



WOMEN IN THE MIX: A CRITICAL-PRAGMATIC STUDY OF THE GENDER REPRESENTATION IN NIGERIAN HIP-HOP MUSIC

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ABSTRACT: *Hip-hop music has become a popular trend in Nigeria, as it enjoys a high level of acceptance among the Nigerian youths. Thus, this study examines the representation of female gender in hip-hop music and the messages the music conveyed about female gender; it also unravels the hidden pragmatic meanings behind the content of the music. Nine (9) data from the lyrics of selected hip-hop music were randomly selected and analysed using Mey's (2001) pragmatic act theory. This paper adopted a qualitative approach which is due to the nature of the data that was analysed and the approach that was used in analysing it. Findings revealed a dominant portrayal of slangy expressions suggesting sexual overtones, female as mere edibles, women as sexual stimulants, seductive dance steps, and indecent dressing in the lyrical contents sampled. The paper also revealed that the implicit practs of exposing, seducing, luring and proposing were used in the data to show the role females play as characters in hip-hop music videos. The paper concludes that the use of vulgar expressions in the description of these female characters portrayed them mainly as sex commodities and sex workers, this questions the dignity of the African woman and the virtues she is expected to project to her fellow female folk, home and abroad.*

KEYWORDS: Hip-hop, Gender, Inequalities, Practs, Pragmatic acts.



INTRODUCTION

Hip-hop is a genre of music that is popular among the youth. Hip-hop music also known as rap music is a genre of popular music developed in the United States by inner city African Americans. It also consists of stylized rhythmic music that commonly accompanies rap music. Hip-hop is a type of music which fuses western style with localised beats and lyrics making it a popular genre among the youths (Liadi & Omobowale, 2011 cited in Olajumoke, 2020). Music is tested to affect the mood; it may change the way we perceive the world, depending on the music being listened to (Groningen, 2011).

Hip-hop music is a genre of music that entails female objectification and sexualisation, indecent dance steps, drugs and violence in their lyrical and visual contents which may affect the attitude of youth to these social vices (Olajumoke, 2020). Considering that youth adore artists whose music they love, when they begin to follow these artists, they imbibe the identities these artists have created for themselves without thinking about cultural or ethical implications. Music and dance are good as a means of entertainment as our cultural behaviour in the past reveals. Research has found that some indecent dance steps emanating from recent hip-hop music in Nigeria erode our cultural values, and are not polite for public consumption (Olajumoke, 2020). Examples of such dance steps commonly depicted in most hip-hop musical renditions are 'soapy dance' and 'twerking'. In soapy dance for example, the musician Naira Marley is the pioneer of the dance. The dance step involves simultaneous rhythmic movement of the body, while depicting the act of masturbation. Twerking, although bears a similarity with the traditional rhythmic shaking of the waist by most cultures in Nigeria, is a sexually provocative dance step that requires taking a squat stance and vigorously shaking the buttocks; it was adopted from western hip-hop music.

Hip-hop is a global cultural communication style including the pillars of music, art and dance. The art of breakdancing, beat making and MC-ing have become worldwide ways young people and adults use to express their thoughts, feelings, ideas, values, knowledge and wisdom in urban, rural and other environments. Hip-hop is also a reflection of the soul and mind, and a solace for both the artist and listeners who may be struggling with similar issues (Olayemi, 2020). The influence of hip-hop and its accompanying urban cultural manifestation from America is undisputed and this music genre has found itself in the forefront in many countries. This shows that hip-hop originated from a cultural context different from that of Africa. Its central theme was known to be marginalisation. The thematic concept of hip-hop becomes very necessary in pragmatics due to the wide range of acceptability it enjoys. The advancement in science and technology has helped greatly in facilitating the popularity that hip-hop particularly Nigerian hip-hop enjoys today. This popularity is also marked by the increasing number of artistes who emerge daily on the scene and whose musical videos are displayed on television screens, YouTube, and other social media platforms. Hip-hop has been vital in promoting political and social awareness among the youth of today. It is a channel for people to speak freely about their views on political or social issues. By doing so, it informs teenagers to be concerned and aware of these issues; this is important in making the youth aware of the world around them and the conditions they face in the society. Hip-hop is also a reflection of the soul and mind and is a solace for both the artist and listeners who may be struggling with the same issues. Many rappers rap about poverty and struggles while growing up; once they achieve success, they talk about overcoming obstacles and rising to the top. This message can give hope to many youths who live in similar circumstances. For example, when a rapper raps about



his/her childhood challenges or about succeeding despite having no parent to support or guide him/her, a teenager in the same situation may believe that he too can get through his struggles (Olajumoke, 2020).

