

A DISCOURSE ANALYSIS OF SEXUAL THEMES IN NIGERIAN HIP-HOP MUSIC

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Abstract

The paper presents a multimodal discourse analysis of sexual representations in Nigerian Hip-hop music. The paper outlines the linguistic features which reinforce semiotic elements that describe the dances and gestures as either sex or sexual gestures. Combining Multimodal with Conceptual Metaphor (CM henceforth), access were gained into human cognitive process and the impression of Hip-hop artistes with their beliefs and actions on sex and body parts. The study concludes that these devices subsumed under strategies are metaphorically expressed in transcending beyond the corridors of entertainment but ultimately painting the pictures of the extent of the moral breakdown of the society.

1. Introduction

In today's Nigerian society, it is important to be sensitive to the communicative dilemma that has bedeviled the CNHHAs even as they discuss sexual themes in their music and videos despite various Nigerian socio-cultural rules on sexual communication. The importance cannot be ignored because the use of communication strategies among Nigerian Hip-hop artistes greatly affects the language of the environment and even the social behaviour of the youth. They are ultimately major exponent and promoters of social trends amongst the youths.

Language has a natural intrinsic responsibility of communicating but not without taking full cognisance of the culture of communication of the society where it is used. Hence, languages are product of their societies (Odebunmi, 2016) and the variance of the linguistic codes used in the communication of various subjects, especially on the restricted subjects, differ from one society to another and these codes determine the acceptability or the rejection of the subject discussed. Odebunmi (2016) recounts that "When languages come into use, the situation in which it is employed and its original intrinsic nature will be confirmed modified or rejected". Communication in the modern world has shifted from its over reliance on verbal resources to draw on

semiotic resources to convey messages. In other words, meaning is constructed, negotiated and renegotiated by other resources such as sign and socio-context.

In a communication process, context plays an undeniable role in the understanding of thoughts and patterns of communication. Van Dijk (1977:11) refers to context as all “we need to know about to properly understand the event, action or discourse”. The Nigerian context on how and where sexual themes should be discussed, clearly reveals that in the communication of sexual themes, all forms of communication must be fully considered so as to stay within the socio-cultural expectation. This explains the multimodal nature of discourse strategies utilised by the CNHHAs.

Discourse strategy can be defined as a strategy for communication between and among people (Hardy, Palmer, Phillips, 2000). Discourse strategy, also referred to as communication strategy (Iqbal, 2013; Gavra, 2015) are highlighted by discourse devices as posited in (Brown & Levinson, 1978; Shiffrin, 1987) cited by Simmons-Mackie and Damico (1996). According to them, discourse devices have functional use but may or may not have immediate specifiable literal or dictionary meaning. Even though these linguistic devices are subsumed under communicative strategies, the social context which also includes the non-verbal actions, which are the ‘non-linguistic sense-data in the surroundings of the linguistic activity’ (Auer, 1995:6) interrelate for the overall meaning of a discourse in a communicative event to emerge.

Paralinguistic feature is an important feature of musical expression. The visual aspect helps to include music lovers who are not driven by beats and sounds but by the pictures that accompany the music. Language deeply entrenched in its communicative practices, has socio-cultural expectations (Odebunmi, 2012) that are with its social implications if diverted from. The effectiveness of the strategies are hinged on the knowledge of the context of situation which presupposes the knowledge of the Nigerian culture of sex and sexuality and the interpretation of these strategies sometime draw on the linguistic environment of the utterances.

1.1 Sexual Themes and the Nigerian Socio-Cultural Expectation

Sexual themes broaden into sex and sexually related areas which are discussed in Nigerian socio-cultural contexts with caution or are not discussed at all. Foucault (1990) describes sexuality as human experience that is expressed in their desire, sexual self-awareness and sexual agency. Sexuality, then, can be described as total expression of who one is as human being. Education Training Research Associates (2007:21) refers to it as “the interplay between body image, gender identity, gender role, sexual orientation, eroticism, genitals, intimacy, relationships, love and affection.

In scholarly works, the bulk of the research on sex and sexuality has focused on health related issues. This view, clearly supported by Ikpe (2004), argues that the desire to remain morally upright has made research into sexuality in Nigeria a taboo that is hardly touched by academics, except when it concerns health issues. She claims that “the Nigerian historian has conveniently marginalized sexuality to the realms of historical silence.”(Ikpe, 2004: 3) Aboh (2015) in agreement with Ikpe ‘s position claims that ‘This silence is steeped in, first, cultural and religious paradigms where sex and sexual themes in the Nigerian sociocultural ambiance are considered taboo topics which are not to be discussed openly’.

Unlike the Western world, the Nigerian society places restrictions on the expression of sex-related topics especially in the public space (Salawu, 2011). Apart from certain social factors that dictate when and who discusses these themes, the physical context has a vital role to play. 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.” Gender, also is considered in the discussion of sexual themes. According to Salawu (2011:2), ‘in the Yoruba culture, and presumably in most other cultures of Africa, open discussion of sex and its sensation by women is disallowed’. This clearly reveals that it is not expedient if sexual themes have to be discussed at all, for a woman to take part in the communication process.

Sexual themes are encoded by different societies in different ways. Nigeria has taboos around these terms which are constructed in their language and actions (Oloruntoba-Oju, 2009). Often times, there are silence around sexual matters which are strictly expressed in the private. The overbearance of this culture of sex expands to the value placed on virginity in the Nigerian society. Nigerian cultures sanction exploitive sexual activities among single adolescents until the wedding night. Olutayo (1997) notes that female adolescents in Africa were, by standard, expected to remain a virgin till their wedding day or else such a girl and her family will lose their respect in the society. They are docketed; Virginity before marriage was rewarded and strict taboo was created around premarital sex (Oludayo and Adekoya, 2012). According to Salami (2006:1) ‘The Yoruba people ... do not often describe the genitals by their technical terms. It is also, taboo, for example, to mention women’s menstrual activity by name. Although swearing (*èébú* in Yoruba) may be revolting, it is not considered as bad as using vulgar or obscene words (*oṣo rírùn*) among the Yoruba people’.

The society has built-in taboos and legal restrictions on the communication of sexuality openly which are not replicated in Western societies. Salawu (2011:1) indicates that ‘sex is still pardonable amongst men than women’. His work examines the patriarchal backdrop in sexual

communication, he recounts that 'In the Yoruba culture, and presumably in most other cultures of Africa, open discussion of sex and its sensation by women is an anathema. Whereas, men under the guise of alcohol at bars or in social gatherings, or even in any informal gathering, can indulge themselves in talks about sex, it is out-of-place to find women indulging in such talks'. Thus, the Yoruba culture indicates a deep structure of linguistic coding in sexual communication based on the array of linguistic resources available to language users. According to Olorunfoba-Oju (2011), language and communication are central to human sexuality in all its ramifications. Since cultural norms influence the decision to engage in sexual behavior, (Asiseh-Wsu, 2004), this must have created the context with which CNHHAs deem it expedient and necessary as dictated by the Nigerian regulatory bodies such as Nigerian Broadcasting Corporation (NBC) to deploy discursive strategies to communicate sexual themes in the Nigerian context so as to negotiate socio-cultural rules.

