

LICENTIOUS REPRESENTATION AND (DE) EMPOWERMENT OF WOMEN IN MUSIC: AN EMERGING DISCOURSE

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Abstract

This study is on the licentious representation and (de) empowerment of women in music through lyrics of contemporary hip hop music in Nigeria. This research considered music to be a form of expression which is used to convey the experiences of the society through its content thus it served as an avenue through which messages and ideologies are conveyed. The data were collected from a sample of five songs from selected popular contemporary Hip Hop artistes: Ajibade (Mr Easy) David Adeleke (Davido) Five songs were selected from each of these artistes for analysis. The study used context of situation within the Systemic Functional Linguistic framework of analysis. It considered field as experiences and perceptions of the music lyrics within its context where these experiences include social injustice, misogyny, derogatory reference to women. The study showed that the depiction of women and sexuality is a trend which is gradually becoming a norm in the Nigerian Hip Hop music. It concluded that the issues raised in the lyrics are a product of the environment in which the lyrics are written. This study recommended that music should be considered a path to promote transmission of acceptable cultural value of the Nigerian society also be utilized for positive representation and image of women in the lyrics of contemporary songs.

Introduction

For as long as man has been in existence, music has been a fundamental part of the society. It is part and parcel of the culture and traditions of any society. Over the years, music has been a universal language which cuts across ages, time and space. It is represented in patterned rhythm, lyrics and systematic repetitions with a mission to communicate mood, time and ideology to an amorphous audience. It is found in every known culture varying widely between time and space. As stated earlier, music is so intrinsic to the society that it is found in almost every aspect of life. Hogan, Bar-on, Beard, Corrigan, Holroyd, Norman, Shifrin, Strasburger (1996:1) are of the view that music plays an important role in the socialization process being connected with the society. Popular music is present almost everywhere. It is also easily available through the radio, various recordings and the internet in diverse settings and situations. According to Brandt, Gebrian and Slevc, (2012), music is an intriguing phenomenon of human culture, which is inherent to humans: it is a natural outcome of a species that takes every facet of its behaviour and explores, amplifies, and extends it. Music is also universal in human culture, though not an absolute, and the fact that it is found everywhere is of great importance in reaching an understanding of what it is and does for men. It is a cultural expression which makes us human and reflects the organization of society. In this sense, music is a means of understanding peoples and behavior and as such is a valuable tool in the analysis of culture and society. In addition, Citron (2000:120-121) argues that music grows out of a specific social context and she believes that music, in many ways expresses fundamental assumptions about the culture in which it originates. The person

writing the song is also affected by cultural circumstances and assumptions which naturally affect the piece that is written. In terms of aesthetics, music involves communication between the composer and the recipient. Furthermore, Citron argues that music performs important cultural work regarding reproducing societal values and ideologies. Important social variables such as for example class and gender can be inscribed in the lyrics that accompany a musical piece. These will function as means for the representation of reality that the songwriter wants to convey. While it is of significance to distinguish such representations from real life experiences, it is the representation that is in focus in the present study.

Valsinger (2008) investigated the depiction or imaging of women in music within the Swedish and American hip-hop culture where he compares the two countries. His investigation is based on questions that convey the image of women within hip-hop music. Materials were collected by interviewing and sending out questionnaires to female and male Swedish hip-hop artist active at that time. The result of this investigation showed that the lyrics within hip-hop music, which is very similar to rap music, often focus on the female body, depicting women as sexual objects. However that depiction is not always representative of the general concept of hip-hop but differs between artists. Furthermore the result shows that the American hip-hop culture is more sexually discriminating than the Swedish (2008:27).

Music, Discourse and Society

Music discourse is oriented towards the reflection of the artiste's experience which is creatively captured in the lyrics. Musicians in Nigeria, being part of the society in which they live, choose to express the essence of their knowledge in the form of music which in this case is Hip Hop style of music. Hip Hop is a style of popular music which came into existence in the United States of America in the mid 1970's. According to Riesch (2005), the roots of hip hop lay at the intersection of the political protest movements of Black Nationalism of the early 1970s and the impoverished ghettos of urban America. It comprises rapping and delivery of swift highly rhythmic and lyrical vocals using techniques such as assonance alliteration and rhyme. Hip Hop has become a major genre of popular music since the 21st century, with Hip Hop singles and albums topping the charts worldwide. Local Hip Hop groups emerged in Nigeria and have produced successful artistes David Adeleke (Davido) and Oluwatosin Oluwole Ajibade (MrEazi) whose lyrics this study focuses on.

The music of these artistes have not only topped the music charts but it has taken over the air waves which is evident in the frequency of play in media stations. This forms the basis for the choice of music to be studied.

The Concept of Music and Lyrics

The creation, performance, significance, and even the definition of music vary according to culture and social context. The nature of music is not easy to determine. Difficulty exists in having a single definition for music as it means different things and has different purposes according to individual, social and cultural contexts. In cultures, music is an important part of their way of life. The flexibility of the concept of music is one of the reasons that makes it difficult to have a specific definition. It is a subject matter which a single definition would not be adequate to capture its multiple and varied character. Though universal, the definition of music is relative and subjective. The subjective nature

of music has given rise to varied definitions based on the discipline under which it is discussed.

Music is a means of communication and is, after all, a universal human phenomenon and thus in the Western philosophy of knowledge, deserving of study in its own right Clough (1960). Music is a unique dynamic and melodious form of communication that has been in use for centuries.

Music is organized sound. It is a communicative activity which conveys to the listener's moods, emotions, thoughts, political concepts or positions. It is an ordered arrangement of sounds and silences whose meaning is representative rather than denotative. It is the actualization of the possibility of any sound whatever to present to some human being a meaning which he experiences with his body that is to say with his mind, his feelings, his senses, his will and his metabolism (Clifton, 1983).