Female gender is represented badly in Nigerian hip-hop music. Female genders are used as promotional materials for hip-hop music, and are considered as mere edibles. The pictorial representation of females is also bad because it shows the nudity of the female gender like their buttocks and breasts. If the representation of female gender has to be showcased in Nigerian hip-hop music, a particular level of language analysis should be put in place. This level of language analysis is found to be pragmatics. Pragmatics is an aspect of language study which focuses on the users of language, how humans in societies use their language in communication. Pragmatics is basically concerned with how people use language within a context in real-life situations with the utterance as the unit of analysis. In pragmatics, factors such as time, place and social relationship between speakers affect the ways in which language is used to perform different functions. According to Mey (2001), pragmatics studies the use of language in human communication as determined by the condition of the society. It means that pragmatics helps the speaker or writer to communicate effectively with the members of the society. Therefore, in this research, the representation of female gender in Nigerian hip-hop music would be identified using pragmatics. This will enable us to point out how female genders are represented in the songs and their contributions to the singer's intended meanings. Therefore, this paper attempts to showcase how female genders are represented in Nigerian hip-hop music using pragmatic nuances to unravel the intended meanings.

Review of Related Concept

Gender Studies

Gender studies is an interdisciplinary academic field devoted to analysing gender identity and gender representation. Like queer studies and men's studies, it originated in the interdisciplinary program women's studies (concerning women, feminism, gender and politics). Gender studies encourages students to examine the role of gender in society and how it interacts with other forms of difference including indigenous and racialized identities, class, sexuality, ability, and age, among others. Disciplines that frequently contribute to gender studies include the fields of literature, linguistics, human geography, history, political science, archaeology, economics, sociology, psychology, anthropology, cinema, musicology, media studies, human development, law, public health, and medicine. It also analyses how race, ethnicity, location, social class, nationality, and disability intersect with the categories of gender and sexuality.

In gender studies, the term gender is often used to refer to the social and cultural constructions of masculinity and femininity and not to the state of being male or female in its entirety. However, this view is not held by all gender theorists. Simone de Beauvoirs (2016) is a view that many sociologists support, though there are many other contributors to the field of gender studies with different backgrounds and opposing views, such as psychoanalyst Jacques Lacan and feminists such as Judith Butler.