1.2 Nigerian Hip-hop and Sexual Themes

Hip-hop is a major influence, refiner and disruptor of the youth culture across the globe. It retains formidable elements that could up-turn existing culture because of its potent ability to distill its rebellious nature into any youth. Elements of this genre are infused into contemporary African Hip-hop music, and it is important to note that the success of Hip-hop in Nigeria, even Africa, is not without the formidable influence of American Hip-hop (Msia, 2013). One of the major influences of Nigerian Hip-hop is the themes that characterise Hip-hop in the Western world, one of which is "Sex and sexuality". The communication of these themes is not restricted to and silenced in Western society, they have greatly influenced other cultures outside America. Therefore such themes are not considered pervasive to discuss and as such they thrive in their music and videos. The influx of sexual themes may also be as a result of the collaboration between the Nigerian Hip-hop artistes and their Western counter-parts.

The urge to stay or to make it to the top ten charts, has influenced the unrestrained infiltration of American contemporary themes in the CNHHAs songs and videos, Clark (2015). This is an appearance of the 21st century vogue. The urge to continually go against culture which is perceived as archaic and absent of modernity could be the reason for such themes in their songs. Generally, the trend is changing even in Nigeria; values such as sexual integrity and chastity are being eroded, as a result of corruption, poverty, institutional breakdown in homes, schools and the society at large. Culture is diffused, neglected or are not remembered at all. Youths are now setting up their own culture which are disconnected from existing traditional culture and mainly

built on the influence of the media and a total contradiction of the earlier culture of their respective societies.

Studies have established that sex sells (Shonekan, 2013) and this provides the explanation for the incessant depiction of women in Hip-hop music. 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. These sexualised themes appeal more to the youth and enjoy popularity. This is a reflection of the capitalist culture, McNair (1996:22) opines that 'Sex is a big business, having a number of industries hanging on it - hotels, fashion, music, media, publishing and so on'. Little wonder, these themes are advantaged in the music of CHNNA and are mainly dictated by the fans, the market and Western influence which determine their stance in the market.

Different studies have shown that Hip-hop videos privilege the projection of sex and sexual activities, (Shonekan, 2013; Oikelome, 2013) but there is a dearth of knowledge on the study of strategies of language use in the projection of these lurid music. Hence, the study looks into how CNHHAs have deployed the cultural knowledge of sex and sexuality to create communication devices and strategies that would help them negotiate the established norm to yield successful escapism.

2. Theoretical Framework

The theoretical framework adopted for this study is Multimodality and Conceptual Metaphor. Multimodality 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 apt to provide multiple approaches within which it examines a multi-medium to describe overall discourse strategy and paradigm of the music. It is an approach that takes cognisance of the entire medium interacting to communicate and retain meaning. It reflects the features that help to understand the interdependence of the communicative components. The approach is organised to provide a vantage tool with which all of the modes within a communicative event are identified and understood in relation to meaning. 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 in the data. 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 convey messages. 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 multiple 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. Conceptual or Cognitive Metaphor (henceforth CM), on the other hand is rooted Lakoff and Turner's (1989).

CMT involves a cross-domain mapping of meaning within the utterance from a source domain to a target domain through a series of ontological correspondence, whereby a new meaning is processed in the conceptual system behind the transfer to create new expectations. Metaphors have been argued as expressions that go beyond flowery use of language. Lakoff and Johnson (1980) describe it as a concept whose function is for better understanding of concepts. It is believed that it has relationship with other literary devices and are found in everyday speech (Kovecses, 1987). There is a directional relationship between metaphor and culture (Ching-yee Tsang, 2009). The relationship between metaphors and cultures are evident in the language of those that follows the teachings and ideology of the culture. There are different cultural beliefs about sex and sexuality and these beliefs reflect in the communication on sex and body parts in such cultures hence, it is not farfetched that metaphors of these themes clearly provide insights into the experience of the language user which reflect the dictates of culture and society. In the use of various strategies by the CNHHAs, much are unsaid while a lot about the conception of sexual themes are foregrounded. Metaphors of sex and body parts identify hidden similarities between the concepts, ideas, feelings that are compared and 'part of our process of understanding sex and body parts. Hence, CM captures the psychic images and process restricted to the social group members while multimodality will provide the socio-cultural knowledge, the evaluative assumptions and the semiotic resources that contribute to the choice of devices and strategies deployed by the artistes.

2.1 Discourse Strategies and Specific Studies

Discourse strategy, also known as communication strategy in some scholarly literatures, has been greatly explored in various contexts and studies have established that they differ across cultures, discourses and context. The communicative strategies in this study are marked with discourse devices. Discourse devices according to (Brown & Levinson, 1978; Shiffrin, 1987) in Simmons-Mackie and Damico (1996:38) 'have functional use but may or may not have immediately specifiable literal or dictionary meaning'. Apart from the fact that these communicative devices coopt linguistic devices, the effectiveness of the strategies are hinged on the knowledge of the context of situation which presupposes the knowledge of the Nigerian culture of sex and

sexuality and the interpretation of these strategies sometimes draw on the linguistic environment of the utterances.

Aboh (2015) explored the communication strategies used in the sex and sexually related matters in Nigerian novelists. His study observes that slangy expressions are used in describing sex, sexual acts and identity. Fakoya (2007) examined how proverbs in Yoruba society serve as a viable communicative strategy in certain conversational contexts in avoiding sexual terms which are regarded as taboo. Alaba (2004) surmises verbal expressions of sexuality in the Nigerian context and concluded that they come, as a rule, in euphemisms. Amuda (1994) examined conversations among Yoruba educated bilinguals in Nigeria. He argues that codeswitching serves as a viable communicative strategy that is beyond stylistics reasons but a strategy used to encode social meanings. Oladosu and Babatunde (2011) consider communication strategies in selected Nigerian music industry and concludes that codeswitching serve as a strategy to explore informal genre. However, Babalola and Taiwo's (2008) work on the use of code-switching and mixing in Nigerian Hip-hop music as communication strategies reveals that they are used to create unique identities even though with positive local and global influences. Ajayi and Filani (2014) investigated communication strategy employed by Nigerian Hip-hop artistes to assert their differences and superiority over one another. The study determines that pronouns are used pragmatically to project their individuality and personality to identify and solidarise with their fans.

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. Studies that have considered discourse strategies in Nigerian Hip-hop music have, however, not paid adequate attention to how they are used in communicating sex in their music. This study, therefore, takes earlier studies further in investigating the communication strategies that serve as escapism for contemporary Nigerian Hip-hop artistes in negotiating the rules and norms of sexual communication.

