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Misogyny in the Lyrics of Selected Nigerian Hip-Hop Songs: A Stylistic Analysis

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ABSTRACT

Music is used to educate, inform and entertain the populace. But what is worrisome is that some brand of music like hip-hop has strayed into an open display of women objectification and contempt. As bad as these acts are, it has appeared to be the selling point for hip-hop artists as they continually get accolade and juicy rewards for songs which ordinarily should be censored. Using the stylistic approach, the paper examines the linguistic resources deployed in perpetrating misogyny in selected Nigerian hip-hop songs. It adopts the interpretive research design, and purposive sampling technique. In examining the selected hip-hop songs, it established that many popular Nigerian hip hop songs contain misogynistic expressions that objectify women as instruments for sexual aggrandizement, and thus inimical to the nurturing of a productive and just society. To curb the rate of misogyny in Nigerian Hip-Hop songs, there is the need for the regulatory agency on the entertainment industry in Nigeria to be more thorough and firm in the regulation of the contents of hip hop songs in Nigeria.

Keywords: Music, Misogyny, Nigerian Hip-Hop, Entertainment industry, Objectification

1.1Introduction

Songs are one of the media of expression of one's thoughts or critical analysis about any particular subject. When a songwriter creates a song, he or she tends to have special meanings and thoughts attached to it, which he or she aims to be understood and accepted by the audience and listeners. Each songwriter has his or her own style based on his/her language proficiency and background. A good songwriter gives strong attention to the language used, and it should be appreciated that in fact, it is not an easy feat at all to produce a good song. Creativity plays a pivotal role in determining the quality of songs. A lot of songwriters use figurative language in their works to give rise to the aesthetic function in the song lyrics. What makes one a good songwriter is the way one manages to convey the feelings and invokes the intended emotions in the listeners' and audience', while having songs rich in moral values.

It is difficult to contemplate a world without music, rhythms for dance and pleasurable distraction. Music tends to have a strong impact and influences on the mind, attitudes, and identity of adolescents every day (Clark &Giacomantonio, 2013). Music is now easily accessible andhas a presence wherever you go; from being on the radio in your car, to having unlimited access on your phones. Social sites like YouTube, Spotify and Pandora have made it quicker and easier to access thousands of archived songs with a click of a button. Apparently, music seem to constitute a young person's first teacher on some critical life issues, such as sexuality, sexual behaviors and criminal adventurism. The worrisome issue here is that a lot of Nigerian hip-hop songs appear to be highly riddled with misogynistic expressions.

A number of scholarly discourses on Nigerian hip hop music emphasize that hip hop musicians represent women negatively in their lyrics and music videos (Clark, 2015;

Dunu&Ugbo, 2015; Endong, 2016; Oikelome, 2013a; Onanuga, 2017; Onogu& Amana, 2015). In the same way, content analyses of previous research affirm that pop music videos place much emphasis on women's sexual appeal, and strengthen the labelling of women as sex objects, existing primarily for the gratification of male viewers (Aubrey &Frisby, 2011; Aubrey, Hopper, &Mbure, 2011). These researches validate the sexual objectification theory of Fredrickson and Roberts (1997) which postulates that many women are depicted as sexual objects, especially in Westernized societies. The objectification theory further stipulates that women have the tendency of self-objectification in a culture where they have been objectified over time. In other words, the depiction of women as sex objects in the media will eventually make women portray themselves as sex objects. Aubrey and Frisby (2011, p.3) argue that 'a female artist who portrays herself as a sex object in her own music video sends a considerably different message than a male artist who sexually objectifies the female in his video'. Not everyone will concur with the preceding thought, but it goes a long way to affirm that male artists intentionally objectify women.

Historically, music has been a medium for all forms of human expression. Nigerian hip hop artists have utilized the medium to express their views about love and life, governance, and other ills of society; however, the increasing sexist expression in lyrics, videos and live shows has become a disturbing development. Women were not widely portrayed as mere sex symbols in the popular music genres that preceded hip hop in Nigeria. There was regional sexist description of women's bodies in the Juju music of Ebenezer Obey, Sunny Ade and Shina Peters (Adeleye-Fayemi, 1994), just as some female singers who joined western-influenced popular bands in Lagos and Ibadan 'displayed their voice and body like sexual temptress or prostitute' (Adeogun, 2011, p.228). Negative portrayal of women was also captured in Fela's Afro-beat music; one of such instance is in the lyrics of the song titled 'Mattress', where he described women as the mattress that serves the sole purpose of resting for a man (Babalola, 2018).