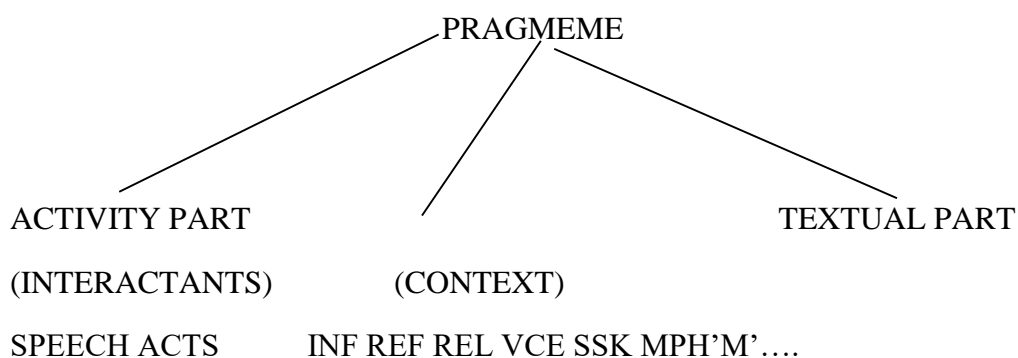


THEORETICAL FRAMEWORK

Mey’s Pragmatic Act Theory

The theory of Pragmatic Act was introduced by Jacob Mey (2001). It is an extension and modification of J.L. Austin Speech Act theory (1962). The theory states that ‘meaning can only be recovered when the statement is properly situated in the appropriate speech context or environment’ (Mey, 2001: 209). Mey (2001) asserts that pragmatic acts theory is “an action theory that is anchored on the pragmatic view of language as it is used by people for their own purposes and within their own respective limitations and affordances” (Mey, 2001: 212). He continues by defining pragmatic act as an act which does not explain human language usage by starting from the words uttered by a single, idealised speaker. Rather, it focuses on the interactional situation in which both speaker and hearer realise their aims. That is, instead of looking for what a word would mean in isolation, the situation in which the word is expressed is invoked to explain what is actually said. Mey (2001: 221) exemplifies that the theory focuses on “the environment in which both speaker and hearer find their affordances, such that the entire situation is brought to bear on what can be said in the situation, as well as what is actually being said”. This perspective is captured as a *pragmeme*, a generalised pragmatic act regarded as the only force associated with making utterances”.

According to Mey (2001), a pragmatic act is instantiated through an ‘*ipra*’ or a ‘*pract*’, which realises a ‘*pragmeme*’ as ‘every *pract* is at the same time an *allopract*. That is, a concrete instantiation of a particular *pragmeme*’. In real meaning, what decides *apract* are solely participants’ knowledge of interactional situations and the potential effect of a *pract* in a particular context. Thus, Odebunmi (2006) argues that ‘*practing* resolves the problem of telling illocutionary force from perlocutionary force’. ‘The explanatory movement is from the outside in, rather than from the inside out. Instead of starting with what is said, and looking for what the words could mean, the situation in which the words fit is invoked to explain what can be (and is actually being) said’ (Mey, 2001: 751). The ‘implied identification’ is central to Mey’s pragmatic acts, in the sense that the importance is not on the ‘said’ but the ‘unsaid’. The hearer is usually influenced (set up) to see the speaker’s act, as no act is explicitly made. In particular, there is no speech act to indicate a pragmatic act. The only way to identify a pragmatic act, therefore, is to be on the lookout or listen to it. Also, Mey (2001) opines that pragmatics are based on language use as constrained by situation, not by defined syntactic use or semantics selection and conceptual restrictions. All speeches are in essence context-situated. In pragmatic acts theory, ‘a speaker may co-opt others, set them up, influence them through conversations, and deny certain claims without betraying such acts through lexical choices’





INDIRECT SPEECH ACTS

CONVERSATIONAL ('DIALOGUE') ACTS

PSYCHOLOGICAL ACTS (EMOTIONS)

PROSODY (INTONATION, STRESS...)

PHYSICAL ACTS:

BODY MOVES (GESTURES)

PHYSIOGNOMY (FACIAL EXPRESSIONS)

(BODY EXPRESSIONS OF) EMOTIONS.....

PROSODY (INTONATION, STRESS)

PHYSICAL ACTS:

BODY MOVES (GESTURES)

PHYSIOGNOMY (FACIAL EXPRESSIONS)

(BODY EXPRESSIONS OF) EMOTIONS

O (NULL).

KEY

INF.....Inference

REF.....Reference

REL.....Relevance

SSK.....Shared Situational Knowledge

MPH.....Metaphor

'M'.....Metapragmatic joker

In any speech event as shown by the model above, it shows that a speaker's utterance alone does not review his or her intentions when speaking but other paralinguistic combined with the utterance will lead to the hearer's successful realisation of the meaning and the intention of the speaker. These utterances are always in two parts: textual parts and activity parts. The textual part is determined by the context as well as the utterance that is intended. This can be achieved through the use of various choices that range from INF stands for 'Inference', REF for 'Reference', REL for 'Relevance', VCE stands for 'Voice', SSK stands for 'Shared Situational Knowledge', MPH stands for 'Metaphor' and 'M' denotes 'Metapragmatic Joker' – an element that directs our attention to something happening on the metapragmatic plane. Odebunmi (2008) further explains that the metapragmatic joker points to particular metapragmatic activities. All these elements work together to enable the interlocutors to understand and reach



their desired interactional goals. On the other side is the activity part. This is meant for the interactants. Adeniji and Osunbade (2014) explains that the activity part represents the options that are available to the speaker to perform the various functions he so desires. The options include speech acts, indirect speech acts, conversational (dialogue) acts, psychological acts (emotions), prosody (intonation, stress), and physical acts, among others. They are non-verbal cues which come in the form of body gestures, facial expressions, prosodies etc. If these non-verbal cues are adopted during any interaction, they further assist in relaying the speaker's intentions (Omolabi, 2023).