3. Methodology

The data for this study were transcribed lyrics and video albums of sixteen tracks by eight CNHHAs consisting five males and three females. Stratified random sampling procedure was adopted for this work. Tracks were selected purposively from a wide range of available Hip-hop tracks with sexual themes, percentage of the male population in the Hip-hop world in

comparison with female Hip-hop artistes in the industry. The population of the male artistes dominates the female artistes, across time and places. Greeson and Williams (1986) cited by Andsager & Roe (2003:81):

Men dominate the world of music video, in terms of sheer numbers if nothing else. Content analyses reveal that this is true across genres and time. Artistes and character gender was not the focus of an early study by), but the list of 19 videos they recorded from MTV in 1985 contained 17 (89%) videos by male artists and only two by females

The artistes and the music selected 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'] 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*].

All artistes chosen are major award-winning artistes who have been on tour in Africa, Europe and America. The selection of the artistes was informed by their 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 evasive devices for discourse.. Excerpts of song lines that feature sexual themes were also extracted for the same purpose.

4. Findings and Discussion

The songs constituting the discourse of the subjects exhibit sexual themes which are achieved through strategies as unveiled below.

4.1 Avoidance Strategy

4.1.1 Sexual innuendos

Substitution and suggestive lexemes serve as viable devices for the artistes to achieve avoidance discourse strategy. Substitution is the replacement of one item with another while suggestive items skirt around the actual items by deploying 'am and it'. These devices refrain or skirt around the actual items since there is a dominant context of situation that places restriction on sexual discussion. The items 'it and am' become the 'faceless' or a non-identifier that is used as a replacement for the sexual item. It also helps the artistes to covertly distill the intended message while the linguistic context links the substituted

item with the substitute. This authenticates the effectiveness of the avoidance strategy.

Excerpt 1

Trans

I want to get to know you
Baby girl let's go to 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
(Oritsefemi, 'Sexy ladies', 2014)

In excerpt 1, the four lines are expressions which suggest or make sexual passes to a lady. Oritsefemi avoids the outright statements while he uses alternative expressions to mask his sexual intent. He introduces sex subtly to the lady in line two with an invite in his house. The use of 'the home especially when it's coming from a man to a woman, suggestively skirts around the intended message which is "to do am" in line four, meaning sex intrinsically. The first three expressions even though have sexual undertones, set the environment or serve as the linguistic context for the meaning of 'do am' which was introduced in line four. The initial expressions, 'make you my own, I want to get to know you, go home', are gradually introduced to enrich the meaning of "do am" meaning do it. The expression "let us go home" is the introductory part of /... to do am/ complements and provides the meaning of "do am". The verbal phrase 'do am' is an alternative expression for /have sex/. The interplay that comes from indirectness achieved through the suggestive expressions is an integral part of the Yoruba system. This assertion is true of avoidance strategy in which artists use suggestiveness and semantic indeterminacy to heighten and suppress, at the same time, the seriousness of their sexual innuendoes. Taking a quick leap into the Yoruba cultural environment, there is a degree of shyness and linguistic restriction around mentioning sex and making sexual advances. This has necessitated the automatic detachment from calling sex, sex or from making explicit intentions about romance in the public or even private space sometimes. In the Nigerian society, expressions such as the thing, kokoro (Insect that can bite) are indirect linguistic reference for sex (Odebunmi, 2010), which has contextual relevance to the Yoruba cultural ideology on sexual expressions.

In this particular video clip, which accompanies and reinforces the lyrical rendition, reveals a dance called grinding. Grinding is a semiotic artefact in the discourse of musical dance which involves a female dancer rubbing her buttocks where the penis of the male dancer is located. It is a position in dance that is categorized as dry sex (Frazier, 2013). The proliferation of this dance signifies sex position but are negotiated and expressed through dance.

Expressions such as the facial gestures reveal that the lady is comfortable and satisfied. The semiotic features in the discourse act are anchored to strengthen the linguistic rendition in the song.

Excerpt 2

Very cold weather
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

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

In excerpts 2 and 3, the artiste combines substitution and metaphor in the sexual innuendos. These linguistic devices help to avoid mentioning sexual terms. Cynthia Morgan deploys 'it' in excerpt 2 to mask and at the same time to lay emphasis of sexual items, penis, vagina and the buttocks. After the first line, "Very cold weather is a sexual innuendo that is metaphoric in nature, because it maps from the source domain of the atmosphere for lovers to suggest the sexual message. The singer depends on that singular expression to create the linguistic context that would tease out the sexual meaning. Afterwards, she starts making expressions that describes sex and romance but in a suggestive way. The rendition describes typical activities that are found when lovers make love. She turns nominal item 'crown' to euphemism to indicate the shape of the penis. The item is concealed even as she continues in the sexual rendition by replacing the body parts 'penis', 'vagina' and the 'buttocks' with the pronoun 'it'. The pronoun becomes faceless as it carries various sexual identities within the same linguistic context. The linguistic context, however, plays a significant role in the understanding of the actual meaning of the sexual meanings suggested. The lyrical rendition and the accompanying semiotic item 'suggestive look' recount and describe sexual activity. Suggestive look refers to facial gestures which has strong sexual connotation. The lyrics are expression of emotion and the whole face becomes a platform depicting the emotional milieu.

It is worthy to note that the semiotic artifact in the video is deployed frantically to foreshadow the theme of romance and sex in the lyrics. In hip-hop videos, music directors make much effort to include a degree of sexiness to retain attention of the audience, a reflection of Social Darwinism. They include this pervasive feature of popular culture so as to sustain attention and grow

popularity. The indexical signs in the video explicate sexual urge and attention which are capable of causing sexual feeling or excitement. The lady in this particular video impresses her sexual look as an invitation for the man to attend to her sexual urge.

Excerpt 3

Very cold weather
Feeling moved

Trans

I feel horny

(Cynthia Morgan” Lead me on”, 2014).

In excerpt 3, Cynthia describes her emotions to her lover by using the metaphor of ‘cold weather’ which maps to the typical lovers milieu. The song is poetic in nature and describes the female lover feelings and also recounts the female lover sex experience with her partner. She continues by describing her emotional state as ‘feeling moved’. This innuendo is accompanied with non-linguistic metaphors which are suggestive of sex and they are male and a female holding each other, both half naked, light stroking, both lovers head buried on each other’s shoulder and all activities in a dark set. These non-linguistic artefacts can be mapped to simulated sexual acts that are understated under the guise of dance, relying on innuendo through clothing, suggestiveness, and light physical contact rather than more overt behaviors. These indirect non-linguistic expressions corroborate the linguistic expressions. The combination of both means of expressions signal an interest in sex or sexual affair. The pictorial representation which accompanies the songs validates the rendition “feeling moved” that is “I feel horny” as the lovers caresses each other.

