messages. These nonlinguistic modes of sharing the artefacts combine with textual and phonic modes to retain the attention of the audience of such songs.

They also help the artistes to negotiate the social contract of appropriateness. Through gestures and acts in the videos, the artistes can vividly share certain social information without actually saying it. They use this device as a strategy to avoid violating the social rules of appropriate talk. Some of the nonlinguistics modes deployed to expresssex and sexuality are present in the eighteen songs of the Nigerian Hip-hop artistes used in this study and are described below.

### 5.1    Sexual dance: grinding and twerking

Sexual dance refers to the rhythmic and erotic body movement to a tune or in response to a sound of music. Sexual dance is conspicuous in the songs of the artistes used in this study. Dance in Nigerian Hip-hop music contains both private and public meanings. These dances are tagged "sexual" depending on the movements of the female dancers, most times for the pleasure of their viewers. Most of these dances are sexually compelling and contain speech-like qualities, as they contain meanings that go beyond their formal and literal messages and meanings.

The interesting thing is that the female artistes also dress in a sexually provocative manner and perform sexual gestures in their videos. This suggests that the male artistes

that use female dancers to communicate these sexual messages feel that the female folks have no reservations since the female artistes do the same in their videos.

### 5.1.1 Twerking, grinding and dry sex

*Twerking* is a form of dance that originated in the Bronx area of New York. It involves shaking the buttocks provocatively and seductively. Another sexual dance present in these videos is *grinding*, a term used to refer to a dance that involves the female dancer dancing with her buttocks rotating in a circular form, and directly placing and rubbing them against and around the area where the penis is located. Twerking features in about two minutes in Olámìdé's "Ibebe" video. Also, the scenes in Plates5.1 and 5.2, of about three minutes, twenty-three seconds (3minutes 23seconds), show the dancers twerking to the rhythm of the song. The focus is basically on the buttocks of the dancers, who have concentrated their body movement on the consistent, rhythmic and relatively fast movement, well-coordinated by their waists.
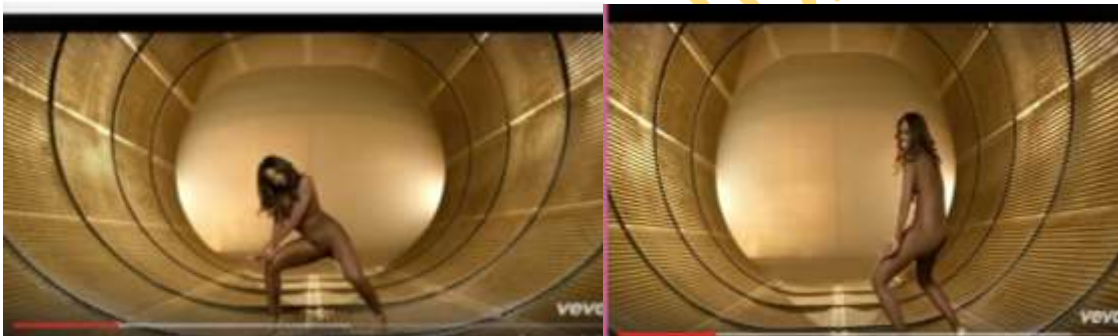


**Plate5.1: Twerking in Tiwa Savage, 'Wanted'**

It was like a gun on my hand
Killing him slowly while I'm shake shaking it
I didn't wanna do it cos(Because) I know
Out in the street they call it murda

In Tiwa savage song 'wanted', the artiste twerks while she sings about how she takes control of the man in her life because she possesses what would make the man to keep coming back to her. She describes her sexuality as a gun which symbolizes power. The phrase 'killing him slowly' which she rendered does not translate to death but use the verb 'kill' to describe the man's state of powerlessness due to the effect of the buttocks. His sense of rationality has been killed and his responses are going to be based on the dictates of her body. She celebrates her power through her sexuality and shakes her buttocks from various angles of sexual positions expressing her victory and dominance through her gesture.

**Plate5.2:Twerking in Olamide's "Ibebe"**

*Ib4b4 k0 mqq gb=n-*        Waist, Let it shake, Let it shake
*k0 mqq gb=n*

Plate5.2 is from Olamide's "Ibebe." The main focus here is the waist and buttocks of the ladies, as evident in the Plateabove. The primary assignment of the ladies in the video is to continuously twerk their waist in a sensual and sexual manner that will attract the men in the video and the male audience.

It should also be noted that the ladies were all wearing beads around their waists. This is in consonance with the title of the song, "ibebe".*Ibebe* in Yoruba language means "waist" and this waist is adorned with beads geared towards making the buttock area of the African ladies attractive to men. The video of the song, therefore, focused more on the waists of the dancers, which are in different sizes and are just a subset of the entire buttocks area. The artiste decided to choose the word ibebe (waist) instead of *idi* (buttocks) because he wanted to use the part of his thought to represent the whole. The focus in the video is not on the waist, but the buttocks and, as a matter of fact, the waist cannot be shown without the buttocks being reflected.



**Plate5.3:Twerking in Wande Coal's "The Kick"**

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First time wey I saw am        The first time that I saw it
*e* be like say make I bite am  I felt like bitting you

The exhibition of buttocks packaged in an attractive cover and presented in analluring manner characterized the above Plate. Wande Coal expresses how attractive the buttocks are with the expressions: "First time wey I saw am/e be like say make I bite am." The attraction in the buttocks is that it is sexually-appealing. This is covertly described as "bite" in the lyrics of the song. He used 'bite' to appeal to sense of taste. He creates a vivid picture through the use of bite to describe how attractive the buttocks are and to mention that they are almost edible.



**Plate 5.4:Twerking in Wande Coal's "The Kick"**

When the ladies see us den go they bend yansh        The ladies bend theirbuttocks, when they see me

Twerking is observed throughout in the video of "The Kick". In Plates 5.3 and 5.4, the ladies twerking hardly face the audience. They are preoccupied with the rhythmic movement of their buttocks. This shows the fact that the producer does not have business with their faces but their buttocks, hence the turning of their back to the camera at every glimpse of its lens.



**Plate 5.5:Twerking in Runtown's "Bend down pause"**

> Baby, bounce your buddy, go low
> Baby just bend down, pause

In Plate5.5, the lady bends down with her hands touching the floor and her buttocks elevated upwards, somehow shaking just only her buttocks, without the other parts of her body moving. The short she wore exposed the skin around her buttocks and the features are quite huge. The buttocks are big and the legs are long. The position the lady takes depicts sexual position.



**Plate 5.6:Twerking in Runtown's "Bend down pause"**

> Oh my God, Look that overload, overload *o*

The lady in Plate5.6 makes a conscious effort to engage the movement of the dance to be on her buttocks. She navigates her energy to where the buttocks are and moves her body in a manner that allows the buttocks to shake in the desired way. She tilts backwards and focuses her look on her buttocks controlling the audience to focus on her buttocks.



**Plate 5.7:Twerking in Runtown's "Bend down pause'**

Who be the girl with big yansh-     Who is the girl with the big buttocks

In the video of "Bend down pause," the ladies are dressed seductively, mostly on shorts with either bra or crop top to reveal their navels. They shake their buttocks provocatively to arrest the attention of their viewers. The ladies in Plates 5.5, 5.6 and 5.7 assume different postures to twerk.



**Plate5.8:Twerking in Oritsefemi's "Redi"**

Redi *o* Redi *o*  Shake your buttocks



**Plate5.9:Twerking in Oritsefemi "Redi"**

*Rora ma redi o, redi*, my lady *o redi-* Be careful when you shake it.

In Oritsefemi's "Redi" video (Plates 5.8 and 5.9), the singer makes a request that the ladies should shake their buttocks. The ladies respond by shaking them vigorously. The subject matter of the song is "shake your buttocks." The ladies make use of their buttocks mainly to emphasize the theme of the song.

**Plate5.10:Twerking in Olamide's "Story for the gods"**

I want to do *sina* today, *sina* today *o* -        I want to commit fornication

About 55 seconds into the video of Olámìdé's "Story for the gods," the ladies roll their buttocks, moving it in a circular form. The faces of the slim ladies in bikini tops and shorts in Plate5.10 are hidden. This implies that they do not want the viewers to identify with the personality dancing but the personality that could be portrayed by the actions they perform in the video.
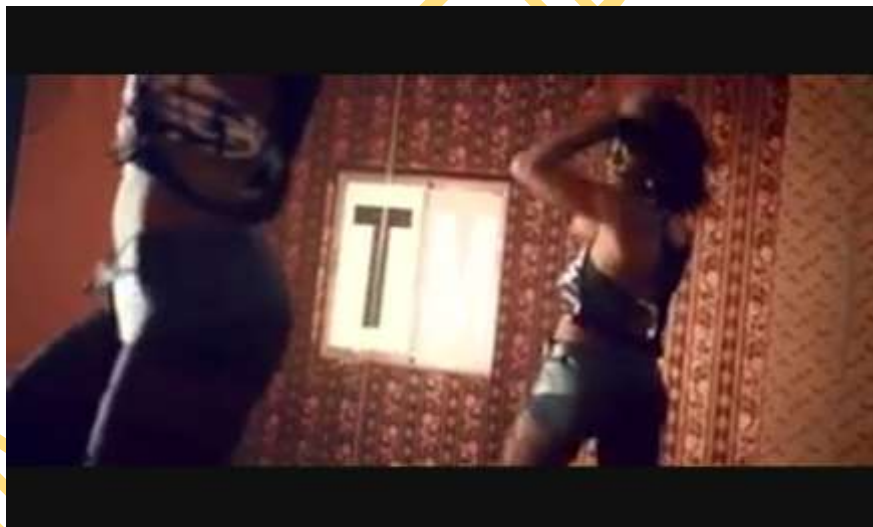


**Plate 5.11:Twerking from Sèyí Shay's "Murda"**
Oh boy can rule that thing, eh!

**Plate5.12: Twerking in Sèyí Shay's "Murda"**

"… she say wan murda" -      She said she want to Murda

Plates 5.11 and 5.12 are from Seyi Shays's "Murda." Both Plates show instances of twerking in different postures in the video of the song. Both postures are sensual and the emphasis is on the waists and buttocks of the dancers. Below is another instance of twerking from Tiwa Savage's "Without my heart." Tiwa, as the lead dancer in the video, does the twerking with the same motive of the dancers discussed earlier.



**Plate5.13: Twerking from Tiwa Savage's "Without My Heart"**

"…Don't leave without my heart"

The scene in Plate5.13 features a dancer twerking. Seyi Shay also expresses sexual acts through twerking in the video (Plates 5.11 and 5.12), where she expresses her sexual poise with the artiste, Patoranking, featured in the video of "Murda." This

dance (twerking) is a part of the expression of sex and sexuality via a non-linguistic mode.



**Plate 5.14: Twerking in Oritsefemi Sexy ladies**

Baby, *dakun ju bebe yen ko le-*       Please, roll your waist
*Juru, juru, daadaa*                  roll it, roll it very well

In the Plate above, the dancer takes a genuflecting position that pushes her buttocks backwards while she shakes the buttocks in a manner that disconnects her buttocks from her body. There is a deliberate thought in the action; she looks behind to ensure that her buttocks shake in a manner that aligns with her thought. The concentration of the camera on the buttocks that clearly reveals the flesh of the buttocks shows that the focus of this clip is on the buttocks.

The lyrical rendition also shows that the attention of the singers aligns with the dancer. The lyrical rendition of the artiste focuses on the buttocks. The artiste asks that the dancer shake her buttocks.

### 5.1.2 Grinding as sexual dance

Grinding as discussed in the earlier part of this analysis is more erotic than twerking. While twerking involves only the female dancer, grinding involves both the male and female dancers, as the female dancer is confronting the male dancer with her buttocks, rubbing it against where the penis of the male dancer is located. This is demonstrated in plates 5.14 to 5.25 below.

**Plate 5.15:Grinding in Sèyí Shay's "Murda"**

In the above Plate, the two dancers are close to each other, with all the gestures that are suggestive of their sexual intentions. Below are other plates from Runtown's "Bend down pause" that exemplify grinding as a sexual dance.



**Plate 5.16:Grinding in  Runtown "Bend down pause"**
Who be that, who be that girl big yash,- who is that girl with the big
buttocks…

Oh! my God you carry overload *o*,
Baby just bend down pause

**Plate 5.17: Grinding in Runtown "Bend down pause"**

High me like a sensimilla,

The Plateshows two dancers who are so engrossed with their dance. The Plate demonstrates that the dancers are catching fun; the female dancer had twerked to the extent that man falls on his knees. The lady continued with her dance while she hovers her buttocks over the head of the male dancer.



**Plate 5.18: Grinding from Runtown's "Bend down pause''**
Oh! my God you carry overload oh! overload

The male dancer gazes at the buttocks of the female dancer in plates 5.16 and 5.17, and the manner with which he holds the hips of the lady in Plate5.17 with the facial expression of the lady is aclear demonstration of sexual intercourse. These gestural expressions abound in the video of many Nigerian Hip-hop artistes, as many other instances are cited below for visual assessment:

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**Plate 5.19. Grinding in Oritsefemi's "Redi"**
J1 kq *sh=k7 o sh=k7-*   Let us *sh=k7 o sh=k7*
Go down low for me baby

In Plate 5.19, the male dancer directs the location of his grions with his hand so as to be in opposite direction with the location of the bent buttocks. The female dancer displays a form of agreement going by the position of her buttocks. The image of the in the Plateshows a sexual position while they hide in the confines of dance.



**Plate5.20. Grinding in Oritsefemi's "Redi"**
*Sun mo bi,* my baby o baby     Come closer my baby

Plate5.19 is slightly different from this Plate5.20, where the female dancer expresses a mode that shows that she is enjoying the dance. Her buttocks is now closer to the male genitalia than the earlier Plate, and she dips her finger in her mouth. This has a semiotic meaning. The use of the finger is a gesture that informs that she is enjoying herself and depicts sexual advance to complement the existing mode.

**Plate5.21: Grinding in Oritsefemi's "Redi"**

| | |
|---|---|
| +gb1ni mq lo na aw[ ya | Gentleman dont sleep with her in an unfriendly manner |
| K8 n se ashznz, k87 se in=b8 | Do not sleep with her anyhow, she is not a harlot |

In Plate5.21, the female dancer goes forward and backward, while the male dancer takes a convenient position that would ensure a seamless performance of the dance. He bends and holds the waist of the dancer so that her buttocks can land on the penis area as she moves upward and backward. Her face expresses a kind of excitement that shows that she enjoys the whole performance. The singer accompanies the performance with the lyrical line that warns the male not to sleep or handle her in an unfriendly manner. This is because the dance is quite rough due tothe fact that she hits the penis area hard. The statement removes the ambiguity and confirms the fact that grinding has gone beyond a dance, but to a form of sex.



**Plate 5.22:Grinding as dry sex in Oritsfemi 'Redi'**

| | |
|---|---|
| Oya, give to me my baby, | *Trans* |
| I will take you to Abu Dhabi, | |
| *a ma jaye* to quality baby- | We will have quality fun |

The same action takes place in Plate5.22, but this time there is a slim difference. The male dancer is the one that does the performance; the lady however just moves the buttocks while she bends. The male dancer does the upward and backward movement of the lower part of his body and merges it with facial expression which depicts exictment. He was not touching her waist, rather he tightens his fists and bites his lower lips. The lady tilts her face backward but drops her eyes on the area where the activity is taking place. The dancers deployed many modes even as the dance is taking place. Many of these described modes have sexual undertones and depict the dance beyond the literal meaning. The acompanying lyrics request that the female dancer give her buttocks to him while he takes her to Abu Dhabi so that they can enjoy quality life.



**Plate 5.23: Grinding in Oritsefemi's "Redi"**

Go down low for me *o*, my lady

The artiste requests that the female dancer goes down low, and the lady in the picture did exactly that. The video shows that the artiste enjoys this compliance and the lady in the video seems comfortable with it.

Grinding in the video clips of Oritsefemi and Runtown has some scenes of dry sex. In the plates above, Oritsefemi and Runtown have scenes where the male dancer tilts forward or sometimes holds the female dancer to move forward and backward, almost looking like sex style. This is called dry sex in Hip-hop. The dancers, while with clothes on, assume positions that generate the image of sex in the minds of the viewers.

**Plate 5.24: Grinding as a form of dry sex in Oritsefemi "Redi"**

*J1 k7 f5n c n7nkan* Banky W-    Let me give you something, Banky W

Oritsefemi in Plate5.24 carries the lady and positions her directly on his penis. He holds her from behind and his facial expression gives an impression of sexual pleasure. This is a form of dance called dry sex in Hip-hop music. The accompanying linguistic expression: *"J1 k7 f5n c n7nkan,"* meaning "let me me give you something," has already suggested what the audience expects from their posture and gesture.  What the artiste renders as 'something' is a covert expression for sexual invitation.



**Plate5.25: Grinding from Sèyí Shay's "Murda"**

… She say she wan rule that thing eh- She wants to rule that thing

In Plate5.25, Seyi Shay moves from a single couple of grinding sexual dance to multiple couples of dancers. In the video above, it is observed that there are many female dancers in front of the male ones in the position that enables them perform the grinding dance. They are excited and raging according to the provision of the vibes.

**Plate 5.26: Grinding from Seyi Shay "Crazy"**

Could this be your touch
Could this be the stuff,
*Wey dey* make me wan marry you go today    That makes me feel like gettingmarried to you today.

SeyiShay in Plate5.26 describes romance and sex using the words "stuff" and "thing." She questions what could be responsible for that; what makes her so much in love with her lover. She uses sexual gestures like rolling her buttocks, while her face agrees with the mood she displays from the grinding activities. The act of grinding is not what determines the sexuality but, the modeswhich take place concurrently when grinding goes on.



**Plate 5.27: Grinding in Oritsefemi, Sexy ladies**

Baby, I want to make you my own
*Oya*, you just dey dance kerewa
*Na* only you dey my head

In the Plate 5.27 above, the female dancer grinds the male dancer in the video. The male dancer pushes the buttocks of the female dancer backwards so that a close contact can be certain and the buttocks can properly settle on the male genitalia area. The female dancers slowly roll her buttocks around the location of the penis in order to achieve a doggy position. The facial expression of the female dancer gave a sexual gesture that communicates satisfaction

## 5.2     Sexual gestures

Sexual gestures refer to those acts which are not coordinated dances, but still involve the use of the body, either in movements or postures to communicate, and can be interpreted as sexual appeal. Some of the gestures as identified in these videos include: putting the index finger in the mouth in a suggestive manner, self-caress, breasts-heaving and seductive looks. Even though these gestures are accompanied with expressions in the sound mode, they still undoubtedly communicate sex and sexuality to the audience.

### 5.2.1   The use of index finger

In the video clips of Tiwa Savage's "Without My Heart" and Sèyí Shay "Murda", the female dancers engage the eyes, breasts and buttocks to communicate sexual arousal. The eyes are erotically dimed, the lips slightly parted, their bodies in tight-fitted dresses clearly show the exact figure of their body shapes, and some parts on their breasts as well as their navel are exposed. In Sèyí Shay's "Murda," a scene shows the singer with her index finger in the mouth, accompanied by a seductive look. Also, a scene in Tiwa Savage's "Without my heart" features the index finger in the mouth and a suggestive look (Plate5.27). These gestures are part of the Hip-hop artistes' way of expressing sexuality in their songs, and they are the media through which different visual modes communicate the artefacts.

**Plate 5.28: Index finger in Tiwa Savage's "Without my heart"**

*...I know you can't wait to touch me*

The use of the index finger in the mouth could be deciphered because of the facial expression that accompanies the act of putting the finger into the mouth. In the video, Tiwa Savage has a sexually suggestive look with a sexual appeal that makes it certain that the artiste intends to communicate sexual messages. The thrusting of the index finger into the mouth in Nigeria, communicates a totally different message. In Nigerian culture, when anyone puts the index finger into his/her mouth, such a person is communicating a regretful state or disappointment. However, there is another meaning to it which was borrowed from the western culture on sexual gesticulations. This act is employed in the Hip-hop videos, which involves the artistes borrow from the Western paralinguistic mode of communicating sexuality but slightly differentin the sense that the finger thrusted settles at the middle of the tongue still with the mouth half-opened.

**5.2.2 Suggestive look**

This look does not bear a peculiar meaning, but the audience suggest the possible meaning according to the context of the song. The female dancer adopts this sexual gaze to seduce the male dancer and the male audience.



**Plate5.29: Suggestive look in Seyi Shay's "Crazy"**

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    … This your love no be wayo     This your love is real
    E dey do me strong thing *o*       It is really affecting me

Plate5.29 features SeyiShay as the lead dancer in the video, expressing her sexuality with her entire face parameters. The artiste's eyes are dimmed and mouth half-opened, showing how engrossed she is in love.



**Plate 5.30: Suggestive look in Wizkid "sound it"**

Oh!baby girl I wanna love        Oh! Baby I want to love you
I wanna give special kind of loving-I want to give you a special kind
                               of love

What differentiates suggestive look from other casual looks is that the female dancer might complement her facial appearance with touching special parts of her body to heighten the feelings she intends to pass across. This is exemplified in Plate5.29. Not only that, the posture can complement suggestive look to enhance the intended meaning. This is also evident in Plate5.30.



**Plate 5.31:**

**Suggestive look combined with genuflecting positon in Runtown's "Gallardo"**

Bend bend bend, pause

In Plate 5.31, the dancer is touching the sensitive part of her body with both hands and closes her eyes to show that she derives pleasure from the act, just like the way a woman responds to sexual pleasure during the actual act. This is enough in itself as a sexual message. Compounded with suggestive look, it heightens the ability of the gesture to perform an effective escapism in communicating sexual meanings such as arousal, sexual beaconing and erotiscm. The female dancer gives a highly seductive gesture, which does not only engage the face, but also involves her hand, resting where her vagina is located. This carries so many images and triggers a strong sexual desire.



**Plate 5.32: Suggestive look in Oritsefemi's "Redi"**
Go down low for me *o*
My baby

In Plate 5.32, the genuflecting posture is adopted by the dancer to complement the suggestive look that she bears. The exposure of her stomach and thighs is also an object of erotic gaze.



**Plate 5.33: Suggestive look in Wizkid's "Sound it"**
Look your side *o*

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Look your side *o* baby

You gonna feel my *panranran-*      You will feel my *panranran*

In Plate 5.33, the dancer reveals more than just the cleavage of her breasts to attract the male audience. This is not uncommon in the production of the Hip-hop videos, but it is crucial to this aspect of analysis. Her raised shoulders and dimmed eyes are suggestive beckoning and an invitation to sex.