Though there were few cases of sexist representation of women in Juju and Afro-beat in south-western Nigeria, it is not comparable to the explosive obscenity witnessed in contemporary hip hop music.

Misogyny in hip hop music have been linked to American hip hop culture (Neff, 2014) whose global influence hit Nigeria in the early 1990s. Eze (2020) observed that following the economic and political upheaval that befell Nigeria in the 1990s, Nigerian youths found hip hop music as a means of voicing out their grievances about the situation. The emergence of performing groups like 'PlantashunBoiz' and 'Remedies' in the late 1990s marked the beginning of a Nigerian multilingual hip hop style called 'Naija Hip hop' (Oikelome 2013a). It was an era of voices from the ghetto lamenting the bad governance and economic crisis. Presently, a lot of transformation has taken place with regard to lyrical content and visual imagery. The shift towards misogyny and sexism in Nigerian hip hop is arguably the effect of globalisation, and the tendency to harmonise world cultures following Euro-American values. Objectification of women has become very pervasive in the male-dominated hip hop music industries in Nigeria.

Most of the misogynistic behaviours experienced or witnessed by women are whistling, name calling,shouting, cat calling and comments on physical appearance. Thus, the Nigeria hip-hop songs characteristically represent women as subservient in the society. It is worrisome and rather unfortunate that despite the large followership and massive fan base of Nigerian hip hop, it greatly promotes the act of misogyny. The concerns among the hip hop artists appear to be entirely quick fame and financial benefits, following what could be described as global trend in the hip hop world. Many Nigerian hip-hop artists employ different language features to create an interesting entertainment aura but subtly device means to dish out misogynistic messages to their millions of listeners.

Fearfully, this subservient representation of women in the Nigerian hip hop songs potentially breeds contempt and hatred for women, exposing them to various dehumanizing act such as rape, and fuelling the culture of patriarchy. Continuing in this trajectory, the Nigerian hip hop could be an instrument for building and arming a generation of people lacking moral and social restraints, which is inimical to the growth and development of the society. Thus, this paper is designed to examine how misogyny is perpetrated in selected Nigerian Hip-Hop songs.

1.2 Research Questions

This paper is designed to address the following research questions:

1. How is misogyny perpetuated in Nigerian Hip-Hop Songs?
2. What are the stylistic features in the selected Nigerian Hip Hop Songs?

2.0 Review of Related Literature

2.1 Misogyny

Misogyny is a concept that may readily convey definite meaning to some persons, but to others it may not, given that it is a gender sensitive concept. For Adams and Fuller (2006, p. 939), misogyny entails "hatred or disdain for women". They further explained that it is an ideology that reduces women to objects for men's ownership, use, or abuse. And this ideology is wide spread and common throughout society. These authors point out that rap music was not the first to use misogynistic lyrics. In fact, at its beginning, rap music was an attempt to deal with oppressive situations and was seen as a sort of protest song reminiscent of the songs of the civil rights movement. It was not until the late 1980s that rap music with overt misogynistic content was introduced. Several social issues emerged during this time. One was the proliferation of drugs, especially in poor Black neighborhoods.

Another was the pervasive image of male rappers becoming rich by performing this type of music. Though the success of these artists was evident, they were frequently involved

in the criminal justice system and literally wore their success on their bodies, giving rise to the popularisation of various terms often utilized in urban communities such as ‘‘bling, bling’’ to describe expensive jewelry (Rozie-Battle, 2002a). People in poor neighborhoods saw rap as a way to make money, and they felt that their lyrics ‘‘kept it real’’ by telling the story about their communities (Clay, 2003). Traditionally, the bulk of music had messages that contained some misogynistic aspects, but it was not as overt as the genre that emerged in the late 1980s. Historically, Rozie-Battle (2002b) notes thatAfrican-American women have not been respected or regarded as beautiful. Additionally, they were sexualized and seen as lacking in morals (Kistler& Lee, 2009). This treatment was utilized as a means of sustaining the unequal status of Blacks and promoting the maintenance of a society committed to racism. Observations of videos indicate that backup female dancers were often light skinned and, therefore, darker-hued Black women were seen as undesirable in the rapidly growing music industry (Rozie-Battle, 2002b; Stephens & Few, 2007a, 2007b). However, these women could be seen dancing seductively behind the male performers. It is these images that adults in general are concerned about.