Music plays an important role in the African society especially when used at festivals which unite people at particular times in the year in order to celebrate and express gratitude to their gods for past victories and answer to prayers. In the African society, ethnic nationalities and groups have their own musical form and the functions they perform in these societies. Ogunrinade (2013) affirms this when he explicates that African music practices are first and foremost meant for, and directed by the community's ideology, economic, social, religious, recreational tendencies and rite of passage rituals. Thus there is an inseparable link between the community way of life and musical practices. Community cultural practices are directed and transacted through music.

Nigeria is the largest country in Africa with over 600 ethnic groups. The largest ethnic groups are Hausa and Fulani in the north, the Yoruba in the southwest, and the Igbo in the southeast. English is the official language but each ethnic group speaks its own language. With different ethnic groups come different kinds of music. Writing on the classification of Nigerian music, Adedeji (2010) says Nigerian music can be viewed under two broad classifications, traditional and popular music practice. The traditional music is primordial and closely woven into the socio-cultural practice of the Nigerian community which is often strong in the rural areas while popular music has borrowed from traditional practice molded with other influences while being conceived and nurtured in the urban settings.

Music in Nigeria includes many kinds of folk and popular music, some of which are known worldwide. Styles of folk music are related to and influenced by the multitudes of ethnic groups in the country each with their own techniques, instruments, and songs. Traditional music from Nigeria and throughout Africa is almost always functional; in other words, it is performed to mark a ritual such as wedding, funeral and other ceremonies in the various societies

Basden (1966:93) states that every society in Nigeria has its culture and music is an important aspect of every culture because it binds the people together to foster understanding among them.

In Nigeria, music is present in all aspects of life. People use music to add value to social celebrations such as at the birth of a new born baby, child birth and naming ceremonies, weddings, birthday parties. It is also used in religious and sacred ceremonies such as church services, funerals, worship of a deity and for pleasure and amusement. It is used in political rallies to make political statements and also used at celebrations. Music contributes to the alleviation of stress through entertainment and relaxation which

results to a more stable society and higher productivity (Collins,2001). It is also used to announce burial and initiation rites

Contemporary music has become the medium of entertainment and communication which is generally accepted as the most popular of all arts next to drama and has a great impact on the society especially among the youth. Music does not only entertain but also has some reformation effect on the audience as well as serving relevant purposes in the society.

Lyrics

The Greeks defined a lyric as “a song to be sung to the accompaniment of a lyre (lyra)” (Cuddon 1979: 372). Puigderajols (ibid:29) further explains that the term lyrics will indistinctly refer to the “songs” of or the “words” of these songs. Speech and music may be composed together; or the music may be fitted to the words and vice versa. Lyrics are the overtly linguistic aspect of music which provides a logical starting point for accessing meanings within social contexts. They are carriers of political, social and economic themes which communicate significant messages to the society. Meanings are part of lyrics which accounts for its study within the linguistic perspective. Lyrics are a set of words that make up a song usually consisting of verse and chorus

It can be deduced that a song is a piece of musical work that is composed, contains lyrics and can be sung with words, combines melody and vocals and can also be sung without instruments.

Song texts reveal many things about a society, and music is extremely useful as a means of analysis of issues in the society. Many artistes create their lyrics out of experience of good or bad times. Artistes use lyrics of songs to portray good or negative situations such as violence, vulgarity depending on the context in which the lyrics were created and its language is such that it reflects the situation at that particular point in time.

Musical lyrics nowadays have deteriorated to the extent that good and meaningful lyrics are hard to come by. Most music artiste of today have fallen short in terms of quality lyrics. A common trend in contemporary songs is the flaunting of wealth, sex, drugs and alcohol.

Conrad et al (2009) are of the view that some researches have stated that Hip Hop music portrays negative values and have their music videos replete with images promoting violence, sex and materialism (Baxter, DeRiemer, Landini, Leslie & Singletary, 1985; Johnson et al., 1995; Kubrin, 2005; Smith, 2005; Zillman et al., 1995). Also, violence, sexual content, and substance abuse and misogyny that dominate rap (Baxter et al., 1985; Johnson et al., 1995). Hooks (1992),

Ojoawoa (2016) analyzes sexual themes through sexual representations as either sex or sexual gestures in Nigerian Hip-Hop music. It outlines the linguistic features and impression of Hip-hop artiste with their beliefs and actions on sex and body parts which are metaphorically expressed and is transcending beyond entertainment purposes and is ultimately painting the pictures of the extent of the moral breakdown of the society. It concludes that Nigerian Hip hop artistes greatly affects the language of the environment and even the social behaviour of the youth and that they are ultimately major exponent and promoters of social trends especially in language use amongst the youths. However, the focus of this research is on the lascivious references of women by these artistes which may lead to de empowerment due to the negative stance being accorded to such orientations. These Hip Hop songs and their lyrics were chosen based on the context

which produced the content of the lyrics contained therein, as verified in the qualitative analysis carried out in the study.