**Plate 5.34: Suggestive look in Wizkid's "Sound It"**
She fine like Kimani     She is as fine like Kimani

Similarly, Plate5.34 reveals the hips of the dancer in a sensual manner. The posture of the dancer agrees with her look; she curves her body and raises her hands so as to reveal her naked tommy. The dancer wore alluring clothes that reveal her breasts and dimmed her eyes with her mouth pouted. She displays her sexuality to show her beauty. This aligns with the linguistic resource.
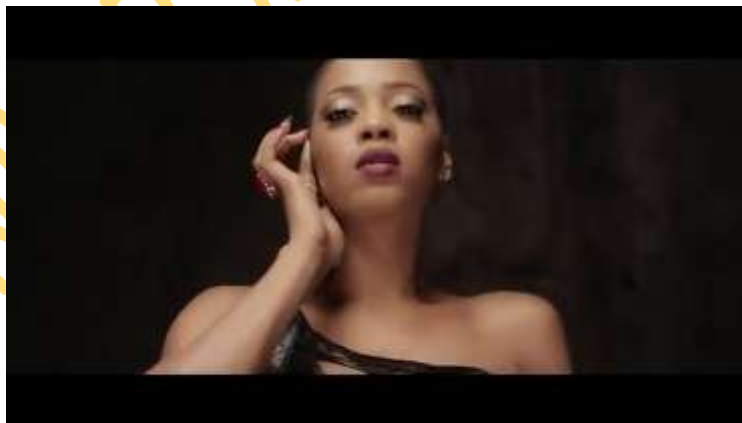


**Plate 5.35: Suggestive look in "Gallardo" by Runtown**
*Omo* you confirm     Fine girl, you are on point
*Oya* make I recharge     Let me recharge

In Plates 5.34 and 5.35, Runtown and Wizkid feature dancers that have very seductive looks with the clenched lower lips and the eyes dimmed. The dancers, without the movement of their body, are able to communicate sexual messages with some parts of

their faces: the eyes and mouths actively involved. The two Plates have lyrical statements that praise the beauty of the dancers. The dancers probably generate their self-esteem from their sexuality. They exposed their beauty by taking postures that would expose their whole womanhood and their whole sexuality.



**Plate 5.36: Suggestive look in Tiwa Savage's "Without my heart"**

…Baby, baby, give me some more
Baby, please, I wanna finish what we started on the floor - Baby, I want to finish
What I started on the floor

In Plate5.36, Tiwa Savage adopts a facial expression that suggests that she is deriving pleasure from the act of sex. The eyes are closed but the mouth is half-open. This suggests a person enjoying the pleasure of the sexual act. On the face of the artiste is the symbol of love. The combination of all these modes expressed on the face communicates sex and expresses sexuality. The makeover on her face and the tattoo-like shape of love contribute to the suggestive look of the artiste. The make-up portrays her as a hot, sexy lady, while the symbol of love, perhaps, suggests her readiness to make love. This is evident in the way she keeps her eyes closed through most of the video performance and rolls her head with a slight look of pleasure and intensity on her face.

**Plate 5.37: Suggestive look in Cynthia Morgan's "Lead me on"**

"… yeah yeah, ah! Just me lead on, lead me on"

The face of the lady in the 5.37 reveals great emotions that passes a non-verbal message that appeals for sex and makes her sexually attractive.



**Plate 5.38: Suggestive look in Cynthia Morgan's "Lead me on"**

"…You making me feel some top away          You make feel like
                                            removing my top

Me don't care what demma fit say            I don't care about what
                                            they say

Ama put you in bed"                         I will lay you on my bed

Likewise, in Plate5.38, the suggestive look here is more explicitly expressive, because there are two dancers looking closely into each other's eyes. Their gaze is highly erotic and both somewhat understand the feeling of the other without many words. To complement this, the proximity of their body and the touches and caresses they effect on each other speak volumes of their sensual intimacy. The linguistic expression sheds more light on this sexual suggestive look. The expression: "You making me feel some top away/Me don't care what demma fit say/Ama put you in bed," reinforces this position. The dancers express their love openly without minding what the people around might tag them. One (probably the male one) declares to put the other in bed. This is suggestive of the sexual relationship they were already entangled in.

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**Plate 5.39:Suggestive look in Olamide's "Story for the gods"**

| | |
|---|---|
| …*Lql1 y87, w-n dqrzn* | This night, they are in trouble |
| *Sqr3 xe zl6wzlq sqlqm=* | Come let us prepare for prayer |
| *B9 bq n d6n 1 ko f'ara m[* | If it is paining you, endure it |
| cos*lql1 y87, mo ma kanra m[* | Because this night, I will have sex with you |
| | Aggressively |

The sexual look in Plate5.39 combines a beacon with a facial look and a pouted mouth. The beacon aligns with what the artiste renders. The linguistic resource supports the sexual gesticulation that the dancer puts up. The linguistic resource talks about a call for sex.



**Plate 5.40: Suggestive look in Iyanya's "Sexy Mama"**

...sexy mama   Sexy mama
(yq kq j9 mzmz        let us dance
K7q m-sq mzmz -     Please don't waste the time

A look at Plate 5.40 shows that various modes by which the dancers communicated sex and sexuality. The Plate shows the mood in the faces of the dancers. Their eyes were either dimmed or closed, and their mouths were either half-open or pouted, all creating a sensual mood.

### 5.2.3 Breasts-flashing and heaving

The use of breasts-flashing and heaving in videos is deployed as a strategy by the Hip-hop artistes to keep the audience, especially the male fans, glued to their seats when watching the video. These paralinguistic modes are forms of dance that are common amongst the female folks today.

These modes are just reflection of female dressing today.



**Plate5.41: Breasts heaving in Wizkid's "Sound it"**

| | |
|---|---|
| I wanna give you special loving | I want to give you special love |
| I wanna love not molest you baby | I want to love you not molest you |
| so baby give me one time | So baby, just give me this time |
| all of us don *jogodo* | All of us have *jogodo* |
| I wanna kiss and caress you | I want to kiss and caress you |

The lady in Plate 5.41 tilts forward so that her breasts could heave outside her bra. The dancer packed her breasts in her bikini–like top, which makes for little space for her breasts therein. The cleavage is quite revealing. The gestures completely merge with the lyrical chant rendered at the instance the video clip shows up. She is requesting for sex and, in the lyrics, she indicates how she would like to be touched by her lover. These acts are accompanied with other modes such as facial expressions for complete sexual communication.

**Plate 5.43: Flashing of breasts in Cynthia Morgan's "Lead me on**



**Plate 5.42:**

**Flashing of breasts in Cynthia Morgan's "Lead me on"**

In Plates 5.42 and 5.43, the female dancers flashed their breasts. The dancers puton alluring clothes that expose their breasts. The cleavages are seen expressly because they put on clothes that look like lingerie. The clothes are armless, and the breasts are fondled together, which makes them look like they are floating. The eyes look dimmed, with the lips well-painted and the mouth pouted. All these modes distinctly contribute to the medium of breasts heaving that Cynthia Morgan has deployed in the video, "Lead me on."



**Plate 5.44: Breasts flashing in 'Sexy ladies' by Oritsefemi**

| And your front side, I must to look am *o-* | I must look at your breasts |
| Baby, baby, you confuse me *o*, you confuse me *o* | Baby, baby, you confused me, you confused me |

The female dancer in the Plateabove exposes her breasts by wearing a bikini top. The bikini reveals the upper flesh of her breasts. The video clip's physical contexts show that they were at the beach, and so they could claim this explains why she was in a bikini. However, the male dancer's visage tells that he is carried away by her looks. This establishes the lyrical rendition that accompanies the video clip. The artiste sings that the breasts (frontside) confuse him and that he must look at them.

These sexual dances and gestures take place on the "dance floor" in their videos, a place that performs the role beyond its literal function. Dances performed on the dance floor in the videos of these artistes communicate or indicate sexual dealings. In most Nigerian Hip-hop videos, sex and sexual affairs are performed in an elaborate manner. This type of performance is aimed at attracting the opposite sex. This confirms the position of Frazier (2013) that in recent times, the 21st century artistes concentrate more on sexual imagery in their videos.

### 5.2.4 Use of the tongue

The use of the tongue for sexual meanings is not original to the African culture. But since many of our contemporary entertainment styles are now imported from the Western world, the cultural and social attitudes of the West are also imported alongside them. In sexual preliminaries, the tongue is a very active participant. These beginnings, foreplays as they are known, include but not limited to kissing, tongue-caressing, and sucking of breasts and vagina (referred to as cunninlingus). The tongue is essentially important in the expression of sexual appeal in the Hip-hop genre. This is employed in various ways. Sometimes, it is used to express the desire for sex, or to show the height of admiration for the sexual objects, which are mostly expressed with the exposition of the female breasts, waist, hips, buttocks and other sensual parts that are alluring.

**Plate 5.45: Use of tongue in Seyi Shay's "Crazy"**

no do me wrong my baby fine *o*  Don't do wrong my fine baby

In Plates 5.44 and 5.45, the use of the tongue is iconic. The male artiste sticks out his tongue and bends low, but with his jaw almost landing on the female buttocks in Plate 5.44. These scenes show excitement about the female buttocks, which is expressed by sticking out the tongue. This could mean that the artiste finds it appealing and does not mind enjoying it. This message is well-understood by the female dancer and responds with a kind of plea, which is a request that she should be handled properly and she would not want to be hurt.



**Plate 5.46: Use of the tongue in Wizkid's "In my bed"**

**Plate 5.47:Tiwa Savage's "Without my heart"**
Oh girl you driving me crazy
Oh girl, I can't explain it

In Plates 5.46 and 5.47, the female artistes protude their tongues, but shift them to the right side of their mouths. The modes that acompained this meduim are: the dimming of the eyes, and raising of the eye-browand the posture, which explain some kind of sexual readiness. The use of a protuded tongue flagrantly exposes the erotic nature and the sexual overtone linked to such tongue. The use of these modes is flirtatious and expresses gestures with a boast of sexual powess.



**Plate 5.48: Use of the tongue in Olamide "Story for the gods"**

She said she cannot wait *o*
She said she want to faint *o*

In the Plateabove, the artiste sticks his tongue out while the female dancer opens her mouth wide opened so as to give way for the tongue. The male artiste flirts with his tongue while she encourages it by opening her mouth.

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**Plate5.49: Use of the tongue in Seyi Shay's "Crazy"**

"…early in the morning, ah ah…"

The dance artiste here engages the tongue purposively to activate seduction. She combines it with her eyes dimmed. The tongue settles by the side of her mouth, leaving the mouth half opened while sending a message that depicts craving.



**Plate 5.50: Use of tongue in Cynthia Morgan's "Lead me on"**

…Big one carry o
*Ha*
Ah. All you need to seek it
The way you pull through
That motivates…

In the video, the dance artiste engages the tongue to communicate excitement about a sexual event that is about to happen, to flirt, and to communicate sensual messages. The iconic meaning for the engaged tongue signals a thirst or a longing. The tongue depicts a type of sexual desire, thirst or longing.

**Plate 5.51: Use of the tongue in Iyanya's "Oreo"**

…Shawty say she no come for the money o
She come for the body *o*

In Plate5.51, the male dancersticks out his tongue in various manners. This signals the immeasurable heights of sexual ecstasy. He flings his T-shirt expressing readiness to perform his sexual duty with the female dancer behind him.The tongue is symbolic in sexual domains; it is used with other parts of the face to create a sexual invitation.

**5.2.5 Buttocks flashing**

The Nigerian Hip-hop music artistes (particularly the male ones) emphasize the description or effect of the female buttocks on men in their songs. Runtown, Wizkid, Olamide and Cynthia Morgan have frequently made the female buttocks the theme of their tracks, and have creatively coined words such as: big calabash, locative noun, back side, behind, and slangs such as: Ukwu, and Ibebe (your waist), which indirectly depict this part of the female body. Sexual innuendos on the sexuality of the female buttocks have been veiled with suggestive words and with elaborate videos. The buttocks are exposed, or the bare buttocks are revealed. The dancers are in shorts, skin leggings and g-strings. The effects of the sight of these revealed buttocks are expressed in the lyrical texts merged with them.



**Plate 5.52: Buttocks flashing in Runtown's "Bend down pause"**

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Feel the sound from the other side
I want to know your availability
Baby move to the melody
Baby just, bend down pause

Plate5.52 reveals how excited the man dancing with the lady was. The male dancer is carried away by it and, as such, pointing at it, thereby calling the attention of the audience to this object of attraction.



**Plate 5.53: Buttocks flashing in Runtown's Bend down pause"**

Baby whine me, whine me low
I dey feel your body and soul

In Plate5.53, the female dancers are primarily concerned with the rolling of their buttocks repeatedly. The focus of the video is not the face of the dancers, but the appeal of their buttocks. This explains why the dancers back the audience and their legs opened such that one can see the lower parts of the buttocks. Likewise in Plate 5.54 below, the female dancers in the bathtub are not concerned with either the lyrics or the rhythmic subject of the song; rather they are engaged in not too well-coordinated movement along the axis of the rhythm, which would enable them to flaunt their buttocks.

**Plate 5.54: Buttocks flashing in Olamide's "Story for the gods"**

*Aro bami le* Claro-
I want to do *sina* today
*Sina* today

The ladies in Plate5.54 expose their buttocks while putting on G-string in a bathtub. The pant does not cover the larger part of the buttocks area. The lady backs the camera and caves in in a manner that reveals the shape of her buttocks well. Even her dance shows that deliberate actions are put into these moves in the bathtub.



**Plate 5. 55: Buttocks flashing in Cynthia Morgan's "German juice"**

The girl with the biggest behind
The girl with the biggest behind
They want the girl with the biggest behind
Me say tell them bad man let them girl bad through



**Plate 5.56: Buttocks flashing in Cynthia Morgan's "German juice"**

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> She a killer no trigger
> Bad man ah meet her,
> She's not a booth taker

In Plates 5.55 and 5.56, the visual concern does not differ from the afore-mentioned ones. The costumes of the female dancers were chosen for the sole purpose of showcasing their buttocks. Also, their posture complements their efforts towards achieving this aim. Cynthia Morgan's "German juice" explored all the possible avenues to exhibit the female buttocks, which she metaphorically compared to the German juice. The rationale behind this had been discussed in the earlier part of this work.



**Plate 5.57: Buttocks flashing in Seyi Shay's "Crazy"**

> …I am in love with my baby
> You have been driving me crazy

In Plate 5.57, the female dancer flashes the side of her buttocks. It was observed that the dancer used here does not have big buttocks, therefore the video director obviously focused on the side of her buttocks which was uncovered. The standing posture that the dancer takes also helps the dancer's buttocks to look attractive and bigger than usual.



**Plate5.58: Buttocks flashing in "Bombay" by Wizkid**

> I am feeling your move
> Baby lets make a movie gan
> Come on straight to my room

The dancer in Plate5.58 wore alluring clothes that stuck to her body and emphasized her buttocks. The posture of the dancer reveals the crack of her buttocks, while she

jangles the buttocks up and down. The lyrics that accompanied the clips reveal the encomium the singer showers on the dancer. The lyrics reveal that the dance has an overwhelming effect on him and he would appreciate if they could make out in his room.

Cooper (2013:24) establishes that "women who have big buttocks and could dance with them are employed as dance vixens and fine face seems not to be focus". In the video Plates above, half-naked girls or ladies who tug around gargantuan buttocks are paraded. Tracks that have buttocks as the main theme, such as: "Bombay," "Bend down pause," "Ibebe" and "German Juice," tend toward showing ladies flaunting their hips and buttocks, more than the ones that do not have buttocks as the central idea. In all the selected videos, buttocks were exposed either partially or entirely.

## 5.3    Focusing on the sexual objects

The use of focus in Nigerian Hip-hop music has to do with the concentration or attention of the camera on sexual images. In the selected videos of the Nigerian Hip-hop artistes, there is somewhat concentration of the camera lens on the women more than the men. In the video, images of the female sexuality are magnified for prominence to attract more attention. This is sometimes done when the artistes use words that indirectly describe a part of the female sexuality. The female dancers depict the sexuality and so attention is drawn more on them in the videos. For instance, in the video of "German Juice," Cynthia Morgan focuses on the female buttocks each time the expression 'German juice' is mentioned.
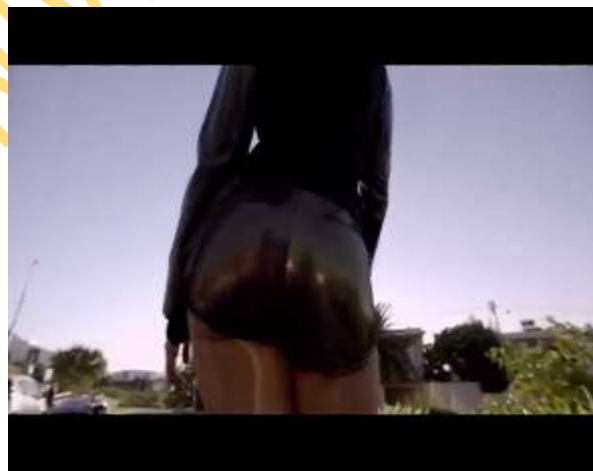


**Plate 5.59: Focusing on the sexual objects in Cynthia Morgan's "German Juice"**

"They want the girl with the German juice"

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**Plate 5.60: Focusing on the sexual objects "Ibebe" by Olamide**

Olamide and Runtown in their tracks, "Ibebe" and "Bend down pause," focus on the female buttocks in most of the clips in the videos. The word, "Ibebe" (waist) gives more understanding and meaning when the artiste focuses on the big buttocks and the waist area and eventually draws the picture of the buttocks using apt gestural expressions.



**Plate5.61:.Focusing on the Sexual objects in Runtown "Bend down pause"**

In Plate5.61, the focus is on the buttocks. The cameraman achieves this by blurring the upper part of the body in the image. The camera focuses on the lower part of each side of the buttocks, which bounces as the dancer shakes it.

**Plate 5.62: Focusing on the sexual objects in "Bend down pause" by Runtown**

The dancer's buttocks are zoomed to achieve a closer look. The dancer involved the mode of sexual touching of the buttocks to create more emphasis. She slams it and focuses on it as she dances. It is evident that the video director aims to ensure all who watch this clip would have to look at the dancer's buttocks, and this is because even the dancer as she dances looks at her buttocks.



**Plate5.63: Focusing on the sexual objects in "Bombay" by Wizkid**

*Trans*

"Your bumbum bigger than Bombay- You buttocks is bigger than
                                                                          bombay
Your bumbum make me throw way, aham!"-Your buttocks makes me
                                                                          throw way

In the Plates above, apart from the fact that the producers of the videos are focusing on the sexual objects in the videos, the artistes themselves are aware of their expectations and are not shirking in their responsibilities. This enhances the effort of the producers in achieving the desired aim of the realization of sexuality in the production of the Hip-hop musical videos.

## 5.4    Alluring dressing as costumes

Alluring dressings are wears that have the quality of seducing, attracting, fascinating, appealing, tempting, captivating and luring an opposite sex. These are the qualities of the dresses mostly worn by the artistes and the dancers. These dresses already create an impression of the sexuality and are commonly worn by the female artistes and dancers in the videos. It was observed from the selected videos for this study that the dresses worn are of the following features:

i. They are so loose that they create the impression that they could fall off easily if intensively blown at by a strong breeze, to reveal sensitive parts of their body. Perhaps, this is highly sexually alluring to men, as it gives them the false expectation of wanting to see more;

ii. They are too tight on the body, revealing the actual shape of the body, especially the breasts, the hips and the buttocks, in a seductive manner;

iii. They are translucent and afford the viewers to see through the costumes, the most sexual parts of the body;

iv. They are too short that they barely cover the sensitive areas that can arouse men, such as the cleavage of the breasts and the upper parts of the thighs close to the buttocks, and the vagina areas.

Being aware of the roles of these costumes, the female dancers also give postures that attract men and seduce them to the peak possible.



**Plate 5.64 Alluring dressing as costumes in Tiwa Savage's "Wanted"**

In the Plate5.64, Tiwa wore a skin cloth that has the colour of her skin. Eventhough she can claimshe is not naked, the cloth reveals a high degree of her skin. The lady stands in a posture that reveals her curves and even the area where she performs,has the colour of her skin. She creates a sexual oral while she takes a movement that accentuates her sexual body parts to simulate sexual acts or to self- touch in sexually inviting manner.

**Plate 5.65: Alluring dressing as costumes in Iyanya's "Oreo"**

In Plate 5.65,the female dancer adopted costumes that expose the sensitive parts of her body. She appears in pants and bras. This exposes her cleavage, belly, thighs and buttocks. Therefore, exposition of her body in an alluring manner contributed to the realization of sexuality in the videos, which was the primary aim of the producers of Hip-hop artistes.



**Plate5.66: Alluring dressing as costumes in Iyanya's "Oreo"**

In Plate5.66, the ladies were all in pants, shorts and bras. The light-skinned ladies all wore black bras that contrast well with their skin colour. The ladies danced half naked, and the only male dancer, takes a suitable dancing position with the lady that grinds him. All the behaviours of the dancers are all to allure the attention of the target audience.

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**Plate 5.67: Alluring dressing as costumes in Cynthia Morgan's "Lead me on"**

You making me feel some top away- You make me feel like removing
my top

Plate5.63 reveals the provocative dress that is sexually alluring. She exposes the upper parts of her breasts with all the tattoos on her body. She puts her finger under jaw and dims her eyes with her mouth half-opened.



**Plate5.68: Alluring dressing as costumes in Cynthia Morgan's "Lead me on"**

The dancer in the Plate 5.64 wore a camisole, caressing her body and exhibiting a look that shows that she enjoys her moves. She tilts her buttocks backward and caresses her breasts.She makes deliberate sexual posture while she dances.

**Plate5.69 Alluring dressing as costumes in Seyi Shay's "Crazy"**

The dancer wore a cloth that reveals the lower part of her body. She raises legs so that the cloth will give way. She dances in the same position while she raises her hands up which could translate to submission. She dressed like a sexy warlord female and the entire outlook of her attire depicts her sexuality.