While describing racialised misogyny as a part of America’s consciousness, Adams and Fuller (2006) lament that this ideology has a profound effect on the inner psyche of African Americans as it feeds off not only hatred of women but hatred toward Blackness, which serves as a two-edged sword. bell hooks (1994, p2) states:

> The sexist, misogynistic, patriarchal ways of thinking and behaving that are glorified in gangster rap are a reflection of the prevailing values in our society, values created and sustained by white supremacist capitalist patriarchy. As the crudest and most brutal expression of sexism, misogynistic attitudes tend to be portrayed by the dominant culture as an expression of male deviance. In reality they are a part of a sexist continuum, necessary for the maintenance of patriarchal social order.

2.2 Music and Gender Construction

Music, especially popular ones have been adduced to have (or to have had) a big impact on the way gender is constructed in our culture. Railton, and Watson, (2005) clarify that if a song is played over and over and everybody likes it, then it becomes normal and acceptable and by extension whatever is being represented in that song becomes acceptable in turn with time. For example, if an artiste uses a derogatory term to refer to a woman in his song, chances are that other people will start using the same term to refer to women. It could also work in another way; if women are wearing a revealing outfit in a music video then young girls will think that they should be wearing the same kind of clothing.

What this implies is the considerable influence, artistic lyrics wield on the lives of the unwary media consumers most especially the youths and adolescents. Most songs portray a particular image; usually a man with a lot of money, has girls all over him and controls them like he owns them, as if they could not think on their own (Stern, 2005). This dominant representation unfortunately seems to affect women's identity of themselves and how the society also views them-as objects for male possession and domination. The fact that a song can control a person's actions and behaviours shows us how the music industry plays a big part in gender construction. To some, popular music is a means to self-expression and sexual autonomy. Explaining this, Spark (2014) drew a distinction between sexualization and healthy sexuality, stating that sexualisation uses girls' and women's bodies as a marketing tool and a ratings grabber and often leads to low self-esteem and depression while healthy sexuality allows for intimacy and is linked to positive feelings' and concludes that objectification of the women in popular culture is a healthy self-expression of female sexuality. This seems to support the argument that women are empowered since they are made prominent in music. While to others, music is an end- the peak of female sexualization, objectification, oppression and subjugation-women are simply debased and exploited.

2.3 Stylistics

First, style can be defined as an "individual's" choice of expressing himself or herself. So as in language, the language user has his/her style of language to express their idea. In language, style is also a way a writer writes or uses words beautifully and suitablein the place of writing, or what word the writer chooses and how he or she shapes their sentence structure. For example, Shakespeare everyone knows one of famous lines is "Let it be known to thy birth giver that thy stomach consists of nothing. Which simply means "I'm hungry" Here we can see the choice and selection of words and sentences Shakespeare has used. This is his style of writing. Since language and style can be combined, then the study of both fields called stylistics appeared. Basically, stylistics is the study that investigates language and style. Verdonk (2002, p.3) implicitly states that stylistics is a linguistic description on a language style study. Since the main study of stylistics is language, then stylistics is the study under linguistics although on its investigation, it can use literature perspective.

Stylistics in simplest terms, is defined as the linguistic study of style; that is to say, 'the study of language as used in literary texts, with the aim of relating it to its artistic functions' (Leech & Short, 2007, p.13), or the study of literary discourse from a linguistic orientation' (Widdowson, 1975, p.3). In today's use of it, the term has come to designate 'any analytic study of literature which uses the concepts and techniques of modern linguistics' (Childs & Fowler, 2006). Stylistics examines oral and written texts in order to determine crucial characteristic linguistic properties, structures and patterns influencing perception of the texts. Thus, it can be said that this branch of linguistics is related to discourse analysis, in particular critical discourse analysis and pragmatics.Owing to the fact that at the beginning of the development of this study the major part of the stylistic investigation was concerned with the analysis of literary texts it is sometimes called literary linguistics, or literary stylistics.Stylistics generally aims at explaining the relation between language and

artistic function (Leech & Short, 2007); and, as they argued, the motivating questions are not so much what as why and how. From the linguist's angle, it is 'why does the author here choose this form of expression?

Types of Stylistics:
We have the literary stylistic or linguistic stylistics.