Excerpt 4

I know you can’t wait to touch me

Omro I go make you sweat

Baby, I will make you sweat

(Tiwa Savage “Wanted”, 2014)

Excerpt 5

Get my body screaming yes (eh eheh, eh eheh eh)

(Without my heart”, 2013)

The expressions in excerpts 4 and 5 all suggest sex, which are metaphorically expressed through sexual innuendoes expressions. The actual expressions which would explicitly express sex are replaced with expressions that suggest sex. The expressions describe the height of emotions and sexual state in a covert manner. The innuendoes are alternative sexual expressions based on the

lived experiences of the artistes on the 'street'. The 'street' is the metaphor used to represent the experiences of someone who grew himself or self without the help of no one. The artiste references sex with slangifying expressions used to make sexual innuendos, popular among the artistes. For instance, "I go make you sweat" is a metaphoric expression that indicates the sexual skill the lady possess. It is a culturally approved method of talking about sex or sex related matters—usually through verbal indirection. The use of "sweat" is considered as a verbal item used to shroud the sexual intent passed by the lady. "Sweat" is a metaphoric expression that is mapped from the source domain of sex. Sweating is part of the by-product of sexual activity; it captures the use of linguistic item used as "part" (sweat) to represent the whole (sex). 'Sweat' explicitly classifies sex as a rigorous experience.

These flowery or indirect ways of expressions provide a platform to discuss or skirt around these sexual themes implicitly. These linguistic renditions are accompanied and juxtaposed with semiotic resources such as alluring looks, self-caress and flirting. The images on these videos have flirtatious and alluring gestures that are anchored on the theme for sexual invitation in the lyrics. The ladies in these videos put one hand in the area of her vagina and the other hand in her mouth. Touching the vagina or the phallus was introduced by the king of pop music, Micheal Jackson in his dance steps, and since then it has become a type of dance step expressing sexual intent (Andsager & Roe, 2003). These signs are accompanied with facial gestures such as dimming the eyes that reveals sexual ecstasy. Furthermore, there are sexual positions in which the dancer wore a dress that blends with her skin which makes her appear naked. In "Without my heart" video, the artiste closes her eyes and half-open her mouth. The symbol of love on the dancer's face in these videos reinforces the fact that it is a romantic affair and the opening of the mouth is a symbolic metaphor that highlights a sexual thirst and a pent-up desire. These images run concurrently, and both mutually strengthen the mood for sex, which corroborates the linguistic expression "Get my body screaming yes" communicates. The entire visual communication is anchored on sexual themes. The posture presented an altogether more flagrant and shocking image of human sexuality, deliberately intended to flaunt the social and sexual mores of the contemporary time.

Excerpt 6

Laleyi, won daran
Bo ba dun e, kofaramo
I will show you what I gat
Hold me lets go up and down

This, night they are in a serious trouble
If it hurts you endure it
I will show you what I got

(Olamide 'Story for the gods', 2014)

The artiste renders sexual themes by giving a description of things likely to be an aftermath of sex with the woman he had just met. In the first line of excerpt 6, he makes innuendoes about his sexual plans for the lady with the adjective 'trouble,' which have connotative meaning. The word is not used in a derogatory sense, rather, it is an unsheathed expression used to capture and accentuate the luridness of adventures that attend sexual experience. "Trouble" is a familiar metaphor in the Yoruba setting and can be rendered by either the male or the female but typical expression to the male folks. In the Yoruba culture, when a male lover makes such a statement as it is in excerpt 6, line 1, the lover is preparing the partner's mind for sex. It is used to conceptually prepare the mind of the lover for sexual adventure. In fact, the metaphor of 'pain and pleasure' in sex is also inferred in line two statement, where he further prepares his lover's mind for the pain that may come with pleasure of sex. In line 3 of the same excerpt, he brags about his sexual prowess, and requests that the lover holds him while they move up and down. Moving 'up and down' creates an imagery of active movement at the peak of sexual intercourse.

The verbal expression "Hold me lets go up and down" with the accompaniment of the semiotic artefact is creatively presented even though the tone is assertive. Quite a number of words related to sex are commonly softened and sanitised into conceptual metaphors (Lakoff 1994) such as above that favour either mitigation or avoidance through an intense process of lexicalization and through connotative language. There are positions in the videos that depict the movement of the body up and down which are explicated by the dancers even as the dance goes on. The display of the sex through body movement under the guise of dance, also pictures the female body part and the potential for that body part to be figured as an object of desire or fantasy that is crucial to the economies of both pleasure and profit of the pop music video. The male dancer in one of the images moves the female dancer inward and outward, mirroring the almost rhythmic thrusting and withdrawal that is a permanent feature of sex, while the female dancer amplifies these gestures with facial expression that communicates the picture of a woman who is thrilled by the ongoing action. Her appearance shows readiness and submission even as the man draws her closer with great interest to achieve sexual satisfaction.

4.1.2 Substitution

Substitution is the replacement of one item with another. Sex and the sexuality of the male and the female body parts are hidden with the substituted veiled linguistic items that have no literal sexual meaning. The artistes avoid linguistic expressions that have direct sexual semantic properties so as not to be probed or questioned on the moral implication of the sexual content. Such expressions 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 Seyi Shay avoid words that directly mean sex or sexuality; they achieve this through the adoption of substitution. The listeners are allowed to insert the substituted items with sexual words and meaning 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 7:

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
Cos this na private show	Because this is a private show
Make you do me, I go do you	Please do something to me and I will
	Do something to you

Baby please, I wanna finish what we started on the floor

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

In excerpt 7, the artistes substitute linguistic items which are indicative of sex with metaphor and indirect expressions. Expression such as "private show" is metaphoric. Clearly, the conception of sex as a 'private show' explicates the influence of the Yoruba perception of sex in Nigeria. The collocation of 'show' with 'private' describes sex as an event that is full of fun but only done in privacy. Most of the expressions in 'Murda' 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 use of 'hold me' which is *wa (di) mo mi* in Yoruba is a sexual request which is covered with substituted items. The cultural demand and the sociological variable of gender on how to discuss sex and who discusses sex have shaped the notion of sex in Nigerian culture.

Other lexemes such as “do me” (verb phrase) and “what” (determiner pronoun) are deployed by Seyi shay to identify sex anonymously in the rendition. The use of semiotic resources also reveals the identity of these lexemes. In the images on this particular video, it is evident that the individuals are creating multimodal information through the text. The lady shakes her buttocks even as the male is lured into casting lustful glances at the sight of the buttocks. There is a message of ability to ignite wild fantasies that such semiotic artefact carries about the female buttocks. The buttocks are presented as being capable of heightening sexual urge.

Excerpt 8:

I got what you need girl
You go gaga when you log on to this

Trans

You will go crazy when you log
on to this

In the room so, see my hips o

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

(Iyanya, “Oreo”. 2014).