Systemic Functional Linguistics

Eggs, (2004:20) posits that “systemic functional grammar is a functional-semantic approach to language which explores both how people use language in different context and how language is structured for use as a semiotic system. Lyrics provide a platform for the analysis of language based not only on linguistic devices but also on the context of the culture in which the lyrics were produced. Halliday (1994) describes three types of meanings, or language metafunctions: textual meanings, ideational meanings, and interpersonal meanings. These meanings correspond to the variables mode, field, and tenor, and lie behind the various functional approaches to language. Based on the observations considered above lyrics are explored and clarified within systemic linguistics using the concepts of field tenor and mode. Field refers to the nature of the social action taking place, what is being talked about, what language is being used to talk about it, the topic of the text or focus of the activity engaged in. It is concerned about what is going on, what the things are or what they do and the circumstances that surrounds the goings on and what is being done. This includes experiences, perception, emotion, feeling, and imagination. It is the vocabulary specific to the field, the field of a text tells you which domain of experience the text is about which in this case is lyrics of music. Field is a linguistically relevant dimension of the context of situation. The field of a text can easily be determined by examining the lexical words in the text, such as nouns, frequently used abbreviated, non-standard syntax and the types of verbs used tend to be of technical or descriptive processes. Lyrics provide a platform for the analysis of language based not only on linguistic devices but also on the context of the culture in which the lyrics were produced.

Systemic linguistics is interested in exploring how context interprets text. Halliday's concept of register in Context of Situation was adopted for this study because it establishes the link between a text and its social environment.

Based on the observations considered above lyrics are explored and clarified within systemic linguistics using the concepts of field tenor and mode,. However, for the purpose of this study, it will be restricted to the field variable for analysis.

Methodology

The data for this study was drawn from the lyrics of the music of David Adeleke (Davido) and Oluwatosin Oluwole Ajibade (Mr. Eazi) who started started music in 2011 and 2013. The lyrics were downloaded from azlyrics.com and were compared with the recorded song for the purpose of authentication.

This study adopted purposive sampling method from their most popular songs ; five from each musician. This was based on their popularity with evidence of massive airplay on various music stations and concerts and in the number of both local and international awards to examine the context through the lens of usage of derogatory references to women within the context inherent in the song of these contemporary Nigerian music lyrics. These Hip Hop songs and their lyrics were chosen based on the context which produced the content of the lyrics contained therein, as verified in the qualitative analysis carried out in the study. Some of the song lyrics are a combination of English, Nigerian

Pidgin and indigenous Nigerian languages. The non-English parts of the lyrics were translated into English through native speakers.

The study uses Halliday (1978) context of register within the Systemic Functional Linguistics to analyze the field, tenor and mode in the discourse, though this study is concerned with only the field variable. This is because the lyrics analyzed are texts which brings out the very essence of the study in musical discourse. This study analyses the lyrics of popular Hip-Hop songs by the selected popular Nigerian musicians using qualitative analysis of the linguistic elements in the lyrics. Instances of pidgin English usages and code mixing identified and extracted are analyzed. The qualitative analysis in this study considers the choices that language makes available to the artistes which they use to relay their messages. These choices are viewed in terms of the content of the language used in the lyrics of music. The analysis gives a detailed analysis of the circumstances in the discourse of the lyrics. This includes how experiences represented in the lyrics are coloured by prior knowledge, personal experiences perception, emotion, feeling, and imagination and socio-cultural contexts of production of the lyrics and interpreted within a social context through social practices.

Data Presentation and Analysis

Presentation of Data and Field in *Leg Over* Lyrics

Isolated Lyrics Translation

<i>My baby dey confuse me with her bum bum</i>	(my girl confuses me with her buttocks)
<i>Wey she get a guy</i>	(because she has a guy)
<i>Wey dey send her money from London</i>	(who sends her money from London)
<i>she dey see me like a johnny just come</i>	(she sees me as a novice)
<i>when monkey dey work eh</i>	(when a person works)
<i>baboon e just dey chop</i>	(another reaps the fruit of his labour)
<i>Me I go chop all the wash eh</i>	(I will take all the insults)
<i>as long as you give me my portion</i>	
<i>baby make you no dey rush eh</i>	(baby you should not rush)
<i>abeg make you treat me with caution</i>	(please treat me with caution)

The discourse field in '*Leg Over*' is an account of a man who feels threatened that his girl is being wooed by a 'guy who sends her money from London. He senses that she sees him as a novice as stated in "*she dey see me like a johnny just come*. 'and as such is treating him with disdain. He on the other hand is willing to go ahead; feels he can accommodate that situation as long as she gives him 'his portion' (alluding to sexual gratification), he is unperturbed by whatever she does or who she sees. He sees her as an avenue to satisfy his sexual desire. He covertly refers to her '*bumbum*' as alluring that it 'confuses' him and probably that is the only part of her body that captivates him.

Looking towards the context in which the song was written, involves sexuality between the two individuals. Therefore, the whole song is seen as an illustration of how women are depicted in terms of sex and sexuality which is negatively projected in the lyrics.

Presentation of Data and Field in *Hollup* Lyrics

Isolated Lyrics Translation

<i>You think say the world dey revolve around your bum bum</i>	(you think the world is centred round your buttocks)
<i>You think say the world dey revolve around your big ass</i>	(you think the world is centred round your big buttocks)
<i>You think say the world dey revolve around your fine face</i>	(you think the world is centred round your beauty)
<u><i>Right now I dey call you way, you no dey pick</i></u>	(I call you but you do not pick your calls)
<i>sek of you get 10,000 followers on insagram because you now have 10,000 followers on insagram)</i>	
<i>Right now when you post pictures the boys dey like</i>	(right now you post pictures which boys like)

In *Hollup*, the artiste shows the mindset of a man who feels rejected as his girl no longer picks his call because she has now become popular with over 10,000 followers on instagram and now 'post pictures the boys dey like'. He takes a swipe at her on whether she 'think say the world dey revolve around your *bum bum*' and ... '*big ass*'. He derides her for thinking she was being smart. He recalls an earlier day when she deceived him and made him wait for her and never showed up.