Linguistic stylistics:
The purest form of stylistics in that its practitioners attempt to derive from the study of style and language variation. The most recent studies in linguistic stylistics have tended to focus on applications of studies in discourse analysisand narrative organisation to literary text study.

Literary stylistics:
Established methods of close reading or practical criticism of texts, the procedures of literary stylistics remain traditional in character in spite of development in literary theory (e.g. post structuralism) which challenges assumptions about the role of language in depicting literary realities.

2.4 Features of Style
Rhetorical Devices
Rhetorical device is a linguistic tool that employs a particular type of sentence structure, sound or pattern of meaning in order to evoke a particular reaction from an audience. According to Somers (2019), each rhetorical device is a distinct tool that can be used to construct an argument or make an existing argument more compelling. Rhetorical devices discussed in this study are as follows:
a) Metaphor
Perrine (1969) states that metaphor is a comparison between things which essentially are unalike. Simpson (2004, p.41) defines metaphor as a process ofmapping between two different

conceptual domains that are known as the source domain (the topic or concept that a speaker or writer draws in order to create the metaphorical construction) and target domain (the topic or concept that speaker or writer wants to describe). According to Leech and Short (2007, p.71), the analogizing sense in figures of speech can be revealed through metaphor. Implicitly, metaphor is a kind of analogy or comparison. Metaphor can function as subject, object, etc. The form used as metaphor is brief, for example, the sentence He had a heart of lion. This expression means that the subject he had a heart which is strong and brave like a lion. Metaphor functions to create a relation in mind between two units and usually it emphasizes certain similarities. In addition, Leech and Short (2007, p.21) also say that poetic metaphor makes people to deny a literal sense and provokes people to make sense, i.e. to find interpretations by paraphrase.

b) Simile

According to Simpson (2004,p.43), a simile is a figure of speech which makes an explicit relation between two concepts by using 'is like' formula. As a figure of speech based on comparison, simile is like metaphor. The difference between them is simile uses comparative words while metaphor does not. In addition, Kennedy&Gioia (2007, p.26) say that Simile is indicated by some connective words such as like, as, than, or a verb such as resembles. For example, the sentence she is like my sunshine uses the word like to make a connection between the words she and my sunshine and to illustrate that there is a similarity between them, i.e. the value of beauty.

c) Personification

Kövecses (2010, p.39) says that in personification, human qualities are given to non-human entities. Personification helps the reader visualize something non-human in term of human form. According to Perrine (1969, p.67), personification gives human being attributes to an animal, an object, or an idea. Those animals, un-

living things, or ideas can perform actions like human. For example, the sentence Bad weather halts Trigana plane search in Papua (The Jakarta Post) uses the word halts as a verb. Bad weather itself is non-human which is given a human being attribute.

a) Paradox

According to Kennedy &Gioia (2007, p.21), paradox is a statement that at first seems as self-contradictory but it reveals some deeper sense on reflection. In general, paradox may be either a situation or a statement (Perrine, 1969, p.109). For example, the sentences your enemy is sometimes your close friend. Your friend is sometimes your real enemy tells that in reality, sometimes people cannot recognize what is actually called a friend or an enemy. The sentences make sense semantically. People who can understand paradox well will see something at first impossible is actually possible truth. It can be said that paradox is like a form of irony which reminds people of the irrational nature of the world they live in.

b) Overstatement/hyperbole

For Kennedy &Gioia (2007, p.21) implicitly say that overstatement or hyperbole is an exaggeration that is used to emphasize something. Perrine (1969, p.110) also emphasizes that the exaggeration use in overstatement or hyperbole is the exaggeration in the service of truth. For example, then sentence the death of him suddenly makes the entire world stunned stop is used hyperbole or overstatement because it is impossible that by the death of person, the entire world is being stunned stop. It makes a big effect that the person who is dead is such a famous, well-known, or prominent person. Overstatement or hyperbole functions to make effects such as humorous or important, imaginary or retrained, and convincing or unconvincing. The statement itself is not expected to be believed by people.

i) *Irony*

Perrine (1969, p. 113) says that irony is the way of saying of what opposite means. In other words, irony implies a contrast or discrepancy between what is said and what is meant (Kennedy &Gioia, 2007, p.172). For example, the sentence I think people who open the windows when it is cold outside are attentive is an irony where it also contains criticism. It is an indirect request which at once is criticism that the speaker in reality most likely believes that people who shut the windows when it is cold outside are attentive.