Substitution is used in “Oreo” to describe both the male and the female genitalia. In “Oreo,” the demonstrative pronominal item, “this,” in excerpt 8 line 2 refers to the male genitalia. He borrows from the register of Information Computer Technology (ICT), “log on,” to indicate sex. He provides information that reveals that he understands the sexual need of the lady and went further reassuring her in line 2 that she will go “gaga” (a slangy expression in meaning crazy) if she had sex with him (log on to this). He uses “log on” to describe sex as an experience, and also an activity that can be launched and terminated. Log-on also serves a metaphoric purpose that describes the man’s erection as a process of “logging on,” which automatically infers that the female vagina is the site which is logged onto. It is also inferred that since a lot of activities takes place on the site, sexual experiences apart from sex are built in. “This” in lines 2 and 4 of the same excerpt refers to the penis and the vagina respectively. This is an extreme arbitrary choice made to objectivize the penis and the vagina. The artiste narrates in the song that when she saw the ‘long saw’ she requested that he takes it easy on her vagina. The use of ‘long saw’ and the linguistic reaction of the female provoke the image of the length, size and shape of the penis. The primary image is that of the shape, which indicates that it is long while the secondary image evokes the strength of the organ that is traditionally linked with a man and even the erection that signifies the manliness. The artiste metaphorically draws on the shape and the use to select the most suited substituted items. The saw is long, sharp and is

used to cut things likewise the penis being described is long, and has the capability to cut through any obstruction in the confines of sex. The semiotic resource in the images provides a complementary explanation to mood and the sexual boast rendered by the artistes. The lady is being caressed by the male dancer and the state of the female dancer relays that she is enjoying it. She puts on a shirt that looks like a male shirt probably her lover's shirt, her eyes are closed and the mouth is half opened.

Excerpt 9:

Baby Give it to me no delay ...don't delay
Baby, shake it
Pass it to me like Ronaldo

(Iyanya, "Sexy Mama" 2013).

In "Sexy mama", even though the same neuter gender pronoun "it" is used in different instances, the reference of each injects some lewd ideas with context determining its role and functional properties. The use of "it" appears in peer communication to refer to sex and body parts in Nigerian environment. The adults also use it to encode expressions that have sex and body parts in them when engaging with young people. Hence, is a lexical constrained choice made by the artiste to encode sex and body parts considering the Nigerian environment. For instance, in line one, the pronoun "it" refers to the consent to have sex, but in line two the same pronoun refers to the female body parts (breasts and buttocks). The use of "shake" with it helps to nib what it is to shake. Finally, in line three, the "it" refers to sex. He requests for a special skill in sex with the allusion to Ronaldo. Ronaldo is a familiar allusion which has become slang, in Nigerian context, to describe a person who is skilled in sex. The choice of this allusion maps to the quality Ronaldo as a person possesses. Ronaldo is a skilful football player who dribbles with ease. However, the name has become a slangy expression among the youth to refer to a male or female that is sexually dexterous in bed. It is used most times in jocular context to implicitly describe a skillful sexual partner. 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 sexual discussion even while in the confines of socio-cultural expectation.

Excerpt 10:

I left him there
It was like a gun on my hand
Killing him slow while I'm shake shaking it

Trans

I didn't wanna do it cos I know
Out in the street they call it murder

cos (because)

(Tiwa Savage, "Wanted," 2014).

In excerpt 10, Tiwa Savage starts with suspense before telling the listeners the main theme in the song. Initially, the listeners would think she is narrating her experience in a crime scene. The whole expressions are indirect means of describing her whole body parts. She describes her whole sexuality as a "gun" which she taunts the man with. The use of the 'gun', a firearm, is to symbolically evoke the power that comes with whole essence of a woman. The gun represents her body parts, she croons: 'killing him slow [sic] while I am shaking it. She gives a larger than life personality to the capability of her body by associating the word 'kill' with it. The verbal item 'kill' is metaphoric, therefore, carries a connotative meaning. The 'killing' is not physical, it is an emotional killing. The use of 'kill evokes a kind of death that comes to a man who keeps getting erection without the ability to sleep with the woman. It describes a situation whereby a lady keeps seducing a man without the intention to sleep with the man. This metaphor killing and gun evoke an ideology of taunting. She believes that her body possesses enough charm to make the famed strength of a man desert him and get him on his knees to wish for death than miss the opportunity to have sex with her. It is an ideology that goes around among curvy ladies; they expect t men to seek after them, while they keep turning him down. It is described as a source of weapon that is capable of controlling the man in yielding to her will. This reveals that her body has an irresistible sexual appeal that puts her in the driving seat when men come in contact with her while the men take a role reversal to become willing victims and preys. Dominant in this, is a character typical to a man that is evoked via this metaphor of a "gun". The ideology portrays that the woman values herself vis-a-vis the worth of a man, a position that contradicts the Nigerian culture. The metaphor of firearm is usually a metaphor used in the description of a man. However, the woman explores this metaphor in order to evoke the primary image of control and to assert her value which is contradicting the Yoruba culture all the way. Her value through this metaphoric choice evokes the ideology that she is exploring and exploitative. This expression do not only metaphorises how the artiste understands this act but the video expressions reveal that she enjoys it and feel empowered by this whole experience. In the clips of this specific video 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 aura while she takes a movement that accentuates her body parts to simulate sexual acts while she self- touches in a flirtatious

manner. The first is that, unlike most music videos, she is able to control body parts rather than being objects of desire, while simultaneously expressing their own sexual desire. In the track 'Wanted', 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 body parts.

Excerpt 11:

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)

In her track, "Lead me on," Cynthia Morgan substitutes sexual words with non-sexual words to avoid eroticism and vulgarity. She narrates her sexual desires and experience with her lover indirectly. She makes sexual innuendos and mask body parts and sex with substituted item discarding the real item. She uses words like "plate" as a substitute for vagina and "crown" as a substitute for the head of the penis. The shape of the 'plate and vagina' is similar because both are flat. 'The plate' and vagina share similar properties but not exact. The plate and the vagina apart from the fact that they are both flat objects, they are both used in sharing food, but in different contexts. 'plate' is used to serve food for the belly while vagina is used to serve food for the soul. She mentions that her lover should lick up the Plate, indirectly inviting the man to lick her vagina; an act of oral sex. The invitation also connotes satisfaction and sweetness. The only reason why a person licks up the plate is to infer that the meal was good and satisfactory. Therefore, the Plate was primarily to invoke the natural characteristics of the vagina as a harbor for the penis and secondarily to describe the vagina as busy site (Odebunmi 2010). Just as the plate is always busy receiving food seamlessly, similarly the vagina is always receiving the penis seamlessly. The use of "seek it" and "pull through" instead of "seek my vagina" and "pull through my vagina" is to ensure cultural and social rules are not broken even as she covertly describes sex and sexuality. 'It' is used to cover the vagina while in the verbal phrase 'pull through', there is an elipted item

after 'through' that could have answered what is been pull through. Both 'it' and the elipted item refer to the vagina and both expressions narrate sexual experience and desires.