**Plate5.70: Alluring dressing as costumes in Seyi Shay's "Crazy"**

The use of alluring costumes is also found in the videos of Cynthia Morgan and Seyi Shay in the Plates above. These costumes were intended to appeal to the sexuality of the audience, especially the male, thereby alluring them.



**Plate 5.71: Alluring dressing in Sexy ladies by Oritsefemi**

> All my ladies, it is time to boogeydown
>
> *Bo e jaiye ori re lomo-*           The way you catch fun, you need
>                                    it for relaxation.

In the excerpt above, the artiste displays two women in underwear. Both dancers are on pants and bras. The bra reveals their cleavages and a larger part of the breasts is showing. The countenance of the dancers shows that they are comfortable with what they put on. The Plates show that they are doing what the lyrical rendition requests. The artiste calls for a dance which is for relaxation and fun.

## 5.5 Flirting and caressing

Flirting or coquetry is a social and sometimes sexual activity, which involves verbal or non-verbal communication, as well as body language from one person to another, usually from a female to a male. This is also suggesting an interest in a deeper sexual affection with the other person. In most cultures, especially Africa, it is socially disapproved for a female person to make sexual advances explicitly, but an indirect or suggestive manner (i.e., flirting), may be considered acceptable. Futher, some people flirt for amusement. Flirting usually involves speaking and behaving in a way that suggests a mild greater intimacy than the actual relationshipbetween the parties.

Flirting is a form of communication mostly employed by the ladies to get their desire with men. Henningsen (2004) posits that men tend to view flirting as more sexual than women do. Flirting is used in the videos as an appeal to the audience. It offers what will sell to the market and, since sexual fantasies align with youth orientations, it is only logical to offer what will sell (Liadi and Omobowale, 2011).

Caressing involves a soft touch or stroke on the body in a loving, seductive and soothing manner. It is an act or gesture used to express affection, tenderness, and to ignite emotions. Caressing occurs in various manners: we have the female dance artiste caressing herself, the male artiste caressing the female artiste, and vice versa. These are exemplified in Plates 5.68 to 5.71 below.

In the Plates below, pictures of female dancers flirting with parts of their body exposed are shown. The female dancers flirt sometimes with objects, while they use their eyes to communicate an appealing gesture to their fans.

**Plate 5.72: Flirting in Olamide's "Story for the gods"**

*Lo mo mi ka jo ma kuru maga, lo mo mi ka jo ma kuru maga-*    Cuddle me, let's move up and down

The three dancers in Plate5.68 engage in direct flirting and caressing. The first dancer closer to the screen caresses her body while she takes a position that mockups her as a model. The other two dancers in the bathtub flirt with their buttocksrolling them as they go in and out of the bathtub. The buttocks look quite greasy and appealing.



**Plate 5.73: Flirting in Olamide's "Story for the gods"**

*"...l- m- mi kq j9 ma k5r5 ma ga"*    This means "romance me, let have sex"

Now she saying *mo rogo*    Now she is moaning, saying her legs and arms and back are broken

*o ti kqn mi lqpq, 9 ti kqn mi l1y8n o*

The Plate 5.69deploys two dancers caressing each other. The male dancer takes an active role. He strokes her buttocks while he dances. He breathes into her breasts while the female dancer gives a sexual look. She opens her mouth with her eyes closed expressing great satisfaction. The postural outlook gives an impression of dry sex even while dancing.

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**Plate5.74: Olamide's "Story for the gods**

*"...Zr9 bq mi gb3*Claro,-Aro, bring me Claro

I want to do *sina* today"- I want to fornicate today

In the Plateabove, the female dancer flirts while she moves her body. She makes slow movement with great sexual appeal. She makes playful intentional moves for attraction. This agrees with the seductive or coy words that were rendered when the clips were projected.



**Plate5.75: Wizkid,'s'Sound it"**

girl I will love you today everyday and  the more  I see I will love you, love you, love you today sound it receive it rewind it sound it

In Wizkid' "Sound it" as shown in the Plateabove, apart from the exposition of the sensitive parts of her body, the posture adopted by the female artiste was geared towards communicating sex and sexuality. Female dancers assume different postures that suggest different styles of sex positions. It attracts men as it presents a mental picture of sexual intercourse.

"

In Plates 5.68 to 5.71, there are different instances of flirting. Plate5.68 is interpersonal, as it includes two persons who are reciprocating the act to each other. The man and the woman involved are seriously engrossed in the act, flirting with each other and they are seemingly unconscious of what is going on around them. In the other two Plates (4.69 and 4.70), the act of flirting features only a single female dancer

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in each. Exposition of the attractive parts of their body makes the act of flirting more effective.



**Plate 5.76:Flirting in Tiwa Savage's "Wanted"**

…That's why I am wanted
Now he wants me too

The dancer in Plate 5.72 wore a cloth that blends with the colour of her skin. The dancer is dark-skinned and the skin-cloth she wore is also black. The dancer appears naked at first glance. She caves in in a manner that reveals her buttocks and uses her hand to have a balanced position in her flirtatious act.



**Plate 5.77: Flirting in Wizkid 'Sound it'**

"girl I will love you today everyday"
and more see I will love you, love you,
love you today, sound it, receive
it, rewind it, sound it.



**Plate5.78: Flirting in Tiwa Savage's 'Wanted'**

…By the way, nothing you fit
Cos (because) by the way nothing you fit do
That's why I am wanted, that's why I am wanted

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Tiwa flirts in Plate5.74 while she taunts the viewer's imagination by touching the vagina area and inserting one of her finger in her mouth. These are iconic sexual moves that appeal and pass sexual messages.She achieves flirting by merging it with other acts such as dimming of eyes with grin that shows excitement.



**Plate5.79: Iyanya's "Sexy Mama"**

Sexy*mama, oya ka jo mama*"-

*Trans*

"Sexy *mama*, let us dance"

**Plate5.80: Iyanya's "Sexy mama"**

…Baby give it to me no delay

In Plates 5.75 and Plate 5.78, the dancers flirt with an object which is long and bead-like. They hold it with the frontal part of the teeth and dim their eyes while keeping a focused and straight look. In Plate5.76, she lies down on the bed and consciously and continuously curls her body to assume seductive shapes and moves. She puts on her bra and with other parts of her body well exposed. She dims her eyes and inserts one of her fingers in her mouth while the mouth still takes an half opened shape.



**Plate5.81: Flirting with objects in 'Tiwa Savage's "Without my heart"** I know you can't wait to touch me

Baby don't do nothing
I just want you to watch me
"… turning on my sexy…"

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**Plate 5.82:Caressing in Olamide's "Story for the gods"**

I will show you what I got     *Trans*

Don't do *yanga*          Do not prove hard to get
*Ma joko lori aga*          Do not sit on the chair
*Lo momi ki ajo ma kuru ma ga*-Hold me, lets have sex

In the Plateabove, thereare three female dancers, with only one male artiste, who solely enjoys the pleasures of caressing. He is caressed by a female dancer, while he caresses another female dancer.



**Plate 5.83: Male caressing female in Iyanya's "Oreo"**

I want to be the one to drive you crazy
I want to make you come back
Come back and come back

The male dancer in Plate5.79 holds the lady closely. The lady wore a loose shirt that revealed some flesh and had her eyes closed, which shows she was enjoying the mood. The belief is that they are dancing, but it is obvious that the gesture was more sexual.

**Plate 5.84: Male and female caressing each other in Cynthia Morgan's "Lead me on"**

In Plates 5.79 and 5.80, the male and female dancers are touching each other. In Plate5.80, the male and the female dancers were dressed as if they are in the room dancing while holding each other in their arms. The face of the male dancer could only be seen, while that of the female was buried in the male chest. This clearly shows that the female dancer is engrossed with the dance.



**Plate5.85:Self-caressing in Tiwa Savage's "Wanted"**

Cos I am wanted – Because I am wanted
I am wanted

Self-caressing is a kind of flirting that serves as an invitation to sex to the other gender. This is exhibited in Plate5.81. The artiste self-caresses herself by stroking her vagina. She raises her hands up to show the curves of her body and drops her head on the raised hand to show the sexual facial expression. The lyrical statement that accompanied this clip is that "I am wanted." The whole posture of the dancer with the modes that accompanied the caressing medium all exhibited the sexual moves.

The various dances are not as discreet as the linguistic redition but they are seen and interpreted as forms of dance. The escapist in these gestures is that they perform more than the role of a dance; they are communicating sex, romance and parading the sexuality of males and females as represented by the dancers.

Most of these gestures covered in dance appear in minute seconds and captured by taking a snap shot of them while paused.

## 5.6 The role of context in Nigerian Hip-hop music

Context is very important in understanding the messages of the Contemporary Nigerian Hip-hop Artistes. In discussing sex and sexual activities, the artistes communicate through covert and overt choice of words. Clearly, context plays an important role in deciphering the sexual undertones in the songs. Linguistic and social contexts create the hub in which lexical items find their affordances. Context prepares the environment for the effectiveness of the escapist strategies; while strategies are ambiguous and vague to the untargeted audience who lack the knowledge of the context of use, exposition to the appropriate context yields intended meanings for the target audience.

In Tiwa Savage's "Without My Heart," she keeps singing *"Emi q j9 o"* which means, "I will dance." By isolating the most repeated statement, one would have assumed that dance is just the rhythmic movement of the body to the music; but looking at the linguistic context, it sheds more light on the statement and gives a deeper meaning. She sings:

Tiwa Savage
Go
Couple of drinks in me
Feeling a little tipsy
Turning on my sexy (eh eh eh eh, eh eh eh eh)

I know you can't wait to touch me                    5
Baby don't do nothing
I just want you to watch me (eh eh eh eh, eh eh eh eh)
If you are sure
Whine my hips real slow                              10
Boy I bet I know
How to screw your mind till it blows
*emi q j9 o <o o oo –*   I will dance
*$mi q j9 o <o o oo –*   I will dance
*$mi q j9 o <o o o–*     I will dance
                    (Without my heart, 2013)

The context of the musical expression greatly influences the deep understanding of most of the linguistic expressions. In the analyses of the lyrics of the selected artistes, there is an exchange of culture between the artistes and the audience. The artistes believe that the target audience (the youths) understand their "unique" language. The textual context determines the background ideology that restricts the overt discussion of sex and sexuality. "Ideology may be expressed the way social attitudes are expressed in discourse structures…typical context may show up in turn at all levels of discourse, in intonation, sentence, syntax, lexical selection, implicitness or topicalisation, amongst many other properties of talk' (van Dijk, 2008:1-2).

Looking at the three types of context-context of the situation, context of the culture and context of the text, the artistes were able to communicate effectively and efficiently their deep lyrical messages because of the understanding of the context of culture about sex and sexuality. The Nigerian culture, in most parts, disallows the explicit discussion of sex and sexuality, which has informed the ideology of the Nigerian artistes. It is observed, however, that most of the words of the artistes' veil or do not find the ideal word to veil, and are well communicated in the context of videos. The videos are more expressive in communicating sexual imageries.

Context of culture is "a large and complex knowledge system spread between various members of a particular culture, hence consisting of many sets of knowledge, including a particular, institutional and ideological" (Halliday and Hassan, 1985). An understanding of the context of culture on sexual scripts enhances the understanding of the context of the situation in the text. The meaning of words and sentences in the

lyrics of the artistes are analogous to the way sex is perceived in the real world ofthe youth.

In all, as noted by Odebunmi (2016), words can be understood without context but the height of the potentiality of meaning that cannot be reached until expressions are contextualised.

## 5.7 Strategies employed in engaging social and cultural restrictions

### 5.7.1    Social restrictions

Apart from cultural norms about appropriate sexual linguistic behaviour, there are also restrictions on other methods of social interactions that relate to sexual behaviour. Societies are consciously aware of other means of communication, and have fully developed norms of appropriateness for them when they are used to express sexuality. Open display of certain parts of the female body is considered morally offensive in most parts ofNigeria. The Nigerian culture provides severe sociological punishment for violations of these rules and norms. While some of the visual modes and artefacts employed in the videos of the selected songs can be considered vulgar, they however stay off the cultural restrictions placed on the physical display of sexuality in our culture, mainly because they hide under the discourse of dance. The visual artefacts were creatively arranged to complement the message veiled in the linguistic codes and left little chance of misinterpretation.

The artistes selected for this study are socially educated about cultural norms surrounding the expression of sex and sexuality in the Nigerian society. Like every adult member of their community, they share the social codes of appropriateness and are assumed to be aware of the consequence of violation of the social rules concerning sexual behaviour. This is even more apparent in the way they negotiate around social restrictions by selecting creative linguistic and paralinguistic strategies in their songs.

## 5.8 Negotiating behaviour

Apart from communicating through linguistic elements, this study has shown that the artistes employed the use of visual artefacts as part of their multimodal strategies for expressing sex and sexuality. These visual artefacts include: dancing, body movement, gestures and context manipulations, and they are all referred to as negotiating behaviours. In most of the scholarly works on the social norms considered for this

work, it was observed that many communities in Nigeria generally frown at the indecent exposure of sensitive parts of the body, especially for the female. There are specific conventions about the display of breasts and other sexual organs in Igbo culture (Amadiume, 2003). In the same vein, Ikpe (2004) presents a general overview about how social conditions are placed on the visual expression of sex and sexuality in the country.

In Plates 5.1 to 5.85, we observed that while the artistes used elaborate physical display alongside linguistic forms in their expression of sex and sexuality, it is however obvious that there were constraints in the degree of sexual display that the artistes used. In cases where vivid visual displays are used, the accompanied linguistics modes are often mild and not violating restrictions. The artistes seem to be aware of the boundaries the society and the culture required regarding their multimodal expressions, thereby creating some balance in the social interaction.

In view of some of the visual modes contained in the video clips, as discussed above, we will re-examine some of the potential social norms violated in the videos examined.

**Twerking:** While twerking is a sexually suggestive dance involving the use of the buttocks, it is not a strange phenomenon in most Nigerian communities to have sexually suggestive dance steps. What are restricted however, are the context and the audience who have social permission for such dance. The history of the dance style itself reveals that it originated among the African-Americans. This makes it connected to the Africans, since dance styles are parts of social identities of established communities all over the world.

**Breasts/buttocks flashing and heaving**: These may have violated social norms in most Nigerian communities, where breasts of the adult female are considered as parts of their private body that should only be exposed to their husbands. Among the Yoruba, it is not unusual to see an elderly person chastising a young female about her exposed cleavages or part of the breasts. It seems like indiscriminate exposure of breasts devalues the woman in the eyes of the community members. Present fashion trends, however, seem to have reduced the strong presence of this knowledge of the social restriction and many communities now turn a blind eye when ladies appear with breasts crest or cleavage revealing dresses. As it is shown in the above, there are a lot

of breasts flashing and heaving in the video clips. The dancers seem to deliberately draw the attention of the viewers to this part of their body as the hallmark of their sexuality and the scenes often accompany parts where artistes include veiled invitation or veiled expression of sexuality.

**Index finger in the mouth:** The insertion of the female index finger in the mouth is a restricted social code, which can only be decoded appropriately by people in the sex trade and, in recent times, by most youth through exposure to Western entertainment. It is outside the purview of the social restrictions, even though it is a common visual expression of sexuality in the clips.

**Suggestive look:** The meaning of suggestive look as an expression of sexuality is difficult for the society to decipher and, in most cases, the society refrains from making it. People hardly challenge anyone for suggestive look. The reason for this is out of the purview of this work. However, it is one of the suggested negotiating powers of the artistes to avoid violation of social restrictions.

## 5.9 Social artefacts and modes in the Hip-hop songs

The various aspects of the communicative items employed by the artistes when viewed as a whole may seem wholesome and unitary. However, as we have argued earlier in this study, the songs are made up of a combination of interacting elements creatively put together to share a message. The combining elements are made up of the social artefacts already present within the social environments of the artistes and are readily available to them. They are parts of their ethno-linguistic background sas members of their communities. Some of the social artefacts in the songs selected here are dances, gestures, song rhythm, body movements and use of words. These artefacts can be broadlyclassified into two: 'visual' and 'phonic' modes. The visual modes include: dances, gestures, graphics and body movements, while the phonic modes are: song rhythm and lyrics.

The presence of these artefacts as elements of varying modes helps the artistes to achieve certain communicative goals, which in this caseinclude: sharing a sexual theme discourse, avoiding social restrictions on appropriate means, context of sexual discourse, and removing ambiguity by selecting a multimodal approach that shares the intended message without over-relying on any singular communicative element.

## 5.10   Escapist medium charts for all the selected videos and songs

The charts below introduced the various mediums and modes deployed by the artistes to negotiate the inclusion of sex and sexual themes in their songs. Each chart presents the various strategies deployed by the selected artistes for each of the songs and videos. Context and socio-cultural rules and norms of sex and sexuality, as shown below, elicited the medium deployed. Focusing is present as a technological medium in all the nonlinguistic strategies.

**Fig. 5: 'Bend down pause' escapist medium chart**



BEND DOWN PAUSE
ESCAPIST MEDIUM CHART

**LINGUSITIC**       **CONTEXT**       **NON-LINGUSITIC**

**SUBSTITUTION**

i.    It

**REPETITION**

i.   Bend down pause
ii.  Over load o
iii. Bring it back o

**SEXUAL INNUENDOS**

i.   Bring it back o
ii.  Oh my God o, look at that
     overload o
iii. Over load causing plenty
     goes low
iv. Oya, give me the low low

**SEMIOTIC**

**Medium**: Sexual Dance
**Mode**:
i.   Twerking
ii.  Grinding

**Medium**: Sexual Gesture
**Mode**:
Buttocks flashing
Suggestive look-
Genuflecting posture and
erotic gaze

**SOCIO-CULTURAL**

Nigerian context
Nigerian social and
cultural rules on sex and
sexuality

**TECHNOLOGICAL**

Focusing

**Source: This researcher, 2016**

The mediums and modes according to this chart are the escapist strategies deployed in the artefact 'bend down pause'. The chart above explicates that the artiste deployed three linguistic and three nonlinguistic mediums and the formation of the structure shows that there is a relationship between them. Context is positioned in the chart as a key contributor to the meaning denoted. Within sexual gesture and sexual look, there are three modes and they contribute to the mediums.

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**Fig.6:'Bombay'escapist medium chart**
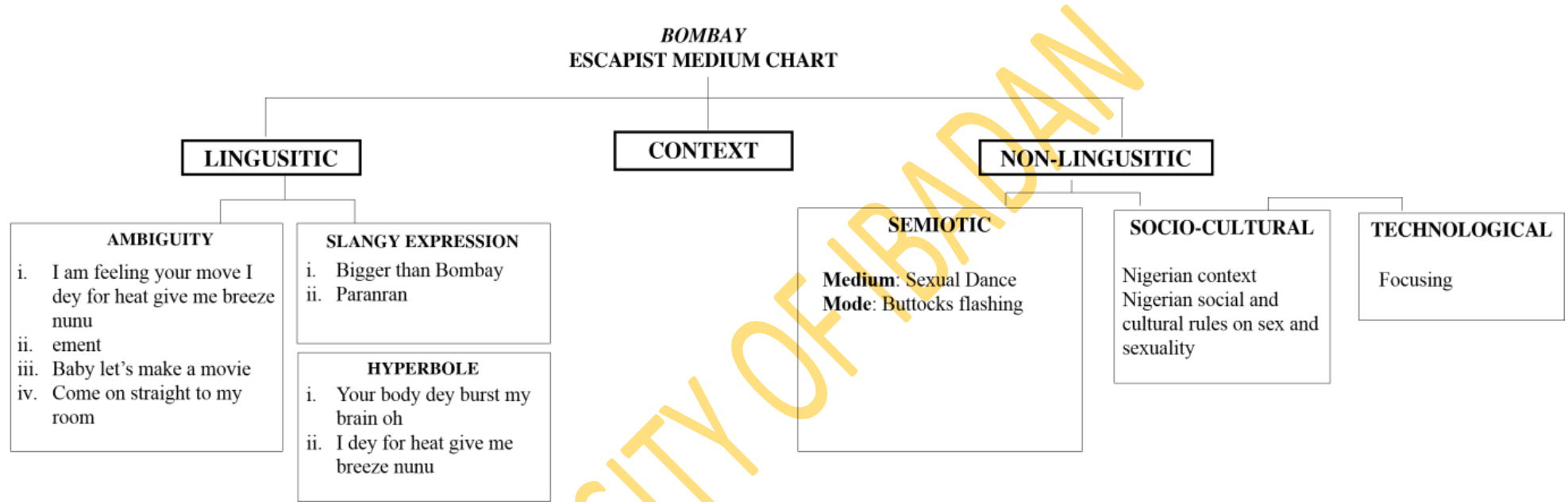


*BOMBAY*
ESCAPIST MEDIUM CHART

**LINGUSITIC**

**CONTEXT**

**NON-LINGUSITIC**

**AMBIGUITY**

i. I am feeling your move I dey for heat give me breeze nunu
ii. ement
iii. Baby let's make a movie
iv. Come on straight to my room

**SLANGY EXPRESSION**

i. Bigger than Bombay
ii. Paranran

**HYPERBOLE**

i. Your body dey burst my brain oh
ii. I dey for heat give me breeze nunu

**SEMIOTIC**

**Medium**: Sexual Dance
**Mode**: Buttocks flashing

**SOCIO-CULTURAL**

Nigerian context
Nigerian social and cultural rules on sex and sexuality

**TECHNOLOGICAL**

Focusing

**Source: This researcher, 2016**

The song employed three linguistic strategies and just one nonlinguistic medium apart from technological medium. The non-linguistic medium deployed supports the theme. The theme of the song compares the buttocks of a lady with *bombay* which means 'good bay'. This simply means that the lady is better than good. The linguistic context helps us to derive the foregrounded item; thus the artiste just focuses on sexual dance where the ladies twerk while the camera focuses on the buttocks of the ladies. All the mediums and modes deployed are interrelated and contribute to the meaning making resource.