2.5Theoretical Framework

The paper adopts the stylistic approach to the analysis of misogynistic content in selected songs. Stylistics focuses on the style and use of language in writing. In the beginning, stylistics was only used to evaluate language styles in various literary works, such as poetry, prose, and drama. Stylistics is a branch of language/linguistic studies among many others such as syntax, pragmatics, and semantics. Stylistics provides the detailed tools for the working of the analysis of the texts. From the critical stand point, stylistic analysis is often described to be "rigorous", "retrievable" and "replicable" (Simpson, 2004, p.2). In other words, the analytical procedures of stylistics proceed from descriptions to interpretations. Leech and Short (2007) says that stylistics investigate "the relation between the writer's artistic achievement, and how it is achieved through language relation between the significances of a text, and the linguistic characteristics in which they are manifest". These linguistic characteristics are called "markers" or "features". In other words, stylistics is an analytical method which takes the analysis of text on its superficial feature; identifying the lexical, semantic, grammar, rhetorical devices and code switch levels.In application to this study, the stylistics approach will be a great guide on the analysis on the selected Hip Hop Songs, in the process of looking in to the songs and looking through their significance" therefore this requires the peeling offeffectof foregrounding features which

include(Repetition, Speech presentation, Deviation, Rhetorical devices, e.g. metaphor, hyperbole, paradox and allegory).

3.0Methods

Specifically, the paper adopts the interpretive research design which according to Schwandt (1997) requires that the research goes beyond simply describing or explaining what a phenomenon is to also interpret the phenomenon to the reader. This research design aims to enlighten people's understanding on symbols, artefacts, beliefs, meaning, feeling or attitudes of the people in the situation. The paper employed the purposive sampling technique, which is a non-probability sampling technique in selecting three (3) Nigerian hip hop songs and their artists. The selection is based on the noticeable misogynistic content of the selected songs. This paper deploys the qualitative research instrumentation. It used observational and documentary instrumentations to generate data for this research. It also utilizes the internet to download and print out the lyrics of the songs under study, as well as their audio and video performances of the selected songs. The artists and selected songs are: "Child of world" by Falz, "Koroba" by Tiwa Savage, "Chi Chi" by Naira Marley.

4.0 Presentation and Analysis of Data

In this section, we examine the misogynistic expressions and stylistic features inherent in three selected Nigerian Hip Hop lyrics. The lyrics of these songs showed evidences of misogynistic expressions whose content and meanings are heavily loaded with language and figurative devices, these lyrics include: "Child of the world" by Falz, "Koroba" by Tiwa and "Chi Chi" by Naira Marley.

4.1 How Misogyny is perpetuated in Selected Nigerian Hip-Hop songs

Excerpt1: Falz "Child of the world" (Contempt-stereotype/misinformation)

Although this song was praised for its conscious message on salient social issue of rape and on the surface, is laced with good intentions. The song through its subtle re-enforcement of stereotypes and pandering to general mis-education of rape actually does a lot of harm in its very conceited and shallow attempt at directing social consciousness towards the subject matter. In the song, there is a lot of victim blaming and very little about the abuser, an uncle who raped his niece. And this has become a subject of hatred for women in Nigeria. Consider the following lines;

[18] One late night he became back in the sitting room
[19] Uncle please stop…Shhh be silent
[21] Am I a fool?
[22] Shey I don go astray?
[23] Am I a victim of my circumstance?
[24] Omoluwa bi tibo so wa ye
*[25]*and now I'm feeling like I don loss my way (Repeat twice)
[26] I be Child of the world,
[27] I don become a child of the world,
[28] I be Child of the world,
[29] I don become a child of the world (Repeat twice)
[34] She don dey look for that thing she dey resist before
[37] She like make e rough
[38] She can't have enough

The point is that the blame card played on women by this song is so obvious, and expectedly has subjected the song to much hatred from women who sees it as upholding the known patriarch orientation of our society.