Excerpt 12:
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
(Oritsefemi, Sexy ladies, 2014)

In excerpt 12, 'it' is introduced with an English slang 'rock' which according to Oxford Advanced learners dictionary (2008), is a verbal item which means to move something back and forth or from one side to another. It is also defined as 'to cause something to shake violently'. Oritsefemi advises the lady to shake her buttocks when he renders "you just have to rock it", meaning "you have to shake violently". However, what needs to be shaken violently is revealed in the next line "you gat booty, flaunt it" meaning "you have buttocks, flaunt it". According to Akande (2012), 'booty' is a semantically modified slang used to refer to the buttocks of a promiscuous female. The next renditions after the 'booty' has been introduced are all replaced with it, and 'am' (NPE) which also preforms the role of the pronominal item 'it' in a sentence. "Booty" used to refer to the sexual part of a female and the artiste while making sexual innuendo expressions avoided the outright mention of booty.

4.2 Reiteration Strategy and Focusing on Sexual Object

Reiteration strategy is used to achieve greater audience participation and to create attention and better understanding on the message being passed across. This is a strategy fashioned to achieve escapism which is usually achieved through repetition. Repetition is a linguistic device that is marked by reoccurrence of a word or a group of words in order to achieve emphasis (Michael, 1976). Linguistic expressions that carry sexual undertones are repeated. The artistes choose expressions that their 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 actual meaning. Kabaji (2011:341) "argues that repetition has two main functions: the first is formal, they add to the look or sound of the text, secondly repetition serves a cultural function adding to the texts meaning and impact in delivering gender ideology". The paralinguistic strategy used in achieving this reiteration strategy is focusing. As linguistic sexual items are repeated the accompanying paralinguistic items are focused in the video clips. The use of

focusing helps to unveil some of the items which are ambiguous or newly introduced slang. 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, camera lens concentrate 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.

For instance, the title (“German juice”) of this song puns in a number of ways. This makes clearer sense once placed in the general context of the song. Also, the focus of the camera lens is more on the female dancers than on the male ones. 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 produced. This slang was newly introduced then by the artiste; the artiste was able to achieve shared understanding on the term within the confines of socio-cultural restriction by focusing on the buttocks of the dancers.

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 the focus”. This shows the interest of the entertainment world on the body parts of a woman for audience sustenance and participation. This explains why dancers ensure that they wear clothing that clings to their body to reveal their body parts. In the video, the dancer wears alluring clothing that sticks to her body and amplifies the appearance her buttocks. The posture of the dancer reveals the crack of her buttocks, while she jangles the buttocks up and down. The lyrics that accompany the clips reveal the encomium the singer showers on the dancer, describing her buttocks as the biggest (Bombay). Bombay in urban dictionary is a slang used to describe ‘as many as possible’. Comparing the buttocks with something extremely large is to evoke the size of the buttocks. The lyrics that accompany also describe the buttocks, which evoke the image that describes the buttocks as a heavy load. It describes the conspicuousness of the female buttocks. The second line emphasizes the effect of such buttocks on him which evokes the fascination intended for dancer in the music video.

Excerpt 13:

She say she wan murda
She say he wan do that thing

Trans

She say she want to murda
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 nominal item, “thing”. “Thing” is a ‘faceless’ nominal item that can be used to refer to anything. Online Cambridge Dictionary (2008) describes it as something “used to refer in an approximate way to an object or to avoid naming it.” 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. She created an unusual spelling of the word ‘murder’ a spelling that is similar to Nigerian pronunciation of murder. She extended the meaning of the word *murda* beyond the various meanings in urban dictionary. The meaning she accrues to “*murda*” can be got from what the word is substituted with ‘thing’. The word ‘thing’ is used in many occasions because of its natural characteristic replacing what should or cannot be named to refer to sexual related words. Also, “*murda*,” similar to the pronunciation of “murder,” could be drawing its meaning from the act of killing. On several occasion in Nigerian locales, “kill” is used to refer to an act of intensive sex such that it is drawn from expressions 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 artiste draws on the metaphor of ‘kill’ to create her own meaning that recreates sex in her own best understanding. In the words of Fernandez (2008:96) ‘Given that metaphorisation stands out as the most prolific device of lexical creativity, it is hardly surprising that speakers turn to figurative language as a means of coping with the realms of sex’.

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 nominal item in the Nigerian context 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.”

Excerpt 14:
Èmi á jó (ooo)
Started on the floor

Trans
I will dance
Started on the floor
(Tiwa Savage, “Without My Heart”, 2013)

The first line in the excerpt is repeated seven times; the second line is repeated 11 times. The words that the singer wants to emphasize here are: “jó” (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,” have extended

meanings in the context within which they are used. The linguistic and socio-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 Nigerian local parlance, “dance for me” (*jo fun mi*) amongst young people mostly implies ‘come show me how dexterous you are in sexual activities. Make love to me and show me your skills’. This artiste referring to “I will dance” could equally mean “I will show you how skillful and exciting I am in bed. Raymond (1997) views “dance” in American Hip-hop as dry sex”. Nigerian Hip-hop artistes borrow from western Hip-hop dance styles which usually communicate sex. They appropriate from simple and familiar metaphorical concepts to suggest their intended idea, thought and perception of sex. Dance is an integral part of Hip-hop video, especially as a physical component of popular music. It is the explicit communicative dimension of music. Dance is considered the life-wire and the power of Hip-hop music (Rose, 1993). The sustaining notion of dance in Hip-hop video communicates sex ideas as various stylized postures endeavored to arouse erotic emotions are put forward. Dance is a nonlinguistic metaphor for sex in music videos. Dance is an invitation to a sexual bout. “Ijo” (Dance) in sexual discourse among traditionally conscious Nigerians of the Yoruba extraction means sex. The artiste emphasizes dance in the video to highlight the importance of dance in his expression.

Excerpt 15:

I like the way you are shaking your body
The way you are moving your body
Oya sare baby je a jojo Quickly, baby let’s dance
I like the way you are pushing your body
(Olamide “Ibebe” 2013).

The word, “Ibebe” meaning “waist” in this study acts as a hyponym for the buttocks. “Ibebe” is still a more conservative expression in the public than the buttocks, hence its use. The buttocks are found below the waist and there is no way the waist can be focused on without capturing the buttocks in music videos. Therefore, the artiste has deployed a hyponymic strategy that uses the part to represent the whole. “Ibebe” is repeated severally and graphically represented when the camera focuses on the picture of the buttocks using apt gestural expressions. The waist beads are on the waist of the dancers, a beautifying accessory used in the adornment of the female buttocks in most Nigerian cultures. They are items used for visual communication to attract the male attention. Perhaps, the preponderant use of the linguistic item in the discourse is to arrest the attention of the viewers. They also foreground the

message or the theme of the song itself, *ibebe* by repeating the word '*ibebe*'. There is also the recurrence of the nominal group, "your body," in the above excerpt. This repeated expression codifies the significance of the lady's body parts and shape to the realization of the thematic concern of the song. The alternate linguistic expression 'your body' against your breasts and buttocks are intentional to avoid disturbing eyebrows. The singer is highly interested in the way the lady is moving and shaking her body in an erotic manner, and consequently drawn to movement of the body.