**Fig. 7:'Crazy' escapist medium chart**



*CRAZY*
**ESCAPIST MEDIUM CHART**

**LINGUSITIC** — **CONTEXT** — **NON-LINGUSITIC**

**AMBIGUITY**

i. You be driving me crazy
ii. . I dey kolo, you take me low oo
iii. Scattering my brain, high me like champagne

**METAPHOR**

i. Sweetie sugar
ii. Touch
iii. .Love
iv. Stuff
v. Call
vi. Boss

**SEXUAL INNUENDOS**

i. You be calling me, I be calling you
ii. Could it be your love?
iii. Could it be your touch?
iv. Could it be the stuff?
v. Whey dey make me wan marry you go today

**SEMIOTIC**

**Medium**: Sexual Dance
**Mode**: Grinding

**Medium**: Sexual Gesture
**Mode**:
Use of the tongue
Buttocks flashing
Suggestive look- Dimmed eyes, half-opened mouth

**Medium**: Alluring Clothing

**SOCIO-CULTURAL**

Nigerian context
Nigerian social and cultural rules on sex and sexuality

**TECHNOLOGICAL**

Focusing

**Source: This researcher, 2016**

The song employed three linguistic strategies and three nonlinguistic mediums apart from technological medium. The song suggests that the nonlinguistic mediums depend on the linguistic resource. Linguistic mediums depend on the context for them to be properly plotted out.

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**Fig. 8: 'Gallardo' escapist medium chart**



*GALLARDO*
**ESCAPIST MEDIUM CHART**

**LINGUSITIC**

**CONTEXT**

**NON-LINGUSITIC**

**HYPERBOLE**
i. Iwo iwo you killing it eeeh
ii. High me like a sense milla
iii. Baby dance baby kill the sh*t oh

**SLANGY EXPRESSION**
i. Gallardo
ii. Love the way that you grind on me
iii. She carry

**CODE-SWITCHING**
i. Iwo iwo you killing it eeeh
ii. High me like a sense milla
iii. Baby dance baby kill the sh*t oh
iv. okwa murcellargo

**SEXUAL INNUENDOS**
i. All the girls are just whining it
ii. See how she goes down

**SEMIOTIC**

**Medium**: Sexual Gesture
**Mode**: Suggestive look

**Medium:** Flirting & Caressing

**SOCIO-CULTURAL**

Nigerian context
Nigerian social and cultural rules on sex and sexuality

**TECHNOLOGICAL**

Focusing

**Source: This researcher, 2016**

The artefact as revealed in the chart deployed two semiotic nonlinguistic mediums and four linguistic mediums. Each medium has modes used to describe the mediums.

**Fig. 9: 'German juice' escapist medium chart**



GERMAN JUICE
ESCAPIST MEDIUM CHART

**LINGUSITIC**

**METAPHOR**
i. Biggest Behind
ii. German Juice

**REPETITION**
i. German Juice
ii. Biggest Behind

**SEXUAL INNUENDOS**
i. Girl whine am, whine am divine
ii. She ah fit blow your mind
iii. Borry make them come through like a prophesy

**CONTEXT**

**NON-LINGUSITIC**

**SEMIOTIC**
**Medium**: Sexual Dance
**Mode**: Twerking

**Medium**: Sexual Gesture
**Mode**: Buttocks flashing

**Medium:** Flirting & Caressing

**SOCIO-CULTURAL**
Nigerian context
Nigerian social and cultural rules on sex and sexuality

**TECHNOLOGICAL**
Focusing

**Source: This researcher, 2016**

In the medium chart, three linguistic and nonlinguistic mediums were deployed. The linguistic mediums have at least one mode and each mode contributes and intensifies the sexual intention of the artiste.

**Fig.10:'ibebe' escapist medium chart**
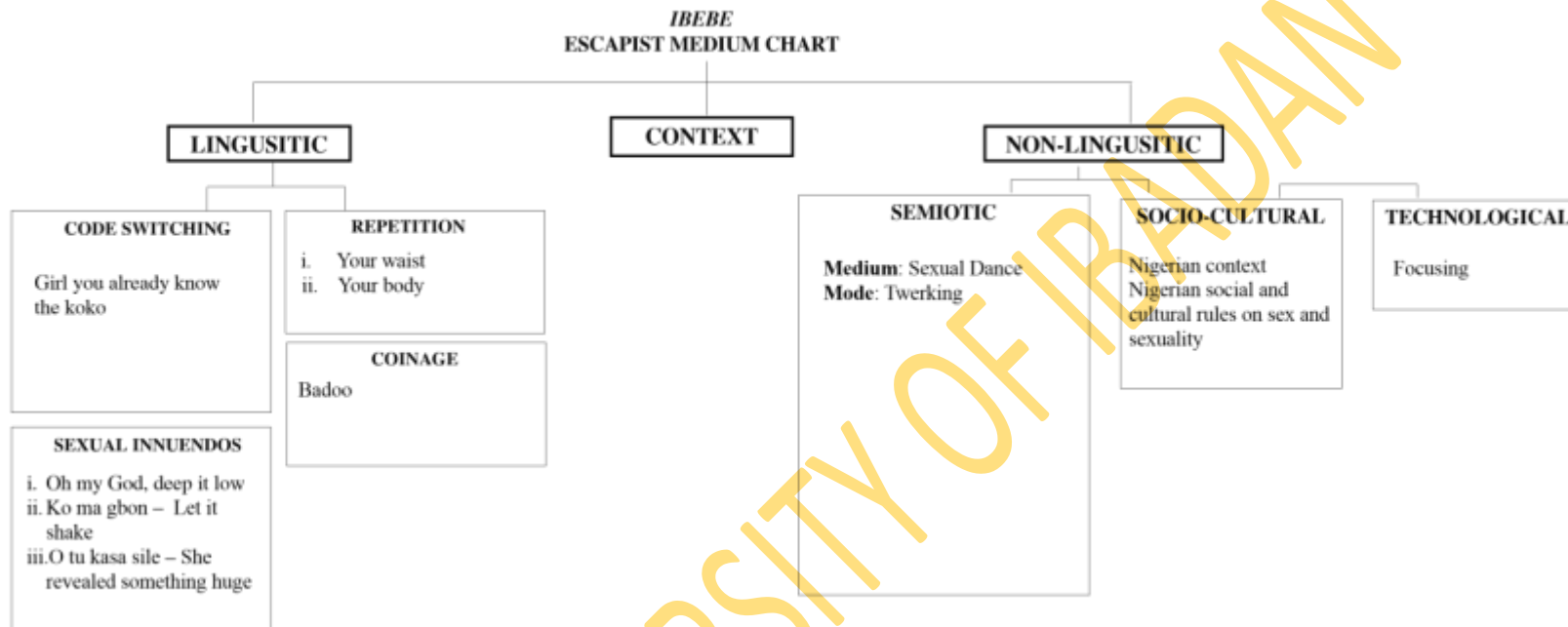


**Source: This researcher, 2016**

The song employed four linguistic strategies and just one nonlinguistic medium apart from technological medium. The non-linguistic mediums deployed support the theme. The theme of the song is *ibebe* which means 'the waist'; thus the artiste just focuses on sexual dance. Meanwhile, the ladies twerk while the camera focuses on the buttocks of the ladies. All the mediums and modes deployed are interrelated and contribute to the meaning making resource.

**Fig.11:'Lead me on' escapist medium chart**



**LEAD ME ON**
**ESCAPIST MEDIUM CHART**

**LINGUSITIC**

**CONTEXT**

**NON-LINGUSITIC**

**SEXUAL INNUENDO**

i. You making me feel some top away
ii. Ama put you in bed
iii. We up all night
iv. She down me bed cover
v. You should lick up the plate
vi. Take it to the sofa 360
vii. Running 269 up on the cooker
viii. The way you flap it on
ix. Boy rub it all
x. When you got the crown
xi. Big one carry on
xii. Ha!
xiii. Ah! All you need to seek it
xiv. The way you pull through

**SUBSTITUTION**

i. Crown
ii. Deal
iii. It
iv. Plate

**SEMANTIC EXTENSION**

i. Aggressively do; Inserted;
ii. Licked; Eat; Game; Prayers;
iii. Squeezing

**ELLIPSIS**

i. Boy rub it all on …
ii. The way pull through…
iii. You set it on….

**SEMIOTIC**

**Medium**: Suggestive look

**Medium**: Alluring clothing

**Medium: Sexual gesture**
i. Breast flashing
ii. Use of the tongue

**Medium**: Flirting and caressing

**SOCIO-CULTURAL**

Nigerian context
Nigerian social and cultural rules on sex and sexuality

**TECHNOLOGICAL**

Focusing

**Source: This researcher, 2016**

In the chart above, the linguistic mediums highlight under them the various modes used to intensify the mediums. The chart reveals that under sexual innuendo, there are fourteen modes which are the linguistic resources engaged by the artiste to trace the sexual undertones. The chart shows an expressive relationship between the mediums.

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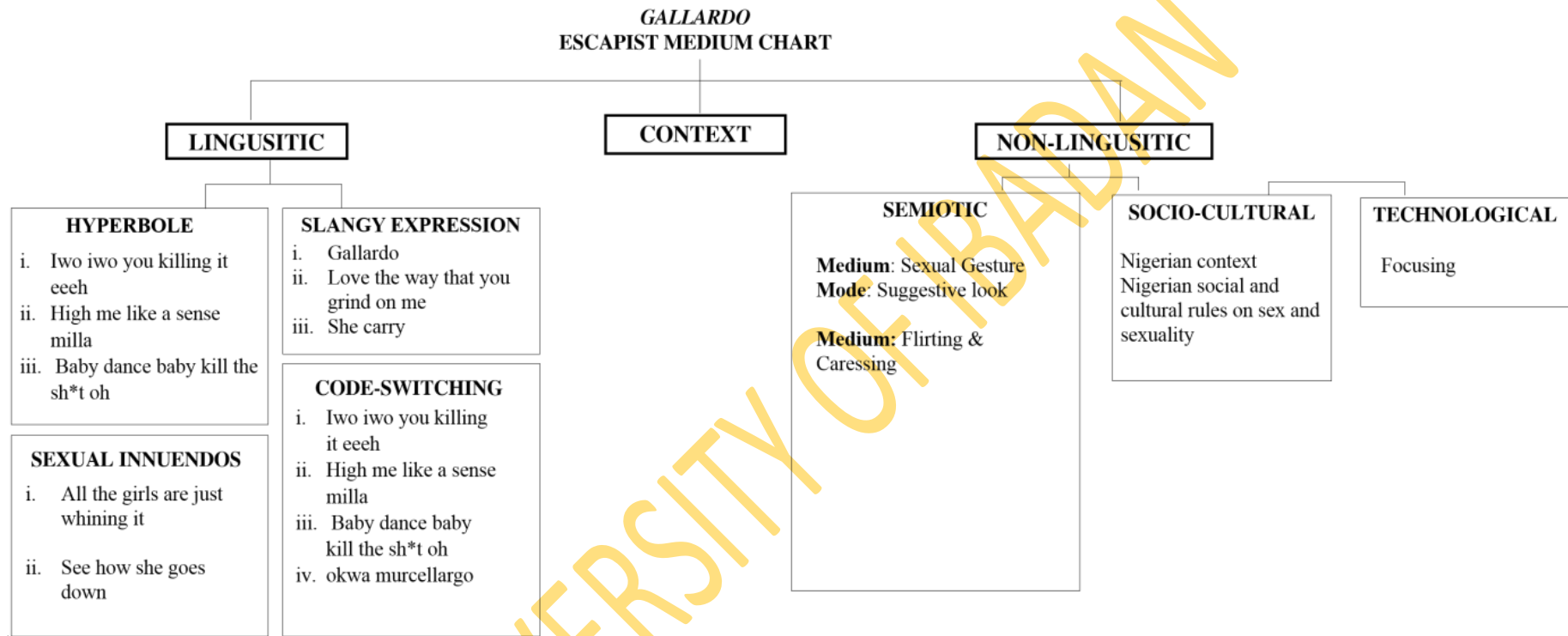**Fig. 12:'Murda' escapist medium chart**
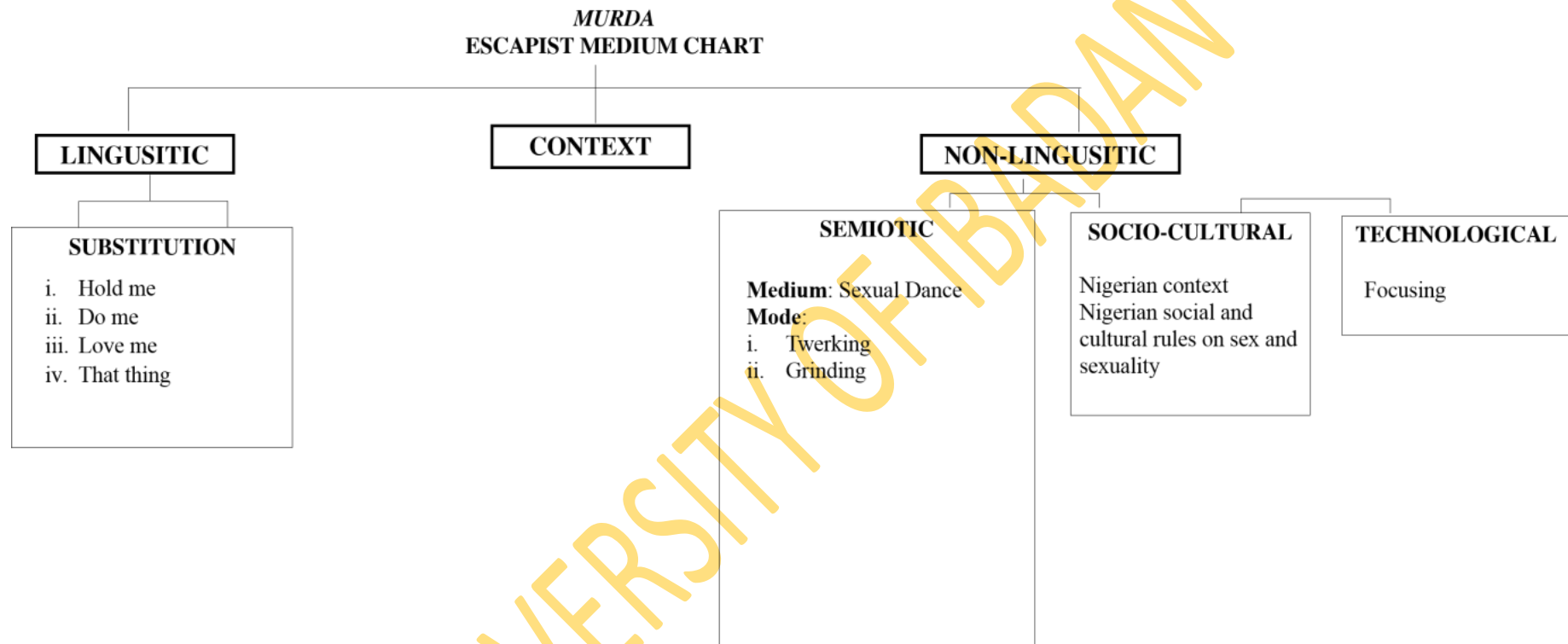


**Source: This researcher, 2016**

In the chart above, one linguistic and one nonlinguistic mediums were deployed in the artefact.

**Fig.13:'Oreo's escapist medium chart**
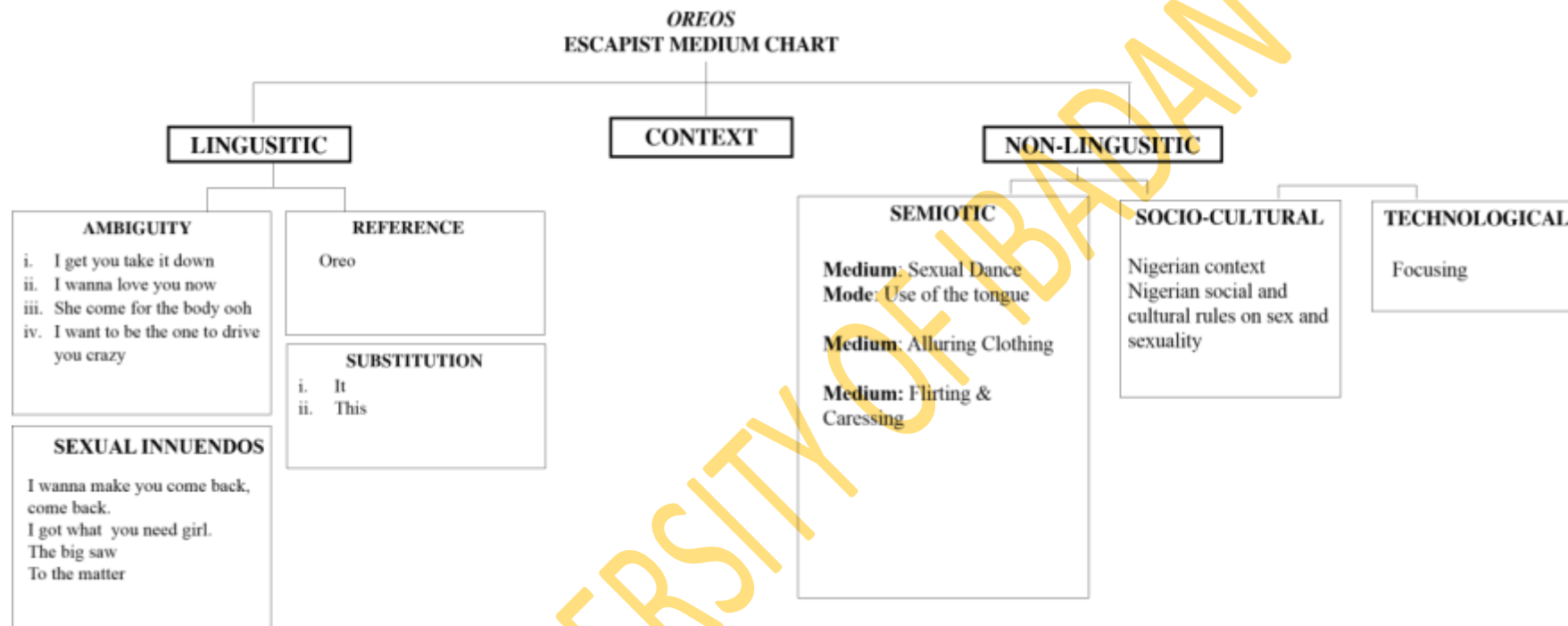


**Source: This researcher, 2016**

The chart shows that the artiste reels out four linguistic and three nonlinguistic mediums. The context of culture of the rules and norms on sex and sexuality was considered in drawing out these selected mediums by the artiste. Also, there is a dual relationship between the nonlinguistic modes and mediums in the chart.

**Fig. 14:'Sexy ladies' escapist medium chart**



**SEXY LADIES**
**ESCAPIST MEDIUM CHART**

**LINGUSITIC** — **CONTEXT** — **NON-LINGUSITIC**

**HYPERBOLE**
i.   Gimme thunder
ii.  Baby baby, you confuse me o

**METAPHOR**
i.   Fire

**AMBIGUITY**
i.    Dakun ju bebe yen ko le le le
ii.   And your front side I must to look am o
iii.  This your backside you must shake am o…it's Davido
iv.   Omo I dey gbadun as you no dey fronting

**VEILING**
i.   Backside
ii.  Frontside

**SLANGY EXPRESSION**
i.    Do am, do am
ii.   Main thing
iii.  Koko

**SUBSTITUTION**
i.   It

**SEXUAL INNUENDO**
i.    If she like am, I go rock am o - If she like it, I will rock it
ii.   Baby girl let's go my home
iii.  It's time to boogey down…nanana nananana
iv.   Veiling

**SEMIOTIC**

**Medium**: Sexual Dance
**Mode**:
Twerking
Grinding

**Medium**: Sexual Gesture
**Mode**:
Breast Heaving

**Medium**: Alluring clothing

**SOCIO-CULTURAL**
Nigerian context
Nigerian social and cultural rules on sex and sexuality

**TECHNOLOGICAL**
Focusing

**Source: This researcher, 2016**

The artiste uses seven linguistic mediums and several linguistic resources functioning as the modes, used to achieve the sexual meanings in the artefacts. The linguistic resources were also used to generate the nonlinguistic mediums. The chart shows that there is a connection between the mediums.