Mey (2001) further explains that the activity part lists the various choices that the language user has at his or her disposal in communicating. He considers this part as a feature matrix and it can either be filled or empty. If all the cells are empty, the matrix goes to zero ('Ø'), representing the borderline case of 'silence' (which is the same as 'zero communication') (Mey, 2001). Hence, interlocutors are allowed to make choices from one or more of the items on the left in order to realise their intentions, otherwise the categories are filled with null.

RESEARCH METHODOLOGY

This study adopts a qualitative approach which is because of the nature of the data to be analysed and the approach that will be used in analysing it. Qualitative in the sense that the praxs performed in the selected utterances are accounted for bearing in mind the contextual factors that are projected in the selected utterances. Agu (2010) opines that qualitative research presents the social event as naturally as possible without any manipulation of any event. The qualitative research method adopted will help in collecting, processing, interpreting, storing and analysing the music. It enables the paper the manner in which pragmatic elements are used in selected Nigerian hip-hop music. However, nine (9) selected hip-hop music were utilised for the analysis using Jacob Mey's (2001) pragmatic act theory.

DATA PRESENTATION AND ANALYSIS

Datum 1

WOMEN AS SEXUAL STIMULANT

Data Description

The locutions below describe how a male and a female have sex with each other. The guy is stating that he enjoys how they had fun together, he also wished that they could have that type of fun every time.

Locution 1

You doing things I never seen before

The way you put it on me all night long

You the one I've been wishing for



Tell your friends we are going for a ride

The party is at my crib it's starting now

Our bodies do the talking all night long

You can find me in the middle

I go die for the middle cause you go

Sweeter for middle you know you know you know

Come to the middle you know you know you know

Make I kiss am for middle you know you know you know (Sweet in the middle; Davido, Naira Marley, World and Zlatan, 2020)

Locution 2

Your body high me like lean

When we do it, skin to skin

And as you rush, they increase

I feel the drip in a your V

Shorty say she feeling sore

She grab my neck and she whisper, "please"

Shorty give me dirty splash on my chest to my knees (soundgasm; Rema, 2021)

Analysis

Practs: stating, assuring

Pragmeme: The above data are examples of songs using women as sexual stimulants. In the two locations, two practs are identified which are practs of stating and assuring. The first locution states how a guy likes the way a particular girl had fun with him all night, and he also states that he wishes to have her with him again because he likes the way they had fun together, "that is having sex". There is also a pract of assuring in the second locution when the guy says "*I go die for the middle cause you go sweeter for middle you know you know you know*", he wants to die in her middle "private part" because it is sweet. Through SSK, it can be seen that men like to have fun with ladies and they also like to talk about it when they are done, this is seen in the music lines where the guy was describing how they were having fun. There is VCE in which there are two participants engaging in the conversation through the song, there is the guy who wants to die in the middle and the girl who owns the middle.

From the above, it can be observed that Nigerian hip-hop music uses females as objects of sexual arousal in men. They are seen as sources of sexual pleasure, and they seem to be rated as best suited only for this purpose. *Sweeter for middle you know you know you know* means



the lady's pussy is sweet and arouses him. "I feel the drip in your V" that is, he is enjoying the way the girl is having fun with him. It is shown that females are used as sexual stimulants and objects of arousal which is quite a shameful thing to see our glorified African women in this debased form. This further questions the dignity and virtue that a typical African woman should represent in our society.

Datum 2

REPETITIVE FORMS SUGGESTING SEXUAL INTENTIONS

Data Description

The locutions below show how the male counterparts make their intentions known to the female counterparts by using repetitive forms suggesting sexual intentions such as; "I want to roma, roma roma roma" this line of music means that he wants to romance the girl, he is stating it repetitively because that is what he wants. This implies that he wants them to have fun together.