Isolated lyrics Translation

<i>Try halla see i go bomb blast you</i>	(try to shout and I will deal with you)
<i>Now you tell me say today say, "we for crush"</i>	(you told me that today we would have been together)
<i>Then you dey make me wait like say you be Jesus</i>	(then you made me wait as if you are Jesus)
<i>Why you always lying?</i>	

A careful study of the lyrics show that they are based on the artiste perception and experiences that ladies cannot be trusted. He picks on the aspect of the lady putting off his calls and in another instance did not show up for a date. He feels she had constantly put him off because the lady now followers on instagram which has increased her self-worth. He, then, derogatorily refer to her '*bum bum*' as an object that holds little or no value especially as the world does not revolve around it

Presentation of Data and Field in *Body* Lyrics

Isolated lyrics Translation

1 <i>See I, got a thing for your curvy body</i>	I've got a liking for your curvy body)
2 <i>The way you whine up on me, you go hurt somebody with</i>	(you will give pleasurable pain the way you move your body

- | | |
|--|---|
| 3 It's like make youno dey shy girl show me all your body) | (it seems you are not shy to show me all your body) |
| 4 Them go call police for your ikebe | (they will call police for your big buttocks) |
| 5 Whine up and we for sway all night | (get ready to have sex all night) |
| 6 Come baby we go dey all night | (come baby we will be together all night) |

The field of the song *Body* is a show of desire for friendship with a lady which is expected to end in sexual gratification. The lady in question proved 'hard to get' because she listened to her friends. He however appeals that she '*Forget these other girls, tryinna to talk to me*' and promises to give the lady a good time popping wine and swaying all night

Presentation of Data and Field in *in the Morning* Lyrics

Isolated Lyrics

*When I wake up in the morning, and your body is calling
Straight to you I'd be running, I go dey run, dey run, dey run eh* Remember say this your body,
ehn eh (remember that this your body)

Is causing commotion, e dey stand attention

Light me up ECG, cover me like a BBC

Share to the world like a WhatsApp BC

On your phone like a WhatsApp BC

I need your hugging, caressing and loving

This field of the song, *In the Morning*, is set within the context of sexual craving. The artiste makes a promise to fulfill the sexual needs of his lady at any time and he would go running to fulfill that desire. He alludes to him 'standing at attention' because her body is 'causing commotion' he needs her hugging, caressing and loving and loves to go clubbing with her.

The prevalence of obscenity is now perceived as a functional trend and a tradition in the songs of most Nigerian popular musicians. The focus on sex and sexual objectification of women is predominant in this text. The interesting discovery in the lyrics of the artistes in comparison to others is the use of technologically based words used to complete the lyrics. It can be deduced from the context that a woman's body is an object for man's use and abuse. The relationship between a woman's body and objects and concepts such as Wattsup, ECG, BBC, portrays the way which the artistes sees the idea of a woman and by extension a reflection of the views of the society.

Presentation of Data and Field in *Sample You* Lyrics

Isolated Lyrics Translation

- | | |
|---|--|
| <i>If u no go mind, I go love to sample u
sex</i> | (if you don't mind I would love to have
with you) |
| <i>Baby sake of u dey look so fresh</i> | (because you look so enticing) |
| <i>Blow my mind, I go love to handle u
sex</i> | (you excite me, I would love to have
with you) |
| <i>I dey feel ur package</i> | (I am excited by your sexual booty) |
| <i>I dey love ur parole</i> | (I love your allure) |

Sake of u carry overload

(because you are greatly endowed)

The discourse field in *Sample you* is a desire to be intimate with a lady the artiste admires. He clearly expresses his desire to 'sample' which literally means to taste a small quantity of something usually edible such as food or drink. This sampling connotes sexual the act of copulation whereby he expects to 'eat' the lady because she 'dey look so fresh'. He also projected some parts of her body as *overload*. This could invariably refer to the breasts and buttocks which are usually the projected allure of the female anatomy.

These projections are part of cultural experiences and the belief that women are meant for fulfilling the sexual desire of men and are to be treated as such. The song is a reflection of a society which is male dominated and where women are often sexually objectified.

This condition is pronounced through the use informal language, slangs such as 'gbedu' 'ginja' and pidginized expressions 'No dey eye me oh', 'I go love you'.

Presentation of Data and Field in Davido's Songs Lyrics and Analysis

Presentation of Data and Field in *money* Lyrics

Isolated Lyrics

Translation

Give me the money eh

(please give me money)

Biko ye num ego

(my head please let me have money)

Orimijekinl'owo o

Take a look at this

If I no get money like this (if I don't have money like this)

All these shuna no go look my face

(all these girls will not accept me)

Them no go follow me to my place

(the girls will not agree to follow me to

my

place)

We dey pay for everyone weydey the canteen (we pay for everyone at the eatery)

Family dey smile and we no get quanter (the family is happy as there will be no quarrel)

I want to l'owo (I want to make money)

I want to buy Buggtti

I want to hmhm Kim Kadashian

At the back of my brand new bentley

Oya, come spend my money

(now come and spend my money)

Oya, come follow me jolly

(now enjoy this money with me)

The quest for money and the value placed on its acquisition is the field in the song *Money*. According to the lyrics, life is all about money. It portrays money as capable of making one get everything in life. Specifically, it says that ladies would not have anything to do with a man who has no money as 'they would not look at his face' neither will they 'follow him to his place'. The song underscores the importance of money even in keeping friends are would be able to meet their needs and pay for everyone when they go out. Families are also happy as there will be no more money related quarrels. Materialism is given prominence in the lyrics. The desire to be and remain rich was emphasized several times in 'Give me the money eh', 'Biko ye num ego', 'Orimijekinl'owo o'. The money is to be expended on certain desires which are considered socially unnecessary and mundane. In recasting the lyrics, The 'shuna's (which refer to ladies) will agree to follow him home to fulfill his desire, with money *shuna go look my face and them go follow me to my place*. In addition to

this he ‘*want to buy Buggatti*’ (an expensive car) ‘*I want to hmhm Kim Kadashian*’ (do something to Kim Kardashian) *At the back of my brand new Bentley*. These goals are, according to the lyrics, achievable when the artiste has money. This underscores the place of morality, money and materialism in the scheme of things. The perception of the musician is reflected in his lyrics. The musician is a product of the society and his lyrics thus a reflection of the crumbling moral values in the society.