**Fig. 15:'Redi' escapist medium chart**



**REDI**
**ESCAPIST MEDIUM CHART**

LINGUSITIC | CONTEXT | NON-LINGUSITIC

**COINAGE**

Lamba

**SLANGY EXPRESSION**
i.   una kpanlagida
ii.  Shoki

**SEMANTIC EXPRESSION**
i.   Shawarma
ii.  Cucumber

**SEXUAL INNUENDOS**
i.    Go down low for me o,
ii.   Do not tear the skin
iii.  Give it to me my baby

**SUBSTITUTION**
i.   It

**SEMIOTIC**

**Medium**: Sexual Dance
**Mode**:
Twerking
Grinding
Dry Sex

**Medium**: Sexual Gesture
**Mode**:
Suggestive look-
Genuflecting posture, erotic
gaze

**SOCIO-CULTURAL**

Nigerian context
Nigerian social and
cultural rules on sex and
sexuality

**TECHNOLOGICAL**

Focusing

**Source: This researcher, 2016**

In the diagram, five linguistic and two nonlinguistic mediums were observed. The technological medium of focusing as well as the consistent interplay of the Nigerian context contributes to the overall meaning and mediums generated. The context of culture and situation as well as the linguistic context are all packaged in the chart.
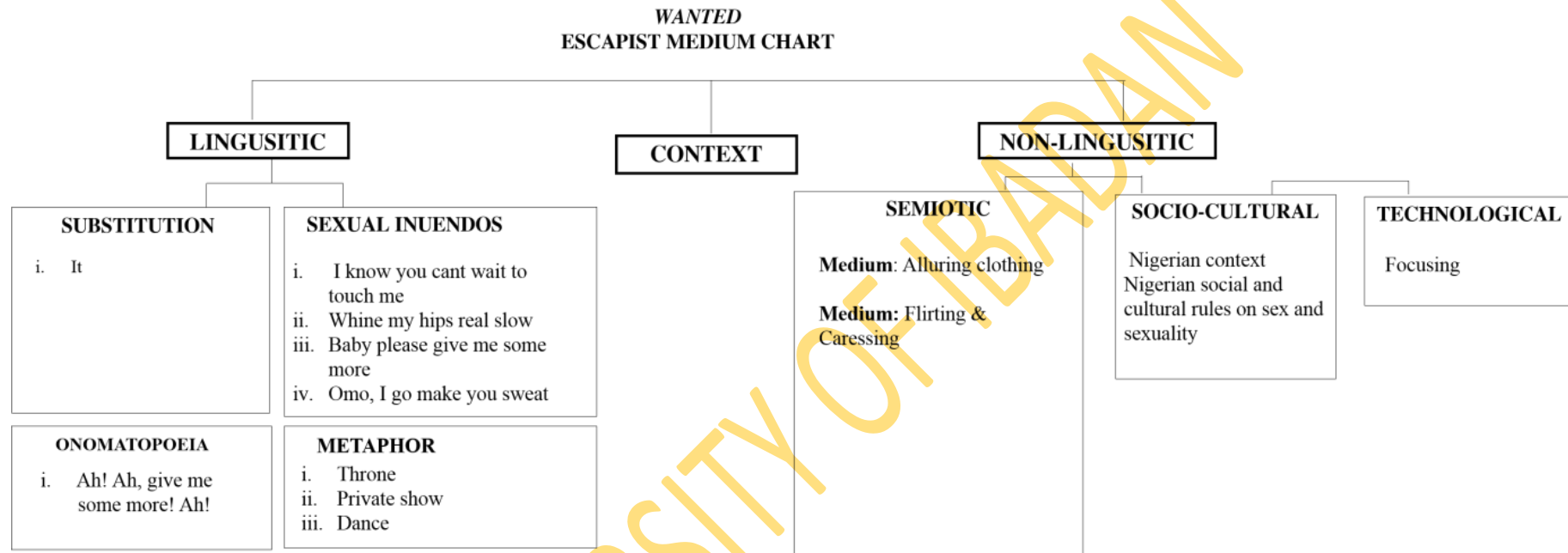
**Fig.16: 'Sound it' escapist medium chart**
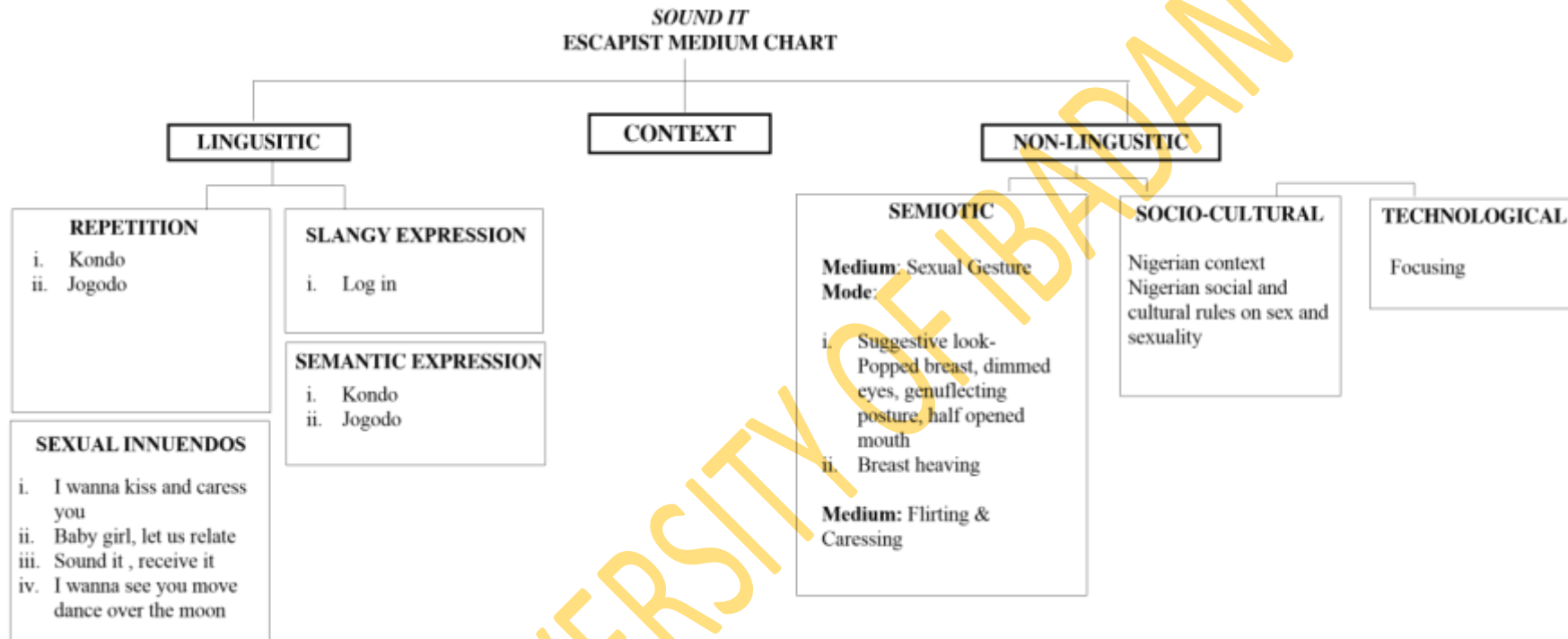


**Source: This researcher, 2016**

In the chart, the nonlinguistic aspect has four mediums and the mediums have their modes. The linguistic resource employed under represents the modes engaged to trace the escapist strategies positioned by the artiste.

**Fig. 17:'Wanted' escapist medium chart**



*WANTED*
**ESCAPIST MEDIUM CHART**

**LINGUSITIC** — **CONTEXT** — **NON-LINGUSITIC**

**SUBSTITUTION**
i.   It

**SEXUAL INUENDOS**
i.   I know you cant wait to touch me
ii.  Whine my hips real slow
iii. Baby please give me some more
iv.  Omo, I go make you sweat

**ONOMATOPOEIA**
i.   Ah! Ah, give me some more! Ah!

**METAPHOR**
i.   Throne
ii.  Private show
iii. Dance

**SEMIOTIC**

**Medium**: Alluring clothing

**Medium**: Flirting & Caressing

**SOCIO-CULTURAL**

Nigerian context
Nigerian social and cultural rules on sex and sexuality

**TECHNOLOGICAL**

Focusing

**Source: This researcher, 2016**

The song employed four linguistic mediums and two nonlinguistic mediums apart from technological medium, focusing. The song suggests that the nonlinguistic mediums depend on the linguistic resource. Linguistic mediums depend on linguistic context for the mediums engaged to be properly plotted out. The nonlinguistic strategies capture the intention of the artistes. The artiste expresses her sexuality and the power of her sexuality through these mediums: alluring clothing and flirting and caressing.

**Fig. 18: 'The kick' escapist medium chart**



*THE KICK*
ESCAPIST MEDIUM CHART

LINGUSITIC

CONTEXT

NON-LINGUSITIC

**HYPERBOLE**

i. And I dey die for am

**SEXUAL INUENDOS**

i. It is just as if , I should bite her
ii. The lady always bend their buttocks
iii. Do you want to touch every thing

**SUBSTITUTION**

i. It
ii. Everything

**AMBIGUITY**

i. Bend yash

**SEMIOTIC**

**Medium**: Sexual Dance
**Mode:** Twerking

**SOCIO-CULTURAL**

Nigerian context
Nigerian social and cultural rules on sex and sexuality

**TECHNOLOGICAL**

Focusing

**Source: This researcher, 2016**

In 'the kick', four linguistic mediums with one nonlinguistic medium were deployed. There are direct and indirect communications between the two mediums. The modes directly contribute to the meaning of the mediums while sociocultural rules and norms on sex and sexuality are actively engaged to highlight these mediums.
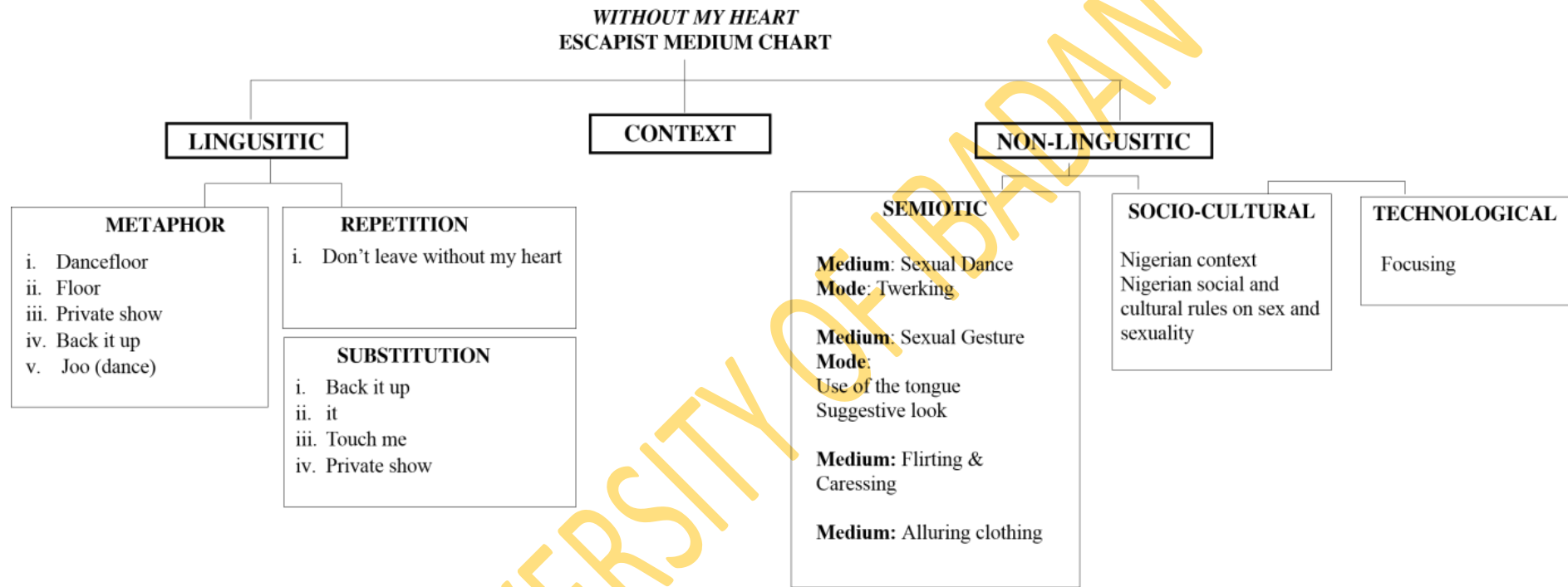
**Fig 19: 'Sexy mama' escapist medium chart**



*SEXY MAMA*
**ESCAPIST MEDIUM CHART**

**LINGUSITIC**

SUBSTITUTION

i. It

**CONTEXT**

**NON-LINGUSITIC**

SEMIOTIC

**Medium**: Sexual Gesture
**Mode**:
Suggestive look- half
opened mouth dimmed eyes
**Medium**: Flirting and
Caressing

**Medium:** Flirting &
Caressing

**SOCIO-CULTURAL**

Nigerian context
Nigerian social and
cultural rules on sex and
sexuality

**TECHNOLOGICAL**

Focusing
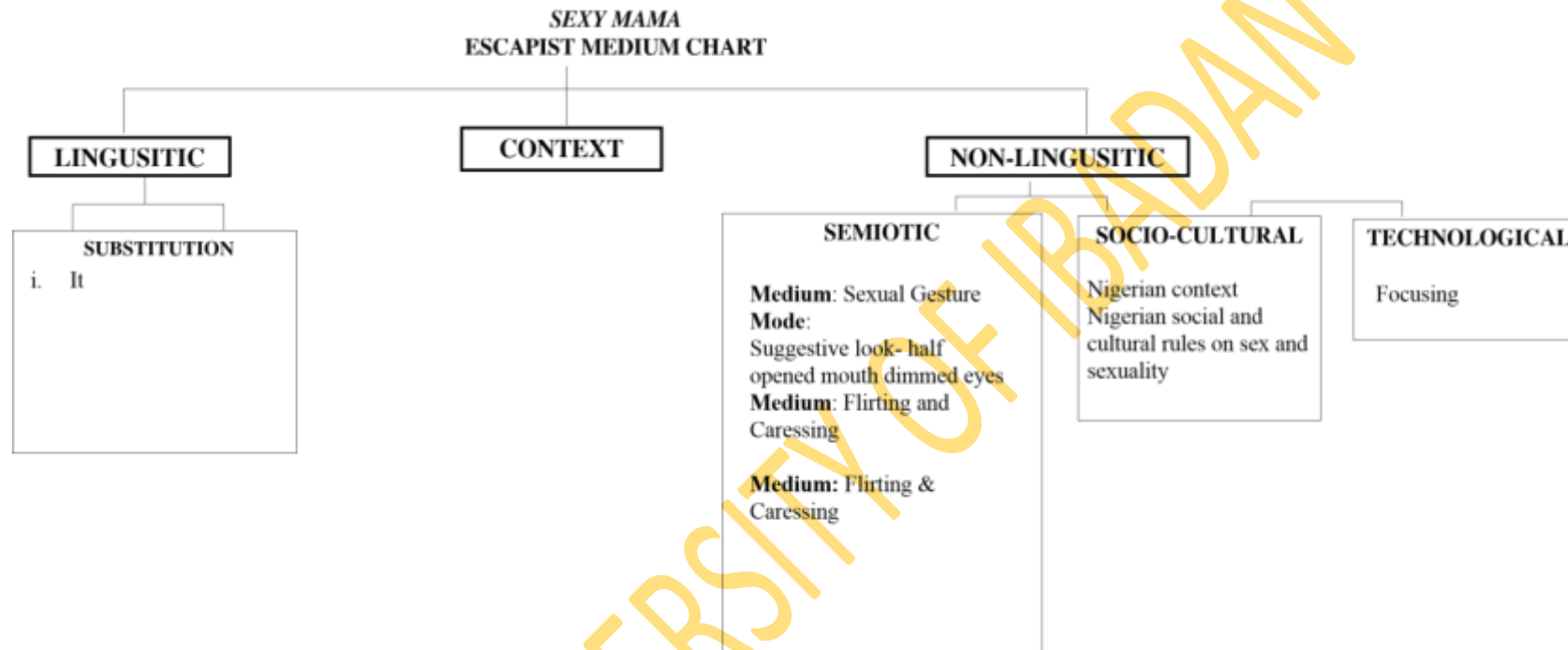
**Source: This researcher, 2016**

In the chart above, one linguistic and three nonlinguistic mediums were deployed in the artefact 'sexy mama'. The pronoun 'it'was used to unstrip sexual themes and to achieve effective escapism. The social rules and culture on sex and sexuality in Nigeria contribute to the choice of these mediums as well the behaviour of the mediums in achieving 'escapism' in the discourse.

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**Fig. 20: Without my heart escapist medium chart**



**WITHOUT MY HEART ESCAPIST MEDIUM CHART**

**LINGUSITIC**

**METAPHOR**
i. Dancefloor
ii. Floor
iii. Private show
iv. Back it up
v. Joo (dance)

**REPETITION**
i. Don't leave without my heart

**SUBSTITUTION**
i. Back it up
ii. it
iii. Touch me
iv. Private show

**CONTEXT**

**NON-LINGUSITIC**

**SEMIOTIC**

**Medium**: Sexual Dance
**Mode**: Twerking

**Medium**: Sexual Gesture
**Mode**:
Use of the tongue
Suggestive look

**Medium**: Flirting &
Caressing

**Medium**: Alluring clothing

**SOCIO-CULTURAL**

Nigerian context
Nigerian social and
cultural rules on sex and
sexuality

**TECHNOLOGICAL**

Focusing

**Source: This researcher, 2016**

In the chart above, three linguistic and four nonlinguistic mediums were deployed in the artefact. Each medium has mode(s) used to intensify the sexual meaning intended in the artefact. The chart also reveals that the social rules and norms on sex also contribute to the choice of mediums deployed.
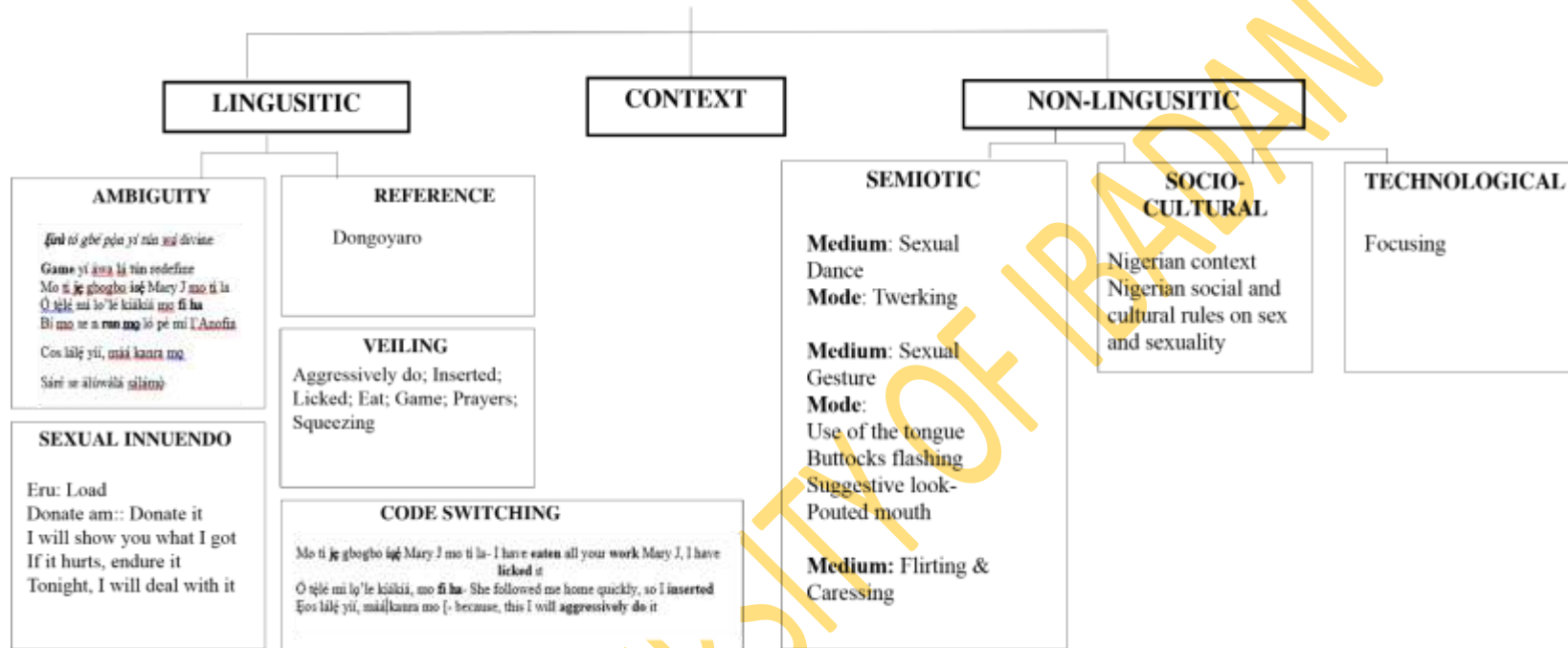
196

**Fig. 21: 'You bad' escapist medium chart**
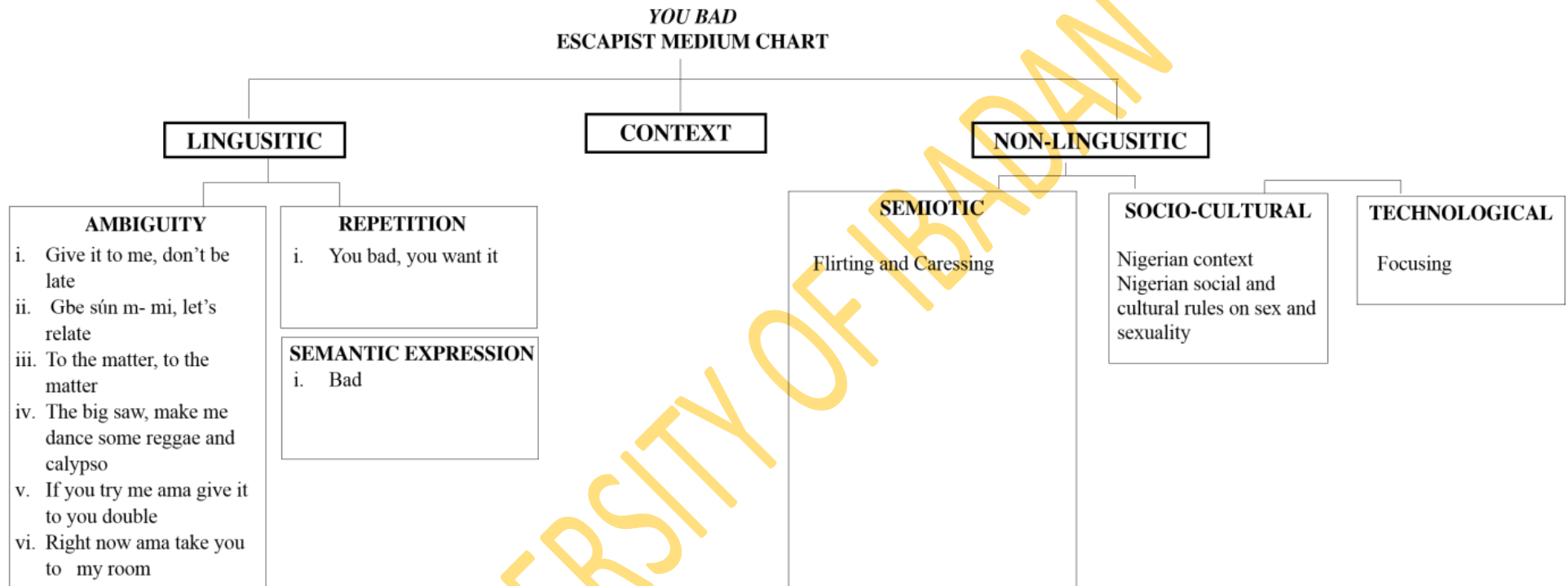


Source: **This researcher, 2016**

The chart shows that the artiste deployed three linguistic mediums and one nonlinguistic medium. The mediums in the artefacts relate with one another while they draw on socio-cultural norms and rules.