Locution 3

I want to roma, roma roma roma

I want to fisi, fisi fisi fisi
I want to debe, debe debe debe

I want to panke, panke panke panke (Wanted, Tiwa Savage 2016)

Locution 4

Girl am in love with your booty bounce

Girl am in love with your booty bounce

In love with your booty bounce

Girl am in love with your booty bounce (Bounce, Rema 2021)

Analysis

Practs: stating and seducing

Pragmeme: The locutions above are examples of repetitive words suggesting sexual intention. Two practs are identified in the locutions. There is pract of stating and seducing. The two locutions state that the guy wants to have sex with the girl and also states that he likes the way the lady is bouncing her booty "buttocks". The two locutions also showcase how the guy is using his words to seduce the lady to have fun with him. Through SSK, it figures out that if a guy wants to have an intimate relationship with the other gender they tend to repeat it countless times so that the lady will eventually accept. Men also like to tease ladies with big boobs and buttocks because that is what most guys like in ladies. Through voice VCE, it can be seen there are two participants engaging in the conversation, the guy that wants intimacy with the lady



and the female counterpart. It could be inferred that the guy is trying to use his words to inform the girl that he wants them to have fun together.

From the above, it can be seen that Nigerian hip-hop music has allowed females to accept the role imposed on them by their male counterparts as sex workers, sex objects and sex commodities or sex toys which deviate from the norms in African society. It also showcases that men are superior to women, in the sense that they follow or do whatever the male counterpart asks of them. I want to *roma* means "I want to engage in romance" i want to *fisi* means "i want to insert it" (having to do with the manhood) I want to *debe* means "I want to get in there" (into the female private part)

Datum 3

FEMALE AS MERE EDIBLES

Data Description

The locutions below show how females are classified as mere edibles. Female gender is compared to *kilishi* which is a peppered Hausa meat, females are also compared to peppered *ponmo*.

Locution 5

Be my wife

Make I be your Nnayi

Chop you like kilishi

Pepper me, girly odeshi (Bounce;Rema, 2021)

Locution 6

Normal normal ponmo sweet

Sweet sweet sweet sweet sweet

Ponmo no bitter o dun ju sugar lo

Ah normal normal ponmo sweet

Sweet sweet sweet sweet sweet (Ponmo; Mohbad, Naira Marley, Zlatan, Lil Kesh, 2021)

Analysis

Practs: stating and suggesting

Pragmeme: The locutions above are examples of describing females as mere edibles. There are two practs identified which are the pract of stating and suggesting. The second locution states that *ponmo* 'cow skin' as it is used to mean female private part, is sweet. The first locution suggests that the lady should be his wife because he wants to *chop her like kilishi* (Hausa meat). Through SSK, it is seen that female genders are often compared to edible things because of



their activeness when having intimate contact with the other gender. There is Metaphor in the two locutions because there is a direct comparison between the female gender body and edible things. "chop you *like kilishi*" and "normal *normal ponmo sweet*" are examples of MHP in the locution. Under the VCE we have the guys and ladies as the participants. It could be inferred INF that the guy is describing how he is going to have fun with the lady, it could also be inferred that the lady is sweet like *ponmo*.

It is unfortunate that the Nigerian hip-hop artistes liken the Nigerian females to mere edibles. They usually term females as objects of pleasure and satisfaction. African culture does not promote this kind of act brought to African women but the present day African women accept their role as just being mere edibles that a man can devour on. In the line of the music, the first artist compares females to eating mere *kilishi*, this is so unfortunate, the female body is supposed to be something that is precious and taken care of with importance but it is the other way round. The second artist also compares the female body to mere *ponmo* that doesn't even have any nutrients. This is the society we are in now where female body parts do not have any importance other than just to serve as objects of sexual stimulation. It can be concluded that females need to change their role as mere edibles to something of importance because there are a lot of competencies in a female.

Datum 4

VULGARITY AT ITS CLIMAX

Data Description

The locutions below are examples of vulgarity at its climax. These locutions state how they are having intimacy, the styles they choose and their positions throughout the night.