Excerpt 2: Tiwa Savage "Koroba" (Contempt-sexual objectification)

The song "Koroba" by Tiwa Savage is one trendy hip hop song in Nigeria. Koroba is a Yoruba language means "Bucket", and in the song, it is literally used as "carry your bucket". In the first verse, Tiwa lays it out, saying she is not in this life to suffer, who does not like enjoyment? She asked. Tiwa says if she tries to date a politician, the media will pick the story and her naysayers will label the act as prostitution. She claims that what she will be doing as a politician's woman is to get her own share of the national budget. Consider the lines underneath;

Verse 1

(1) I no come this life to suffer
(2) If I follow politician
(3) You go hear am for paper
(4) Them go call am prostitution
(5) Who no like enjoyment?
(6) If money dey for pocket
(7) Shebi na National budget e o?
(8) We go blow am like trumpet

In verse two. Tiwa puts herself in the shoes of a woman dating a politician. After a night of having fun under the sheets, the politician says he has his eyes all over her because she has the tendency to steal from him as most professional escorts do. She reverted telling him he is also a thief that has stolen millions he never worked for from the masses.

Verse 2

(14) He say Darling i'm watching you
(15) Small thing you turn mugu
(16) You come dey shout ole
(17) The money you no work for
(18) Bad commando
(19) You carry overload
(20) Yawadey, Igboro
(21) Showolekowole

Although this song exposed some of the ill doings of present politicians, it however offered credence to the act of promiscuity and stealing as long as it brings money to the table. Its misogynistic character is in the fact it holds women in contempt as being dependent on rich men. That the only way a woman can avoid being poor of suffering is by following politicians as mistress or even stealing.

Excerpt 3: Naira Marley "Chi Chi" (Contempt- Stereotype)

In one moment the singer is heaping praise on chi chi, as shown in the lines below:

[7] Chi chi
Will you marry me?
Chi chi
Can you handle me?
[8] Chichi chi chi
Will you marry me?
My heart, my soul for you

However, in the next moment in the same song, the singer is reading a riot act for her. Consider the following lines below:

[7] If you marry a boy like me
You go enjoy yourself
[8] Bur if you curse my mother
You pack your things and go
[9]Eh if you marry a boy like me
You go gbadun yourself
[10] Bur if you curse my father
It's bye bye

The tone in the above lines depicts a master-servant relationship rather than a man and woman who are to become husband and wife. Threatening a woman in this manner and still expect her to agree to marriage proposal is only possible in a society where women are seen or perceived to be subservient to men. And the presumption that chi chi would curse the mother or the father shows nothing less than the fact that chi chi is a gender that always

caught misbehaving, as such must be threatened to conform or behave appropriately. This is misogyny. Seduce or entice women into sexual affairs. And habitually, they do this so much so that they become worn out and valueless.

4.2 Stylistic Features in the Selected Nigerian Hip Hop songs

We shall examine the stylistic features in the selected songs inherent with rhetorical devices and language use.

Excerpt 1: Falz: Child of the world

- Metaphor

Metaphor is a comparison between things which essentially unlike. Metaphor can function as subject, object, etc. The form used as metaphor is brief. However, there is an example of metaphor in this song in line 1 and 7.

[1] Apple of her mother's eye
*[7]*but time flies, all that one is in the past life

The first line above shows how the artist praised and compares the character to an object, "apple" meaning she is so precious and the focus of hermother's attention. While the second line compared time to the act of flying, meant to convey that time passes very quickly and her past is now history as it is though it is flying.

- Repetition

The chorus of the song is a recycled phrase on repeat; here the artist is speaking through the character, saying "i am now child of the world". The recycled phraseis the message in a whole, stressed. However below is the recycled phrase;

Chorus
[26] I be Child of the world,
[27] I don become a child of the world,
[28] I be Child of the world,
[29] I don become a child of the world,
[30] I be Child of the world,
[31] I don become a child of the world,
[32] I be Child of the world,

*[33]*don become a child of the world,

- Speech Representation

The preponderance of the Narrative Reported Action (NRA) is another significant aspect of stylistic investigation of the story. It seems that with the predominant use of NRA, the narrator is in control of the story; thus, suggestive behaviour of the young character is based on the artist perceptions of her actions. For instance, the character was a good girl who later turned bad as a result of sexual abuse by her uncle; there were also other sides and lessons from the story narrated in a whole, such as HIV/AIDS and suicide. The artist used storytelling to tell about the ordeal of our society today; below is a snip of the story.

[18] One late night he became back in the sitting room
[19] Uncle please stop…Shhh be silent
[20] Uncle didn't stop till he broke the hymen

The line above shows how the character was sexually abused.