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**STORY FOR THE GODS**
**ESCAPIST MEDIUM CHART**

```
                    STORY FOR THE GODS
                  ESCAPIST MEDIUM CHART
        ┌──────────────────┼──────────────────────┐
   LINGUSITIC          CONTEXT              NON-LINGUISTIC
```

**LINGUSITIC**

**AMBIGUITY**

Ìjìnlẹ̀ tó gbé pẹ̀sẹ̀ yí tún wá divine

Game yí àwa là tún redefine
Mo ti jẹ gbogbo iṣẹ́ Mary J mo ti la
Ó tẹ̀lé mi lọ́lé kíákíá mo fi ha
Bí mo se a run mọ lọ́ pé mí L'Anofia

Cos làlẹ́ yìí, máá kanra mọ

Sárí se àlùwàlá siláámọ̀

**SEXUAL INNUENDO**

Eru: Load
Donate am:: Donate it
I will show you what I got
If it hurts, endure it
Tonight, I will deal with it

**REFERENCE**

Dongoyaro

**VEILING**

Aggressively do; Inserted;
Licked; Eat; Game; Prayers;
Squeezing

**CODE SWITCHING**

Mo ti jẹ gbogbo iṣẹ́ Mary J mo ti la - I have eaten all your work Mary J, I have licked it
Ó tẹ̀lé mi lọ́le kíákíá, mo fi ha - She followed me home quickly, so I inserted
Ẹos làlẹ́ yìí, máá|kanra mo [- because, this I will aggressively do it

**NON-LINGUISTIC**

**SEMIOTIC**

**Medium**: Sexual Dance
**Mode**: Twerking

**Medium**: Sexual Gesture
**Mode**:
Use of the tongue
Buttocks flashing
Suggestive look-
Pouted mouth

**Medium:** Flirting & Caressing

**SOCIO-CULTURAL**

Nigerian context
Nigerian social and cultural rules on sex and sexuality

**TECHNOLOGICAL**

Focusing

The chart describes the various linguistic and nonlinguistic mediums the artefacts draw on to achieve escapism. In the artefact 'story for the gods', the artiste draws on five linguistic mediums and three non-linguistic mediums that include one technological strategy that draws on focusing as the device.

## 5.11 Summary

The video contents of all the selected songs for this study depicted sex and sexuality. The artistes employed non-explicit expressions with somewhat explicit videos for fans to capture their intended meanings. The charts that expressly captured the medium employed in each artefact were graphically displayed.The goal of the artistes was to convey the ordinariness and normalcy of sex. There was a conscious effort by these artistes to glamorize sex in their videos. However, they tend towards using the concept of dance to depict sex and sexuality.

# CHAPTER SIX

## SUMMARY, CONCLUSION AND RECOMMENDATIONS

### 6.1    Summary

This study is a multimodal analysis of how Contemporary Nigerian Hip-hop Artistes (CNHHAs) employ evasive devices in discussing sex and sexuality, in the face of social restrictions and the attending punishments to violators of such restrictions. This study examined sex and sexuality beyond the purview of medical and sociological discourse, relying on the functionality of the social environment and the assumption that social rules guide discourse appropriateness, even in interactions that are deemed unrestricted and burdened with the cultural boundaries of the society.

The study is made up of six chapters, with each chapter leading into the next, thereby creating a body of linked ideas forming a single coherent piece. The first chapter provided insight into the background of the study, interacting concepts such as Hip-hop, Hip-hop artistes, and sex and sexuality. Background information was also provided on the nature of sex-related discourse in the country presently. The focus was on the emerging Hip-hop artistes who are willing to explore new horizons and extend the social tentacles of Hip-hop. The objectives were clearly set out as having to do with escapist strategies.

The second chapter is the literature review. This contained the thoughts about previous works on Hip-hop and sex and sexuality. Old and recent works on the subject of Hip-hop development and its effect on the society were reviewed in this part of the work. The third chapter presented the research methodology employed for this study, as well as the theoretical approach used in analyzing data. The chapter discussed the sampling process and the process through which data were obtained. In the fourth chapter, data representing sexual expressions in the selected works were analyzed for forms and structures used. Escapist devices (both linguistic and para-linguistic) were drawn out

the song tracks and presented with suggestions as to how they present sex and sexualities in their tracks.

The fifth chapter examined the strategies employed in negotiating around social norms in the language. Inferences were drawn from chapter four as to how devices discussed there fit into identified strategies. The concluding chapter is a summary of the entire work done, as well as the implication of the findings, recommendations and suggestion for further studies.

## 6.2    Summary of the findings

The major findings of this study are summarized below:

### 1.   Emerging Hip-hop artistes and their keen interest in the discourse of sex and sexuality

This study establishes that the 21stcentury Nigerian Hip-hop artistes find interest in the discussion of sex and sexuality, and draw on covert linguistic modes and overt non-linguistic or paralinguistic modes so as to escape the censor board. It was observed that words that seem to communicate non-meaningful messages actually do when studied alongside the video clips of the tracks and the subjected to contextual usage. The songs chosen were not banned; this confirms that the artistes have, through their escapist strategies, eluded the Censors Board. The videos eventhough not as discreet as the lyrical renditions are still escapist as they project sex and display their sexuality while hiding under the confines of dance The videos are not as discreet as the lyrics, and the combination of both linguistic and non-linguistic strategies helps to decipher the sexual undertones in the lyrical messages of the Hip-hop artistes.

### 2.        Diferring abilities in the linguistic devices

The study reveals that linguistic devices differ in their ability to perform as an effective escapist tool in their relationship with the non-lingusitic counterpart. Ambiguity, veiling ellipsis and metaphor when merged with nonlinguistic strategies do not reveal the full realisation of the intended sexual themes until they merge with shared knowledge and context while other linguistic and non-linguistic strategies work at par to highlight the intended sexual themes.

**3.        Strategies that depict sex and sexuality**

Slangy expressions, sexual innuendos, ambiguity, sexual dance are largely used to depict sex while other strategies are used to depict pleasure,intimacy and eroticism which are typical features of sexuality.

**4.  Social restrictions and negotiating behaviours expressed by CNHHAs**

The society dictates the rules of appropriateness over social behaviours, and factors such as social class, age and exposure tend to help in negotiating around social restrictions**.** Societal norms about appropriate behaviour influence our linguistic choices during verbal expressions of sex and sexuality. Rather than constituting impediments to the artistes' ability to encode their message, it actually brings about a more creative communicative strategy. Therefore, inorder to negotiate possible violations of societal rules, the artistes employ a multimodal strategy that includes linguistic and visual artefacts, social relations and social compatibility.

**5.  Selected nonlingusitic strategies expressed by CNHHAs**

The paralinguistic strategies, even though they seem outrageous, function as escapist strategies, as they could either be seen as forms of dance or sexual activities. The fact that these strategies can create ambiguous meaning and are even found in the public space, show that they are effective and are serving the purpose for which they were created. Also, the escapist modes combine to serve as a medium to achieve these escapist strategies. This means that none of the modes achieved full meaning by themselves; they interact with one another to provide a deeper meaning. Also, each gesture has other contributing gestures that create wholesomeness to meaning intended in the video.

**6.        Selected linguistic strategies expressed by CNHHAs**

In the linguistic expressions, the artistes avoided using prohibited words that may constitute violations of the societal rules. Therefore, they employcommunicative strategies to suggest, create ambiguity and vagueness. These are accompanied by visual modes such as: seductive dance styles, suggestive looks, breasts flashing and heaving, alluring clothing, buttocks flashing, flirting and caressing and many others to

foreground their messages. The study discovered that these devices are not necessarily consciously selected, but may have been products of their subconscious interaction with their environment. They are shaped into deliberate strategies by self-preservative rules that are part of their social backgrounds.

## 7    Dual relationship of the modes in the selected CNHHAs videos

Also, in the paralinguistic expressions, all signs in all the modes "make sense". The "smallest" signs that are displayed in few seconds contribute to the overall medium of communication. Also, these modes interact based on the social context of use. An instance is the suggestive look, the positioning of the eyes, the gaze, the mouth and even the standing posture, all contributing to the gesture of sexual look and intended meaning is stripped when all the modes are situated in the right context. The study discovered that even in the existing paralinguistic medium, other modes contribute to the overall meaning of the songs, which gives a larger perception of the overall meaning. The linguistic modes and the paralinguistic modes continually interact to eliminate vagueness and ambiguity for the target audience.

## 8.    Mode relationship in the videos and music

Mode density was considered in respect of complexity and intensity. For linguistic strategies, there is mode complexity, where a mode is not emphasised than the other, but in the nonlinguistic strategy, there are occurrences of mode intensity, where a mode considered is emphasised than the other. However, each mode is examined for strategic value to the artefact meaning

## 9.    Code-switching and slangy expression: tools to accommodate unique discussions

The findings also established that the reason behind the choice of language used by the artistes is not only for "the unique identities created by code-switching in Nigerian Hip-hop, positive local and global influences for music and artistes, and the ethno-linguistic diversity of the Nigerian nation" (Babalola and Taiwo, 2009:23), but to alter the language and meanings to accommodate their unique discussion of sex and sexuality in their music. For instance, Olamide and Oritsefemi sometimes switch from English to Yoruba when words, usually slangy expressions that would covertly

express the sexual lyrical messages are available to reach the broadest possible audience, while ensuring that cultural and social rules are preserved.

## 10.    Selected dance used as ambiguous gesture

Most of the escapist devices teased out in the non-linguistic analysis emanate from dance. The claim in the videos is that the various sexual gestures are mere dance forms. However, they perform roles beyond this; they are used to depict eroticism, *dry sex* and heightened romance. The use of buttocks flashing and sexual gestures by the female artistes was possibly to lure and seek attention.

## 11. Artistes do not create behaviour or information but reflect what trends in the society

The study provided the sexual scripts of the artistes that is, the sexual attitudes, behaviour and belief system of the 21st century Contemporary Nigerian Hip-hop artistes. The study reinforces most importantly that sexuality andits portrayal among the artistes is a reflection of the cultural, personal and interpersonal interpretation of sex and sexuality among the Nigerian youth today.

## 12.    The role of context as a meaning making resource

Context plays a pivotal role in the understanding of these escapist strategies employed by the artistes. Both linguistic and non-linguistic strategies draw on the context to make meaning. The linguistic environment in which a word is used sometimes helps in teasing out the actual meaning or intended meaning of the artistes. The non-linguistic strategies also induce from the Nigerian contextual use of some non-verbal modes. An instance is the use of the index finger or the sticking out of the tongue, which could mean different things in different contexts.

## 6.2    Implication of the findings

The study has shown that one of the themes that show the potential to last in the lyrics and videos of Hip-hop artistes is sex and sexuality. These are themes that have dominated the content of the songs of the most popular Nigerian Hip-hop artistes. It is worthy of note that they seem not to be interested in other issues that bother the society. The understanding is that the motivation is actually drawn from global

influences and fans dictate and the only theme that tends to help them sustain their space and increase their fans is sexual discussions.

The effectiveness of the communication of the intended message to the target audience in a situation where there are target and untargeted undiences is when all modes and mediums of communication interact to unstrip the escapist strategies. There are various modes of communication that contribute to the overall meanings and until all these modes and mediums are investigated the rawness of the totality of meaning would not be passed.

Dance in Nigerian Hip-hop videos has gone beyond the movement of the body to the rhythm of a song; it has become escapist gesture for sexual portrayal. Dance in Nigerian Hip-hop songs are becoming bodily shared experiences that involve hip movement. Therefore, there is the portrayal of dancefloor beyond theliteral meaning and use; it has become an avenue where sexual expressions are projected. The interaction between communication and social background is part of language study. Scholars in the field of linguistics, popular culture and sociology continue to investigate the extent of cultural influence on the choice of expression and how social background factors motivate style within different kinds of discourse.

Our findings support existing positions about a strong influence of social background on the use of language. The manner of language use in any society is a product of social conventions that are part of the identityof every member of that society. The approach in this study is that, apart from language properties that are in the individual linguistic repertoire, members of society also possess rules of social interaction that guide their utterances and other communication modes. These communication modes include all forms of expression used in encoding any message.

Nigerian society is laden with various restrictions, both cultural and societal, put in place to limit the public discussion of sex and sexuality. Musical artistes (both male and female) in Nigeria have continually found keen interest in the subject. This suggests that institutional bodies that uphold these social rules need to start identifyinghow best they can unstrip these escapist strategies. There might be need for stricter measures on what Nigerians can assess online, especially when a song is banned or when it contradicts our cultural values. This is because there is a growing

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consciousness on the fact that sex sells, and that there is an increase in the portrayal of sexual appeal in the Nigerian Hip-hop music industry.

This study also establishes that bodies and institutions need to generate stricter measures to check the Nigerian videos to reduce obscenity. With the emerging sexual trends in the Nigerian Hip-hop music, sex education may fail to function as a key rectifier of wrong sexual decisions. In the panel that reviewed these songs, it might be necessary to include younger generations who are quite familiar with the terrain of language use of the Hip-hop artistes. Also, it may be necessary to review the existing policies which serve as guidelines for checking the ethical issues related to Hip-hop songs on sex and sexuality in the public space.

Another inference from the findings is that creativity comes into play when artistes negotiate around social norms in their expression of sex and sexuality. Contrary to what may be the existing belief, the use of language by the Hip-hop artistes is not without restriction. This study has shown that part of the communicative choices available to the Hip-hop artistes is the use of social artefacts, which would have violated social restrictions in their culture. Consciously or otherwise, the artiste protects him/herself from violations of social rules to avoid the probable penalty.

## 6.3    Conclusion

The influence of societal norms on social behaviours may have been less interesting if the same society does not seem to have also provided ways of negotiating around the restrictions it placed on behaviour. The study has shown how the Contemporary Nigerian Hip-hop Artistes (CNHHAs) express sex and sexuality in their song videos and lyrics, with little or minimal violation of the societal rules about sexual behaviour. The work has driven into an unpopular realm of discourse about sex.

Multi-literacy is a fairly new concept in the understanding of the coding and decoding of messages between members of any linguistic community. We push for a multimodal analysis of discourse and submit that the non-linguistic parts of expressions are not necessary complements, but are equally significant in achieving effective communication. We have shown how the para-linguistic part of expressions helps the Contemporary Nigerian Hip-hop Artistes (CNHHAs) to negotiate the societal barriers to the expression of sex and sexuality. We conclude in this study that:

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- There is a growing interest in the discussion of sexual themes in Contemporary Nigerian Hip-hop music which can eventually corrupt our culture of appropriate communicative behaviour of sexual themes.

- Paralinguistic strategies continually depend on linguistic strategies for intended meanings in the music of the artistes to be completely achieved

- Escapist strategies are intentional and deliberate language strategies deployed by the Nigerian Hip-hop artiste to pass intended message across while they effectively confuse through vagueness and ambiguity the untargeted audience.

- Societal rules are not necessarily barriers to the proper discourse on sex and sexuality. There is a need for detective mechanism appropriate and effective for unstripping these escapist strategies.

- The Hip-hop artistes' expression of sex and sexuality involves a complex negotiation of the same cultural rules that have guided other members of their community.

- The creative language strategies used by the artistes prevented them from violating the rules of social appropriateness as they were able to escape the censor board.

- The multi-literacy competence of the artistes helped them in the circumvention of the societal rules as they drew on cultural knowledge of the best possible ways to communicate sexual themes as they escape being banned.

- Code switching and mixing are not necessary for identity but are motivated so as to draw on the language resources provided by the alternate language to achieve escapism.

- Some sexual slangs have crept into the lexical repertoire of the youth today via their active participation as fans of the Hip-hop culture.

- Nigerian Hip-hop artistes have made popular certain unpopular use of linguistic and non-linguistic communication, especially on sexual- related subjects through their continual use in their lyrics and videos.

We hope that this study will motivate further studies into the expression of sex and sexuality in order social interactions, as well as the study of other social concepts expressed in creative works such as Hip-hop and other genres of music. This study

will enable sociologists to come up with innovative methods to address sexual issues in the society, even as the youth consume these sexual lyrics and videos of these artistes. This study will enhance research on sexual scripting among Nigerian youth on the knowledge related to race and intra-ethnic variation in beliefs and attitudes about sex and sexuality.

## 6.4 Recommendations

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

- The growing interest in sexual-related issues by CNHHAs seriously reflects a moral breakdown in the society. Many factors necessitated the interest of these artistes, one of which is the fact that actors who focus on these subjects tend to gain more popularity among the youth. Therefore, there might be a need for the custodians of these laws to actively contribute to who becomes the youth ambassador or who gets the endorsement of brands. These might compel these artistes to sing about serious issues that bother the society.

- Academic institutions should endeavour to find a viable platform for projecting research in the media sectors and even in the NBC (Nigerian Broadcasting Corporation), rather than limiting them within the confines of the school library. This would serve as a form of intervention programme or reveal information that may even call for a review of existing policy.

## Suggestion for further studies

1. Given the limited scope of study, the following suggestions to improve further studies are made. This work may be an eye-opener for researchers in sociology to conduct a qualitative empirical work on: what people do with Hip-hop videos?what Hip-hop music encourages to establish if it is addictive or not?

2. Further studies could attempt to uncover other areas of pitch, tone, sound texture, paraverbal and kinesis features employed in the discourse. This would give added insights on how meaning is communicated in the music discourse.

3. Given the fact that, we have found out that female artistes also featured female dancers and even themselves as dancers, there might be a need to review existing literature positions on gender stereotypes, women commodification in

CNHH videos and explore objectively the thoughts of the female dancers rather than portraying them as victims in male artiste's videos.

4. Other aspects of cognitive linguistics were not covered in this study. Further research can be explored in this area with a view to highlighting the artistes and fans so as to know the frames that constructed in their mind.

5. Multimodality theory can be extended to examine the contribution of the listeners or fans to the genre of music in Nigeria which can be a major contribution to the theory of multimodality.

6. Lastly, this work has not explored the effect of these strategies on the their fans, so basically, it serves as a starting point to establish that CNHHAs have, through their creative ingenuity, developed escapist strategies to put forward the discussion of sex and sexual items. Nevertheless, these strategies have been effective, especially for the lyrics since we continuously have these songs with sexual underpinnings in the public space. It is also imperative to establish that this study quite agrees with Kress and van Leeuween (1996) on multimodality that language is just one among the many resources for making meaning. This means that all the various modes that occur in the songs play an overall role in the perception of the value of the intended messages of the artistes.

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**Appendix 1**

**Sexy ladies**

Sexy lady

You just dey dance kerewa, kerewa

I no mind o

I wan learn how to do am, to do am

I swear I dey monkey o

Bo se n re'di yen

Bo se n se'di yen o

Bo se n ju'di yen o

Oh oh

Dakun ju bebe yen ko le le le

Fi bebe gbo'womi

Dakun ju bebe yen ko le le le

Fi bebe gbo'womi

yea o

Ahn ahn

Ju bebe yen ko le

Oh oh

Nanana

Nana o *Add or View Explanation* [Show/Hide]

**CHORUS**

All my ladies

It's time to boogey down…..nanana nananana

Bo se n jaiye re

Ori re lomo

You don't need to force it

You just have to rock it

You gat booty, flaunt it

They just have to love it

yea oh oh ha

If she like am, I go rock am o

If I rock am, she go love am o …..this is the musican taliban

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If she love am, she go keep am o

She no go like to lose am to another woman

Yea *Add or View Explanation* [Show/Hide]

**VERSE 2 – Davido**

This your backside you must shake am o…..it's Davido

And your front side I must to look am o

Baby baby, you confuse me o

Girl you confuse me o

You confuse me o….you confuse me o

In the club everybody dey get down low …..get down low

I want to get to know you

Baby take it slow …..take it slow o o

On my Table, twenty bottles of Moet..ha

Baby girl let's go my home

I want to make you my own

Oh oh oya

You just dey dance kerewa …..nobody yea

Na only you dey my head…..nobody

Your friends dem dey dance galala…..somebody

*****

Yea yea *Add or View Explanation* [Show/Hide]

**CHORUS**

All my ladies

It's time to boogey down…..nanana nananana

Bo se n jaiye re

Ori re lomo

You don't need to force it

You just have to rock it

You gat booty, flaunt it

They just have to love it

yea oh oh ha

If she like am, I go rock am o

If I rock am, she go love am o …..this is the musican taliban

If she love am, she go keep am oo

She no go like to lose am to another woman

yea *Add or View Explanation* [Show/Hide]

**VERSE 3 – Oritsefemi**

Men dem are balling everyday

The girls dem are rocking everyway

From Monday to Sunday

Elegushi popping some champagnes…..gbez

Bimpe omo shitta

Oma n sha mi dollar

Ta ba de Ojota

Ibe laiye wa ha haha

Ibe laiye nbe ye o

Omoge we dey rocking

Ehn ehn ehn ehn

We dey love it

Girl demma love we

That's why demma mad upon we oh

Ahnahn

Oya juru juru dada

Sha ma juru juru juru dada

Sha ma juru juru juru dada

Sha ma jaiye ori re dada

Da di juru juru juru dada

Lala on the beat

Musican taliban

Number one

O-B-O

On this one

Dakun

Abeg abeg collect my money for me

I no wan hear say shere kam bia

You no understand

You know say na money you go fit finish all the whole nonsense wey dey for this

ground like this now

Smoke the weed

Haha

Arogo many te te te


**Appendix 2**

Olamide – Story for the gods (Lyrics)

**INTRO**

Hey, hey

Its young john the wicked producer

Hey, hey

Hey, hey

Hey

Hey,hey

Hey, hey

Hey

Hey, hey

**CHORUS**

Mo ti mu dongoyaro, dongoyaro, dongoyaro

And monkey tail, monkey tail, monkey tail

Aro bami gbe claro, claro o, claro o

I want to do sina today, sina today

She said she cannot wait o

She said its getting late o

She said she want to faint o

Ah, story for the gods

Now she saying mo r'ogo

O ti kan mi l'apa o

O ti kan mi l'eyin o

Story for the gods, the gods o

**VERSE 1**

O my God insanity

See your back calamity

Girl I want to have it

Do I need your permit

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Oya whine it, whine It o

Money, we gat it, gat it o

Bere lowo Darlington, Darlington o

We go donate am for your like charity

Woos awon eru'ku lo fine

O sha mo weyrey to for the vine

Eru to gbe pon yi tun wa divine

Game yi awa la tu redefine

Awon tan get me wrong lan pe mi ni thug

But team mi strong and money mi long

Mi o fe mo boya o wowo bayi

I'm sorry mo ti nana bai

**CHORUS**

Mo ti mu dongoyaro, dongoyaro, dongoyaro

And monkey tail, monkey tail, monkey tail

Aro bami gbe claro, claro o, claro o

I want to do sina today, sina today

She said she cannot wait o

She said its getting late o

She said she want to faint o

Ah, story for the gods

Now she saying mo r'ogo

O ti kan mi l'apa o

O ti kan mi l'eyin o

Story for the gods, the gods o

**VERSE 2**

Oya pe Folake, Atinuke ati Dupe wa bami nu benz

Me and my friends ka jo lo flex

I'm I making sense, am an ***

Mo ti je gbogbe ishe Mary j mo ti la

O tele mi lo'le kiakia mo fi ha

Bi mo shey n run mo lo pe mi l'Anofia

Ni Ilekun ba shi le, ase o mu Nofi wa

Lale yi, won daran

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Sare shey aluwala salamo

Bo ba n dun e ko f'ara mo

Cos lale yi, ma kanra mo

I'll show you what I gat

No do yanga

Oya dide ma joko lori aga

Lo mo mi ka jo ma kuru ma ga (2ce)