Locution 7

Wiggle dat booty and whine for me

So crazy you driving me

Girly put it on me nicely

She riding it, am sliding in

Spread your two legs slightly

Carribbean girl want die for me

She haffi die for me, yeah yeah

Bounce your booty, or we bounce you out

Girlie go down north to south (Bounce, Rugar, 2021)

Locution 8

Oun ride me latiano



Komajensunoo

Ye yeyeyeyeye

Komajensun

Oun se fun mi latiano

Komajensunoo

Ye yeyeyeyeye

Komajensun(Mohbad, Zlatan and Naira Marley, 2020)

Analysis

Practs: stating and informing

Pragmeme: Two locutions are performed in the datums above. These are the practs of stating and informing. In the first locution, it states that the lady should wiggle her booty "shake her boons" and he also states that she should whine her waist for him. The first locution also informs in the sense that if the lady can't bounce her "shake her buttocks" she will be bounced out "sent away". The second locution also informs us on how the girl is riding "having sex" him throughout the night and not allowing him to sleep. The music line is relevant (REL) to the entire music and what is happening in the psychological world. Through SSK we are able to know that guys like discussing how they have fun with themselves. VCE helps us identify the two people (lady and guy) as the participants. There is inference INF from the locutions the girl is explicitly stating how he had fun with the girl.

From the above locution, it can be said that Nigerian hip-hop music uses female body part with vulgarity. Female body parts are frequently mentioned in hip-hop music as seen in the excerpts above. Some of these include breast, booty, vagina and so on. Nigerian hip-hop music does not count these body parts as an important part of the female, they just talk about it like it is something of less importance. They count it as an object that is used to play and have fun. Female gender has to wise up because this society we are in does not count any importance to female gender which is not supposed to be. Most hip-hop music doesn't use male body parts for music videos or music lines, they use female body parts such as "booty and vagina" because that is the main purpose a woman should serve. The above music just mentioned the female body part like just mentioning "pencil and biro", female bodies are supposed to be attached with importance but it is this same female that makes their body useless, what a shame!!! In conclusion Nigerian hip-hop music uses any part of the female to promote their music without caring about the consequences.



Datum 5

WOMEN AS PROMO MATERIALS FOR HIP HOP MUSIC

Data Description

The locutions below show how females are made to serve as promo material for hip-hop music. The locutions state how the lady is rhythmically dancing to the beat which is why hip-hop music sells well.

Locution 9

What type of dance is this

Basira iru ijo wolon jo yi

Shomope ounmoko le

O se mi bi kin pon latieyin (what type of dance: Mayorkun, Zlatan and Naira Marley, 2016)

Locution 10

Lodun to yi omo lo dun toyi, Lodun to yi orin lodun toyi (Pumpum, Naira Marley and Dayo Chino, 2018)

Analysis

Practs: Stating and arousing

Pragmeme: The above practs performed the act of stating and arousing. In the first locution, the pract states how the dances of the lady make guys go horny, while in the second locution, he states that the girl is sweet and the music is sweet. There is also the pract of arousing in the locutions, the girl dances rhythmically to the beat of the song but at the same time arousing the guy to make him be in the mood. Through SSK, it can be identified that is how most hip-hop musicians do, they make use of female body parts or make female dance rhythmically to the beat of the song so that it will promote sales. It could be inferred (INF) that the writer has always been using female body parts as objects of sales. The excerpts above conceptualises females as a means of promoting hip-hop songs. People are attracted to these songs as a result of the presence of half-naked females, such hip-hop songs can therefore sell fast in the market. Female body parts are now useless to the extent that they must be used in most hip-hop music in order for that music to sell out fast. Female body parts are seen for free, mentioned as any object could be and carried with a levity hand. African women are supposed to gratify their body, and they are even the ones that make their body serve as useless objects all in the name of fashion, exposure or making money.



Datum 6

SLANGY EXPRESSIONS SUGGESTING SEXUAL OVERTONES

Data Description

The locutions below show how the musician uses slangy expressions to suggest sexual overtime. He uses this slangy expression in order to make his intentions known.

Locution 11

Whine poko, go down poko

Oh no no

Say whine poko, go down poko

Ah, ay hen henhenhen(poko, kiss Daniel 2018)

Locution 12

Am coming

Am coming

Am coming

Am coming

Spooning

Missionary

Doggy style

Cow girl (Coming, Naira Marley, 2021)

Analysis

practs: Informing

Pragmeme: The above locutions are practs of performing and informing. The first locution informs the girl to whine her poko "waist", the second is also informing "am coming", it is a kind of something related to ejaculation. Through SSK it can be identified that guys like to use slangy expressions to suggest their sexual intentions. It could be inferred (INF) that the male counterpart is informing the female counterpart that he wants her to be changing positions when they are having a nice time together.