Excerpt: Tiwa Savage: "Koroba"

- Repetition

Repetition in this song is identified from line 11-12 of the chorus section

Chorus
*(9)*Koroba, Koroba, Koroba, KorobaKoro, oya carry your
*(10)*KorobaKoroKuruKorobaKorobaKoro, oya carry your
(11) Koroba, Koroba, Koroba, KorobaKoro, oya carry your
*(12)*KorobaKoroKuruKorobaKoroba
*(13)*Oya everybody carry your something

The chanted and repeated word koroba makes the song instantly recognizable and it gives it those melodic sounds that stick in listener's ear, making it memorable. These noisy lines can also cause listeners to move it (nodding, finger snapping and dancing).

- Use of allegory

Allegory is a story, poem or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one. However koroba has a snip of allegory seen in verse two of the song;

Verse 2
(14) He say Darling i'm watching you
(15) Small thing you turn mugu
(16) You comedey shout ole
(17) The money you no work for
(18) Bad commando
(19) You carry overload
*(20)*Yawadey, Igboro
*(21)*Showolekowole

The linesabove reveal politicians and their scheme. The artist puts herself in the shoes of a woman dating a politician. After a night with her having fun under sheets, the politician says he has his eye all over her because she has the tendency to steal from him. She also retorts telling him he is also a thief that has stolen millions he never worked for.

- Deviation

Deviation can be in a form of introduction of new words into the language in story or song. In this song the strange word Koroba (social deictic) is a form of deviation. And it is a local term intentionally used by the artist to enrich, and convey familiarity to contribute to the song consistency.

Excerpt 3: Naira Marley: "Chi Chi"

- Hyperbole/Overstatement

The artist used figurative language hyperbole from the first verse to propose love and marriage to a new girl, below is the statement;*(3)* Girl, you hot pass pepper soup, siwaju bi Tinubu
(5) Girl, you hot pass pepper soup, siwaju bi Tinubu
The above lines shows overstatement by the artist comparing the degree of her hotness to that of pepper soup and this why the

expression was refrained to convey a better understanding of what artist feels.

- Metaphor

Metaphor is a comparison between things which are essentially unlike. Metaphor can function as subject, object, etc. The form used as metaphor is brief. However there is an example of metaphor in this song in line 4

(4) You must not know as e dey go, I say, ***marlins are feeling stew***

The expression… I say***marlins are feeling stew***, means that thesubject "marlins" is the artist himself and his fan base and they are all feeling excited.

- Paradox

According to Kennedy and Gioia (2007 p.21) paradox is a statement that at first seems as self-contradictory but reveals some deeper sense on one's reflection or it can bea person, situation, or action having seemly contradictory qualities or phrases. However, there is an example of paradox stated in the second chorus below;

(9) If you marry boy like me, you go enjoy yourself

(10) If you curse my mother, you pack your things and go

The lines above show two contradictory statements with condition the "if" that makes one wonder why a man would propose marriage to a girl and still at the same time threaten to send her back home if she misbehaves.

- Repetition: pre chorus

(7) Chi Chi, would you marry me, Chi Chi, can you handle me

(8) Chi Chi, Chi Chi, would you marry me, my heart, my soul for you

There is a refrain in the first chorus "chi chi would you marry"? The aim is to stress the message of the song and also make fans to often echo to the song.

4.3 Discussion of Findings

Music, particularly the hip hop genre is a very important and integral part of the entertainment industry in Nigeria. It has a large

fan base or followers which also makes a strong instrument for social change. Interestingly, the Nigerian hip hop have shown the capacity to transmit positive and negative values or energies into the society. In examining some selected hip hop songs, we were able to establish that many popular Nigerian hip hop songs contains misogynistic expressions in them. Expressions that objectify women as instruments for sexual aggrandizements or a less human being are quite harmful the nurturing of a productive and just society. It is worrisome to note that women are serious accomplice in furthering misogyny in Nigerian Hip Hop Songs. They play active role either as chief perpetrator or facilitator or instrument for objectifying women in these songs. However, irrespective of this fact, what is bad is bad.

5.0 Conclusion

Misogyny is a bad phenomenon; it is condemnable and deserves to be expunged from our contemporary society. To curb the rate of misogynistic expressions in Nigerian Hip-Hop songs, there is need for the regulatory agency on the entertainment industry in Nigeria to be more thorough and firm in the regulation of the contents of hip hop songs in Nigeria. Doing this will help minimise artist's penchant for objectifying women in their songs. The civil society organisations and individuals need to speak up more on the ills of misogyny in the Nigerian hip hop songs to awaken relevant regulatory agencies to carry out their regulatory duties.

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