**CHORUS**

Mo ti mu dongoyaro, dongoyaro, dongoyaro

And monkey tail, monkey tail, monkey tail

Aro bami gbe claro, claro o, claro o

I want to do sina today, sina today

She said she cannot wait o

She said its getting late o

She said she want to faint o

Ah, story for the gods

Now she saying mo r'ogo

O ti kan mi l'apa o

O ti kan mi l'eyin o

Story for the gods, the gods o

**OUTRO**

Dongoyaro, dongoyaro

monkey tail, monkey tail

claro o, claro o

She said she cannot wait o

She said its getting late o

She said she want to faint o

Ah, story for the gods

Now she saying mo r'ogo

O ti kan mi l'apa o

O ti kan mi l'eyin o

Story for the gods, the gods o

**Appendix 3**

**Murdaby Seyi Shay**

Patoranking…baby
Over the hills is the valley and the mountain…oh shaydee
Yea, me wonder why me love fit flow like a fountain
Yo me na run on the stairs, steady counting
What you say…Dr. FrabzShe say she wan murda….he say he wan murda
She say she wan do that thing ye…he say he wan do that thing ye
She say she wan murda….he say he wan murda
She say he wan do that thing ye
She say she wan murda
She say he wan do that thing ye
Killer wan murda
So boy can rule that thing ye He say he wan murda…she say she wan murda
She say he wan do that thing ye…he say he wan do that ye
He say he wan murda…she say she wan murda
She say he wan do that thing ye
She say he wan murda
She say she wan do that thing ye
She say he wan murda
She say he wan do that thing ye verse 2 (patoranking):
stay close to me, baby girl come in here pon,
give other girls resist, them fit hate on,
member and you alone me rate hun,
even your friends them fit hate on,
fire burning
girl i'll keep you coming,
say you no go running,
every time, girl you keep turning,
turning back to me for more,
like you never seen before,
girl i just wan keep you safe and secure,
**** girl say sure She say she wan murda….he say he wan murda
She say she wan do that thing ye…he say he wan do that thing ye
She say she wan murda….he say he wan murda
She say he wan do that thing ye
She say she wan murda
She say he wan do that thing ye
Killer wan murda
So boy can rule that thing ye
He say he wan murda…she say she wan murda
She say he wan do that thing ye…he say he wan do that ye

He say he wan murda…she say she wan murda
She say he wan do that thing ye
She say he wan murda
She say she wan do that thing ye
She say he wan murda
She say he wan do that thing ye
Rude boy don't you go
Cos you don't know what you got till It's gone
Kill 'em with my body but me no use gun,
Murda pon the dance floor, wata bumbum
Oya wine and make you body go bum bum bum
Shoot this sound boy down with your gun gun gun
Everybody know a girl wanna have some fun
Murda pon the dance floor
Boom bye bye when I do the dutty wine
When I do the dutty wine you say boom bye bye
Boom bye bye when i do the dutty wine
Cos you don't know what you got till it's gone
She say she wan murda….he say he wan murda
She say she wan do that thing ye…he say he wan do that thing ye
She say she wan murda….he say he wan murda
She say he wan do that thing ye
She say she wan murda
She say he wan do that thing ye
Killer wan murda
So boy can rule that thing ye
He say he wan murda…she say she wan murda
She say he wan do that thing ye…he say he wan do that ye
He say he wan murda…she say she wan murda
She say he wan do that thing ye
She say he wan murda
She say she wan do that thing ye
She say he wan murda
She say he wan do that thing ye
Yo me want it oh oh oh
yo me need it
Yeah, ya me feel it oh oh oh
How you feeling yeah
Nobody badder than you you you
The things that I really wanna do to you
Sexy body got me into you
Girl I really gotta be with you
Baby hold me, I go hold you
Make you do me like I do you

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Make you love me like I love you
Baby pull up pull up say
Pull up pull up say
Baby hold me, I go hold you
Make you do me like I do you
Make you love me like I love you
Baby pull up pull up say
Pull up pull up say

**Appendix 4**
**Seyi Shay ft. Wizkid - Crazy Lyrics**
 [Intro]
Legendury beats
Oluwa lo se yin
Wizzy baby
You be the boss
I be the bosseth

[Hook: Wizkid]
You be calling me, I be calling you
Will you die for me? Cos I go die for you

If I no get money will you be there for me?
If this go funny will you stand by me?

[Chorus: Seyi Shay]
I'm in love with my bebe
I'm in love with my bebe
I'm in love with my bebe ye-yeah
You be driving me crazy
I'm in love with my bebe
I'm in love with my bebe
You in love with your bebe ye-yeah
You be driving me crazy
[Verse 1: Seyi Shay]
Boy you're my lover, you're my sweetie sugar
No need to bother cos I got you covered
I get your back any day I know
I'm the omo ele, you're looking low
East to the west, we go let them know
No do me wrong, my baby fine oo

[Bridge: Wizkid]
Could it be your love?

233

Could it be your touch?
Could it be the stuff?
Whey dey make me wan marry you go today

[Hook: Wizkid]
You be calling me, I be calling you
Will you die for me? Cos I go die for you
If I no get money will you be there for me?
If this go funny will you stand by me?

[Chorus: Seyi Shay]
I'm in love with my bebe
I'm in love with my bebe
I'm in love with my bebe ye-yeah
You be driving me crazy
I'm in love with my bebe
I'm in love with my bebe
You in love with your bebe ye-yeah
You be driving me crazy

[Verse 2: Seyi Shay]
You tell me jump baby, I say how high baby
You do me something and I just can't lie
This your love no be wayo
Strong thing oo
I dey kolo, you take me low oo (caro)
Early in the morning ah ahh ah
Boy if you are calling ah ahh ah
You dey scatter my brain oo, high me like champagne
You be the boss, I be the bosseth
Give me your love, me be your loveth

[Hook: Wizkid]
You be calling me, I be calling you
Will you die for me? Cos I go die for you
If I no get money will you be there for me?
If this go funny will you stand by me?

[Chorus: Seyi Shay]
I'm in love with my bebe
I'm in love with my bebe
I'm in love with my bebe ye-yeah
You be driving me crazy
I'm in love with my bebe

234

I'm in love with my bebe
You in love with your bebe ye-yeah
You be driving me crazy

[Bridge: Wizkid]
Could it be your love?
Could it be your touch?
Could it be the stuff?
Whey dey make me wan marry you go today
Could it be your love?
Could it be your touch?
Could it be the stuff?
Whey dey make me wan marry you go today

[Verse 3: Seyi Shay]
Boy you're my lover, you're my sweetie sugar
No need to bother cos I got you covered
I get your back any day I know
I'm the omo ele, you're looking low
East to the west, we go let them know
No do me wrong, my baby fine oo

[Bridge: Wizkid]
Could it be your love?
Could it be your touch?
Could it be the stuff?
Whey dey make me wan marry you go today
Could it be your love?
Could it be your touch?
Could it be the stuff?
Whey dey make me wan marry you go today

[Outro]
Boy you're my lover, my lover
Boy you're my lover, you're my lover
Boy you're my lover, my-my lover
Boy you're my lover (lover), my lover

**Appendix 5**
**Without my heart by Tiwa Savage**

Tiwa Savage
Go

Couple of drinks in me
Feeling a little tipsy
Turning on my sexy (eh eh eh eh, eh eh eh eh)
I know you can't wait to touch me
Baby don't do nothing
I just want you to watch me (eh eh eh eh, eh eh eh eh)
If you are sure
Whine my hips real slow
Boy i bet I know
How to screw your mind till it blows
Emi a jo (o o o)
Emi a jo (o o o)
Emi a jo (o o o)
Just don't leave without my heart (no way ah ah, no way ah, no way ah ah , no o, no way ah ah, no way ah,)
Don't leave without my heart (no way ah ah, no way ah, no way ah ah , no )
Baby baby give me some more
Baby please I wanna finish what we started on the floor
(o o o o)
Started on the floor
(o o o o)
Started on the floor
(o o o o)
Started on the floor
(o o o o)
Started on the floor
Don Jazzy
hey freaky little flex

Go a little low

How u go see tonight

Baby to get to a throne like me

Omo no be child's play

Omo I go make you sweat

Oya drop it down low

And if you wanna back it up

Back it up slow

Make my mind blow

Make them know

Make them no try come close

Cos this na private show

236

eh eh

And if you wanna let loose, let loose

Even if you have to take off your shoes

Make you no send nobody

Cos na you get your body

Baby, oya bere sin jo o o

bere sin jo o o

oya bere sin jo o o

If you really want my heart

Prove to me that you want it

No be to dey make mouth o (No way ah ah, no way ah)

If you really want my heart

Prove to me that you want it

Oya show me what you gon do with it

Times two with it

See all the girls dem dey beg for it (eh eh)

Lepa on the floor (eh eh)

Lepa on the floor (eh eh)

Lepa on the floor (eh eh)

Lepa on the floor (eh eh)

I just wanna rip this dress

So that you can see the rest

Get my body screaming yes (eh eh eh eh, eh eh eh eh)

If you are sure

Whine my hips real slow

Boy i bet I know

How to screw your mind till it blows

## Appendix 6

## Wanted by Tiwa Savage

My heart is beating

Cos they looking for me

And I can hear them screaming…yea ah, yea ah

And I admit I was there

But didn't mean you should fell

Cos when it started too bad

I left him there *Add or*

It was like a gun on my hand

Killing him slow while i'm shake shaking it

I didn't wanna do it cos I know

Out in the street they call it murder

Hmmm, by the way nothing you fit do

Said by the way, nothing you fit do

Cos by the way, i'm better than you

That's why i'm wanted

That's why i'm wanted

Hmmm, by the way nothing you fit do

Said by the way, nothing you fit do

Cos by the way, i'm better than you

That's why i'm wanted

That's why i'm wanted

That's why you want it

You got my number call me

Make I yarn you something

And if you ready for it

He fell real quick

It was like a gun on my hand

Killing him slow while I'm shake shaking it

I didn't wanna do it cos I know

Out in the street they call it murder

Hmmm, by the way nothing you fit do

Said by the way, nothing you fit do

Cos by the way, I'm better than you

That's why I'm wanted

That's why I'm wanted

Hmmm, by the way nothing you fit do

Said by the way, nothing you fit do

Cos by the way, I'm better than you

That's why I'm wanted

That's why I'm wanted

That's why you want it

Oh wu oh oh

Oh wu oh oh

Oh wu oh oh

It was like a gun on my hand

Killing him slow while I'm shake shaking it

I didn't wanna do it cos I know

Out in the street they call it murder

Hmmm, by the way nothing you fit do

Said by the way, nothing you fit do

Cos by the way, I'm better than you

That's why I'm wanted

That's why I'm wanted

Hmmm, by the way nothing you fit do

Said by the way, nothing you fit do

Cos by the way, I'm better than you

That's why I'm wanted

That's why I'm wanted

That's why you want it

See now I'm wanted by you

That's why i'm wanted

And now he wants me too

That's why i'm wanted

See i'm wanted by you

That's why i'm wanted

That's why I'm wanted

That's why he wants it

See now I'm wanted by you

That's why I'm wanted

And now he wants me too

That's why I'm wanted

See I'm wanted by you

That's why I'm wanted

That's why I'm wanted

That's why he wants it

**Appendix 7**

**German Juice by Cynthia Morgan**

 [Intro]

Your boy em skila chick

You know when cynthia morgan dey here their fire can't cool

Toni ross… Go boy

[hook]

They want the girl with the biggest behind

The girl with the biggest behind

They want the girl with the biggest behind

Me say tell them bad man let them girl bad through

The biggest behind

The girl with the biggest behind

The girl with the biggest behind

Me say tell them bad man let em bad girl through

 [chorus]

The German juice

The girl with the German juice

The German juice

Girl come pon it let make it burn a niggah man

The German juice

The girl with the German juice

The German juice

Girl come pon it let make it burn a niggah man [boom]

[Verse 1]

She a killer no trigger

Bad man ah meet her, she's not a booth taker

Pull up ina benz, she wanna on panamera

240

Naijalyricszone dot com

Sepawi? She no like em looking ass niggah

She the girl about her paper paper

On her grind she never care of em hater hater

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*

[Bridge]

Girl ah wine, ah wanna divine

She ah fit blow your mind

I make your man change in mind…

Girl ah wine, ah wanna divine

She ah fit blow your mind

I make your man change in mind… [boomber]

[Hook]

They want the girl with the biggest behind

The girl with the biggest behind

They want the girl with the biggest behind

Me say tell them bad man let them girl bad through

The biggest behind

The girl with the biggest behind

The girl with the biggest behind

Me say tell them bad man let em bad girl through

[Chorus]

The German juice

The girl with the German juice

The German juice

Girl come pon it let make it burn a niggah man

The German juice

The girl with the German juice

The German juice

Girl come pon it let make it burnn a niggah man

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[Verse 2]

Me not from Kingston

But me i proper thing

Where am from, we know ah fit get that thing

Boorry make them come through like a prophecy

Isa na path, is high time we get that thing

Written by Naija Lyrics Zone Dotcom

Others runtown, the boys dem burn me

We they run town the town don't run we

Pop bottle like boys from maley

Ask wizzy him know boory big like bombay

[Bridge]

Girl ah wine, ah wanna divine

She ah fit blow your mind

I make your man change in mind…

Girl ah wine, ah wanna divine

She ah fit blow your mind

I make your

man change in mind… [boomber]

[Hook]

They want the girl with the biggest behind

The girl with the biggest behind

They want the girl with the biggest behind

Me say tell them bad man let them girl bad through

The biggest behind

The girl with the biggest behind

The girl with the biggest behind

Me say tell them bad man let em bad girl through

[Chorus]

The German juice

The girl with the German juice

The German juice

Girl come pon it let make it burn a niggah man

The German juice

The girl with the German juice

The German juice

Girl come pon it let make it burn a niggah man [boom]

**Appendix 8**

**Lead me on**

Cynthia Morgan

INTRO:
Yeah yeah
Ha
Just lead me on
Just lead me on
Just lead me on
Yor boy yah

VERSE 1:
Take it to the sofa
360
Running 269 up on the cooker
Bonce fill the bonker
You this feeling very mutual
The way you put it up like the potter

CHORUS:
You making me feel some top away
Me no care what demma fit say
Ama put you in bed
J- Holiday
We up all night
You still make my day
Oh yeah
BRIDGE:
Hmmm
Very cold weather
Feeling move
She down me bed cover
Speed dial mummy nover
Baby oh
Can you come over
Me no run away eh eh
Baby hear me here fit stay eh eh
The truth can wait another day eh eh

This feels like a shopping spree eh eh

VERSE 2:
Just lead me on
Till the breaking dawn
Enough smoke fit burn
You set it on
The way you flap it on
Boy rub it all
When you got the crown
Big one carry on
Ha
Ah. All you need to seek it
The way you pull through
That motivates
All cheered up
No need for sweat
Like a nice deal
You should lick up the plate

CHORUS:
You making me feel some top away
Me no care what demma fit say
Ama put you in bed
J- Holiday
We up all night
You still make my day
Oh yeah
Some top away
Me no care what demma fit say
Ama put you in bed
J- Holiday
We up all night
You still make my day
Oh yeah
Just lead me on (just lead me on)
Just lead me on (just lead me on)
Just lead me on
Yor yor yor boy

VERSE 3:
Me say rotted
Me a good kid
When they say me was planted with some bad seeds

High breed
They want me breeding
Me take the base while me let you take the *bane weed
Ha
Me fans go crazy whenever dem grind it
Dj put it on replay whenever you play this
Me ride faster than the brand new mercedes
Me give it to you slow like dem the haters
Ah all you need to seek it
The way you pull through
That motivates
All cheered up
No need for sweat
Like a nice deal
You should lick up the plate

CHORUS:
You making me feel some top away
Me no care what demma fit say
Ama put you in bed
J- Holiday
We up all night
You still make my day
Oh yeah
some top away
Me no care what demma fit say
Ama put you in bed
J- Holiday
We up all night
You still make my day
Oh yeah
Just lead me on (just lead me on)
Just lead me on (just lead me on)
Just lead me on

BRIDGE:
Baby me no run away eh eh
Here me I fit stay eh eh
The truth can wait for another day eh eh
Feels like the shopping spree shopping spree
Baby me no run away eh eh
Here me I fit stay eh eh
The truth can wait for another day eh eh
Feels like a shopping spree shopping spree

CHORUS:
You making me feel some top away
Me don't care what demma fit say
Ama put you in bed
J- Holiday
We up all night
You still make my day
Oh yeah
some top away
Me no care what demma fit say
Ama put you in bed
J- Holiday
We up all night
You still make my day
Oh yeah

Outro
Yor boy
Cynthia morgan
Kingston property
(Laffs)
Nigerian full breed
Yor boy
North Side MC
Nigga

**Appendix 9**

**Wande Coal You bad**

You bad, you want it

You bad, you want it

You bad, you want it

You bad, you want it

I know you want it cos u bad

I know you want it cos u bad

I know you want it cos u bad

I know you want it cos u bad

See dis lepa

Lepa to bad O

Lepa to bad O

See dis lepa

Lepa to bad O

Lepa to bad O

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!

Na something dey see that u're wanting

Na something dey see that u're wanting

You be haunter you continue dey haunting

And that something go lead to one thing

And that one thing go lead to something

Omo I dey gbadun as you no dey fronting

Straight to the point you no get time for long thing

(Omo you bad o! Oya take my belonging)

Bad girl you're looking for trouble

If you try me ama give it to you double

Right now ama take you to my room

Ama have you screaming is W C

Bad girl you're looking for trouble

If you follow me ama give it to you double (double)

And the way you putting it on me

I don't need nobody to tell me say

You bad, you want it

You bad, you want it

You bad, you want it

You bad, you want it

I know you want it cos u bad

I know you want it cos u bad

I know you want it cos u bad

I know you want it cos u bad

See dis lepa

Lepa to bad O

Lepa to bad O

See dis lepa

Lepa to bad O

Lepa to bad O

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!


Wo ara bo se ndan

O ndan O

Wo ara bo se ndan

O ndan O

Moni ta lo lomo

Before they start to call me

Gbomo gbomo

Emi osho mo

Owo lomo

Se oti ginger me tan

Oya je ama lo,

You just dey make me dey kolo

Wetin you give me I no know (gurl)

If I catch you for corner

I go chop you up like tuwo


You bad, you want it

You bad, you want it

You bad, you want it

You bad, you want it

I know you want it cos u bad

I know you want it cos u bad

I know you want it cos u bad

I know you want it cos u bad

See dis lepa

Lepa to bad O

Lepa to bad O

See dis lepa

Lepa to bad O

Lepa to bad O

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!


Hey sexy girl you know you're turning me on

You make we wanna rock your body till the early morn,

Girl I like the way you twist and wine

The way you back that thing upon me

Girl you blow my mind,

I wanna be close to you today

I want you to stay with me baby today

I wanna make love to you today

Cos baby you bad (you bad, till fade)

You bad, you want it

You bad, you want it

You bad, you want it

You bad, you want it

I know you want it cos u bad

I know you want it cos u bad

I know you want it cos u bad

I know you want it cos u bad

See dis lepa

Lepa to bad O

Lepa to bad O

See dis lepa

Lepa to bad O

Lepa to bad O

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!

(Orobo) Orobo to bad o!


**Appendix 10**

**The Kick by Wande Coal**

When you hear the kick

When you hear the kick

Here comes big man jazzy

Original producer

Excuse me Omo ele

Keep rocking like that ooo

There comes the WC

Original black diamond

Excuse me omo ele

Keep rocking like that ooo *Add or View Explanation* [Show/Hide]

Yeh..shit

She say make i wife am

But i get so many girls

I no fit lie for am

Ha ha ha…..