Presentation of Data and Field in ‘If’ Lyrics

The field of the lyrics in Davido’s song ‘If’ paints a picture of a woman who can be swayed easily by material gains and abused sexually. The call to the woman is that if she falls in love with him, he will give her ‘*money... na your own o baby thirty billion for the account o, versace, gucci for your body o*’ (Versace and Gucci being famous and expensive designers.) shows the trade off between sex and money is shown in the lyrics’ *My money my body na your own o baby Thirty billion for the account o*’ This gives the impression that with money, women can be at anyone’s beck and call due to materialistic gains. On the other hand, the lyrics are viewed as misogynic and sensual. Women are portrayed negatively and in a degrading manner as an object that can be pierced with ‘*chuku*’ (a sharp object), sipping ‘*burukutu*’ (locally made alcoholic drink) and capable of doing ‘*juju*’ (charm). Also, the ideals of money and materialism in wooing a woman was brought to bear in the lyrics. The man promises the woman thirty billion in her account and designer made materials in order to convince her to love him. The materialistic tendency attributed to the female folks has negative effects on how women are perceived in the society. From the above, in line with the analysis of the field within context of situation, the artiste world view is determined by the experiences around him. The crave for money, material things and the capacity to do anything to get it is being attributed to women.

Presentation of Data and Field in Gobe Lyrics

Isolated Lyrics

Girl, your behind is a killer

I can see you’re sensual

See gobe (see trouble)

Omo see gobe (boy see trouble)

When you wiggle and waver

You must be intentional

See gobe (see trouble)

I wanna put my hands on your waist

Cos i’m loving your sexy body

I won’t mind to have a taste

Its feel like hangover

E roll like jangirover (it rolls like a kind of rover car)

She say she wan give Davidogobe (she say she wants to give Davido trouble)

She wan go to go do some more

Translation

(girl your buttocks is alluring)

(I want to put my hands on your waist)
(because I am loving our sexy body)

(it feels like a lingering feeling)

(she would want to have more sex)

Gobe glorifies the female buttocks. ‘gobe’ which is a slang for trouble which in this case is caused by big female buttock; a part of the female anatomy that is lusted after by men. In the above lyrics, the singer expresses how sexually provocative it is to the man. This is

evident in the use of expressions such as ‘killer’, ‘sensual’, ‘wiggle and waver’ ‘I won’t mind to have a taste’, ‘Its feel like hangover’, ‘E roll like jangirover’. This is in line with the position of Adams and Fuller (2008) that a text is misogynistic when the major focus of the text is on sex, sexuality and negative portrayal of women. The sexual nature of the lyrics can be seen in the concept of equating the act of sex to a game of football in which the female partner is the active player. Names of professional football stars (underlined) are mentioned to signify dexterity of the sexual act just like is seen in the game of football:

Isolated Lyrics

Lionel Messi lomo yen
She wan go to go do some more
C. Ronaldo lomo yen
She wan go to go do some more
Okocha lomo yen
She wan go to go do some more
Roger Miller
David Beckham
Obafemi Martins lomo yen

Translation

(the girl is like Lionel Messi)
(she would want to have more sex)
(the girl is like C. Ronaldo)
(she would want to have more sex)
(the girl is like Okocha)
(she would want to have more sex)
(the girl is like Roger Miller)
(the girl is like David Beckham)
(the girl is like Obafemi Martins)

Male supremacy and negative portrayal of women in society as sex objects meant to give men sexual satisfaction are found in the lyrics

Presentation of Data and Field inskelewuLyrics

Isolated Lyrics

All the girls them dey dance galala
But this new dance don cause casala
For this dance you no need shakara

Oya whine your hips like a this
And your yansh to the back
Oh girl what is the plan
We are planning to love your demands
Na the baddestweydey in the town

Translation

(all the girls are dancing galala)
(this new dance is sensational)
(for this dance you don’t have to show vain aloofness)

(okay wriggle your hips like this)
(and your buttocks to the back)

(that is the best in town)

The female is considered for monetary gratification on the condition that she displays her dance steps.

Shey you want to dance...dance
You wan collect money from my bank
Oya scatter the town

(i think you want to dance)
(you want to collect money from me)
(okay mesmerize the town)

Field of the Text

The lyrics of *Skelewu* is set in a context of a kind of dance propagated by the artistes. In the dance ‘*skelewu*’ is a popular dance among the Nigerian youth, the song describes the dance as wriggling of the buttocks ‘*to the right, to the left and ‘To the front And your yansh to the back*’.

In the song *Skelewu*, the female buttock is portrayed in a degrading manner. The artiste paints a picture that is suggestive of women dancing and wriggling their waist in a provocative manner. Expressions such as “*Oya whine your hips like a this*”, “*and your yansh to the back*” suggest their complete sexual and emotion submission to their male counterparts. The use of female sexual organ features prominently in the lyrics; ‘*yansh*’ is a slangy expression referring to the female buttocks.