Excerpt 16:

Trans

I don jogodoshebi party no be kondo I have jogodo party is not kondo

(Wizkid "Sound it," 2014)

Kondo recurs throughout the lyrical rendition. The word *kondo* in excerpt 16 is a Yoruba word which means a 'baton' usually held by the Nigerian police to strike those who infringe on the law. The shape and the use of *kondo* are relevant to the sexual message that the expression passes across. *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. It evokes the fact sex (referring to the penis) can be used on straying ladies. The penis can be used to chastise ladies that have gone astray, Kondo is a military allusion turned to euphemism to describe the shape of the penis. According to Odebunmi (2010) "the rod is classified with everyday register made to objectivize the penis in NE as "your thing, thing, that thing, their thing" The primary relevance of the baton in this context is the image the shape invokes in relation to the penis. The structural frame of the baton provides simulation for describing the penis. Kondo is a symbolic reference to the penis which was repeated severally throughout the song.

Excerpt 17:

They want the girl with the biggest behind
The girl with the German juice

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

"German juice" and "biggest behind" are both mentioned 18 times in the track, "German Juice." These expressions are mentioned repeatedly to create emphasis on the sexual-related message, as the artiste describes the female parts that usually arrest men attention. 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.

The visual alternation of the “German juice” with the biggest buttocks repeatedly explains the real meaning of the phrase. “Behind” describes the location of the buttocks and the use of the locative preposition describes the buttocks instead of mentioning buttocks. The use of the superlative adjective ‘biggest’ with the preposition ‘behind’ is to evoke the simple, yet conspicuous size of buttocks. The strategy creates linguistic affordance that allows the artiste to avoid mentioning the female sexual part. There is also a discourse strategy that the artistes also deploy while using the reiterative strategy in which she substitutes ‘biggest behind’ with the ‘German juice’. This also helps to establish that ‘German juice’ itself is replacing the ‘biggest behind’. German Juice is a slangy expression used to refer to the succulence of the buttocks. It is assumed that when buttocks are large, they contain fluid. Therefore, the reiteration is a discourse strategy to emphasize the tenderness and lushness of the buttocks to the eyes of the beholder.

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 expression 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 are 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.

4.3 Hedging: Ambiguity and Code switching

Pragmatic competence has been defined as “the ability to communicate your intended message with all its intended nuances in any socio-cultural context and to interpret the message of your interlocutor as it was intended” (Fraser, 2010: 15). Hedging can be viewed as a kind of pragmatic strategy used to communicate intended message without explicitly breaking socio-cultural rules. Hedging is a social convention in conversational rule which has received a number of attention in scholarly writings. There are quite a number of definitions of hedging, Lakoff (1972:33) analysed hedges as “words whose meaning implicitly involves fuzziness-words whose job is to make things fuzzier”. These are highlighted with words and phrase such as like rather, very, in a manner of speaking. This definition of Hedging is in tune with Brown/Levinson (1978: 145) definition of hedging as: “a particle, word or phrase that modifies the degree of membership of a predicate or a noun phrase in a set; it says of that membership that it is partial or true only in certain respects, or that it is more true and complete than perhaps might be expected.” These definitions, however, describe it as a device rather than a strategy. In this

study, hedging is considered in the light of a strategy hence hedging is a strategy employed to mitigate or lessen the impact of an utterance or a lexical item. It is considered as a strategy deployed by the artiste to avoid commitment to the information conveyed (Itani, 1995). It is a means of conveying vagueness purposely. This means that hedging conveys doubt and skepticism. It is used by speakers and writers to convey certainty or doubt towards a statement and to show the degree of confidence they assign to their claim". It is the content function of language as described by Haliday and Hassan (1989) seemingly used to realise two contradictory functions (Lakoff, 1973).

Slangy expressions and ambiguity are linguistic devices used in hedging. One thing is certain which is common to all the definitions of hedging and is that hedging becomes necessary in a space where there are socio rules of conversation and talk, hence it could be seen as a type of face maintenance strategy in a conversation. These devices lessen the impact of the sexual themes or help to present the sexual themes in a more acceptable manner. It also ensures that the artiste's face is maintained even while conveying messages that flouts social rules of taboo expression in the public space. Through hedging, they are able to maintain a position that shows no commitment to their expression, hence, they take no responsibility for such expressions.

4.3.1 Ambiguity

Ambiguity is not used in the lyrics because of lack of precision but helps to put the themes that suggest sex and sexuality in a probabilistic terrain in order to yield semantic instability and uncertainty. Thus, in the same way, it may be difficult for members outside the Hip-hop communities (representing the Hip-hop artistes and their fans) to understand signifying acts and meanings. It produces a youth-focused language whose potential meanings are hard to determine by members who do not share in the hip-hop culture. This directly explains why audience members of Nigerian hip-hop are likely to contextually understand what the ambiguous linguistic resources connote, members of older generations are likely to ascribe meaninglessness, noise, and senselessness to them, like they treat Hip-hop in general (see Oikelome 2013b: 78-81; Abati 2009). In African linguistic worldview, expressions are usually captured in a multifaceted form especially in an unfamiliar discourse terrain and also to accomplish acts that ordinary words cannot realise. A simple greeting such as "How are you doing dear" may connote several semantic ambiguities, which can be determinate or indeterminate, negative or positive, and face-building or face-threatening (Orie 2009). At the centre of this linguistic worldview is the question of "communicative competence" which highlights "the required sense

of relation [of language] to contextual features” (Hymes 1972: 285). That is, ambiguities in African languages stress the inextricable link between language and its contexts of use. Context, shared knowledge and understanding plays an undeniable role in achieving the implied meaning intended in a communicative discourse. Hence, linguistic context and the social context contribute to the delivery of the implied meaning below:

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

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

ACTUAL LYRICS	LIKELY MEANING	IMPLIED MEANING
Show me love	Express love to me	Let’s have sex
Sha ma jurujurujuu 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’	Let’s dance	Let’s have sex
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

Table 2: Semantic relationship of some ambiguous words in “Bombay”
 (Wizkid, “Bombay”)

ACTUAL LYRICS	LIKELY MEANING	IMPLIED 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 and suck your breast (the breast carries milk and nunu means milk in Hausa.
I am feeling your movement	I am enjoying the way you dance	I like the way you roll your buttocks.
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

Table 3: Semantic relationship of some ambiguous words in “Sexy ladies”

ACTUAL LYRICS	LIKELY MEANING	IMPLIED MEANING
Dakunjubebe yen ko le lele	Please throw your waist rhythmically	Please, roll your buttocks 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 buttocks
And your front side I must to look am o	I must look at your frontside	I must be shown your breasts
Omo I deygbadun as you no dey fronting	Baby, I am enjoying the fact that you aren’t pretending	Baby, I like the fact that you are pushing your breasts forward to gain the needed attention

(Oritsefemi, “Sexy Ladies”.)