The action word "whine poko" exemplified above, depicts the deliberate shake of the bombom to arouse the sexual interest of the opposite sex. It is quite a shameful thing to see our glorified African women in this debased form, twerking and shaking their God-given buttocks seductively (to entice men) in the name of dancing for whatsoever reason. These further questions the dignity and virtue that a typical African woman should represent in our society.



This case of media libertinism needs to be addressed urgently. Females nowadays make their body useless, to entice men or to show off. "Am coming" as exemplified in the second locution is also a slangy expression used to mean "ejaculation or releasing sperm". These words are not supposed to be used in a normal world or used in public, this word has turned to another thing to see such words used in a music line. "Spooning, missionary, doggy style and cowgirl" are different prevalent sex styles. These slangy expressions are used in the music to suggest sexual overture.

Datum 7

METAPHORICAL CONSTRUCTIONS DESCRIBING FEMALE BUTTOCKS

Data Description

The locutions below explain how female buttocks are described metaphorically. The musician states the types of buttocks available in space, and even states that anytime he opens Instagram he always sees female buttocks. The musician mentions female names and tells them to kill them with their buttocks.

Locution 13

All my sexy ladies, pawon, pawon, pawon,

All my sexy mamas, pawon, pawon, pawon

Jojo pawon, juju pawon, titi pawon, kiki pawon (pawon, olamide, 2020)

Locution 14

Eeee egbami awon omo naija won fe fi di pami (help me naija babes wants to use buttocks to kill me)

Nigbami tin bashi insta id mani (if I open Instagram it is buttocks I will see)

Idi araba, idioro, idi abajo, idi arere, idi ganlebe, idimu (those are the types of buttocks the singer listed)

Gbe di jor tan nii idiofo (take your buttocks away who own nonsense buttocks) (Pxta, Naira Marley, 2020)

Analysis

Practs: stating, informing

Pragmeme: The above locutions are practs of stating and informing. The first locution informs the audience about the sexy ladies and mamas to pawon "to shake their buttocks", while the second locution states and tells us different types of buttocks we have. Through SSK, it can be identified that "pawon" means shaking one's buttocks in a romantic and rhythmic way and the lines of the music are also in correlation to the entire music as a whole. There is SSK in the second locution because it can also be identified that "idi" is buttocks and also the types of "idi"



were stated there. MHP is shown in the locutions because the song has different comparisons and types of buttocks. REL is in the locutions because we actually know that there are different types of buttocks in real life

The locutions above are used to describe the size and types of the female buttocks. Female buttocks were identified as objects to satisfy man's need, it also shows how females dance rhythmically and romantically with their buttocks to music beats. This society is turning upside down, female buttocks are supposed to be reserved and private but the reverse is the case. Females use their buttocks and body structure to entice men. It is only the female body that is used for all this act, male body has never been shown or used in music videos or music promotion which is also one of the inequalities. African society does not allow women to serve as objects of enticement but African women have accepted that as their role.

Datum 8

EXCLAMATORY FORMS OF DESCRIBING FEMALE BODY PARTS

Data Description

The locutions below show how female body parts are described in an exclamatory form. The musician is surprised to see big buttocks but he isn't happy because it is covered with clothes

Locution 15

Aso potoyi aso lefi bo (what big buttocks covered with clothing!)

Opor to yi aso lefi bo (the buttocks are big indeed! But it is covered with clothings) Opotoyi, Naira Marley, 2019)

Locution 16

Inkan to gbe seyin pogan (what a big backside!)

Jesu lo le gbawa (it is only jesus that can save is

Jeka lo se ninu yara (let's go and have fun in the room) (Backside, Mohbad, 2021)

Analysis

Practs: surprising, stating

Pragmeme: The above locutions entail the practs of stating and surprising. In the first locution, the singer is surprised with the size of the lady's buttocks and it is showcased using exclamation. The second locution entails both stating and surprising; the singer was surprised at first with the size of her buttocks and later states that the girl should come inside to have fun with him. SSK helps us understand the line of the music because in real life, guys are always surprised when they see a lady with big backside, most guys will also want to date or marry a lady with a big backside. There is referenced REF in the locutions, the buttocks that is being mentioned in the music line can also be reference to real life backside. There is also Relevance REL to real life happenings in the music lines above.