The lyrics is characterized by the use of sexually related words which feature in the text.; ‘*And your yansh to the back*’ ‘*Oya whine your hips like a this, like a that*. This text reduces women to people who can be used and referred to in a disdainful manner. This proves that within the context of the lyrics, is a mirror of the societal values the artiste’s views communicated to the audience.

Presentation of Data and Field in *Maga to Mugus* Lyrics

Isolated Lyrics

Translation

Baby, lemme caress your body

(girl, allow me caress your body)

Baby, lemme press your body

(girl, allow me press your body

We need to re-work the body

(we need to have sexual experience)

Your body, it needs my touching

Baby, lemmetelli you something

(my girl let me tell you something)

Baby, you can look but no touching

be omo baba-Olowo but, e don't mean nothing oo

(being the child of a rich man, doesn't mean anything)

Maga to Mugu has its field in sexual lust for the female body. The desire is to ‘*caress, press and re work the body*’ of the woman. It tells of the empty promise by the man to take the lady overseas, buy her dinner in Germany. The lady described the promise as sweet mouth alluding that his promises are likely not to be fulfilled. It starts with an intro thus

Baby, lemme press your body

We need to re-work the body

Your body, it needs my touching

The idea that a woman’s body needs to be reworked by a man should not be seen as a subject for open discussion in the lyrics of a popular song. This is an indication of degradation of women in the lyrics of popular Hip Hop music. There is predominant use of demeaning words in reference to women in the text.

Baby, lemme caress your body

(girl, allow me caress your body)

Baby, lemme press your body

(girl, allow me press your body

We need to re-work the body

(we need to have sexual experience)

Your body, it needs my touching

Baby, lemmetelli you something

(my girl let me tell you something)

Baby, you can look but no touching

be omo baba-Olowo but, e don't mean nothing oo mean

(being the child of a rich man, doesn't mean anything)

Omo, no be so

(girl, it is not the case)

Omo see wetin you carry, e deypa'riwo (your sensual body is too apparent)

See your waist-line

Where you dey rush am go?
Take time oo, oo-oo "Eh"

(where are you hurrying it to)
(be careful oooo)

It is commonplace in present day society to see the prevalence of obscenity in Hip Hop songs as an indication of patriarchy's domination. A male-dominated culture is still relevant and expressed in extract of the lyrics "your *body, it needs my touching ... Baby, you can look but no touching*" which clearly shows that the woman is painted as being in need of a man's touch; the freedom of choice to express is not considered as she is expected to 'look but no touching'. Men have been portrayed as being in charge of sexuality, thus underlying the patriarchal nature of men. In the extracts *Oya, fun mi ni waist-line yen, (now give me your waist line) Oya, make you slow down o (slow down)* it is shown that women control women's sexuality and women are handled as possession to be acquired, used and dumped.

Girl, your body ooo-oo
E don causey gbege-ee (gbege-ee)
Wetin she give me oh (Olo'un)
Oya, Shege ooh! (Olo'un)
Omo dan-buruba! (Olo'un)
Na fakey number

(Girl, your body ooo-oo)
(it has caused sensation)
(what did she give oo oh God)
(okay bastard feeling)
(girl child of her father)
(the real deal)

The lyrics also contains abusive words to a woman. 'Oya, Shege (meaning bastard in Hausa language) Omo dan-buruba! (meaning child of the fathers penis in Hausa) The discourse field focus on sex, sexuality and devoid of sensitivity to the women feelings. The characteristics of misogyny is evident in reference to words that connote disdain that reduce women to a state of disrepute. The pattern of use of the expressions are sexual and denigrating

Misogyny, Sexual objectification and Patriarchal Domination

Lyrics as a form of expression is used to convey the picture of our experiences of the society through its content. As earlier stated, the content of the lyrics under study is deduced as possessing dominant discourses on obscenity, sexualization of the image of women, references of women causing trouble for men, characterization of women as users of men, references of women being beneath men and references of women as usable and discardable beings Adams and Fuller (2008). These dispositions are portrayed in Nigerian music lyrics, In the lyrics of MrEazi, misogynistic words and references are characterized by these instances. In *leg Over*, for example, the whole song is seen as an illustration of how women are depicted in terms of sex and sexuality which is projected in *My baby dey confuse me with her bum bum, Them go call police for your ikebe*. 'ikebe' meaning big buttocks. The reference to 'bumbum' and 'ikebe' in the songs is a reflection of that part of the female anatomy as **sexual objects**.

In Davido's *Skelewu* song lyrics, the female buttock is portrayed as an object treated with derision. The artiste paints a picture that is suggestive of women dancing and wriggling their waist in a provocative manner. The use of "*Oya whine your hips like a this*" to signify their complete sexual and emotion submission to their male counterparts. Reference to female sexual organ feature prominently in the lyrics as seen in "*and your yansh to the back*" 'yansh' is a slangish expression meaning the female buttocks. So also in the song *Gobe* in which 'gobe' which is a slang for trouble could refer to the buttock causing 'trouble' for the man. In the above lyrics, the woman's buttocks is considered sexually

provocative to the man which is evident in the use of expressions such as ‘killer’, ‘sensual’, ‘wiggle and waver’ ‘I won’t mind to have a taste’, ‘Its feel like hangover’, ‘E roll like jangirover’. These lyrics take a dip at the dignity of women often projecting them as “sex symbol” thus projecting sex symbolism in its reference to the women in the lyrics.