And i dey die for am

Anything she say she want

And i go buy for am

First time wey i sike am

He just be like say make i bite am

Bite am

No not to spite am

I go take my time to decide for am

No be say we just dey make mouth

And as you see me man i can't shout

They like the way wey we dey spend cash

And when they see us all the lady go dey bend yansh..yeh

Sexy gon get it

Her pocket don punch

She say she gon sell it

She say she want a goody bag

Yeah she gon get it

The ball is in your court

I hope you gon lick it, kick it *Add or View Explanation* [Show/Hide]

One by, one by one

Two by two

On the line…the line

Wait…wait….wait…wait

You no dey see ….You no dey see

You won chop everything

You won chop everything

Oya wait

No be my fault cos am the best

Na him make dem won rush me

When you hear the kick

One by, one by one

Two by two (two by two)

On the line

Wait…wait….wait

You no dey see ….You no dey see

You won touch everything

You won chop

You won chop

Oya wait

No be my fault cos am the best

Na him make dem won rush me *Add or View Explanation* [Show/Hide]

I like the way you shaking your body

The way you moving your body

Oya sare baby je a jo jo

I like the way you pushing your body

The way you put it down on me

Oya sun mo bi je a lo jo

I love the way you shaking your body

The way you moving your body

Oya sare baby je a jo jo

I see you baby

You can come nearer

Let me see you clearer

Tele mi je a lole

All i want for my birthday is a booty call

And he be me way sing that booty call

He be me wande coal wey sing that song with the r2bees

And i hope say you dey come

Baby come and pose for the photograph

Unless i won't sign that autograph

I know say when i speak this rhymes

All my ghanian friends

When they hear am dem start to dey laugh *Add or View Explanation* [Show/Hide]

When you hear the kick

One by, one by one

Two by two

On the line…on the line

Wait…wait….wait…wait

You no dey see ….You no dey see

You won chop everything

You won chop everything

Oya wait

No be my fault cos am the best

Na him make dem won rush me

When you hear the kick

Make you start to whine

One by, one by one

Two by two

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On the line

Wait…wait….wait

You no dey see ….You no dey see

You won touch everything

You won chop

You won chop

Oya wait

No be my fault cos am the best

Na him make dem won rush me *Add or View Explanation* [Show/Hide]

No be say we just dey make mouth

And as you see me mehn, i can't shout

They like the way wey we dey spend cash

And when they see us all the lady go dey bend yansh *Add or View Explanation*

[Show/Hide]

No be say we just dey make mouth

And as you see me mehn, i can't shout

They like the way wey we dey spend cash

And when they see us all the lady go dey bend yansh *Add or View Explanation*

[Show/Hide]

Sexy gon get it

Her pocket don punch

She say she gon sell it

She say she want a goody bag

Yeah she gon get it

The ball is in your court

I hope you gon kick it *Add or View Explanation* [Show/Hide]

One by, one by one

Two by two

On the line…line line

Wait…wait….wait

You no dey see…you no dey see

You won touch everything

You won chop everything.. You won chop everything

Oya wait

No be my fault cos am the best

Na him make dem won rush me *Add or View Explanation* [Show/Hide]

When you hear the kick

One by, one by one

Two by two

On the line…line line

Wait…wait….wait

You no dey see…you no dey see

You won touch everything

You won chop everything.. You won chop everything

Oya wait

No be my fault cos am the best

Na him make dem won rush me *Add or View Explanation* [Show/Hide]

When you hear the kick make you start to whine

When you hear the kick make you start to whine

When you hear the kick make you start to whine

When you hear the kick make you start to whine

When you hear the kick make you start to whine

When you hear the kick

**Appendix 11**

**Ibebe by Olamide**

Bedebe badaba

This is football….bedebe badaba

Anythin g can happen….bedebe badaba

Baddo….bedebe badaba

Xclusive*Add or View Explanation* [Show/Hide]

**Chorus**

Ko ma gbon

Ko ma gbon

Ko ma gbon

O tu ibebe si 'le o

O tu gele si 'le o

O tu kasa si 'le o

To ba ni eh

Ma fi le o

Ah ibebe idi….bedebe badaba

Ah ileke idi….bedebe badaba

Ah ibebe idi….bedebe badaba

Ko ma gbon

Ko ma gbon

Ko ma gbon

Ibebe idi ah

Ileke idi eh….bedebe badaba

Ibebe idi….bedebe badaba

Ko ma gbon

Ko ma gbon

Ko ma gbon *Add or View Explanation* [Show/Hide]

**Verse 1 – Olamide**

Girl you already know the koko

Bere mo 'le mo 'le koko

We get money: yes a l'owo

Ma da anybody lohun o o

Bere ko jo

Ode tun wo bi ti sojo o

Oya go low o

Tori ti e mo 'le fi ile wa gba loan

Shoutout si awon ikunle abiyamo association

Awon mommy brymo

To n si lo club

La le Friday na na na na *Add or View Explanation* [Show/Hide]

**Chorus**

O tu ibebe si 'le o

O tu gele si 'le o

O tu kasa si 'le o

To ba ni eh

Ma fi le o

Ah ibebe idi….bedebe badaba

Ah ileke idi….bedebe badaba

Ah ibebe idi….bedebe badaba

Ko ma gbon

Ko ma gbon

Ko ma gbon

Ibebe idi ah

Ileke idi ….na na na na

Ibebe idi….bedebe badaba

Ko ma gbon

Ko ma gbon

Ko ma gbon *Add or View Explanation* [Show/Hide]

**Verse 2 – Olamide**

So 'ju nu

Ko fi opa rin

Je ka lo viral

Chicken change ko lowo mi

Pounds, Dollar, Naira eh

Se o ma wo telemundo

Sean pete aurora

Ki elegan ma pe egan lo be mi

Je ko ma para….belebe balaba

Boyfriend e Dewale

Alanti lo gbe wale

Olowo nle

Fi di tu ile

Olosho sha ka ti kunle

Ha ye ye ah *Add or View Explanation* [Show/Hide]

**Chorus**

O tu ibebe si 'le o

O tu gele si 'le o

O tu kasa si 'le o

To ba ni eh

Ma fi le o

Ah ibebe idi….bedebe badaba

Ah ileke idi….bedebe badaba

Ah ibebe idi….bedebe badaba

Ko ma gbon

Ko ma gbon

Ko ma gbon

Ibebe idi ah

Ileke idi eh….bedebe badaba

Ibebe idi….bedebe badaba

Ko ma gbon

Ko ma gbon

Ko ma gbon *Add or View Explanation* [Show/Hide]


**Outro – Dj Xclusive**

Eyba

Take it to the left

To the right

And to the left

To the right

Oh my God

Oh my God

And deep it low

And deep it slow

And deep it low

And deep it slow

It's your man Xclusive….bedebe badaba

Baddo….bedebe badaba

Pheelz on the beats

To the right

Talk to me

Talk to me

It is

**Appendix 12**

**Sound It by Wizkid**

sarz on the beat wizzy, wizzy

i wanna see you shake come jogodo

i don jogodo sheybi party no be kondo

see baby girl i wanna see u move

come jogodo i don jogodo

sheybi party no be kondo

i wanna see you groove boogie down

don't ever want to see you go

don't ever let a nigga put you down baby girl

i wanna see you move dance over the moon

baby girl i wanna see you smile

don't ever let a nigga put you down

omoge no be today wey i dey love your way

omoge je a relate

omoge je kan soro

see everyday i'll be loving you eeh

nothing can come my way

girl i will love you today everyday

and more see i will love you,

love you, love you today

sound it receive it rewind it

sound it sound it receive it rewind it

sound it

i wanna give you extra loving

i wanna give you special loving

oh baby girl i wanna love you

i wanna kiss and caress you

i wanna love not molest you baby

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i wanna give you extra loving oh

baby girl i wanna love you

i wanna give you special loving

i wanna kiss and caress you

i wanna love not molest you baby

so baby give me one time all of us don jogodo

so baby girl no time we dey drink champagne not ogogoro

so baby girl no shin

e look your side,

look your side o baby

cos imma give you all night

you are gonna feel my parara omoge

no be today wey i dey love your way

omoge je a relate omoge je ka soro

see everyday i'll be loving you eeh

nothing can come my way gir

l i will love you today everyday and more see i will love you,

love you, love you today

sound it receive it rewind it sound it sound it

receive it rewind it sound it oooooooooooo eeeeeeeee

i wanna give you special hugging

oh, baby girl i wanna log in

oh, baby girl i wanna love you wizzy

## Appendix 13
## Sexy ladies by Oritsefemi
INTRO:

Instrumentals

Ha ha

One mind

And one conscience

You know

Naso e go be

Ha ha

Make e be like that

It's Davido

Verse1:(Oritsefemi)

Sexy lady

You just dey dance kerewa kerewa

I no mind oo

I wan learn how to do am to do am

I swear I dey monkey oo

Bo se n redi yen

Bo se n she'di yen

Bo se n judi yen

Oh oh

Dakun ju bebe yen ko le le le

Fi bebe gbo 'womi

Dakun ju bebe yen ko le le le

Fi bebe gbo 'womi

Yeah oo

Hanhan

Ju bebe yen ko le

Oh oh

Nanana

Nana oh

CHORUS:

All my ladies

It's time to boogy doh (nanana nananana)

Bo se n jaiye re

Ori re lomo

You don't need to force it

You just have to rock it

You gat buddy flaunt it

They just have to love it

Yeah oh oh ha

If she like am

I go rock am o

If I rock am

She go love am o (this is the musican taliban)

If she love am

She go keep am oo

Yeah

(Number one)

She no go like to lose am to another woman

Yeah

VERSE 2 (Davido)

This your backside you must shake am o (It's Davido)

And your front side I must to look am o

Baby baby you confuse me o

Girl you confuse me oo

You confuse me o

In the club everybody dey get down low (get down low o)

I want to get to know you

Baby take it slow (take it slow o o)

On my Table

Twenty bottles of Moet..ha

Baby girl let's go my home

I want to make you my own

O o oya

You just dey dance kerewa (nobody yeah)

Na only you dey my head(nobody)

Your friends dem dey dance galala(somebody)

Yeah yeah

CHORUS

All my ladies

It's time to boogy doh(nanana nananana)

Bo se n jaiye re

Ori re lomo

You don't need to force it

You just have to rock it

You gat buddy flaunt it

They just have to love it

Yeah oh oh ha

If she like am

I go rock am o

If I rock am

She go love am o

If she love am

She go keep am oo

Yeah

(Number one)

She no go like to lose am to another woman

Yeah

VERSE 3 (Oritsefemi)

Men dem are balling everyday

The girls dem are rocking everyway

From Monday to Sunday

Elegushi popping some champagnes

(Gbez)

Bimpe omo shitta

Oma n sha mi dollar

Ta ba de Ojota

Ibe laye wa ha haha

Ibe laye nbe yeah oh

Omoge we dey rocking

Ehn ehn ehn ehn

We dey love it

Girl demma love we

That's why demma mad upon we oh

Hanhan

Oya juru juru dada

Sha ma juru juru juru dada

Sha ma juru juru juru dada

Sha ma jaiye ori re dada

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Dadi juru juru juru dada

Lala on the beat

Musican taliban

Number one

OBO

On this one

Dakun

Abeg abeg collect my money for me

I no wan hear say shere kam bia

You no understand

You know say na money you go fit finish all the whole nonsense wey dey for this

ground like this now

Smoke the weed

Haha

Arogo many tete te

## Appendix 14

### RunTown Bendown Pause

Baby just bend down, bend down pause

Baby just bend down, bend down pause

Baby just bend down, bend down bend down

Bend down bend down bend down pause

Baby just bend down bend down pause

Baby just bend down bend down pause

Baby just bend bend bend bend bend bend

Bend bend bend bend bend down pause

### [Hook – Runtown]

Yah n yah, who be that, i said who be that

Who be that girl with big yansh,

She tell me say her name na serifat,

Cherry body chocolate like a kitty cat,

Bring it back oh, baby bring it back oh

See the way you whine and doing that oh,

Oh my god o, look at that over-load oh,

Over-load oh, causing plenty goes-low

**[Verse 1 – Wizkid]**

Yah n yah, so wizzy baby i be big man eeh

Plenty mone0.y but I no fat

Money long and my car too fast eeh eh

I be number one i no dey carry last

High me like a sense million

Tomorrow chilling with carolina

And everywhere i go money rolling me

I feel this sound from the other side

**[Chorus]**

Baby just bend down, bend down pause

Baby just bend down, bend down pause

Baby just bend down, bend down bend down

Bend down bend down bend down pause

Baby just bend down bend down pause

Baby just bend down bend down pause

Baby just bend bend bend bend bend bend

Bend bend bend bend bend down pause

**[Verse 2 – Runtown]**

Baby give me one no fall the roll

Baby give me one as e dey go oh…

i dey feel am for body and soul

But you whine it you whine it low

Baby dance to the melody ooh

I tell the girl the remedy ooh

I swear the girl demma follow me oh

Oya girl gimme the low low

**[Verse 3 – Wizkid]**

Yah n yah,…

Iwo iwo you killing it eeeh

Baby show me your ability eeh

Baby whine to the rhythm and eeh

I want to know your availability eh

High me like a sense milla

Baby dance baby kill the sh*t oh

Baby move to the melody oh,

Baby bounce your booty go low

**[Chorus]**

Baby just bend down, bend down pause

Baby just bend down, bend down pause

Baby just bend down, bend down bend down

Bend down bend down bend down pause

Written by Today Musik dot com

Baby just bend down bend down pause

Baby just bend down bend down pause

Baby just bend bend bend bend bend bend

Bend bend bend bend bend down pause

**[Bridge]**

Where my girlie them dey eh

Where my ladies them dey eh eh

All my la la la ladies oh…

**[Hook – Runtown]**

Who be that, i said who be that

Who be that girl with big yansh,

She tell me say her name na serifat,

Cherry body chocolate like a kitty cat,

Bring it back oh, baby bring it back oh

See the way you whine and doing that oh,

Oh my god o, look at that over-load oh,

Over-load oh, causing plenty goes-low

**[Chorus]**

Baby just bend down, bend down pause

Baby just bend down, bend down pause

Baby just bend down, bend down bend down

Bend down bend down bend down pause

Baby just bend down bend down pause

Baby just bend down bend down pause

Baby just bend bend bend bend bend bend

Bend bend bend bend bend down pause

Runtown

Davido

Lelele lelele eh

Ehn *Add or View Explanation* [Show/Hide]

**Appendix 15**

**Verse – Runtown**

**Gallardo**

Gallardo, okwa murcellargo

Big boys no na chicago, monaco

Oh baby, she dey whine like tsunami

She fine like Victoria Kimani

She carry

Anamachi, ifemuyi bu versace

Givenchy, Roberto

And the girls dem dey whine am ehn ehn

And the girls dem dey like am ehn ehn

See the way that she go down ehn ehn

Number one on the countdown *Add or View Explanation* [Show/Hide]

**Hook – Runtown**

Oya mo ti de

Oya kehinde

Oya bolanle

Jeje dey whine am eh *Add or View Explanation* [Show/Hide]

**Chorus**

Where dem dey when i dey for gutter

Where dem dey when i dey for street

Shey dem say i buy mansion for Tema

As e dey go, put it on repeat eh eh *Add or View Explanation* [Show/Hide]

**Verse – Davido**

Ojuju calabar mama mi

Love the way that you grind on me

I dey gbadun your waist o

I dey like your way o

You dey put me for gobe o

Oya make you come make you

Show case o


I get money for my briefcase o

Now enter the place make we relate o

Oh oh

Oya fi jo gbowo

Mofe ko'le m'ole

Emi ati iwon

Enter my gallardo…my gallardo *Add or View Explanation* [Show/Hide]

Omo you confirm

Oya make i recharge

Baby no dey rewind

Idi idi for the behind *Add or View Explanation* [Show/Hide]

**Chorus**

Where dem dey when i dey for gutter

Where dem dey when i dey for street

Shey dem say i buy mansion for Tema

As e dey go, put it on repeat *Add or View Explanation* [Show/Hide]

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**Verse – Runtown**

Ogini, lamborghini

Aston martin

I go pay you salary,

Alhaji

Runtown bu alhaji

Juo ese na abu dhabi

Look at my ferrari *Add or View Explanation* [Show/Hide]

And the girls dem dey whine am

And the girls dem dey like am

See the way that she go down

Number one on the countdown *Add or View Explanation* [Show/Hide]

**Hook – Runtown**

Oya mo ti de

Oya kehinde

Oya bolanle

Jeje dey whine am eh *Add or View Explanation* [Show/Hide]

**Chorus**

Where dem dey when i dey for gutter

Where dem dey when i dey for street

Shey dem say i buy mansion for Tema

As e dey go, put it on repeat *Add or View Explanation* [Show/Hide]


**Davido:**

Oh oh

Oya fi jo gbowo

Mofe ko'le mole

Emi ati iwon

Enter my gallardo…my gallardo*Add or View Explanation* [Show/Hide]

**Runtown:**

Ogini lamborghini ehn ehn

Ogini aston martin ehn ehn

Tspice ehn ehn

Lele le le le le

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Lele le le le le le

Lele le le le le le

## Appendix 16

### Iyanya Feat. Wizkid-(Sexy Mama]

Oh yea

It's Iyanya

And your boy Wizzy

Yea yah!!!

Triple M G

Its D'Tunes again o

Heybah….here the ladies at?

Let's go

Baby Give it to me no delay

Baby whine for me no dey waste time

Wizzy Baby no shere

Shebi wizzy baby ati Iyanya

Girl your dance dey make me craze

Girl your dance dey make maga

I'm feeling your sexy waist

And D'Tunes still the best oh

Baby give it to me

Just go down low

Pass it to me like Ronaldo

I got the power come and go

Anywhere that you go, girl me i'll go yeah

Keep fronting, I am on to the next

When she's with me, her boyfriend na ex

And she know we the best

Where the ladies at? Let's go!

Sexy mama

Oya ka jo mama

Ki ya masa mama

Oya ka jo mama

Sexy mama

Oya ka jo mama

Ki ya masa mama

Oya ka jo mama See this sexy lady

She blow she blow my mind

This girl she one of a kind

Her nyash dey make me maga

Baby shake it

Give it to me don't be late

Gbe sun mo mi, lets relate

Don't be late, my baby

Inside my condo

Was that your boyfriend?

I don't Know

All the girls them are running helter-skelter

Them coming to my condo

Me no talk but she follow

It's time leave she say don't go

Tonight is out lucky night

Oya close your eyes for the hmm

So she call me Spartacus

See the things money don cause

We young and getting it

And that is why all the girls love us

You can chop my money go now

As long as you ready to carry go down

Girl I'm feeling to open now

Baby…Baby…

Sexy mama

Oya ka jo mama

Ki ya masa mama

Oya ka jo mama

Sexy mama

Oya ka jo mama

Ki ya masa mama

Oya ka jo mama

Sexy mama

Oya ka jo mama

Ki ya masa mama

Oya ka jo mama

Sexy mama

Oya ka jo mama

Ki ya masa mama

Oya ka jo mama

Ladies

Ki ya masa ki ya masa ki ya masa

Kia ma sa kia ma sa kia ma sa

We re we re we re oh ah oh ah

Ki ya masa ki ya masa ki ya masa

Ki ya masa ki ya masa ki ya masa

We re we re we re oh ah oh ah

Ki ya masa ki ya masa ki ya masa

Ki ya masa ki ya masa ki ya masa

We re we re we re oh ah oh ah

Ki ya masa ki ya masa ki ya masa

Ki ya masa ki ya masa ki ya masa

We re we re we re oh ah oh ah

Sexy mama

Oya ka jo mama

Ki ya masa mama

Oya ka jo mama

Sexy mama

Oya ka jo mama

Ki ya masa mama

Oya ka jo mama

Ki ya masa ki ya masa ki ya masa…it's Iyanya

Ki ya masa ki ya masa ki ya masa…it's D-tunes again o

Yo

Its yo boy wizzy

Emezy

Triple M G

Oh wow

Two thousand and forever

Where the ladies at?

It's Iyanya and D-tunes again


## Appendix 17
## Oreo by Iyanya

Shawty say she no come for the money ooh

She come for the body ooh

Her friends and Gs are the story ooh

The man is sweet like a Oreo

Oreo,

(Oreo)

Oero,

Oyea oyea oyea

I know you want to be my baby

(My baby)

Ooh let that that

I want to be the one to drive u crazy

(Drive u crazy)

Listen i wanna, make u come back, come back, come back

Come back to me

And let me make your head swell

I got what you need

I got what you need girl

You go gaga when you log on to this

Because I'm one of a kind

You no go understand

(She dey feel my vibes and she tell me say)

Shawty say she no come for the money ooh

She come for the body ooh

Her friends and Gs are the story ooh

The man is sweet like a Oreo

Oreo

(oreo)

Oreo

She say a long saw

The big saw, make me dance some reggae and calypso

In the room so, see my hips o

Take it easy boy, sharp on this

She say a long saw

The big saw, make me dance some reggae and calypso

In the room so, see my hips o

Take it easy boy, sharp on this

Listen, i wanna make u come back, come back, come back

Come back to me

And let me make your head swell

I got what you need

I got what you need girl

You go gaga when you log on to this

Because I'm one of a kind

You no go understand

(I want you to be my man)

Shawty say she no come for the money o

She come for the body o

Her friends and Gs are the story o

The man is sweet like a Oreo

Oreo

(oreo)

Oreo

To the matter, to the matter

I wanna love you now

To the matter, to the matter

I wanna love you down

To the matter, to the matter

I get you take it down

I'll take you round the world

I'll take you to my town

To the matter, to the matter

I wanna love you now

To the matter, to the matter

I wanna love you down

To the matter, to the matter

I get you take it down

She dey feel my vibes and she tell me say

Shawty say she no come for the money ooh

She come for the body ooh

Her friends and Gs are the story ooh

The man is sweet like a Oreo

Oreo

(oreo)

Oreo

Mr. Oreo

Mr.Oreo

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**Appendix 18**

**Wanted by Tiwa Savage**

Tiwa Savage

Go

Couple of drinks in me

Feeling a little tipsy

Turning on my sexy (eh eh eh eh, eh eh eh eh)

I know you can't wait to touch me

Baby don't do nothing

I just want you to watch me (eh eh eh eh, eh eh eh eh)

If you are sure

Whine my hips real slow

Boy i bet I know

How to screw your mind till it blows

Emi a jo (o o o)

Emi a jo (o o o)

Emi a jo (o o o)

Just don't leave without my heart (no way ah ah, no way ah, no way ah ah , no o, no way ah ah, no way ah,)

Don't leave without my heart (no way ah ah, no way ah, no way ah ah , no )

Baby baby give me some more

Baby please I wanna finish what we started on the floor

(o o o o)

Started on the floor

(o o o o)

Started on the floor

(o o o o)

Started on the floor

(o o o o)

Started on the floor

Don Jazzy

hey freaky little flex

Go a little low

How u go see tonight

Baby to get to a throne like me

Omo no be child's play

Omo I go make you sweat

Oya drop it down low

And if you wanna back it up

Back it up slow

Make my mind blow

Make them know

Make them no try come close

Cos this na private show

eh eh

And if you wanna let loose, let loose

Even if you have to take off your shoes

Make you no send nobody

Cos na you get your body

Baby, oya bere sin jo o o

bere sin jo o o

oya bere sin jo o o

If you really want my heart

Prove to me that you want it

No be to dey make mouth o (No way ah ah, no way ah)

If you really want my heart

Prove to me that you want it

Oya show me what you gon do with it

Times two with it

See all the girls dem dey beg for it (eh eh)

Lepa on the floor (eh eh)

Lepa on the floor (eh eh)

Lepa on the floor (eh eh)

Lepa on the floor (eh eh)

I just wanna rip this dress

So that you can see the rest

Get my body screaming yes (eh eh eh eh, eh eh eh eh)

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If you are sure

Whine my hips real slow

Boy i bet I know

How to screw your mind till it blows

Emi a jo (o o o)

Emi a jo (o o o)

Oya bere sin jo o o

Just don't leave without my heart (no way ah ah, no way ah, no way ah ah , no o, no way ah ah, no way ah,)

Don't leave without my heart (no way ah ah, no way ah, no way ah ah , no )

Baby baby give me some more

Baby please I wanna finish what we started on the floor

Just don't leave without my heart (no way ah ah, no way ah, no way ah ah , no o, no way ah ah, no way ah,)

Don't leave without my heart (no way ah ah, no way ah, no way ah ah , no )

Baby baby give me some more

Baby please I wanna finish what we started on the floor

(o o o o)

Started on the floor

(o o o o)

Started on the floor

(o o o o)

Started on the floor

(o o o o)

Started on the floor