With reference to the tables above, the artistes deploy quite a number of expressions that suggest sex or body parts. In the process, they explore the imagination of their fans through semantic indeterminacy. These artistes successfully discuss the notion of sex and 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 between the actual lyrics, likely meaning and implied meaning, are far apart. “Dance floor,” which means a place where one dances, is used ambiguously 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 expressions such as “movie,” “heat,” “room” and “movement.” They have ambiguous features but with deeper meanings in their linguistic and contextual environment. 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 bebe yen,” “your backside,” “your frontside” and “I dey gbadun you.” These expressions also bear ambiguity in different ways. These ambiguous expressions have different sexual semantic implications.

4.3.2 Code switching

Hedging is achieved by switching codes intra and inter sententially. To switch or mix codes is an act of communication which involves a speaker alternating between one language and the other. The artistes discussed below extensively engage in code-switching involving (Yoruba) to 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 in the other language have the ability to communicate different meaning to the target 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 covertly. Therefore, I will be discussing code-switching and slangy

expressions concurrently because of the fact that slangy expressions are found in the language code switched to.

Excerpt 18:	Trans
You carry this girl for Gwagwalada	You carry (pick) a girl at Gwagwalada
Two of unakwanangida	The two of you had sex
Mql[n'aw[ya	Don't tear the skin
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
If I throwaylamba	If I have sex
Den dey feel the lamba	They always feel it

(Oritsefemi, 'Redi', 2015)

In excerpt 18, Oritsefemi in his song 'Redi,'code switches from English to Igbo and Yoruba and from Pidgin English to Yoruba. His switches are inter and intra-sentential and they are observed to be made when innuendos around sexual themes are uttered. In excerpt 18, line 2, he switches to three codes within the same sentence. Two, which is English, 'Una' Nigerian Pidgin English (NPE), (you guys) and Kpanlangida (had sex) in Igbo. In line 6 and 7, He switches from NPE to Yoruba deploying the slang (*lamba*) which is used to depict sex or the penis. It is observed that the instances of switches in the two excerpts are done when there is a need to suggest sex or mention the sexual organ. *Kpanlangida* and *lamba* are covertly used for sex in Igbo and Yoruba respectively. Apart from the fact that Oritsefemi switches to mention sexual related items, the other code switching creates a platform for linguistic resources for sexual themes. 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 a Hausa slang (kwanangida), 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 advises his friend to take it easy on 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 19:

Trans

Girl, you already know the koko	Girl you already know the main thing
<i>Beremo 'le mo 'le koko-</i>	Bend down and hold on to the main thing (Olamide, Ibebe, 2015)

Excerpt 20:

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
The way you control your waist	

(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 such as *koko* and "do am" in excerpt 19 and 20 respectively are slangs used to covertly refer to sex. Sex is referred to as *koko* (the main thing) and "do am" in the context of the usage in the above excerpts. Wizkid also calls for the lady to feel his penis which referred to as *panranran*. *Panranran* is Yoruba slang exclusive in the Nigerian Hip-hop genre.

Excerpt 21:	Trans
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 panranran
Omoge je ka omoge je ka soro	Pretty girl, let's relate, pretty girl let's talk

(Wizkid "Sound it" 2014).

Excerpt 22

	Trans
<i>Mo ti je gbogbo ise</i> Mary J. <i>mo ti la</i>	I have eaten all your work Mary J, I have licked it
(t2l3 mi l['le k7k7q, mo fi ha	She followed me home quickly, so I inserted
cos lq11 y8, 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’s conception of what the female vagina represents. The use of ‘*ise*’ which means work ascribes what sex means to them. Sex is perceived as an exercise, as work, which all requires energy. The collocation of ‘*je*’ meaning eat with ‘*ise*’ (work) describes sex as food hence the use of the verb ‘eat’ with work. The switch to Yoruba provides the linguistic resources that would adequately capture the cognitive perception of sex by the artiste.

A

Excerpt 23:

Trans

Shecarry Love the way that you grind on me

(Runtown “Gallardo”, 2015)

Excerpt 24:

Oh baby girl I wanna log in

Oh baby girl I want to log in

(Wizkid “Sound it”, 2014)

‘She carry’ is carried into the metaphor of breast and buttocks size and this highlights the encumbrance that this constitutes. It is a slangy phrase used to describe a lady with breasts and buttocks that are conspicuous. The verbal item ‘carry’ depicts something weighty so when a lady is referred to as lady that ‘carries’, such a lady has heavy and big features that can only be carried with energy “Grind” and “log in” are slang used by Runtown and Wizkid in excerpts 27 and 28 above. The slangy expressions paint pictures of romance and sex 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 making allusion to the register in ICT, which would serve as a form of doublespeak in communicating his intention while he escapes 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 artistes, he requests that he logs-in, that he is granted access to sleep with her or given access to express his sexual desires and fantasies with her.

The linguistic surroundings describe the thought process and narrate the intention of the singer. It also establishes 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 and referred to as dry sex (Raymond, 1997). The atmosphere of the dance floor is usually highly sexualized in which dancers interact with one another. Grinding exemplifies one style of dancing that is usually picked up on the dancefloor between males and females. Dance then in Hip-hop discourse, is a form of non-verbal communication of sexual intentions, experience and desires. Rosendahl (2009) describes “grinding as a type of dance where two or more people rub their bodies against each other in a highly sexualized manner, often focusing on the genital regions”. With various definitions of grind as a form of dance one could then understand why so much pleasure is measured for the man even as he participates in the dance. He exclaims in excerpt 23, when he declares so much pleasure he derives from such sexual dance.

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 form, 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 and to decipher the slangy expressions. He uses more NPE 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 employs Pidgin English also when it affords him the opportunity to express sexual parts better in a concealed manner.

5. Conclusion

The artistes have been able to deploy discourse strategies with the use of literary devices that help to covertly express sexual themes while they stay in the confines of socio-cultural restrictions. The effectiveness of the strategies is hinged on the cordial relationship between or amongst the devices within a strategy. Within a strategy, more than one device provides input for the strategy to effectively yield the artiste’s desired intention and meaning. The artistes code switch to another language when it provides an appropriate lexical expression which would covertly describe sex and sexuality. The paralinguistic

modes corroborate the linguistic modes. The artistes are able to successfully deploy these escapist strategies as they continue to be found in the public space despite being censored while the covert expressions are wholesomely understood by the youth that constitute the larger population of the target audience.

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