The lyrics make reference to women as people identified for sexual prowess equated to the skill of professional footballers such as Maradonna, Lionel Messi, Okocha, Obafemi Martins and others like them. As typical of a patriarchal dominated society, women are expected to be passive participants in sexual activities Babalola (2017) This, however, is not the case in this lyrics as the woman is shown to be actively involved in the sexual activity which is likened to the skills of professional footballers. Sexual portrayal of the female body is connected to how women are viewed as sexual toys and can be abused sexually as seen in *“i go chook you chukuchuku o (I will pierce you with sharp object)”*

The Nigerian Hip-hop and rap genre have common characteristics: expressive vulgarity, sexual resonance, preposterous violence and good-times symbolism. The large amount of sexual content in Hip-hop movies and songs leaves more to be desired. It is totally “un-African” to discuss the subject of sex in the graphic manners being portrayed in the Hip Hop movies and songs. The most unfortunate aspect of this discovery is the fact that much of the sexual exploitation in hip-hop culture is done with the consent and collaboration of women. In addition to this, the lyrics indict the women as being active participants in their plight due to the role they play in the sexual representation as these lyrics signify Oikilome (2013). And just like their Western counterparts, Hip-hop singers are more likely to be sexist in that females are depicted as sex objects In essence, the contemporary popular Hip Hop musician creates lyrics based on the interest of what sells best and appeals to the society. Generally, in African society, women are treated with respect and dignity, not as sex machines.

Materialism

The idea of materialism in hip hop music is now much more prominent than before. Hip hop artistes, nowadays, often have extravagant lifestyles, houses, fancy cars, money as a reflection of their success in the music industry. The lyrics in Davido’s song ‘If’ paints a picture of a woman who can be swayed easily by material gains and abused sexually. The call to the woman that if she falls in love with him, ‘*money... na your own o baby thirty billion for the account o, versace, gucci for your body o*’ (Versace and Gucci being famous and expensive designers.) only serves to portray women as materialistic and can do anything for the sake of material benefits. In Davido’s lyrics of the song *Money*, he clearly stated that ‘*life is all about the money eh, give me the money eh*’. He explained that ‘*if I no get money like this, all this shunanogo look my face...no go follow me to my place*’.

Hip Hop music contains and perpetrates negative perceptions of femininity. Most Hip Hop songs depict women as being easily swayed by material and the fancy things. Along with a lot of the explicit lyrics that commonly contain name calling to suggest that women are not worth anything more than money. Ayanna notes how an African woman’s identification with her gender has always been a product of her identity, and the social constructions of society, and as such, gender is socially constructed, and consequently, hip-hop has constructed the role of women in a negative way, and therefore encouraging them to play characters such as the “gold digger”.

Some of the songs give an impression of men as people who supply the material needs of women and give them all they need. The women reciprocate the gesture by acceding to

the quest for love. The idea of men being providers is based on patriarchal views of men as breadwinners. It is now conspicuous that discourses which promote male dominance and masculinity are produced through meanings contained in Hip Hop music.

While materialism as depicted in the lyrics could to a large extent be positive, it may be wrongly interpreted and seen as a call for excessive wealth. This concern is legitimate as the quest for money to meet up with societal values has become rampant. This is more so as the society no longer questions the legitimacy of how the money came about as long as it is available to be spent. The moral decadence is evident not only in conduct but in line with concepts that are right or wrong, good or bad.

Implications of Context of Situation for the Nigerian Hip Hop Music Audience

The Implication of Context of Situation in this study is concerned with the effect of the issues raised in the study within the total environment in which the lyrics were composed. It looks at the participants, context in which it was written and the impact the lyrics have on the totality of the discourse.

It has been established that lyrics can be considered a form of social commentary on issues as they most times contain political, social and economic experiences which are considered significant in the society. Popular music has been recognized as a great force of change in both social behavior Okafor & Okafor (2009) and powerful in the process of socio-cultural and inter cultural communication. Every song has a message it conveys. Lyrics carry messages with the purpose of influencing and motivating the listeners to act in a particular manner in response to the lyrics within the cultural context of the people. Lyrics therefore are a reflection of the goings on within the context in which the society is situated at a particular time.

This study shows the extent of the depiction of women and sexuality as a trend which is gradually becoming a norm in the Nigerian music scene.. Women's looks and natural endowments especially the sensual parts are given prominence in the lyrics to the detriment of their talents and successes in life. The focus is more on their sexual attributes.

The materialistic tendency attributed to the female folks has negative effects on how women are perceived in the society. Not only that, the effect of lyrics connoting excessive wealth has negative impact on the economy as some fans of such music may want to be like these artistes at whatever cost. Clark (2015) in her view, though focused on musical videos, captures the thoughts of this study. She opines that while the musician seeks for his economic gain, the society suffers as such quest by the musician often has negative effects on the economy as a whole. For example, in a country where the average Nigerian lives on less than US\$1 a day, it would be an affront on the society for some musicians to flaunt extravagance in their videos in terms of money, houses, expensive drinks and the like. This portrayal of wealth often pushes fans to engage in criminal and desperate activities in order to make the kind of wealth displayed by their favourite musicians. This, in turn, affects the economy, as many people would not engage in meaningful hard work but illegal activities, which can lead to the injection of unregulated monies into the economy. Often, Nigerian youth see hip-hop musicians as role models. This has placed a responsibility on people to do whatever it takes in order to get money like their idols.

Hip-hop artistes in Nigeria have produced songs which focus on diverse issues examined in their songs ranging from sex, love, politics, misogyny violence, and peace among others.

Discussion

This study of lyrics of contemporary hip hop music establishes that lyrics are a form of expression which are used to convey the experiences of the society through its content. Music is “imbued with a particular ideology from the very beginning” Okafor (2006: 92). Music therefore, is an avenue where messages and ideologies are conveyed. From the content of the lyrics under study, it was deduced that ideologies such as sexualization of the image of women, misogyny, obscenity and patriarchy are evident in the analysis of ‘leg over’, ‘gobe’, *body*, ‘holl up’ lyrics.