From the above music line, female buttocks are now an object of surprise and fun to men. Nigerian hip-hop music now uses female buttocks as objects of sexual arousal in men. Female buttocks are also seen as objects of sexual pleasure and sexual satisfaction. Females need to come back to their senses and also use their body to do something reasonable rather than being an object for sex.

Datum 9

FEMALE BODY AS AN OBJECT OF SEXUAL AROUSAL

Data Description

The locations below show how female genders are classified as objects of sexual arousal. The musician tries to make the lady seduce and arouse him.

Locution 17

Tell me wetin dey your body o

Omoge, my sweetie baby

Why you wan go give me konjioo?

If you want it, girl I'm ready(dumebi, Rema, 2020)

Locution 18

Timi Lade

Wetin you carry nagboko pa ri

Oyi mi lo ri

Wetin you gather

Na wo kosheri mi leshe

Baby money mokove to bobo oh

And maybe I want to get to know your mama (nessesari, kiss Daniel, 2018)

Analysis

Pract: declaring, informing

Pragmeme: In the above data, there are practs of declaring and informing. In the first locution, the singer informs the girl that her body is arousing him sexually and he also declares that if the girl wants to have anything with him, he is also ready. In the second locution, there is a pract of informing, the guy is informing the lady that her shape and body size is making him go crazy and for that reason he wants to meet her mother. Through SSK it can be said that both parties are actually conscious of what they are doing together because in locution one the girl is arousing the guy because she wants to have sex with him. In the second locution both the guy and lady have shared knowledge that their relationship might lead into something. Under



the VCE, there are only two participants; the guy and the lady. It could be inferred that both parties are satisfied with what they are doing together.

FINDINGS

From the above data analysis, it can be observed that Nigerian hip-hop music uses female body parts as an object of sexual arousal. Hip-hop music reduces the value of females to only serve the purpose of arousing men. It can be seen in the data above that female body parts are used to arouse men or make them have *konji* "be in mood for sex" "why u wan go give me *konji*, if you want it girl am ready" from this line of music it can be seen that the lady used her body to arouse the guy till his body is in the mood to have sex. The paper revealed that two types of allopracts were observed. These are explicit and implicit allopracts. The implicit allopracts were used to perform specific acts such as assuring and condemning. While the explicit allopracts are used to perform acts such as stating and informing. In addition, shared situational knowledge (SSK), relevance (REL), reference (REF), inference (INF), voice (VCE), metaphor (MHP) as discussed by Mey's pragmeme was utilised in the data to achieve the intended aim. Shared Situational Knowledge is one of the most important tools in the achievement of musicians. It helps to carry the audience along as it tends to establish a shared background and then build on that knowledge that is available between the singer and the listener. Inference (INF) was largely employed in the analysis. Inference makes more to be said with few words because among other Pragmatic tools. It is very important in music as most songs are not communicated openly. It takes the reader to think deeply on the hidden meaning of hip-hop music. Voice (VCE) was used to reveal the participants in the locution. Metaphor (MHP) was also used in the analysis to indirectly compare two things together.

The study also revealed how female genders are badly represented in the selected hip-hop music. It shows how our glorified African women are made to serve as objects of sexual stimulant and sexual arousal for men. The vulgar words used in describing the private parts of the woman's body, the unrestricted display of these sensitive parts and the description of females as mere edibles to be devoured by men. All these indicate that women exist only for the sexual pleasure of men which is not so, Nigerian women have major contributory roles, other than sex tendencies for the development of the world around her. It was also revealed how female body parts are described in the selected hip-hop music. Vulgar words were used to describe female breasts and buttocks. Hip-hop music represents the female breast as an object used for pleasure, female breasts are referred to as a pillow because men like to rest their head on it. Female buttocks are also seen as objects of sexual pleasure and sexual satisfaction, it is also used as objects of sexual arousal for men.

CONCLUSION

This study has shown the role of language in music. Language is very important in music because that is the way to communicate with listeners. It is essential to be able to communicate with whoever is going to listen to the music because language is a means of interaction between people. However, this study views pragmatic as a very important linguistic field and it has been able to show possible examination and investigation of various practs identified in hip-



hop music. It reveals how female genders are represented in different faces, it also shows how Nigerian hip-hop music portrays social vices.

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