The implication of Context of Situation in this study is concerned with the issues raised in the study within the total environment in which the lyrics were composed. It looks at the participants, context in which it was composed and the impact the lyrics have on the totality of the discourse. This study shows the extent of the depiction of women and sexuality as a trend which is gradually becoming a norm in the Nigerian music scene. This agrees with the view of Oikilome (2013) who posits that in **Nigeria music industry today, it appears that the easiest way to sell songs is to portray women as sexual objects and meaningless lyrics. Vulgarity, sexuality and sensuality have become rampant in our society today.** Women’s looks and natural endowments especially the sensual parts are given prominence in the lyrics to the detriment of their talents and successes life. The focus is more on their sexual attributes thus negating the traditional value of sex.

The data on the components in context of situation in relation to field of the text, tenor of discourse and mode of the text in contemporary Nigerian hip hop music were analysed. The analysis considered the field aspect which considers the nature of the social action taking place, what is being talked about, what language is being used to talk about it, the topic of the text or focus of the activity engaged in. For instance, the field of the lyrics of *In the Morning* is based within the context of sexual craving. The artiste makes a promise to fulfill the sexual needs of his lady at any time and he would go running to fulfill that desire. He alludes to him ‘standing at attention’ because her body is ‘causing commotion’ he needs her hugging, caressing and loving and loves to go clubbing with her. It also portrays obscenity and sexual objectification of women. The lyrics contain the use of technologically based words such as Wattsup, ECG, BBC in relation to the lady. In this study, sexual innuendoes, metaphors, symbolic representations are used by the song writers to convey meaning. The variety of linguistic choices used are based on the need to communicate various messages in different linguistic codes used especially on subject matters that are considered restricted and not openly discussed. The extract ‘*Omo see wetin you carry, e deypa’riwo*’ which literarily means girl see what you carry is shouting. the use of ‘pariwo’ is used to create a glaring picture of the lady with probably excessive endowments of the sexual body parts which can only be explained as ‘shouting’. Probably the use of English alone lacks the capacity to explain it within the context of the lines in the lyrics. ‘*Oya, fun mi ni waist-line yen*’ (*give me your private part (sex)*) is an extract coded in mainly Yoruba as ‘waistline’ is the only English word which stands for the private part of the body. It is interpreted as ‘lets have sex’ For instance, *Hangover* (aftermath of sexual engagement), *Overload* (unusually big female buttocks and breasts), *Chukuchuku* (male sexual organ), *Behind is a Killer*, expressing the largeness of the female buttocks. However, the meanings are derived from the context in which the lyrics were written.

From the content of the lyrics under study it was deduced that the dominant discourse in the lyrics of the selected music are obscenity, sexualization of the image of women and

patriarchy in a world of music dominated by men, materialism. The current trend in the composition of selected lyrics of younger contemporary Nigerian popular Hip Hop music (MrEazi and Davido) is laced with sexually attributive words such as Misogyny is unfolded in various ways such as using derogatory statements about women in relation to sex, statements involving violent actions toward women, particularly in relation to sex women are viewed as sexual toys and can be abused sexually as seen in “*i go chook you chukuchuku o (I will pierce you with sharp object)*”

In *leg Over*, for example, the whole song is seen as an illustration of how women are depicted in terms of sex and sexuality which is projected in *My baby dey confuse me with her bum bum*, *Them go call police for your ikebe*. ‘ikebe’ meaning big buttocks. The reference to ‘bum bum’ and ‘ikebe’ in the songs is a reflection of that part of the female anatomy assexual objects. Reference to female sexual organ feature prominently in the lyrics as seen in “*and your yansh to the back*” ‘yansh’ is a slangish expression meaning the female buttocks.

The study considered lyrics of the music of contemporary Nigerian Hip Hop artiste. The lyrics of such artiste were considered for ideology, linguistic strategies and complexities and the implication of the study was also deduced.

The study looked at the concept of music and established that Music discourse is oriented towards the reflection of the artiste’s experience which is creatively captured in the lyrics. Musicians in Nigeria, being part of the society in which they live in choose to bring out the essence of their knowledge in the form of music which in this case is Hip Hop genre of music. It considered the discourse in music and brought out the fact that the existence of field of the text components in context of situation.

Conclusion

The study concludes that context of situation can be applied in the study of the lyrics under consideration. The field variable variable for each lyrics were explained within the nature of the social action taking place, what is being talked about, what language is being used to talk about it, the topic of the text or focus of the activity engaged in and the circumstances that surrounds the goings on and what is being done

This study has shown that underlying every piece of music is a central ideology which is a result of the experiences and perception of the artistes. In the final analysis, this study has shown that underlying every piece of music is a central ideology which is a result of the experiences and perception of the artiste which is the answer to the first objective of the study. The dominant discourse are obscenity, sexualization of the image of women, materialism and patriarchy.

This study agrees with Neumann (2013) who advises that if women do not want to be viewed as objects, the first step would be women refusing to promote their own objectification. Women accuse male artistes of sexual objectification in their lyrics when they also contribute to their own objectification. They should refuse to play a role in their subjugation especially as their self-esteem is being tampered with in the society. They should strive to be free from oppression, inferiority complex and limiting stereotypes and any form of discrimination.

What this means that it is not enough to know that sexual objectification, misogyny and patriarchal domination exist, efforts should be made to ensure that lyrics and messages that depict women sexuality in music be eliminated and only those lyrics that project the self esteem of women are disseminated.

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